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# President's Report

## Neil Swapp



Throughout the fall I have had numerous conversations with educators that have me concerned for not only them personally but for our profession. The common thread of many of these dialogues has been that the pressures of the system have taken away the joy of teaching and of music. Many have expressed that what was once a wonderful career has become a nightmare. Some have even expressed concern that they feel it is time for them to leave our ranks...

This to me is alarming, sad and worth addressing! Where do we go from here? How do we ensure that our good teachers don't burn out and choose to leave the profession? After all, stressed and disheartened teachers aren't effective in the classroom!

I certainly don't have all the answers and maybe I have none of them! I do feel though that first and foremost we must be educated. We can't address concerns in education unless we have the facts. It is easy to jump on the band (choir, orchestra, guitar, general music) wagon against trends in education but only be armed with rumors and half-truths! How many of us have made an attempt to understand current trends in education, common core, ESEA, and etc.

As many of you know, I have recently changed positions and have been thrust into the midst of all this from a different angle. I actually had to sit down and read (and try to understand) the NMPED teacher evaluation system. I was on an early review committee of the National Arts Stan-

dards. I have sat through (and paid attention) to hours of in-service meetings. I actually attend and participate in a weekly administrative meeting much of which is geared to making sure that our school is in compliance with PED guidelines and will test well...

I won't lie and say that I have enjoyed every minute of it! But I will tell you it has given me a lot to think about. As I was reading the NM Teach domains and highlighting key points I had to stop and ask myself where I would "truly" rate myself! Was I really exemplary? Maybe only Highly Effective? Oh wow...maybe I am only effective in this area? It really did make me stop and take stock of where I am as a teacher! Isn't that the point?

Now, stop...before you think I have sold out, just read on (and then you really might think I have). We, as in the PED, NMMEA, ESEA and etc. aren't enemies! All stakeholders really do want what is best for students: increased student learning. I know that is hard to believe sometimes, but it really is true. Being across the street from the PED has given me a bit more insight into their thought process. I also have a principal who works well with the PED. It is a relationship of mutual respect. She has helped me see that by working together we will accomplish more than fighting against each other!

Now the action part of the article:

- Become informed so that you can speak with knowledge
  - o Review the National Arts Standards
  - o Visit the NAFME website and poke around and learn
- As a music community, let's be the bigger person and reach out to "them" to help reach our common goals. Isn't this what great teachers

do in the classroom? We are faced with different "factions" each day, yet we find common ground and make some great music. Lets do it in our profession as well!

- Remove the layers of armor and really look for the good in the system. There is some there! Own it, use it and become a better teacher.
- And now the touchy feely part...remember what your music teacher did for you? You are doing that for students now. You are changing lives and nothing is more important than that! Keep on doing what you love, and don't let the system take that love away. When all is said and done, share your love of music with your students!

And now for a bit of house cleaning and announcements:

NMMEA is in the process of redesigning our website. This really is happening and we hope to be live early next year. I'm sure there will be a few bumps, but in the end I think it will be more useful for everyone.

I hope that each of you will be attending the NMMEA In-Service Conference! Our vice presidents have worked very hard to organize a conference that will be well worth it. We have some fantastic in-service sessions organized as well as some world-class guest conductors to watch and learn from.

This year there is a round table discussion on Thursday at 8:30 pm at the conference hotel. Guest conductors will be in attendance to answer questions and share their experiences. This is mostly targeted to our student collegiate members, but I think very worthwhile for all of our educators. Please read Jason Paulk's article for more information.

I have organized an action team with representatives from each district (Music educators, parents, Non-Music Educators and etc) to call into ac-

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## President...

tion if the need arises. If something comes up that you aren't sure how to deal with, send it my way and we will call upon the expertise of the action team. This was primarily organized for issues of advocacy, but it doesn't have to stop there. Let's use the wealth of experience in our state to make us stronger.

By working with the executive committee and board of directors a unified rubric has been adopted for all district MPAs. I feel the rubric is a great one and really quite easy to use.

It will be uploaded to the website as soon as possible. Site hosts, please email me or your district president for a copy of the rubric.

And finally, I would be remiss if I didn't thank our executive committee and board of directors for their countless hours of work. Having served as a vice president, I know how much time it takes and often at a time when you have the least to spare! So...a huge thank you! And I must thank Don Gerheart by name. Don, you do more for the state and music educa-

tion than most people can imagine. Thank you for your leadership, your mentorship, your advice and your friendship!

And to each of you, thank you for the work you do with our young people. At the end of the day, that is the most important part of the machine! Please don't lose sight of the big picture. Please don't let the latest acronym ruin your day! Please keep being the amazing and inspiring teachers you are!



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## Office Notes

### Don Gerheart, Executive Director



In the past I have started my column with something like “By now you have settled in to your daily routine and things are moving right along”. From what I can gather this is not the case this year. In addition to all of your normal teaching and tasks most of you are very concerned and frustrated with the new evaluation process. For one thing it seems that it is very unclear as to what it is going to involve and districts across the state have many different ways they are dealing with it and implementing it. It may be easy for me to say but do everything you can to maintain the best music program in your school(s). With the financial woes we have we can not afford to do anything but provide our students with the best music education we can in spite of all of these distractions. Most of you know that if we lose a class or a program we are apt not to see it return and if so, it will take years to recover.

While the numbers of students who auditioned for this year’s All-State ensembles are still at a respectful number the total number of students registered for auditions has declined for yet another year. For all of you that encouraged your students to audition – Thank You. The ensembles have been chosen and students are preparing their music for our eight All-State ensembles. I want to thank all

of the many people who have helped in the audition process including the audition team, schedulers, site coordinators, and the many students and adults that helped at the audition sites. Congratulations to one and all!

Your respective Vice Presidents and others on the Executive Committee deserve a special thank you for all of their many hours of work preparing for the auditions and for the NMMEA In-Service Conference. Be sure to thank them the next time you see them or send them a nice email.

#### NMMEA In-Service Conference Information

It is hard to believe but in just a few weeks we will hold our 70th NMMEA In-Service Conference. If you haven’t already done so please make arrangements to attend. There are at least 30 workshops and clinics to attend for general music, middle school, and high school teachers. For those of you in elementary and middle school please encourage your administration to let you attend. You too as well as your students can benefit by attending the workshops that will be offered. This is also a special time to see your colleagues from all over New Mexico and to make new acquaintances. I know from experience that we can learn new things by also visiting with our colleagues. The Honor Concerts will again be held in the afternoon on both Thursday and Friday. There will be no evening events scheduled on either of those days so you can plan activities for your students. There will be no exhibits but in the area outside of Keller Hall there will be a few booths offered to our state universities and to our Saturday concert sponsors.

The registration desk and the Business/Awards Luncheon will again be located in the ballroom area of the Student Union. The All-State Music Educators Schedule will be posted in early December so you can plan the clinics you might attend. The stu-

dent schedule will be posted on the “Student/Parent” Link also in early December.

The NMMEA Business/Awards Luncheon will take place on Friday, January 10, 2014 starting at 11:45 AM in Ballroom B in the Student Union. The cost per meal remains at \$18. The menu will be similar to the menu we have had over the past few years. The menu will be posted on our homepage as soon as it is approved. You can reserve your ticket by including it on your All-State Pre-Registration Form. Do plan to attend the Business/Awards Luncheon to honor our awards recipients and to have some time socialize with your colleagues. We will also have a short business meeting prior to the awards presentations.

#### Conference Hotel

Our conference hotel for the 2014 All-State will again be the Sheraton Albuquerque Uptown Hotel located at the corner of Menaul and Louisiana NE. Albuquerque, NM 87110. Your Board of Directors has heard nothing but positive comments regarding last year’s stay. Reservations can be made by contacting the Sheraton at 505-830-5786 or by accessing their website at <https://www.starwoodmeeting.com/Book/2014NMMusicEducators>. By accessing their website you can also see what is offered at their hotel. The rate will be \$79 per room plus tax for up to four students per room. I know you will find the quality of the rooms and the facility of high quality and a real bargain at \$79. There is ample parking (buses included) at the hotel. A full complimentary breakfast is included and will be served in one of their ballrooms. Free WiFi will also be included in all rooms. The Coronado Mall is located across the street and ABQ Uptown is relatively close. Your Board of Directors encourages directors and members to support the Ron Sanders suggested and I agreed that this statement about the arts importance

## Office Notes...

Sheraton Uptown even though it is the your choice as to where to stay.

### Recordings

Shhh Productions will again be the recording company who will produce and sell CD's and DVD's of all of the All-State concerts. Their ordering form will be posted on our website prior to our conference.

### All-State Parking/ Bus Unloading/ Loading/Parking

As of now I am not aware of any changes to these arrangements for 2014. Parking and bus arrangements will probably be very much the same as they were last year. Please check our website as we get closer to our in-service conference for the most up to date information.

