



# *South Carolina* MUSICIAN

Vol. LXXV

Fall 2021

No. 1

## Back to School 2021-2022

Featured Articles:

- Staying Organized
- Essence of the Kodaly Approach, part III
- String Review





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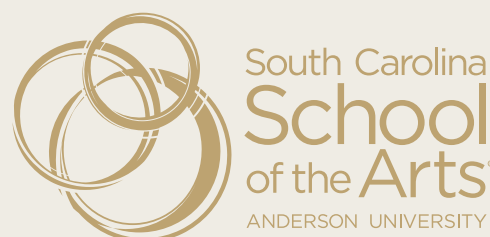
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## Call for Articles

The SC Musician is looking for original articles regarding music education from teachers, researchers, or administrators for the 2021-2022 school year. Please submit your articles to Dr. Lalama at [susana.lalama@converse.edu](mailto:susana.lalama@converse.edu)

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# President's Message

Joe Gulledge, *SCMEA President*

Greetings to all my fellow music educators across the great state of South Carolina! Whether this is year 1, year 28 (me) or year 40+ I'd like to welcome you to the 2021-22 school year!

I very much hope that each of you have found at least a little time to rest and rejuvenate after the challenges of 2020-21 and all things COVID. We have all faced many obstacles and challenges over the past 12-18 months but I believe one thing has become very clear. WE NEED MUSIC! Our students need music, our families and communities need music and WE NEED MUSIC! Music connects us and supports us and is an outlet or a relief valve for so many different feelings and emotions. Having to curtail or shut down our music programs this past year was heart wrenching and has taken a toll on many, many people.



I was able to see the band Chicago in concert in Charlotte in June, my first LIVE MUSIC concert in well over a year. I was not prepared for the impact of hearing and “feeling” live music again. Hearing the band, feeling the music and the shared experience with an audience moved me to tears at the realization of what we all have missed these past months and at how wonderful it felt just to hear and experience live music again! I truly hope that we can proceed on our “return to normal” as we continue to be ever vigilant of the threat and impact of Covid on our lives.

It is truly an honor to serve as president of the SCMEA and I am excited to be a part of such a strong organization that influences and touches so many lives, both students and adults across our state, region and nation. I would like to say “Thank You” to our immediate past president Michael Moore for his amazing leadership through the past 2 years and the wonderful board members of SCMEA for their dedication to music in our state.

The SCMEA board is already working hard to plan our 2022 Professional Development Conference and are looking forward to seeing everyone again “IN-PERSON” to connect and learn from wonderful clinicians, educators and from each other! The dates for our conference are February 3-5 at the Columbia Convention Center and we hope everyone will make plans to attend!

Please know that I welcome your suggestions and I encourage you to be an active participant in the SCMEA. You and your students will benefit from your involvement and it is essential to our profession that we all know what is going on in music education. I look forward to working with each of you to make the SCMEA a positive force in providing superior educational opportunities for all music students in South Carolina. I wish you a wonderful school year and please remember that the South Carolina Music Educators Association and our board is here for you!



## Band Division

Chuck Deen, *President*

I hope that this finds you healthy and ready for a successful year with your programs! I'd like to welcome you to the South Carolina Band Directors Association and all of the great opportunities that are offered to instrumentalists and directors' in our state. It's an honor to serve as president of SCBDA and to work with you, our directors, to promote instrumental music education and create positive impacts on our students. I encourage you to reach out to our committee chairs and myself if and when you need assistance or have questions regarding SCBDA policy.

Our Annual Fall Meeting will be held on Saturday, September 11, 2021 at River Bluff High School. Valuable information and ideas are shared at all meetings. Your presence at the committee meetings and general meeting is a way for your voice to be heard. It is our goal to serve the directors and instrumentalists of SCBDA, and create a welcoming environment for all. More information about our schedule will be coming out soon.

The 2020 - 2021 school year presented many challenges and I hope that the 2021-2022 school year will begin a healing process not only for ourselves and our students, but for our schools and communities as well. You have diligently worked to save band for your students and communities which has made me so very proud of all of you. In many ways, these challenges have created extreme panic and fatigue. Moving forward 2022 is the 85th Anniversary of the South Carolina Band Directors Association. There are many great events in the planning stages for all instrumentalists and directors to enjoy. We will also take many opportunities to reflect and show our gratitude to those who have led the way. I am so thankful for growing up in South Carolina and participating in SCBDA events as a student and now as your president.

Please reach out if I can be of any assistance or reassurance to you. See you all at our Annual Fall Meeting on September 11th!



## Choral Division

David Richardson, *President*

Welcome to the 2021-2022 school year! My name is David Richardson and I am excited to begin my journey as president of

SCMEA's Choral Division! I know we have some new choral teachers around the state, so I will not assume everyone knows me. Currently I serve as Director of Choral Activities at Summerville High School and Adjunct Professor of Music Education at The College of Charleston. I have served on several committees for our organization and love what we do!

For those who taught last school year, thank you for navigating probably the toughest years of your teaching career. Many things were unknown in the last 14 months, but you were great innovators to make things happen for your programs. As we continue to navigate the pandemic, I know that our Choral Division will make the best of what we are given by nature as we always do. I am hopeful that we will be able to carry out events we have planned this year. Be patient as we navigate sites for some events, as a few are not confirming right now for reasons related to the pandemic. Be assured that as those dates and venues confirm, we will as well.