### NAfME Membership Link – The Easy Way to Join or Renew

If you are new and would like to join NAfME/NMMEA or if you want to renew your membership it just got easier. Click on this link <http://musiced.nafme.org/join>. For new members you will need to fill in your name email address and name and proceed

to complete the information. If you are renewing your membership you will need to enter your email address and know your NAfME ID number. Follow the directions. This will also take you to your record with your personal information. Check your information to be sure it is correct and change any fields that need to be updated.

### The Usual Reminders

1) If you are only renewing your membership or joining NAfME go directly on line at <http://musiced.nafme.org/join>. I will continue to accept new memberships and membership renewals ONLY if they are apart of the conference registration fees check or included on the same PO as your conference fees.

2) PLEASE update your contact information on the NAfME link (same as above) and copy me if any of your contact information has changed. Since the roster posted on our website is downloaded once a month directly from NAfME's data base we do not make changes to member information if it appears incorrectly on the roster posted on our website.

3) Check our website often to get the most updated information especially in regards to our in-service conference. Updates will be posted on our home page as well as on our "Bulletin Board" link.

4) We all need to continue our efforts to advocate for quality music education for all students. It is more critical to do so now than ever before.

### New Website

Your Board of Directors has approved the development of a completely new website. We have started the process and hope to have it up and running in January 2014. We are being proactive in that in the near future we will have the capability to link with the NAfME database for getting more efficient membership data as well as having the capability to register on line and pay fees electronically.

As always I am available to answer you questions and hear your concerns, as are your NMMEA officers. Good communication is key.

Looking forward to seeing you in January.



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# Editor's Desk

## Keith Jordan



Ron Sanders suggested and I agreed that this statement about the arts importance in daily life was of importance to us all. I asked permission from Mr. Dan Gioia to reprint it and he kindly gave us permission to use it in our magazine. Enjoy!

Following is the prepared text of the speech delivered by Dana Gioia at Stanford University's Commencement on June 17, 2007 <http://news.stanford.edu/news/2007/june20/gradtrans-062007.html>

Dana Gioia, former chairman of the National Endowment for the Arts, Poet, Author, Businessman. (<http://www.danagioia.net/>)

Good morning.

Thank you, President Hennessy.

It is a great honor to be asked to give the Commencement address at my alma mater. Although I have two degrees from Stanford, I still feel a bit like an interloper on this exquisitely beautiful campus. A person never really escapes his or her childhood.

At heart I'm still a working-class kid—half Italian, half Mexican—from L.A., or more precisely from Hawthorne, a city that most of this audience knows only as the setting of Quentin Tarantino's *Pulp Fiction* and *Jackie Brown*—two films that capture the ineffable charm of my hometown.

Today is Father's Day, so I hope you will indulge me for beginning on a personal note. I am the first person in my

family ever to attend college, and I owe my education to my father, who sacrificed nearly everything to give his four children the best education possible.

My dad had a fairly hard life. He never spoke English until he went to school. He barely survived a plane crash in World War II. He worked hard, but never had much success, except with his family.

When I was about 12, my dad told me that he hoped I would go to Stanford, a place I had never heard of. For him, Stanford represented every success he had missed yet wanted for his children. He would be proud of me today—no matter how dull my speech.

On the other hand, I may be fortunate that my mother isn't here. It isn't Mother's Day, so I can be honest. I loved her dearly, but she could be a challenge. For example, when she learned I had been nominated to be chairman of the National Endowment for the Arts, she phoned and said, "Don't think I'm impressed."

I know that there was a bit of controversy when my name was announced as the graduation speaker. A few students were especially concerned that I lacked celebrity status. It seemed I wasn't famous enough. I couldn't agree more. As I have often told my wife and children, "I'm simply not famous enough."

And that—in a more general and less personal sense—is the subject I want to address today, the fact that we live in a culture that barely acknowledges and rarely celebrates the arts or artists.

There is an experiment I'd love to conduct. I'd like to survey a cross-section of Americans and ask them how many active NBA players, Major League Baseball players, and American Idol finalists they can name.

Then I'd ask them how many living American poets, playwrights, painters, sculptors, architects, classical musicians, conductors, and composers they can name.

I'd even like to ask how many living American scientists or social thinkers they can name.

Fifty years ago, I suspect that along with Mickey Mantle, Willie Mays, and Sandy

Koufax, most Americans could have named, at the very least, Robert Frost, Carl Sandburg, Arthur Miller, Thornton Wilder, Georgia O'Keeffe, Leonard Bernstein, Leontyne Price, and Frank Lloyd Wright. Not to mention scientists and thinkers like Linus Pauling, Jonas Salk, Rachel Carson, Margaret Mead, and especially Dr. Alfred Kinsey.

I don't think that Americans were smarter then, but American culture was. Even the mass media placed a greater emphasis on presenting a broad range of human achievement.

I grew up mostly among immigrants, many of whom never learned to speak English. But at night watching TV variety programs like the Ed Sullivan Show or the Perry Como Music Hall, I saw—along with comedians, popular singers, and movie stars—classical musicians like Jascha Heifetz and Arthur Rubinstein, opera singers like Robert Merrill and Anna Moffo, and jazz greats like Duke Ellington and Louis Armstrong captivate an audience of millions with their art.

The same was even true of literature. I first encountered Robert Frost, John Steinbeck, Lillian Hellman, and James Baldwin on general interest TV shows. All of these people were famous to the average American—because the culture considered them important.

Today no working-class or immigrant kid would encounter that range of arts and ideas in the popular culture. Almost everything in our national culture, even the news, has been reduced to entertainment, or altogether eliminated.

The loss of recognition for artists, thinkers, and scientists has impoverished our culture in innumerable ways, but let me mention one. When virtually all of a culture's celebrated figures are in sports or entertainment, how few possible role models we offer the young.

There are so many other ways to lead a successful and meaningful life that are not denominated by money or fame. Adult life begins in a child's imagination, and we've relinquished that imagination to the marketplace.

Of course, I'm not forgetting that politicians can also be famous, but it is



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## Editor...

interesting how our political process grows more like the entertainment industry each year. When a successful guest appearance on the Colbert Report becomes more important than passing legislation, democracy gets scary. No wonder Hollywood considers politics “show business for ugly people.”

Everything now is entertainment. And the purpose of this omnipresent commercial entertainment is to sell us something. American culture has mostly become one vast infomercial.

I have a recurring nightmare. I am in Rome visiting the Sistine Chapel. I look up at Michelangelo’s incomparable fresco of the “Creation of Man.” I see God stretching out his arm to touch the reclining Adam’s finger. And then I notice in the other hand Adam is holding a Diet Pepsi.

When was the last time you have seen a featured guest on David Letterman or Jay Leno who isn’t trying to sell you something? A new movie, a new TV show, a new book, or a new vote?

Don’t get me wrong. I love entertainment, and I love the free market. I have a Stanford MBA and spent 15 years in the food industry. I adore my big-screen TV. The productivity and efficiency of the free market is beyond dispute. It has created a society of unprecedented prosperity.

But we must remember that the marketplace does only one thing—it puts a price on everything.

The role of culture, however, must go beyond economics. It is not focused on the price of things, but on their value. And, above all, culture should tell us what is beyond price, including what does not belong in the marketplace. A culture should also provide some cogent view of the good life beyond mass accumulation. In this respect, our culture is failing us.

There is only one social force in America potentially large and strong enough to counterbalance this profit-driven commercialization of cultural values, our educational system, especially public education. Traditionally, education has been one thing that our nation has agreed cannot be left entirely to the marketplace—but made mandatory and freely available to everyone.

At 56, I am just old enough to remember a time when every public high school in this country had a music program with choir and band, usually a jazz band, too, sometimes even orchestra. And every high school offered a drama program, sometimes with dance instruction. And there were writing opportunities in the school paper and literary magazine, as well as studio art training.

I am sorry to say that these programs are no longer widely available to the new generation of Americans. This once visionary and democratic system has been almost entirely dismantled by well-meaning but myopic school boards, county commissioners, and state officials, with the federal government largely indifferent to the issue. Art became an expendable luxury, and 50 million students have paid the price. Today a child’s access to arts education is largely a function of his or her parents’ income.

In a time of social progress and economic prosperity, why have we experienced this colossal cultural and political decline? There are several reasons, but I must risk offending many friends and colleagues by saying that surely artists and intellectuals are partly to blame. Most American artists, intellectuals, and academics have lost their ability to converse with the rest of society. We have become wonderfully expert in talking to one another, but we have become almost invisible and inaudible in the general culture.

This mutual estrangement has had enormous cultural, social, and political consequences. America needs its artists and intellectuals, and they need to reestablish their rightful place in the general culture. If we could reopen the conversation between our best minds and the broader public, the results would not only transform society but also artistic and intellectual life.

There is no better place to start this rapprochement than in arts education. How do we explain to the larger society the benefits of this civic investment when they have been convinced that the purpose of arts education is mostly to produce more artists—hardly a compelling argument to either the average taxpayer or financially strapped school board?