At this time, we have an exciting Fall Choral Arts Day planned for September 3rd-4th at The University of South Carolina. Our presenter for the occasion will be the talented Dr. Jabarie Glass of U of SC School of Music. Dr. Glass has a unique perspective and experience from his public-school teaching career that all Secondary Choral Music Educators can benefit from hearing.

In addition to Professional Development presentations, Dr. Glass will lead a reading session for High School Choral Music Educators. Carla Brock and Michele Welton will lead a reading session for Middle School Choral Music Educators. Breakfast and coffee will be provided on Saturday morning along with door prizes throughout the day! Please invite your Middle and High School Choral friends for what I know will be a refreshing time. I hope you have a productive year with your programs!





# Collegiate Division

William Ellison, *President*

I hope this message finds each member of the SCMEA Collegiate Membership safe, healthy, and excited for a new school year-- one that is hopefully a little more normal than the last. Although last year was a challenge, I can honestly say that the Collegiate Membership was still able to continue to grow in the fulfillment of its mission. Because of the efforts of the 2020-2021 Collegiate Executive Board and the willingness of the membership to try new things along with us, 2021-2022 is set to be the brightest year yet for SCMEA Collegiate.



I am happy to say that we were once again able to elect a full executive board. Serving alongside me, Cigi Curry (Furman University) has moved into the Immediate Past-President role, Abby Jones (Charleston Southern University) is serving as President-Elect, the Secretary is Alexander Dudek (Winthrop University), Blythe Nicholson (Anderson University) is serving as Treasurer, and Henry Niehaus (Furman University) is our Advocacy Chair. Dr. Chris Hansen will be returning as our Faculty Advisor.

As we enter the new school year, we ask that you continue encouraging your fellow students to renew their NAFME/SCMEA memberships, and we also encourage you to follow our social media accounts for updates: Instagram: @scmea.collegiate, Facebook: SCMEA Collegiate Membership. Also, be on the lookout for our new website that will soon be accessible through [scmea.net](http://scmea.net).

The Board wishes each of you a great start to the new school year and looks forward to seeing you at our first virtual meeting on October 21 at 6:30 pm. As always, please feel free to reach out to the Collegiate Executive Board via our social media accounts and our email, [scmeacollegiateexec@gmail.com](mailto:scmeacollegiateexec@gmail.com).

# Elementary Division

Denise Thomas, *President*

Welcome back Elementary Division!

I am so excited to be your new President for the next two years! I hope you all have a restful and enjoyable summer. As we look toward this fall and beyond, it is our hope that classrooms will



open as usual, and Chorus, and clubs will once again fill our afternoons. However we also understand that we must be safe for ourselves and every sweet child that we teach. We must find that delicate balance between normalcy, and all the modifications and protocols that we followed last year. And we will, because that is what we do. We are also working to find that balance with our Professional Development opportunities as we begin this year.

We hope you will join us in September at our Fall Workshop, we will be led by clinician Kimberly Roberts and will be meeting in Columbia, more details will follow in an email. We are also looking forward to having an in-person conference this February, at this time we are still in the planning stages but are starting to get some exciting clinicians lined up for you. Look for details in the Winter Edition of SC Musician. We are also in the planning stages of SC Elementary Honor Choir. If you didn't get the chance to meet them in February of 2020, our new co-chairs for this event are Courtney Trent and Paige Ferrara, (this year assisted by Mary Anne Tillman who has agreed to stay on and mentor them as they learn the ropes) stay tuned for more information. Now I have a question for you.

*What is your word?*

As I sat in a PD session earlier this summer, we were challenged with this question by our presenter, Mari Schay. Do you have a word? Have you ever thought about having a word? Maybe it is Courage, courage to get through the day, courage to get your Chorus started again after last year, courage to just keep going. Perhaps when you think about a word, yours might be Growth, growth you experienced over the past year, and how you will grow as we get excited for what this year will bring. Words are powerful, words are encouraging, and words can empower us to be stronger and more confident in what we do and who we are every day. As we begin this school year and look forward to the many successes it will hold, I challenge you to consider having a word or two that will speak to you as a teacher, mom, dad, musician, mentor, and all the other hats you wear. Write your words down somewhere where you will see them often, maybe even share them with someone as we start this 2021 - 2022 school year. Let them speak to you, inspire and empower you!

I am here to support you, please reach out with any questions. [dethomas@greenville.k12.sc.us](mailto:dethomas@greenville.k12.sc.us)



# Higher Education Division



Patrick Casey, *President*

Greetings, Colleagues! It is my honor for this next cycle to step into the generous footprints Dr. Susana Lalama left as our division president. I am pleased to continue marching alongside her and Dr.

Rosetta Dingle, our new president-elect of the division. Speaking for the team, we hope you have found some essential rest and renewal this past summer. Welcome back to our vital work in teacher preparation

The Great Seal of South Carolina (1776) is embedded in our state's Department of Education seal. Both seals include the official state motto: "While I breathe, I hope." (latin: Dum Spiro Spero)

I suspect we all have been hoping for a return to pre-pandemic "normalcy," free from mask-wearing and other important precautions. Much of my summer was spent reflecting intentionally on the idea of "getting back to normal," reaffirming that some of our pre-pandemic educational norms should continue to be questioned and refined ever onward. I was privileged to attend some recent online workshops and webinars that challenged the cultural practice, in America, and in our music education enterprise specifically, of replicating many long-standing White-dominant structural biases. Further reflections were stirred in reading Juliet Hess' June 2021 article in the Music Educators Journal. It is a detailed and compelling article I commend to all of us. Dr. Hess, a social justice scholar and music professional herself, concludes with this contention: "As music educators, we have to attend to the racism within our own field. Music education can contribute to justice efforts, and lifting up anti-racism in music education provides a clear path forward."

Indeed, music education is uniquely situated to engage every student--within all its divisions-- and holds the creative possibilities to empower young minds in developing skills and confidence to create a more just and empathetic society.

So, what if elective, secondary programs included more rigorous efforts, for example, in providing instruments for students unable to afford their own? Or, if participation fees were reprioritized/reduced to be more inclusionary? What if music

program goals, in repertoire selection, in ensemble offerings, and in any number of other ways adopted greater efforts to strategically embrace underrepresented student populations? And, yes, what if we in the Higher Education division further modeled this aspiration of "Music Education for All" through more exemplars in our own curricula and concert and event planning?

As we all reflect on societal and professional challenges from the recent and not-so-recent past, it is my fervent wish that we will choose hope over hesitation, and increasingly use our privilege as professional educators--brainstorming separately and together--to realize evermore equitable access and opportunities for all students. Cheers to all of us in this important work!



## Orchestra Division

Erik Hines, *President*

Hello and welcome back to another year with the SCMEA Orchestra

Division. I am both honored and privileged to have the opportunity to have been elected the Orchestra Division President. I look forward to serving this role to the best of my abilities for the next 2 years. I would also like to extend a huge thank you to Ginger Greer (Byrnes HS), whose leadership guided the Orchestra Division through the difficult "pandemic-influenced" school year(s) of 2019-2021. With her guidance, and a great deal of teamwork from the outstanding String Educators in South Carolina, our division was able to host events such as Region Orchestra, Virtual Concert Performance Assessment, and Virtual Solo & Ensemble.

We, as an organization were also very fortunate and proud to have hosted a live All-State Orchestra event at the Columbia Metropolitan Conference Center. The event was able to house 3 separate ensembles which included students in grades 6-12. Many thanks to Colleen Marcou (Irmo HS) and everyone who lend a hand in helping organize the event.

The Orchestra Division continues to make progress by adding more structure to our bylaws, refining standing rules and procedures, and finalizing our orchestra handbook. We are also redefining how

we work to connect with the membership. Our new membership chair, Julie Russell (Blythewood HS), is currently working on a live database that will enable us to stay connected with new and veteran membership throughout the school year. We want our new teachers to have multiple outlets to help them stay connected and, more importantly, encouraged throughout the school year.

We are in the process of scheduling events for the upcoming scholastic calendar year, which will include live events in each of our 5 regions throughout the state. Our diligent chairpersons are working hard to prepare these events to be as successful and safe as possible for all involved. All events will be posted on the SCMEA website under the Orchestra Division. Please update your membership information so that we can help you stay up to date.

We have all learned through the last 2 years that there are situations out of our control and that we must continue to look forward and only control the narratives that we ourselves have written. As I often tell my students, "There are always two lights at the ends of every tunnel. Just make sure you are looking in the right direction."

My hope for our outstanding organization is that we continue to move forward, even with all of the obstacles and challenges we face. I encourage everyone to prepare themselves both physically and mentally for the upcoming school year. There are some who describe educators as superheroes, but, while we do achieve some miraculous feats, we are all just human beings doing our best. Do not be afraid to stop and take a deep breath, skip rocks, hike one of South Carolina's many state park trails, or anything that allows you to connect with yourself and better understand the value that you as educators bring to your schools and communities.

Have a safe and healthy school year. Please feel free to send any questions or concerns your way. And, just in case you haven't heard it from anyone lately, thank you for all you do to advance music education in South Carolina.



## Piano Division

Hunter Cox, *President*

Greetings,

I hope that everyone had a restful summer and is getting a great start for a wonderful year of teaching. The past year has been an adventurous one to say the least; may the upcoming school year be safe and filled with wonderful moments of great learning and teaching for you and your students.

The 2021 Fall Piano Festival will be held on Saturday, November 13th. Festival sites are to be determined, please check the SCMEA website and SCMEA Piano Division Facebook pages for the most recent information. Our festival is for every student from beginning through advanced levels of study. There are no repertoire, scale, or memory requirements. The goal of the Piano Festival is to provide a positive performance experience for the student and their teacher. I know that my students had a wonderful and meaningful experience preparing their pieces and recordings during the past year. The festival includes solo and ensemble performances. Piano Festival judges will choose a selected number of students, based on musicality and preparedness from elementary, intermediate and advanced levels of study, to perform in the Piano Division Student Honors Recital and in the Master Class. Each student receives comments with a grade and a certificate of participation. The deadline for registration is October 1st, which allows time to schedule auditions and contact teachers. If you have any questions please contact Mr. Tim Thompson, Festival Chair.

The Piano Division is working on events, including the Student Honors Recital, a presentation on piano literature and teaching, a piano master class, and a piano division meeting, for the 2022 SCMEA Professional Development Conference in February.

The piano division board are trying to get in contact with as many piano teachers across the state as possible. If you are interested in piano teaching, whether it is your specialty or not, please let me know! We hope to see you at the in-person conference in February 2022.