We need to create a new national con-

sensus. The purpose of arts education is not to produce more artists, though that is a byproduct. The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society.

This is not happening now in American schools. Even if you forget the larger catastrophe that only 70 percent of American kids now graduate from high school, what are we to make of a public education system whose highest goal seems to be producing minimally competent entry-level workers?

The situation is a cultural and educational disaster, but it also has huge and alarming economic consequences. If the United States is to compete effectively with the rest of the world in the new global marketplace, it is not going to succeed through cheap labor or cheap raw materials, nor even the free flow of capital or a streamlined industrial base. To compete successfully, this country needs continued creativity, ingenuity, and innovation.

It is hard to see those qualities thriving in a nation whose educational system ranks at the bottom of the developed world and has mostly eliminated the arts from the curriculum.

I have seen firsthand the enormous transformative power of the arts—in the lives of individuals, in communities, and even society at large.

Marcus Aurelius believed that the course of wisdom consisted of learning to trade easy pleasures for more complex and challenging ones. I worry about a culture that bit by bit trades off the challenging pleasures of art for the easy comforts of entertainment. And that is exactly what is happening—not just in the media, but in our schools and civic life.

Entertainment promises us a predictable pleasure—humor, thrills, emotional titillation, or even the odd delight of being vicariously terrified. It exploits and manipulates who we are rather than challenges us with a vision of who we might become. A child who spends a month mastering Halo or NBA Live on Xbox has not been awakened and transformed the way that child would be spending the time rehearsing a play or learning to draw.

## Editor...

If you don't believe me, you should read the statistical studies that are now coming out about American civic participation. Our country is dividing into two distinct behavioral groups. One group spends most of its free time sitting at home as passive consumers of electronic entertainment. Even family communication is breaking down as members increasingly spend their time alone, staring at their individual screens.

The other group also uses and enjoys the new technology, but these individuals balance it with a broader range of activities. They go out—to exercise, play sports, volunteer and do charity work at about three times the level of the first group. By every measure they are vastly more active and socially engaged than the first group.

What is the defining difference between passive and active citizens? Curiously, it isn't income, geography, or even education. It depends on whether or not they read for pleasure and participate in the arts. These cultural activities seem to awaken a heightened sense of individual awareness and social responsibility.

Why do these issues matter to you? This is the culture you are about to enter. For the last few years you have had the privilege of being at one of the world's greatest universities—not only studying, but being a part of a community that takes arts and ideas seriously. Even if you spent most of your free time watching Grey's Anatomy, playing Guitar Hero, or Facebooking your friends, those important endeavors were balanced by courses and conversations about literature, politics, technology, and ideas.

Distinguished graduates, your support system is about to end. And you now face the choice of whether you want to be a passive consumer or an active citizen. Do you want to watch the world on a screen or live in it so meaningfully that you change it?

That's no easy task, so don't forget what the arts provide.

Art is an irreplaceable way of understanding and expressing the world—equal to but distinct from scientific and conceptual methods. Art addresses us in the fullness of our being—simultaneously speaking to our intellect, emotions, intuition, imagination, memory, and physical senses. There are some truths about life that can be expressed only as stories, or songs, or images.

Art delights, instructs, consoles. It educates our emotions. And it remembers. As Robert Frost once said about poetry, "It is a way of remembering that which it would impoverish us to forget." Art awakens, enlarges, refines, and restores our humanity. You don't outgrow art. The same work can mean something different at each stage of your life. A good book changes as you change.

My own art is poetry, though my current daily life sometimes makes me forget that. So let me end my remarks with a short poem appropriate to the occasion.

[PRAISE TO THE RITUALS THAT CELEBRATE CHANGE]

Praise to the rituals that celebrate change,  
old robes worn for new beginnings,  
solemn protocol where the mutable soul,  
surrounded by ancient experience,  
grows young in the imagination's white dress.

Because it is not the rituals we honor but our trust in what they signify, these rites that honor us as witnesses—whether to watch lovers swear loyalty in a careless world or a newborn washed with water and oil.

So praise to innocence—impulsive and evergreen—and let the old be touched by youth's wayward astonishment at learning something new, and dream of a future so fitting and so just that our desire will bring it into being.

Congratulations to the Class of 2007.



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## Band Section

### Jennifer Johnson, Vice President



Can you hear it now? Stirring sounds of high school marching band. Remarkable first sounds of beginning band. These are few of our favorite sounds; this is the excitement of band rehearsals in the Fall. Middle school band may seem rather uneventful compared to the excitement of beginning band and the frenzy of high school rehearsals. Yet, instruction that occurs each Fall for middle school programs is essential to the successes of, not only the individual student, but the total program. Perhaps middle school band can be likened to ensuring wheels are firmly secured to the frame, a greased chain and gearshift, and functioning brakes on a mountain bike before heading out on your favorite mountain trail. If one fails to do the prep work and maintenance, the fast and furious ride that follows may be treacherous and more about minimizing risk than enjoyment of each new challenge and change of scenery. Middle school directors are the unsung heroes of skill development and "prep work" for young musicians. Beginning band is fresh and new, full of learning new skills in each lesson. Teaching and learning at the beginning band level helps to establish the fundamental, individual habits and skills of playing an instrument. These first habits and skills are vital to future successes at any level of playing. For beginning

band students, excitement exists everyday as they make new sounds and learn new concepts.

High school band offers a variety of experiences for instrumental musicians to apply accumulated technical skills and knowledge. Students at the high school level are becoming independent musicians. These are musicians who can problem solve and make their own informed decisions about music, interpretation, and performance. As musicians, these students are learning to see the world in different representations while applying this knowledge to pave the way to a new chapter of advanced musicianship.

Middle school band serves to develop engaged ownership of one's music abilities. At this level, students are still learning to manage their instrumental skill set and synthesize new knowledge. Middle school bands may march in parades, occasionally play with the high school band at football games, and have a few concerts to provide performance goals and entertainment for parents. Some districts offer an honor band in which students audition to perform with the top band students in their age group. In order for knowledge and skills to be comprehended there must be uninterrupted engagement of differentiated teaching to accommodate the many learning styles of our band students. The most important academic learning time of the young middle school musician's development occurs at the beginning of the year. It is during this time their focus and determination for learning is at its peak. Kudos to all middle school directors who keep young teenagers motivated, engaged, and curious toward learning to be a musician in band.

#### 2013-2014 All-State Auditions

All-state auditions will be recorded this year. From the student perspective, there will be no differences in the audition process. Once auditions have concluded, audio files will be available to each adjudicator. We

will track all auditions, including no shows, in order that we can pair each recording with an audio file.

Students will be identified by audition code at the beginning of each recording. The auditions will follow the same format as previous years: scales, etudes, and sight-reading. Each wind audition is limited to 7 minutes and each percussion audition is limited to 10 minutes. Following NMMEA guidelines, auditions will be stopped at that time if the audition has not yet concluded.

Results will be posted on the NMMEA website by Wednesday, November 20th. I know how anxious our students are to receive this information, but please refrain from emailing or calling for early results. I would like to thank our 2013-2014 audition team for their many hours of hard work. It is no small task hearing hundreds of auditions throughout the state. We are very fortunate that we have members in our organization willing to take the time to make this experience possible for our students:

Flute / Piccolo – Valerie Potter (UNM), Clarinet – Jennifer Laubenthal (ENMU), Oboe, Bassoon, Alto/Bass/Contra Bass – Katie Brennan (NMSU), Saxophone – Rhonda Taylor (NMSU), Trumpet – Jefferey Piper (UNM), Horn – JD Shaw (UNM), Trombone / Euphonium / Tuba – Dustin Seifert (ENMU), Percussion – Scott Ney (UNM)

#### 2014 All-State Audition Consent Form

Please remind your students that the consent form signed at the time of audition states that they will follow through and participate in the all-state convention.

- Students not adhering to the terms of the commitment form (attending All-State and all rehearsals) may suffer consequences that will limit their participation in current and future NMMEA activities. Each student's situation will be handled on a case-

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## Band...

by-case basis.

- In the event that one of your students is unable to attend All-State, please contact me as soon as possible. With advance notification, I can contact the director of an alternate and arrangements can be made for the alternate student to prepare and participate.

All-State Schedule / Chair Placement Auditions / Details

Please check the NMMEA website in mid December for the All-State Conference schedule. All students are required to attend all rehearsals and meetings.

- All directors who have students participating in small school band are asked to help with the audition/sectionals on Wednesday night.

- All students need to bring a folding stand, music and pencil to each rehearsal.

- Symphonic and Concert band students will have a final chair placement (or sectional) on Wednesday evening. All students must be in attendance. Please stress to your students the need to show up to this audition prepared on the all-state music. The chair audition team will be identifying students who are unprepared at the time of the audition. Students who are ill prepared may jeopardize their participation in All-State.

- Please refer to the NMMEA Official Handbook for more guidelines and information.

- A meeting for all directors helping with chair placements will be held in B 117 at 6:30 on Wednesday, January 8th. This will be a short meeting, please be on time...PLEASE BE ON TIME!

### All State Music

Directors, it is imperative, to ensure success of the NMMEA All-State ensemble performances, that you take time to prepare your students who are selected for an all-state ensemble. Please order the music early and take time to work with your students. Students who have the music prepared prior to arrival in Albuquerque gen-

erally have a more positive and engaging honor band experience. Students who are unprepared at the time of chair placement auditions may be removed from participation in the ensemble.

If you are providing music to your students from your school library, please make sure that it is the same edition as listed on the website. All programs are listed on the NMMEA website.

### Percussion Equipment

- Only timpani, bass drum, marimba, xylophone, vibraphone and bells will be provided. Students must provide all sticks, beaters, mallets, and other equipment needed. This includes snare drum, cymbals, toys, etc... If your student is assigned to play it, then he or she must bring it to All-State.

Once again Pam Towry-Church will be helping with percussion and can provide you with more information if it is needed (towryp@yahoo.com). Honor Bands Congratulations to Mrs. Betsy Van Dyke and the Madison Middle School Band for being selected the 2014 NMMEA Honor Band.

### 2014 All-State Conductors

We have three reputable guest conductors working with the bands this year. Robert Belser (University of Wyoming); T. Andre Feagin (University of Texas at El Paso), and Mark Heidel (University of Iowa) will conduct the Symphonic Band. Biographies for all three conductors are included in this edition of the New-Mexico Musician. Please take some time to watch all three conductors work with our students.

### 2014 All-State Clinics

The All-State schedule will be posted online by mid December and I would encourage everyone to take a few minutes and look through the clinics so that they can make the most of their All-State experience.

A list of clinics and clinicians is con-

tained within this edition of the New Mexico Musician. Please attend our clinics. These clinicians are pleased to be presenting this year.

### 2014 All-State Volunteers

It takes many dedicated people who are committed to improving the lives of young musicians in order to create an All-State Festival that is successful and creates a memory that lasts a lifetime. Please look online(www.nmmea.com) for the final conference program around the middle of December and be sure to check the conference job listings. I would like to thank everyone in advance who will be helping with one or more of the following jobs: monitor, presider, organizer, percussion assistant, driver, clinician, stage crew, and chair audition team member. Everyone who helps with these jobs deserves a big thank you for helping serve NMMEA and music education. If you are interested in helping and becoming more involved with NMMEA please contact your district vice president or myself.

### 2016 Conductors

In continuing with the process that Neil Swapp initiated last year, please send me nominations for 2016 honor band conductors. Please email nominations to me (jejohnson1@gmail.com) and include a short biography. Please send your nominations to me by December 15th. I will compile the list and email it to the members prior to all state.



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## Orchestra Section

### Rebecca Simons, Vice President



I love when the season's change, it seems like a new beginning. As we welcome the new season, we all need to start thinking about getting ready for the New Mexico Music Educator's In-Service Conference. I am surprised at how fast the year goes by, and that all-state auditions have been completed. Please register your all-state bound students quickly for the conference! I hope that all of you make plans to attend this year's conference. It's a great opportunity to recharge your teaching battery and find inspiration from colleagues, students, and wonderful conductors and clinicians from all over the country. I would like to start by thanking everyone who made the all-state string auditions possible. First, many thanks goes to the audition team: Daniel Vega-Albela and Dr. David Schepps. These gentlemen listened to almost 300 string players over three days and placed New Mexico's finest orchestra students into the Symphony and Concert Orchestras. In addition, I would like to thank the audition site coordinators: Clarissa Clark at Volcano Vista High School, and Dee Ann Cason and Jennifer Rogers in Las Cruces. These ladies did a fantastic job and made the auditions run very smoothly. The auditions wouldn't have been successful without you! I also want to acknowledge NMSU, Volcano Vista High School, the administration, and APS for allowing us to use their facilities for the auditions. Congratulations to all of the students

who made it into one of the all-state ensembles! This is truly a big success for everyone! Teachers please make sure to order the all-state ensemble music from Music Mart as soon as possible, and encourage your students to start learning the repertoire. I tell my students that it takes more time than they think it will take to prepare the ensemble music for all-state. They need to prepare all of their music before the conference in order to have the best experience possible. Teachers, if you have time, run a sectional or a rehearsal with your students participating in the conference, it really makes a huge difference in their preparedness.

Next, I want to thank all of you who are planning to participate in, and contribute to this year's conference; it takes a team to make all-state successful, and I couldn't do it without you. Thanks for being part of the team and being so willing to volunteer your time and expertise. It is appreciated more than you know. This year, the conference begins on Wednesday, January 8, 2014. Chair placement auditions will take place on the night of the 8th at around 6:30 P.M. If you have graciously accepted the job of adjudicating or monitoring for these auditions, please arrive early. I have sent out many e-mails regarding these chair auditions and the schedule. Remind your students to arrive early, and to be prepared to play their audition music by 6:30 P.M. In addition, I would like to thank everyone who has agreed to assist with the chair audition process. Please meet me in room 1111 by 6:00 P.M. so we are able to start the chair audition meeting and auditions on time.

In addition, throughout the conference we will have the opportunity to attend several wonderful clinics put on by some of the best musicians, teachers, and professionals from New Mexico and around the country. I encourage you to attend the workshops and clinics that are scheduled. We don't often get the opportunity to attend workshops conducted by some of the best in our business. This year

you can expect Bob Gillespie from The Ohio State University and Hal Leonard to present clinics on recruitment, a new music reading session, and left hand string technique; David Schepps from The University of New Mexico will present a workshop on cello specific techniques discussing topics that include position, vibrato, and thumb position; a string repair clinic will take place with Don Robertson of Robertson and Sons Violin Shop; a conducting clinic with Gabriel Gordon from the Albuquerque Youth Symphony; a string jazz clinic will be presented by Mark Tatum from The University of New Mexico, as will a rock and roll strings clinic with Robb Janov from Jefferson Middle School. These clinics are going to be excellent, and I hope you'll take full advantage and attend all of them!

In addition to the workshops, make plans to attend the ASTA luncheon on Thursday at noon. The NMASTA leadership is always looking for opportunities to serve their membership, and the luncheon is just one more opportunity to get involved in this organization. Don't forget to buy your awards luncheon ticket for Friday's lunch event. Also, at 3:15 on Thursday, January 9th please attend the orchestra section meeting in room 1111. This annual meeting is the only time we meet as a whole section to make incredibly important decisions about the upcoming year in regards to our section within NMMEA and the conference.

Don't forget to attend the honor concert on Thursday, January 8, 2014 at 2:00 P.M. in Popejoy Hall. Dee Ann Cason and her orchestra from Imago Dei Academy will be performing. It will be spectacular and neither you nor your students will want to miss it!

Finally, thank you again for your constant support. Please keep in contact with me about any questions you may have. I can always be reached at [Rebecca.Simons@aps.edu](mailto:Rebecca.Simons@aps.edu). I look forward to seeing you all in January.



# General Music Section

## Virgina Hinds, Vice President



Hello from Mountainair! Where we are getting ready to go to ENMU for Homecoming! YEAH! I love Homecoming festivities. Here in Mountainair we block Highway 60 and have a whole 15 minute parade where the kids are loaded on fire trucks, screaming out of police cars, and the floats are just magnificent!

But enough about be, let's look at what is about to happen in January at All-State! I'm so excited about this I could bust!

### ALL-STATE 2014

#### HEADLINER: Dr. Shelly Cooper

Dr. Cooper has been teaching music for more than 30 years. A researcher, general music specialist, and a seasoned clinician, she has presented numerous music and general education conferences/workshops. Cooper is the General Music Today editor, a contributing author for Interactive Music Powered by Silver Burdett with Alfred, and has several published choral arrangements. At the University of Arizona, she teaches undergraduate and graduate music education courses.

#### General Music Session #1: "Beyond the Hokey-Pokey: Movement for Learning"

This session will present techniques for incorporating movement and listening activities to introduce, practice, and reinforce music elements.

Participants will sing, play, move, explore, and create, using a variety of musical listening selections, materials, and methods.

#### General Music Session #2: The Magic of Manipulatives in the General Music Classroom"

This session will demonstrate the many uses of manipulatives in the general music classroom. Learn how manipulatives can assist in presenting lessons that promote differentiated instruction, cooperative learning, and embedded assessment.

#### Main Session: "Common Core, Common Sense, and Common Connections in the Music Classroom"

#### OTHER CLINICS AT ALL-STATE 2014

Betsy Soltero is back!!! She is from Thoreau Elementary in Gallup and is presenting: "Uke Can Do It, part 2" (tentative name)

Andrew Kesten from Tucumcari will be presenting an "Orff" clinic.