# Guitar Division

Benjamin Broughton, *President*

I hope that you are well as you read this. As I wrote this message last year there was so much up in the air... and I write to you this year we are still entering a very unsure time as we begin the process of starting a new year.

As a division we have planned our 2021-22 season similar to previous years as far as live events, performances, and conference sessions. We will have All State Guitar auditions on November 13th 2021. This year's audition again will be done by video submission. Details about audition requirements will be posted to our website in September. The 2021-22 All



State Guitar Ensemble is scheduled to be the headlining performance at Guitarfest in May 2022.

We are in talks again with The Augustine String Company and the Augustine Foundation who generously produced a video performance featuring last year's All State Ensemble, to again feature our All-State Guitar Ensemble in a video performance. This is part of an ongoing effort to document and showcase All State Guitar Ensembles across the country and we are honored again to be one of the states considered to be part of this project.



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# Six Distinguished Conductors to Lead the 2021 All-National Honor Ensembles

*The Nation's Top High School Musicians to Perform in Six Ensembles  
in Virtual Performances in January 2022*

By Kristen Rencher

**RESTON, VA. (June 10, 2021)** – In January, six award-winning conductors will lead the National Association for Music Education's (NAfME) premier All-National Honor Ensembles (ANHE) in master classes and virtual performances to take place January 22–24. NAfME is pleased to announce the return of both the modern band and guitar ensembles to the ANHE program.

The nation's most accomplished high school musicians will audition for the opportunity to rehearse and perform in a one-of-a-kind national music honors program. The students must first compete at their local, district, and state level to become eligible for this distinguished honor. In January, these exceptional musicians will gather virtually to showcase their expert musicianship and perform in online concerts celebrating music education and the arts.

The All-National Honor Ensembles consist of a concert band, symphony orchestra, mixed choir, jazz ensemble, guitar ensemble, and modern band ensemble, now in its third year. The concert band and symphony orchestra will each have approximately 120 instrumentalists, the jazz ensemble 20 instrumentalists, the mixed choir approximately 240 vocalists, the guitar ensemble 60 guitarists, and the modern band ensemble 20 musicians. Eligible students have qualified for their state-level honor ensemble program and competed against top students for a spot in these national honor ensembles. As many states do not have an All-State Guitar Ensemble, students who participate in their school's guitar ensemble program are permitted to apply for the All-National Guitar Ensemble. Similarly, as many schools do not have modern band ensembles, students are permitted to apply for All-National Modern Band if they are sponsored by a NAfME member. **The audition deadline is September 15, 2021, at 11:59 PM Eastern time.**

Ensemble members will perform under the direction of six of the most prominent conductors in the United States.



**Travis J. Cross** (he/him), professor of music at UCLA, will lead the **2021 All-National Concert Band**. At UCLA Cross conducts the Wind Ensemble, directs the graduate wind conducting program, and chairs the music department. He was also associate dean for academic mentoring and opportunity during the initial years of the UCLA Herb Alpert School of Music. Cross has conducted the UCLA Wind Ensemble at the California All-State Music Education Conference and College Band Directors National Association Western/Northwestern Division conference and prepared the band for centenary performances of Leonard Bernstein's Mass with Gustavo Dudamel and the Los Angeles Philharmonic. Cross earned doctor and master of music degrees in conducting from Northwestern University and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College. His principal teachers were Mallory Thompson and Timothy Mahr. Cross has appeared as a guest conductor, composer, and clinician in nearly 40 states; internationally in Canada, China, Korea, Singapore, Spain, Thailand, and the United Arab Emirates; as featured band clinician at the Texas Music Educators Association Clinic/Convention; and on several occasions at the Music for All National Festival and Midwest Clinic. [Read more about Travis Cross.](#)



**LaSaundra Booth**, a National Board Certified teaching artist, inventor, author, conductor, and arts administrator, will lead the **2021 All-National Symphony Orchestra**. She has 18 years of experience teaching and conducting orchestra at the elementary, middle, high, and collegiate level. All of her performing ensembles received superior ratings in adjudicated music festivals and competitions. Booth has a certificate in nonprofit management from Duke University, a doctorate degree in Educational Leadership, a Master's Degree in Music Education from the University of North Carolina at Greensboro, and a Bachelor of Music from North Carolina Central University. She studied with Dr. Timothy Holley, Alex Ezerman, Jesse L. Suggs, Jr., Kellie Keiser, and Jennifer Wernicke. Booth is a Sphinx LEADer (Leaders in Excellence, Arts & Diversity) who is known for anchoring discussions on how to make public school orchestra programs more equitable, diverse, and inclusive to all students. She has a successful history of establishing diverse, equitable, and inclusive programs at the elementary, middle, high school, and collegiate levels. [Read more about LaSaundra Booth.](#)



**Geoffrey Paul Boers** is the Director of Choral Activities and the Ruth Waters Professor of Music at the University of Washington in Seattle. He will lead the **2021 All-National Mixed Choir**. His focus on holistic learning has led him to develop mentorship groups for local cohorts of music educators across the United States and Canada. Most recently, he has created the Choral Literacies and Skills rubric, which is a system for development of choral musicianship, assessment, adjudication, and repertoire grading. He has conducted in many of the major concert halls across the United States and Canada, as well as concerts in Europe, Asia and Australia. He has the opportunity to work with thousands of singers of all ages and diverse cultures each year. He is well-known for innovative programming and finding ways to make choral performances meaningful and transformative to modern audiences. Geoffrey conducts the UW Chamber Singers, a choir of graduate and advanced undergraduate music majors studying choral conducting, vocal performance, music education, as well as many students from programs across campus. [Read more about Geoffrey Boers.](#)