Robin Giebelhausen from UNM will be presenting a clinic on incorporating technology with General Music.

Jan Delgado, Anna Perea, Antonio Romero, Stacy Sandoval, and Cathy Estrada are putting on a clinic called: "Musicians Do it in the Dark".

This session will focus on using blacklight as an exciting way to enhance your upper elementary music curriculum. The medium of blacklight can inspire students to engage in creative movement, amp up listening activities, and is useful for "wow-ing" an audience! The presenters will offer expert advice on materials and equipment, safety concerns, and setting up blacklights in various venues. Participants will receive hands-on experience in an array of activities for listening, moving, and creating. Blacklight will be used in the presentation, so wear something dark and expect to have fun!

Multi-Cultural Dance Class is still

going on. I still haven't heard who is presenting, but I'm sure it will be wonderful! Please email me information ASAP! My email: [vhinds34@myfam.com](mailto:vhinds34@myfam.com)

#### General Music Session: "Welcome to All-State 2014"

This is for everyone on Thursday morning. First 100 General Music instructors to sign at the door will get a Goody Bag from Yours Truly to say "THANK YOU!!!"

I want your input, and what better way to have my ear than to show up and voice your opinion! See you there!

#### 2014 HONOR GROUP

Ms. Amy Anderson from Maggie Cordova Elementary School in Rio Rancho will be putting on a wonderful clinic with her Dragon Fire Guitar Club (grades 3-5)!!!

Everyone show your support and come see this group!

Notice: General Music members that an Honor Group can be any kind of performance.

#### BEFORE I FORGET

**EVERYONE:** get involved some kind of way in your district! Be it music festivals, Music in Our Schools, or something! Don't forget that General Music is a very important cornerstone to ANY child's education. We make a difference! Don't let anyone tell you otherwise!

See you in January!



Dr. Shelly Cooper

## Choral Section

### Brian Uerling, Vice President



Dear Colleagues,

As I submit this article, All-State auditions are still three weeks away. I feel (I am GUESSING here!) like one of those magazine editors who are writing and photographing their December publications in July. By the time the holidays get here, they must be thinking, “been there, done that”! So, I’m going to thank all of the people who are going to help with All-State auditions, because by the time this comes out, the auditions will be a thing of the past, and the actual In-Service Clinic and Conference will only be a few weeks away.

We absolutely could not stage the auditions without the help of many fine and dedicated professionals. These people all have VERY full-time jobs of their own, and sacrifice personal time and resources to make sure that the auditions are successful. Let’s start with our site chairs: Geri Brink (Las Cruces), Regina Carlow (Albuquerque) and Jason Paulk (Portales). They coordinate adjudication rooms, judges meals, and confused choir directors—it’s pretty much like the guy on the Ed Sullivan show who used to keep all of those plates spinning on the top of those little poles. What? You don’t remember that? We also could not hold our auditions without the cooperation and hospitality of New Mexi-

co State University, the University of New Mexico and Eastern New Mexico University. These auditions are a “bit” of a disruption to their daily schedules, and we are grateful for their hospitality.

Scheduling the auditions were Geri Brink (Las Cruces) and Jean Ornellas (Albuquerque and Portales).

The Albuquerque site alone has 38 different schools / registrants to coordinate! In the auditions themselves, we could not do without superior adjudication. David Klement and John-Carlo Pierce (NMSU), Michael Hix and Ingela Onstad (UNM) and Kayla Paulk and Jason Vest (ENMU) deserve kudos for their expertise and congratulations for their fortitude. For many years now, Jean Ornellas (ENMU) has faithfully written the sight-reading exercises that we use in the auditions. That, in addition to all of the scheduling she does, deserves a serious round of applause.

Someone else vital to the audition process is Don Gerheart, our Executive Secretary. He receives and processes all of the registrations for the auditions. This is a monumental task, and is on top of all of the day-to-day operations of the organization that he accomplishes year round. Also the editor of this magazine, Keith Jordan—without him, you would not be reading this article... a task that some of you may studiously avoid. All I can say is that it is a lot harder for me to write it than it is for you to read it! Unless, like me, you can’t find your glasses. But I digress...

I hope that the reminders of the audition process that were sent with the schedules (as well as in the Fall issue of this magazine) were helpful. We did our very best to work out any chance for “variables” in the audition so that all students would have a predictable and standardized experience. I also hope that your

students who have made either Mixed or Treble Choir are well on their way to having their music learned / memorized. Both choirs have tremendous challenges in this area, so please be sure that either my suggested deadlines for learning or your own self-created timeline are heeded by your All-State choristers.

I am hoping that following the auditions, at least one of you has a candidate for the new pilot Student Collaborative Pianist program. I have set a deadline of November 22, 2013 to e-mail me the names of interested students so that I might provide you with more details.

Please read the detailed description of this opportunity (Volume LVI, p. 21, *The New Mexico Musician*, Fall 2013). Even if you don’t quite make the deadline, please contact me. Mrs. Paulk and I are VERY interested in seeing this exciting program have a start with this year’s Mixed Choir, with the collaborative piece being “I Am In Need of Music”. We hope that there are some student accompanists out there who are up to the challenge. Mrs. Paulk has a great wealth of experience in this area. It’s an incredible opportunity for a young pianist!

The professional development sessions offered by the Choral Section are detailed below. You will also have excellent opportunities to grow your skills by observing both of our superior All-State Choir clinicians--Lynn Gackle and David Brunner—as they work with our young New Mexico musicians. Please don’t miss the opportunity to hear the New Mexico School for the Arts Chamber Singers (2014 Honor Choir) under the direction of Arnell David Arellanes.

Happy Teaching, Everyone!---Brian

## Guitar Section

### Jeremy Mayne, Vice President



Greetings guitar directors and music educators! The 2014 All State Festival will be nearly upon us by the time this issue of *New Mexico Musician* is mailed out and I'm sure your students will be working hard to prepare the music. This promises to be a wonderful festival, led by a guitarist of extraordinary ability and reputation. Marc Teicholz, faculty member at the San Francisco Conservatory, is a high level instrumental soloist and an experienced ensemble musician who is deeply in touch with the importance and artistic value of being a versatile guitarist. Marc will bring out both aspects for our young All State participants, ensuring that they have positive, well-rounded musical experience. In addition, his kind, supportive demeanor will inspire the young guitarists to give their very best to the process.

#### 2014 All State Clinician:

Guitarist Marc Teicholz was awarded first prize at the 1989 International Guitar Foundation of America Competition, the largest, most prestigious contest of its kind in the United States. He was also a prize winner at the 1991 New York East-West Artists Competition.

Described by Gramophone as "arguably the best of the new young guitarists to have emerged," and by *Soundboard* magazine as "among the best we have ever heard," Teicholz's performances throughout the world include tours of the United States, Canada, Russia, Poland, Switzerland, Southeast Asia, New Zealand and Fiji. His recitals and master

classes have received critical acclaim, and he has been featured in concert with orchestras in Spain, Portugal, California and Hawaii.

He has also had new works written specially for him. Teicholz tours the United States extensively with The Festival of Four. He is featured on the pilot soundtrack for George Lucas' *Young Indiana Jones*, and has recorded solo CDs for Naxos, Sugo, Menus and Music, and most recently, Guitar Salon International. His latest disc, *Valseana*, presents works performed on historic guitars of the period of each musical selection.

For Naxos, Marc Teicholz has made his mark with two collections of Sor's music already committed to disc. In a show of his versatility, he has also recorded the fifth volume of the collected works for guitar by the 19th Century French virtuoso guitarist and composer Napoleon Coste.

Teicholz, currently on the faculty of the San Francisco Conservatory, teaches in the summer at the California Summer Arts Festival and the Weatherfield Music festival in Vermont. He received his Bachelor's and Master's degrees from the Yale School of Music, and holds a J.D. from the University of California Berkeley Boalt School of Law.

#### 2014 All State Program:

Our clinician, Marc Teicholz, has chosen the following program selections:

Folguedo by Celso Machado: Published by Editions Henry Lemoine (LM 28508)

Kalimba by Jurg Kindle: Published by D'oz (DZ 413)

Tango by Isaac Albeniz: Published by Editions Henry Lemoine (LM 25253)

Guitarchestra No 2 by Mark Houghton: Published by D'oz (DZ 1505)

Twangology by Mark Houghton: Published by D'oz (DZ 1611)

This will be an exciting and eclectic program that really reflects contemporary sensibilities in classical guitar

ensemble music. Nearly the entire program is written specifically for guitar ensembles by guitar composers, enabling the musicians to exploit broad sonic and tamboral possibilities, including percussive devices, alternate tunings, and extreme tone color effects. The one piece that was not conceived for the guitar, *Tango* by the great Spanish composer Isaac Albeniz, makes the transition so effectively that one can imagine it was meant to be on the instrument from the beginning.

#### 2014 All State Workshops:

Below are the workshops offered at the upcoming All State Festival. I expanded the number of workshops this year in an effort to cover as many elements of guitar education as possible within the short time we have at All State. Our presenters are some of the finest guitar educators in the state and I'm very appreciative and proud of their contributions to music education.

-Experiences in Teaching Classroom Guitar for the Non-guitarist Music Teacher: As the number of guitar programs continue to increase in public schools, there have been an increasing number of requests for band, orchestra, and choir teachers to teach guitar classes. This clinic will address some of the challenges and rewards of this reality, presented by a highly successful orchestra teacher-turned guitar teacher.

*Liza Gattica, Del Norte High School*

-Teaching Classroom Guitar for New and Emerging Guitar Teachers: This lecture will discuss important elements related to class structure, pedagogical materials, student motivation, performances, and forming a presence in your community. The lecture will also address music reading and accommodating various levels within a single class. A question and answer period will complete the discussion and materials will be provided relating to classroom guitar instruction.

# Guitar...

*Mickey Jones, Albuquerque Academy School*

-Finding a Balance between Standard Notation and Guitar Tablature: One of the on-going challenges of teaching guitar is the use of tablature versus standard notation. Though there are real limits to tablature when it comes to developing literate, musically knowledgeable guitar students, there is no denying it can be an important tool. This clinic will explore some ways to help standard notation and tab coexist to create an effective classroom model.  
*Patrick Cox, Manzano High School*

-Lesson Plan Sharing: A round table discussion and lesson plan sharing session among a select group of teachers. This is an informal opportunity to see and hear teaching approaches that have been tested in the classroom and to walk away with concrete lesson plans to reinforce your own teaching.

-Guitar Repertoire Reading Sessions: Intermediate/Advanced session featuring new and interesting guitar ensemble publications for the classroom guitar teacher.  
*Eduardo Trujillo, Cibola High*

-Classical Guitar Posture and Technique Fundamentals: This workshop will cover the fundamentals of classical guitar posture, as well as the basics of left and right hand technique. Topics such as footstool options, how to hold the guitar, how to address the fret board with the left hand, and how to “set up” the right hand will be modeled and discussed. All topics will focus on technique that is efficient, fast, and healthy.

*Justin Crews, Deming High School*

## **Final thoughts about All State preparation:**

Over the past few years, New Mexico guitar directors and guitar students have made amazing strides in elevating their involvement and preparation in high quality events. From Honor Groups and Solo and Ensemble Festivals to All State and now Large Group Festivals, guitar education in the state is increasingly in step with other long-standing disciplines. As we head into the final stages of preparation for the 2014 All State Festival, I want to encourage you and

your students to strive for the highest caliber work. Be sure your students have their music in their hands as quickly as possible and give them the best support and encouragement that you can. The better prepared they are when they hit the “hot seat” at All State, the richer and more rewarding their experience will be. So, let’s dig deep and make this the most amazing guitar All State yet!



Guitarist Marc Teicholz



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## Collegiate Section

### Jason Paulk, Vice President



By the time you read this article, you will likely be gearing up for your final concerts of the semester. As I write this column, our ensembles are working diligently to prepare our first concert of the semester. I am already looking forward to the development we will have encountered on our educational journey together at the end of the semester.

By the time we finish our teaching in December, we are all ready for a bit of down time, to reflect, recollect and reenergize for the spring semes-

ter. One way we can emerge from the holidays reinvigorated is by participating actively in our NMMEA Convention and In-Service January 8-11, 2014, in Albuquerque. I have overheard collegiate colleagues say they felt that few activities were designed specifically for them. If you haven't participated recently, we invite you to take part in this year's conference, because your integration into the lives of our association is vital for its health, growth, and development. Consider this a formal invitation.

Many hours of planning have already gone into making the upcoming NMMEA All-State In-Service Conference a great success. Thank you for all you do to ensure success in your classroom and thanks to all those working in positions of leadership throughout the state for ensuring success in our professional development in January.

We have so many exciting clinics, workshops, and clinicians to look forward to. The Collegiate Section will meet on Thursday, January 9 from 11 a.m.- noon to discuss the current state of affairs and future plans (location to be announced). The Collegiate Section will also host—for the first time ever—a

“roundtable discussion” with ALL NINE of our honor ensemble conductors on Thursday evening, January 9, at 8:30 p.m. in a Sheraton Hotel ballroom. That's right, those guest clinicians who are making incredible music with your students during All-State all volunteered to sit down and talk about what makes for successful music education and take questions from you and our pre-service teachers. DO NOT MISS this opportunity to support our clinicians and our pre-service teachers for whom this event is designed. Following the “roundtable discussion,” the collegiate members will participate in a social mixer in order to get to know each other better and to compare notes about their current situations and future plans.

As always, I hope to hear from you with ideas for the NMMEA Collegiate Section. My email is [jason.paulk@enmu.edu](mailto:jason.paulk@enmu.edu) and my phone number is 575-562-2798.

Best wishes for a successful year of music making.

Jason Paulk  
Collegiate Vice President  
[jason.paulk@enmu.edu](mailto:jason.paulk@enmu.edu)  
575-562-2798

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## Music Faculty

**Joseph Kline**  
*Dean, College of Fine Arts*

**Dustin Seifert**  
*Department Chair,  
Director of Bands,  
Euphonium and Tuba*

**Tracy Carr**  
*Music History, Double Reeds*

**Mark Dal Porto**  
*Music Theory, Composition*

**Andrea Denis**  
*Horn*

**Benjamin Fairfield**  
*Trumpet, Band*

**Kimberly Gelbwasser**  
*Voice*

**Bruce Keeling**  
*Trombone*

**Jennifer Laubenthal**  
*Clarinet*

**John Olsen**  
*Piano*

**Cheryl Pachak-Brooks**  
*Piano*

**Jason Paulk**  
*Director of  
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**Kayla Paulk**  
*Vocal Coach, Accompanist*

**Neil Rutland**  
*Percussion, Music Technology*

**Susanna Self**  
*Flute*

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# New Mexico Jazz Educators Kevin Moreman, Chair

## Jazz Educators,

I hope that your year is off to a fabulous start. Many of you have begun your jazz bands and some are waiting for the end of marching band season. In either case I trust that you are having a great time at school. The NMJE Jazz All State guest clinicians for this year are,

### Chris Vadala

(<http://www.chrisvadala.com>)  
from the University of Maryland,

Chris Buckholz ([https://music.unm.edu/faculty\\_staff/fac\\_profiles/buckholz\\_chris.htm](https://music.unm.edu/faculty_staff/fac_profiles/buckholz_chris.htm)) from the University of New Mexico

Paul Blakey from Volcano Vista High School.

with some great educators and musicians. Please check the following website for all information.

<http://www.nmmea.com/jazz.htm>

### Jazz Audition Registration

Please email a list of students auditioning:  
[moremankev@me.com](mailto:moremankev@me.com) or US mail to:

Kevin Moreman  
4539 Miramar Arc.  
Las Cruces, NM 88011

Send a check for \$20 per student/per audition\*, as well as a list of students auditioning to:

Diantha Swaboda, Treasurer  
7916 Kathryn Ave. SE  
Albuquerque, New Mexico 87108

than one instrument he/she should pay the fee for each audition) A \$20 NMJE membership fee is required by each participating school. Please write one check per school. Checks should be made payable to: New Mexico Jazz Educators.

All registration forms and payment postmarked by Oct. 15th, 2013. A \$5 late fee, per student, should be included for registrations sent past the deadline. Registration will not be accepted after Oct. 20th, 2013.

Auditions will take place the same day as regular All-State Auditions. Audition times will be emailed to the participating Jazz Educators after all registration forms have been received.

This years ensembles will be blessed \*(if the student auditions on more



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# University News

## Eastern NM University, NM State University, and the University of NM

**University News, Eastern New Mexico University**  
**Submitted by Jennifer Laubenthal**

Greetings from the ENMU Department of Music! The school year is off to a great start and the faculty and students are looking forward to a wonderful year of music making. Buchanan Hall will be filled with exceptional performances by guest artists, ENMU faculty and students. Please join us for these events, most are free and open to the public. For more information, please visit our website at [www.enmu.edu/music](http://www.enmu.edu/music)

The Vocal Artistry Art Song Competition is excited to announce their fifth annual competition for singers on May 2nd-3rd at the Albuquerque Academy. The competition is an excellent educational and scholarship opportunity for students ages 12 and up. There are four divisions, Junior, High School, Music Education, and Vocal Artistry, in which at least 22 scholarships are awarded each year. In addition to the competition, master classes and presentations are given by visiting artists, all of whom are renowned singers, coaches, and teachers. All events are free of charge and open to the public. Please refer any interested students to the website, [www.vocalartistryartsong.com](http://www.vocalartistryartsong.com), or to the Facebook page, both of which contain videos and photos of the competition throughout its history. As the university representative on the competition's board of directors, I have witnessed the best young singers in New Mexico, and I can attest to the benefit this competition is to our state. Please encourage your students to attend and compete.