**Todd Stoll** will lead the **2021 All-National Jazz Ensemble**. Stoll has taught young musicians at every level, from elementary school through college. His impact on public music education can be seen in his legacy at central Ohio's Westerville City Schools, where he served for 18 years as music teacher and for 10 years as music curriculum coordinator. He has also served as Ohio's president of the International Association of Jazz Educators and the inaugural chair of jazz events for the Ohio Music Education Association. In 2011, Stoll became the Vice President of Education at Jazz at Lincoln Center (JALC) in New York City, which continues to afford him the opportunity to bring jazz education programs to thousands of people of all ages and socioeconomic levels. Since he joined the organization, JALC has produced more than 10,000 education events in the United States and around the world. Stoll holds a Master of Music degree from the University of Cincinnati College-Conservatory of Music and a Bachelor of Music degree from Miami University. He currently serves on the boards of the Jazz Education Network where he is President; the New York City chapter of Most Valuable Kids; and the NAFME Music Education Policy Roundtable. [Read more about Todd Stoll.](#)



**All-National  
Honor Ensembles**





**Olga Amelkina-Vera** performs solo and as a founding member of Kithara Duo, her guitar duo with Fernand Vera. Kithara Duo has been invited to perform and teach at numerous festivals and universities throughout the country. She will lead the **2021 All-National Guitar Ensemble**. Olga holds a Bachelor of Arts degree Summa Cum Laude from the University of St. Thomas in Houston, a Master of Music and Doctor of Musical Arts degrees in guitar performance with a minor in music history from the University of North Texas, and a Masters degree in composition from Southern Methodist University in Dallas. Her SMU thesis composition, *Submerged Worlds* for flute, clarinet, violin, cello, piano and percussion, won the 2017-2018 American Prize in the instrumental chamber music division. She is in demand as an educator, conductor and artist-in-residence, frequently getting invitations to perform solo and conduct her music with guitar orchestras throughout the country. Most recent engagements include Florida Music Educators Association All-State Guitar Orchestra, Indiana University Guitar Ensemble Festival, Pacific Lutheran University Guitar Ensemble Festival, as well as residencies and guitar ensemble commissions for St. Louis Classical Guitar, Harrison School for the Arts in Lakeland, Florida, and Park View High School in Sterling, Virginia. [Read more about Olga Amelkina-Vera.](#)



**Spencer Hale** is the Senior Manager of Teaching and Learning at Little Kids Rock. Hale will lead the **2021 All-National Honor Modern Band**. They joined the team at Little Kids Rock in 2016 after teaching in New York City public schools. They co-authored the Modern Band Method Books Series, which was recognized as Best Method Book by SBO Magazine's 2021 Best Tools for Schools. In 2014, they began building a YouTube channel, [YouTube.com/SpencerCHale](https://www.youtube.com/SpencerCHale), to support their students' learning. The channel now features more than 300 educational videos and has grown to a global audience of more than 14,000 subscribers and more than 3 million views. Outside of their work in music education, Spencer performs in bands around New York City and records music at home, heavily distracted by their two cats. [Read more about Spencer Hale.](#)

Read more about the NAFME 2021 All-National Honor Ensembles, guest conductor biographies, and how students may audition by visiting: [nafme.org/ANHE](https://nafme.org/ANHE) and follow #ANHE2021.

###

[National Association for Music Education](#), among the world's largest arts education organizations, is the only association that addresses all aspects of music education. NAFME advocates at the local, state, and national levels; provides resources for teachers, parents, and administrators; hosts professional development events; and offers a variety of opportunities for students and teachers. The Association has supported music educators at all teaching levels for more than a century. With more than 60,000 members teaching millions of students nationwide, the organization is the national voice for music education in the United States.

[Jazz at Lincoln Center](#) The mission of Jazz at Lincoln Center is to entertain, enrich and expand a global community for Jazz through performance, education and advocacy. We believe Jazz is a metaphor for Democracy. Because jazz is improvisational, it celebrates personal freedom and encourages individual expression. Because jazz is swinging, it dedicates that freedom to finding and maintaining common ground with others. Because jazz is rooted in the blues, it inspires us to face adversity with persistent optimism.

[Little Kids Rock](#) transforms lives by restoring, expanding, and innovating music education in our schools. Our network of thousands of K-12 teachers across 45 states leads a national movement that brings innovative and inclusive music education to students. Using genres including rock, pop, Latin, and rap, the Little Kids Rock program empowers teachers to build music programs as diverse as the kids they serve. Students see themselves reflected in their classes, which strengthens their connection to their school, their peers, and their community. Little Kids Rock also donates necessary instruments and curriculum, meeting a key need of many school music programs. The world of music expands through innovation. Little Kids Rock ensures that music education does as well. More than 500,000 kids currently participate in Little Kids Rock programs nationwide. Since 2002, the organization has reached more than 1,000,000 students with highly inclusive and culturally relevant music education.



**All-National  
Honor Ensembles**



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## **What is Social Emotional Learning?**

## **Why is it important for students?**

## **How does music education make a difference?**

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Now more than ever, music education is critical for all students. One significant impact is how it helps students with social emotional learning.