### Faculty News:

Kayla Paulk, Instructor of Music and Vocal Coach/Accompanist at ENMU, will have her fourth Carnegie Hall performance this November. With her husband, Dr. Jason Paulk, as conductor, Ms. Paulk will be rehearsal pianist and performance organist for Vivaldi's Gloria, with professional

orchestra, choir and soloists. Also in November, Ms. Paulk will collaborate in recital at ENMU with Eastman School of Music Saxophone Professor Dr. Chien-Kwan Lin. In the Spring, Mrs. Paulk will travel with Senior voice major, Hailey Vandewiele, to Deming High School, Columbus Elementary School and Ruben S. Torres Elementary School, where they will present Hailey's Senior Project, "He. She. They. U.S.A." First presented at ENMU last May, this project was conceived of and designed by Hailey to combine her music major and Spanish minor in a synthesis of her research of immigration issues - specifically, the 1.5 generation. Her program is a fictional narrative that uses narration, song and dance to convey a humanitarian perspective on the complex issues of immigration in the United States. In May, Ms. Paulk will accompany Corbin Wagner in recital at Hornswoggle, a three-day horn workshop at Hummingbird Music Camp, Jemez Springs. Mr. Wagner is former third hornist of the Detroit Symphony Orchestra and a three-time winner of the American Horn Competition.

Dr. Jennifer Laubenthal will perform a recital of clarinet Hungarian music and master class for the First Annual Clarinet Summit at Young Harris College, in Young Harris, Georgia. On January 15 at ENMU, she, along with flutist Kathy Melago, Slippery Rock University, will premiere seven works for flute and clarinet. She will also host Dr. Douglas Monroe, East Carolina University, for the third annual Eastern Plains Clarinet Celebration. The events will include masterclasses, reed-making, a clinic on "How to Practice All-State Etudes" and conclude with a High School clarinet choir performance and solo recital by Dr. Monroe. If you have any students who would be interested in participating in the event or want to perform with the clarinet choir, please contact me: [Jennifer.laubenthal@enmu.edu](mailto:Jennifer.laubenthal@enmu.edu)

**University of New Mexico News**  
**Submitted by Colleen Sheinberg**

The Choral and Vocal Areas of the UNM Department of Music hosted an All-State Audition Preparation Workshop at UNM on September 14. The event included a masterclass in Keller Hall with clinicians Leslie Umphrey, Sam Shepperson and Michael Hix, followed by a sight-singing session led by Regina Carlow and Paula Corbin Swalin, with options for singing either by solfege or by numbers. Students also participated in sectional rehearsals, followed by an ensemble rehearsal under the direction of Bradley Ellingboe. UNM graduate student Jonathan Keplinger was the pianist for the masterclass and ensemble rehearsal, and sectional rehearsals were conducted by UNM graduate choral conducting assistants Ashley Morgan, Julia Manganaro, Jonathan Davidson and Thomas Munro. In all, about seventy students from around Albuquerque participated in this opportunity to prepare for the upcoming choral auditions.

A new executive board has been elected for the UNM chapter of NAFME (National Association for Music Education). The organization's new faculty and chapter advisor, Prof. Robin Giebelhausen, would like to congratulate Lauren Humble (President), Daniel Sault (VP/Band Rep), Sam Garcia (Secretary/Orchestra Rep), Aubri Hiller (Treasurer/Choral Rep), Daniela Deuel (Past President), and Miguel Jaramillo (Guitar Rep/Student Teaching Rep). This year the board is sponsoring one event every month of the school starting with a social mixer in October. More information about the chapter events can be found on various social media:

<http://unmnafme.wordpress.com/>  
<https://www.facebook.com/UNMNAFME>  
<https://twitter.com/UNMNafME>

The annual Department of Music



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## University News...

Concerto Competition was held Sunday, September 22 in Keller Hall. The three winners chosen this year are Alyssa Baty, clarinet, Matthew Koester, saxophone, and Katrina Clements, clarinet. Honorable mention was awarded to Orlando Madrid, saxophone. Judges for this year's competition were Bill Wood, Cherokee Randolph and Brad Dubbs.

### University News of New Mexico State University Submitted by Lisa Van Winkle

#### Ensemble News

##### NMSU Bands

Southwest Honor Band will be held on the campus of New Mexico State University February 14-16, 2014. Auditions will take place at numerous sites in early December. Further information is available by contacting the band department. The Spring Scholarship audition date for the NMSU music department will be held on Monday, February 17, 2014. All incoming music majors are required to audition for acceptance to the program and scholarship opportunities. To sign up for an audition time please contact the Band Department secretary, Mrs. Debbie Peel at 575-646-2304 or [dpeel@nmsu.edu](mailto:dpeel@nmsu.edu).

##### NMSU Choirs

On November 1st, the NMSU University Singers will travel to Santa Fe, NM to perform at the Georgia O'Keeffe Museum and at local high schools. The concert at the museum will include the Santa Fe debut of Lon Chaffin's (NMSU Music Department Chair) "Never Far Away", a choral work based on O'Keeffe's painting "From a Faraway Nearby". In early December, the combined choirs of NMSU will perform two concerts of Mozart's *Te Deum*, Randall Thompson's *Peaceable Kingdom* and Gerald Finiz's

In *Terra Pax* with special guests the C4 String Ensemble. The NMSU vocal area will hold its Spring 2014 scholarship auditions on Monday,

February 17. For more information please contact the NMSU Music Department at 575-646-2421 or visit the website at [www.nmsu.edu/~music](http://www.nmsu.edu/~music).

##### Dona Ana Lyric Opera

Dona Ana Lyric Opera, the educational opera program of NMSU, will present a concert honoring the work of the celebrated song-writing team, Alan Jay Lerner and Frederick Loewe on Friday, October 18th at 7:30 pm in the NMSU Atkinson Recital Hall. The program, assembled and arranged by DALO director Dr. John Carlo Pierce, includes songs from the Broadway hits *Brigadoon*, *Camelot* and *My Fair Lady*. Voice students from the university's undergraduate and graduate programs will perform, accompanied by Flor de la Garza, Master's candidate in piano performance.

##### La Catrina String Quartet

NMSU's resident string quartet, La Catrina, performed in May as soloists with the Mexican National Philharmonic at the National Music Festival of Mexico in Mexico City. The string quartet was featured artists on the final concert of the Abiquiu Chamber Music Festival in Abiquiu, NM in August. La Catrina will provide coaching and masterclasses in November for the Albuquerque Youth Symphonies. Upcoming performances for the spring 2014 include a collaboration concert with flutist, Linda Marianiello and the New Mexico Performing Arts Society of Santa Fe and UNM clarinet professor Keith Lemmons in April on the University of New Mexico campus.

#### Faculty News

Associate Professor of Horn, Nancy Joy, will be in residency at Western Kentucky University Music Department in Bowling Green, KY from November 10-17, 2013.

Ms. Joy will be conducting masterclasses for area high school students and clinics for music majors at WKU. Professor Joy will perform a

solo recital on Thursday evening and will perform the "Glass Bead Game" by composer James Beckell, accompanied by the WKU Symphonic Band under the direction of Dr. Gary Schallert on Friday evening.

Percussion professor Dr. Fred Bugbee is currently working with Phil Lewis on the musical score for a documentary filmed this summer on location in Africa entitled "Arising Together". The project will include two separate film releases as well as an independent audio release. During the summer of 2013, Bugbee played for Chris Waggoner's Pacific Northwest tour. Highlights of the tour included performances in the Benaroya Hall, Seattle, WA and the Winningstad Hall, Portland, OR.

Dr. Chris Hughes, Director of Bands, will present his research on the wind bands of Southeast Asia next March at the 2014 College Band Directors National Association Conference at the University of Arkansas. In late March, Hughes will travel to ShanXi and ShanDong, China to present band conductor masterclasses. Dr. Hughes will conduct the NCNMMEA Honor Band on November 8th and 9th in Los Alamos and the SENMMEA Honor Band on January 24th and 25th in Portales. In January, Chris will present a clinic at the NMMEA All State Conference related to the story behind the music and its relationship to teaching and performing selected works from the wind band literature.

Dr. Laura Spitzer will be performing as a piano duo with Los Angeles-based pianist Antoinette Perry at University of Southern California's Alfred Newman Hall on October 30 and at University of California Santa Barbara's Geiringer Hall on November 1, 2013. The program will include J.S. Bach's *Sheep May Safely Graze*, *Variations on a Theme By Haydn* and *Waltzes, Op. 39* by Brahms, *Recuerdos* by William Bolcom, and *La Valse* by Ravel.