This brochure includes key talking points for music education advocates to use as they communicate with decision-makers about the place of music education in any school setting. It answers:

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- What does research tell us?
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Questions? Email [advocacy@nafme.org](mailto:advocacy@nafme.org)



National Association  
for Music Education



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# STRING REVIEW

## Poor Wayfaring Stranger: American Folk Song

arr. by Margaret A. Fenske

Neil A Kjos Music Company, 2007, Grade 2.5

A gorgeous piece, based on the hauntingly beautiful melody of an American spiritual/folk song, Poor Wayfaring Stranger, depicts the difficult journey of a sorrowful soul on the path of life. The lyrics reflect hope through faith of looking forward to their final destination over the river Jordan or Heaven. Knowing the words help paint the beautiful musical setting for this stirring string orchestra arrangement.

Verse:

*I am a poor wayfaring stranger  
Wandering through this world of woe  
But there's no sorrow, toil or danger  
In that bright land to which I go  
I'm going there to see my father  
I'm going there no more to roam*

Refrain:

*I'm just a going over Jordan  
I'm only going over home*

The mournful cello solo opening the piece portrays the wandering stranger. The violas passively join in with a solemn yet subtle harmony. As each of the orchestra sections enter, they design an amazing tapestry of color and emotion.

Weaving the melody beautifully between the sections with slight variations keeps it alive as elegantly demonstrated by the soli viola part at measure 38. Flowing harmony in the second violin and cello parts along with the repetitive, rhythmic syncopation in the viola part resemble river currents, while the simple harmony in the bass part adds depth and richness. The use of dynamic contrast keeps the expression flourishing with the culmination of peace through the closing decrescendo.

Poor Wayfaring Stranger promotes playing with expression, phrasing and imagery in all parts. Playing with vibrato is encouraged as well to develop a rich and flowing tone. Set in E minor, the violin and viola parts are in first position with an occasional low first finger on the D string to play D#. The cello part includes shifting to second position to play E and the bass shifts to middle C a few times. Rhythms are simple and for the most part easy to play. Although the repetitive syncopation section in the viola part can be a little tricky. Bowings are easy, including some ties and slurs. Students enjoy working on this piece due to its mature sound and ability to accomplish it successfully at the middle school level.

This is a wonderful piece to incorporate folk music into your middle school orchestra concert. It has a full rich sound and yet gentle. Great audience appeal with its beauty as it carries you to a calm and serene place, in this hectic, busy world. An amazing piece for all to enjoy!

Review by Janice L. Hutton

### Sources

Videos and Stories behind Hymns. [https://www.christianmusicandhymns.com/2017/01/wayfaring-stranger-hymn-lyrics-and.html\(last visited 2/25/2021\)](https://www.christianmusicandhymns.com/2017/01/wayfaring-stranger-hymn-lyrics-and.html(last%20visited%202/25/2021))

Griffith, Stephen. "Poor Wayfaring Stranger", <http://www.stephengriffith.com/folksongindex/poor-wayfaring-stranger/> (last visited 2/25/2021)

Poor Wayfaring Stranger. <https://www.jwpepper.com/Poor-Wayfaring-Stranger/10030784.item#/> (last visited 2/25/2021)

# STRING REVIEW



*The String Review are orchestra pieces that were reviewed by members of the SCMEA Orchestra Division. Thank you Susan Wines for organizing the review!*

## Vivaldi in the Classroom

My students absolutely love playing Vivaldi, and it's fortunate because many of his pieces are accessible to High School students (or advanced Middle Schoolers) in their original form, and you can even access them through the public domain. There are, of course, many good arrangements of Vivaldi's work as well. Vivaldi's music is ideal for utilizing those scales we work so tirelessly on, and many of his concerti are ideal for showing off your hot-shot players without overworking the rest of the orchestra. Some of our favorites have been the **Alla Rustica in G**, of which Sandra Dackow has done a very good arrangement of, and **L'Inverno**. I have used a public domain version of L'Inverno, but my students really enjoyed Inverno arranged by Todd Parrish due to its use of all of Vivaldi's themes. My students love Vivaldi because his music is challenging enough to be fun and not overreach their ability levels.

By Jessica Morgan

Halloween is around the corner and it's never too early to start planning. Here are some Halloween themed tunes to get in the spooky spirit!

### **Haunted Halloween: Grade 1**

Ideal for the returning 7th grader musician as this piece features 3/4 in E minor all within first position (except for the bass who get to review 2nd position!). This is a great piece to introduce ponticello and review alternating between arco and pizzicato. Or - Want to reinforce or review third position? With simple rhythm figures, this piece is an excellent choice for position work and review.

### **Scary Night at the Symphony: Grade 2**

Combining Beethoven's Fifth Symphony with Mussorgsky's Night on Bald Mountain as well as Wagner's Ride of the Valkyries and Grieg's In the Hall of the Mountain King - this is a fun, two-page piece that is ideal for 2nd-year performers or a review for 8th grade students. (or an excellent sight-reading piece for high school). This piece will keep students engaged as they perform a variety of rhythm including syncopation and triplets. Students can review varied finger patterns with a myriad of accidentals.

### **Halloween Dance Party: Grade 4**

This is a fun mashup of Halloween Classics with new funky, hip-hop syncopated rhythms. Featuring Toccata and Fugue in D Minor as well as Night on Bald Mountain and Danse Macabre, this piece will push students to advance in their rhythmic vocabulary while reinforcing a variety of finger patterns.

Review by Susan Wines



# CIVIC ACTION FIELD GUIDE FOR MUSIC EDUCATION



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

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

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

Download your copy today at [bit.ly/NAfMECivicActionFieldGuide](https://bit.ly/NAfMECivicActionFieldGuide).  
Questions? Email [advocacy@nafme.org](mailto:advocacy@nafme.org) or call 1-800-336-3768.

# THE ESSENCE OF THE KODÁLY APPROACH

By Pattye Casarow, DMA

In the previous SC Musician, you read Parts 1 & 2 of the Essence of the Kodály Approach which focused on the Philosophy and Materials. Now let's flesh this out for everyday use.

## Part 3: Principles of Planning and the 3 P's: Prepare, Present, and Practice

Immensely valuable and practical features of the Kodály approach include the principles of planning for music instruction. Based on national and state standards, we start with an intentional progression of musical elements and concepts. We look at the big, yearly picture first. A scope and sequence should be developmentally appropriate and scaffolded for optimum results. What do we want our students to accomplish in rhythm, melody, ear training, harmony, reading, writing, form, listening, movement, and instruments in kindergarten? In first grade? In second grade? In third grade and so forth? You can find a copy of a Kodály-inspired scope and sequence at Holy Names University Kodály Center at [kodaly.hnu.edu/sequence.cfm](http://kodaly.hnu.edu/sequence.cfm). This document is not set in stone. You can create your own guided by your specific state or district standards. The crucial factor is that you have long-range plans and successive goals for your students.

Once you have the broad, yearly view established, it is time to plan in smaller cycles. Enter the 3 P's of Planning: Prepare, Present, and Practice. The first step, Preparation, is the pre-conscious stage – the Pestalozzian “sound” phase (“sound before sight”). The learners experience the target concept through song, speech, movement, instruments, listening, and as many other ways as possible until they are wholly familiar with it. Preparation will primarily use rote learning and iconic representation (graphics in place of notation). You can be preparing several concepts at a time for subsequent lessons.

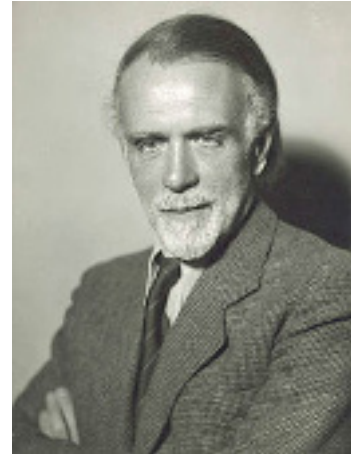
You should have thoroughly prepared the musical element before you Present the concept to the class. Step 2, Presentation, also known as identification or introduction, is a conscious stage. Through guided discovery, the students are presented with the “sight” (label and symbol) of the concept they've experienced numerous times but have not previously named, read, or written. Often, a simple theoretical explanation will be included.

Guided discovery is a process of the following four steps:

1. Identify all known elements
2. Isolate the unknown element
3. Name the unknown element
4. Practice and apply the new element

For this process to work, the teacher must thoughtfully choose the song literature to facilitate students' successful acquisition of the new concept. Ideally, the new element is the only unknown element in the song; the new item happens only once and appears in the last half of the song. Finding a folk song that fits these criteria for all the musical concepts we teach can be daunting. Networking with other Kodály-inspired teachers is helpful, as well as classification and search capabilities of folk song collections. (By the way, when preparing a concept, the element can be in any song, in any placement because the goal is simply to experience the sound or feel.)

An example of presenting the pitch re using the discovery process might unfold as follows:





Continue this process as the children identify do, mi, so, and la. These pitches have already been presented, and the students can identify, sing, sign, read, and write them. When the class gets to the last measure, the discussion will continue.

A keen observer sees a diatonic solfège chart in the room and offers re as the missing syllable. The teacher pulls out a large visual of re and adds it to the vertical stack of hand sign syllables on the whiteboard between mi and do. Class proceeds to sing the whole song on solfege with hand signs.

There may only be one or two presentation lessons per month – a relatively small percentage of your instruction. Students need many opportunities to master their newly acquired knowledge and skills through Practice, the third P. The new concept is reviewed and performed by finding it in other songs and activities and applying it in new ways. All the songs and activities used to Prepare the concept can be re-used with the addition of reading and writing. Not only can students hear, produce, and identify the new concept, they can also read and write it. Teachers now have expanded ways to assess what the students have learned. Reading and writing are concrete evidence of learning, making thinking visible. Furthermore, the students’ musical framework has expanded, providing more options for improvisation and composition activities.



South Carolina Musician | Volume 75 Number 1

# Accepting Nominations for SCMEA Awards



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For application information, visit

<https://www.scmea.net/about/awards>

Nomination Deadline: November 1, 2021



# STAYING ORGANIZED

## AN INVESTMENT IN TIME

By Thomas Cotter

I discovered early on in my career that I spent almost as much time trying to clean up after myself than I spent teaching. I wasted precious class time looking for paperwork, trying to find scores, locating instruments, rummaging through percussion equipment, and the list goes on. At the end of a particularly brutal day, I sat at my desk, let out a long exasperated exhale, and thought to myself, “There has to be a better way.” In this article I will detail three of the most important things I do during the year that help me maintain an organized classroom and an uncluttered brain.

### Student Lockers

If you teach young students most likely, you have encountered this:

Student One, “I’m locker 17!”

Student Two, “NO! I am locker 17! Mr. Cotter \_\_\_\_\_ put their stuff in my locker!”

What would you have to do in this situation? Go to your computer or hard copy of the locker assignments, look up student one, deescalate the tension between the students, assure student two that they are NOT crazy for forgetting their locker number, and finally get back to your day.

Here’s another situation you’re bound to encounter:

It’s 5:30 on Friday evening. You’re at home enjoying time with your friends and family. You’re ready to enjoy a stress-free weekend. And then it happens. The phone rings and it’s someone from your front office staff.



“Mr. Cotter, James left his saxophone in his locker and he has a major playing test due on Monday. His mother is here to pick it up. If you tell me his locker number we can get it for him.”

To avoid these situations I make my own locker labels from different color paper (each instrument is color-coded). One of our tasks for the first few days of school is locker assignment day. Each kid will write their name on the card and wait for me to call their instrument to the locker area. I explain to them which lockers are for their particular instrument and that if it has a blank plastic sleeve, it's available for them to pick. When a student picks their locker, I will be the one to remove the plastic sleeve, place their newly created nametag in the front of the locker, and snap the plastic plate back on. At that point...the locker is assigned!

This also is a HUGE help at the end of the year. There's always a few kids that are so excited to leave school on that final day that they leave their instrument in the locker. As you are cleaning out lockers if there is an instrument left, just take the nametag out of the plastic sleeve and tape it to the case. That way you have a clearly labeled instrument that you can leave for parents/students to pick up at a later time.

### **Daily Needs Cabinets**

I keep three filing cabinets in the front of my band room. I call these cabinets my “Daily needs cabinets” because they essentially contain everything a student or a teacher may need during a typical class time or rehearsal. I spend one or two of the first few days of school teaching my new students how to use these cabinets for their benefit.

Cabinet #1 is my cabinet (and any assistants and guests we may have). This contains a drawer for my clipboards, a drawer for my scores, a drawer for original music folders, and finally a drawer for personal belongings like batons, pens/pencils, school passes, etc. I use clipboards to organize class rosters, emergency sub plans, keep track of expenditures, percussion and band part assignments, and anything else I may need. I typically keep between 5 and 8 clipboards in that drawer all with different information. The score drawer is divided into a 7th grade section, and 8th grade section, a chamber music section, and another section labeled “other.” I keep all of the scores to the selections we have played throughout the year right there. I never file a score back into my library until the year is over. The “other” section can be used for honor bands, percussion ensembles, and warm-up routines.

Cabinet #2 is the student cabinet. There are two woodwinds drawers, a brass drawer, and a percussion drawer. In woodwind drawer one I keep an assortment of screwdrivers, sandpaper, cork grease, extra ligatures, mouthpieces patches, thumb cushions, and anything else they may need. Woodwind drawer two contains all the reeds we need. The brass drawer contains extra mouthpieces, sterisol spray, mouthpiece pullers, valve oil, slide grease, slide cream, and any other items they may need. The percussion drawer acts like a lost and found for sticks and music. Anyone who has taught band for more than a week will understand this completely.

Cabinet #3 is the tuner cabinet. The top two drawers contain a class set of Korg TM-50 and TM-60 tuner/metronomes. The third drawer contains the leads for these tuners. We typically start the year with the tuners and leads attached to every stand, however, eventually we take these up and focus more on ear training. These still remain available for students to use for practice sessions. The final drawer is a storage drawer I like to keep it open for the McAdams metronome. I like to stow it away during long holidays and summer vacation in order to keep it safe and also it's a great way to keep up with the remote that goes with it.







## Percussion

Percussion is a big headache for a lot of directors. In my first few years it was a constant battle of locating equipment, getting things put away after rehearsal, and making sure every student had their own equipment at rehearsals.

The first thing I did was make sure every percussion player had their own labeled stick bag with a small assortment of snare sticks, bell mallets, marimba mallets, xylophone mallets, and timpani mallets. Percussion students receive this bag when they enter 7th grade and are expected to have it through high school. They are encouraged to add to the bag their own assortment of sticks and mallets and maybe even upgrade bag size to accommodate a larger variety. Even with the bare minimum bag, all of our students are able to go through any rehearsal with their own equipment.

The next thing you may want to do is find a space in your classroom dedicated to percussion equipment. This does NOT mean the large items like timpani, marimbas, bass drums, etc. This is the small items like triangle beaters, school owned mallets, tambourines, and all the other countless things we tend to collect throughout the years. Keep these items IN PLAIN SIGHT. Yes...in plain sight. Do not encourage students to shove these things in the dark recesses of a random cabinet. They will break them...and they will hide them. If they know these items must be accounted for and in plain sight...they tend to last a lot longer. We bought two wire shelves and organized our equipment. The wire shelves are great for storing mallets but also will hold anything else you may have. A clearly labeled percussion shelf in concert with a personal stick bag will add years to your life.

I hope you find some of these suggestions useful. If you have any questions about something in this article or anything I can help you with please feel free to contact me.

Thomas Cotter  
Director of Bands, D.R. Hill Middle School  
[Thomas.cotter@spart5.net](mailto:Thomas.cotter@spart5.net)





# EVEN TEACHERS NEED TEACHERS

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