# University News...

Roberta Arruda, violinist with the La Catrina String Quartet, performed as a soloist in Vivaldi's "Summer" with the Albuquerque Philharmonic Orchestra in July to a full house at UNM's Keller Hall.

Choir director, David Klements will present a session at the January 2014 NMMEA All State Conference entitled "Mind the Gap" focusing on choral literature for intergenerational choral and instrumental groups. Dr. Klement's choral arrangement of local youth composer, Kira Cunniff's original song "The Life of a Pirate Child" will be debuted at the annual Hey Mozart! New Mexico concert in Albuquerque.

Faculty members John Carlo Pierce, tenor; Roberta Arruda, violin; Katie Brennan, bassoon; Laura Spitzer, piano; and Janet Loman, harpsichord will present a recital of music for voice, violin and keyboard on November 16 at 3:00 pm in the NMSU Atkinson Recital Hall.

John De La Paz, clarinetist and adjunct music faculty member at NMSU, was recently named a Clarinet Artist with Cannonball Music Instruments. The Southwest Reed Trio including John, Carl Fels, oboe and Page Bartz, bassoon, have commissioned a new work from composer James Grant entitled Songs Without

Words No. 3 for trio d'anches. The release date of the new work is December 15, 2013 and any interested student, faculty or performer is invited to join the commission at [www.PotenzaMusic.com](http://www.PotenzaMusic.com) from September 23 – November 11, 2013. Full details are available on the website.

## Student and Alumni News

Jeff Garza, percussion graduate teaching fellow from the studio of Dr. Fred Bugbee, was honored to have his graduate paper accepted for publication in the January 2014 edition of Percussive Notes. Mr. Garza's paper is entitled: A Discussion of Characteristic Features from Selections of Casey Cangelosi's Marimba Literature, and In-Depth Analysis of Concerto No. 2.

Flutist Sonia Candelaria, former student of Dr. Lisa Van Winkle, won the flute position in the prestigious Army Band's "Pershing's Own" in September of 2013.

Mezzo-soprano Valerie Mirelez, from the studio of Eike Gunnarson, auditioned and participated in the Franco-American Vocal Academy in Periquex, France and performed the role of Brambilla in Offenbach's "La Perichole" during the summer of 2013.

Adam Houpt, former student of Nancy Joy, recently won the principal horn chair in the Richardson (TX) Symphony Orchestra and a position in the Lone Star Wind Orchestra conducted by Eugene Corporon.

The annual Bel Canto Scholarship was awarded to four undergraduate voice majors: Danielle Turner, soprano; Valerie Mirelez, mezzo-soprano; Kasandra Bryant, mezzo-soprano; and William James Jones, baritone. The awardees will form an outreach ensemble that will visit middle schools and high schools in Las Cruces and the surrounding Dona Ana County.

## 2013 All-State Band Clinics

Rhythm: How Can Something So Simple Be So Difficult to Teach? - David Newell

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- **Provide** adequate funding for instruments and music education materials.

#### COMMUNICATE CONSTRUCTIVELY

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

Visit [www.nafme.org](http://www.nafme.org) for more Principal Resources.



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## 2014 All-State Small School Band Conductor

### Dr. Robert Belser

A native of Lee's Summit, Missouri, Dr. Belser began his musical training on trumpet then on euphonium as a student Keith House. He earned the Bachelor of Music Education degree from Central Missouri State University studying with Russell Coleman and Robert Gifford. Following his undergraduate studies, he taught instrumental and choral music in Central Missouri. Dr. Belser served as a graduate teaching assistant at the University of Illinois where he studied with Harry Began, Gary Smith, and Dan Perantoni, and earned the Master of Science in Music Education degree. He was Assistant Director of Bands at Eastern Kentucky

University directing the concert band, athletic bands, and teaching music appreciation. Dr. Belser was awarded the Doctor of Musical Arts in Conducting from The University of Iowa where he was a student of Myron Welch. He has also studied conducting with Craig Kirchhoff, John Paynter, and Mallory Thompson. Dr. Belser is quite active as a clinician and conductor throughout the country, and as an adjudicator for bands in the West and the Midwest. Under his baton, the UW Wind Ensemble performed for the Western/Northwestern Division conference of College Band Directors National Association receiving acclaim for their



sensitivity and musicality in performance. In addition to conducting, Dr. Belser also teaches music education and graduate conducting and literature courses.

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## 2014 All-State Concert Band Conductor

### Andre Feagin

T. André Feagin is Assistant Professor of Music, Associate Director of Bands and Director of Athletic Bands at the University of Texas at El Paso. His duties include the artistic and musical guidance of the Symphony Band, director of the Marching Miner Regiment and Miner Basketball Pep Band. In addition, he teaches courses in wind literature, music appreciation and mentors graduate conducting students. Since his arrival at UTEP, the Marching Miner Regiment has appeared at the UIL Texas State Marching Band Championships (2011), the New Mexico Bowl (2010), the Conference USA Basketball Championship as well as the NCAA Basketball Tournament (2012). In addition the group performed at the 2012 Arcadia Festival of Bands in Glendora, California and was a featured performer in the Disneyland Resort in Anaheim, California. Professor Feagin holds a master of music degree in instrumental wind conducting from the University of Memphis and a bachelor of music

degree in performance. He is currently pursuing the doctor of musical arts degree in wind conducting at the University of North Texas where he is a conducting student of Eugene Migliaro Corporon.

In 2012, he was selected to conduct the United States Military Academy Band at West Point Band at the National Convention of Concert Bands in conjunction with the West Point conducting workshop. In addition he was selected to conduct the United States Air Force Band of Mid-America in the inaugural Young Conductors Mentor Project sponsored by the National Band Association. Prior to graduate study at UNT he was a Golden Apple Teacher Award recipient and director of bands at Watkins Overton High School in Memphis, TN where his ensemble were a consistent Tennessee Music Educators Association Sweepstakes Award recipient.

Professor Feagin is an active program coordinator, adjudicator, clinician and music arranger for some of

the nation's finest high school, drum corps and university band programs. Since 2009 he has served on staff with the United States Army All American Marching Band. He was appointed the director in 2012 & 2013 by The National Association for Music Education. In addition, he has served as wind master of the Spirit of America Band from Orleans, MA





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## 2014 All-State Symphonic Band Conductor

### Dr. Mark Heidel

Richard Mark Heidel is Director of Bands and Associate Professor of Music in the School of Music at The University of Iowa where he conducts the Symphony Band, teaches graduate courses in conducting and wind band literature, guides the graduate band conducting program, and oversees the University of Iowa band program. Ensembles under Dr. Heidel's direction have performed at state, regional, and national conferences including those of the College Band Directors National Association, Music Educators National Conference, Wisconsin Music Educators Association, Illinois Music Educators Association, National Band Association-Wisconsin Chapter, and Iowa Bandmasters Association. He has also led concert tours to Ireland and England as well as throughout the Midwest. A native

of Texas, Heidel holds the Bachelor of Music Education and Master of Music in Conducting from Texas Tech University in Lubbock, Texas as well as the Doctor of Education in Music Education from the University of Illinois at Urbana-Champaign. His principal teachers include James F. Keene, James Sudduth, Gary Smith, Keith Bearden, Donald Schleicher, John Grashel, and Eunice Boardman. Prior to his appointment to The University of Iowa faculty in 2008, Dr. Heidel served as Director of Bands at the University of Wisconsin-Eau Claire, Shippensburg University of Pennsylvania, and as a teaching assistant in the School of Music at the University of Illinois at Urbana-Champaign. Dr. Heidel maintains a busy schedule as a conductor, adjudicator and clinician in Alaska, Colorado, Georgia, Illinois, Indiana, Iowa, Kentucky,

Michigan, Minnesota, Missouri, Nebraska, New Mexico, Ohio, Pennsylvania, South Dakota, Texas, Wisconsin, Washington, D.C., and the Canadian provinces of Ontario and Manitoba.



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## 2014 All-State Mixed Choir Guest Conductor

### David L. Brunner

David L. Brunner is Professor of Music and Director of Choral Activities at the University of Central Florida and well known for his work with singers of all ages, appearing as a popular honor choir conductor, clinician and composer in thirty-four states and internationally in Canada, the U.K, Europe, Australia and Japan, including the American Choral Directors Association, Music Educators National Conference and American Guild of Organists, the Association of British Choral Directors and the Kodaly Societies of Canada and Australia, the International Cathedral Music Festival at Salisbury and Canterbury, the International Honor Band and Choir Festival at the Hague and Brussels, and the Choral Music Experience International Institute for Choral Teacher Education in England, Scotland and Wales. Brunner is an imaginative com-

poser who has received yearly ASCAP awards since 1997 and in 2000 joined a prestigious group of American composers when he was named Raymond W. Brock Commissioned Composer by the American Choral Directors Association. The New York Times has noted him as a "prolific choral writer whose name figures prominently on national repertory lists". He is published by Boosey & Hawkes and Walton Music, with over one hundred compositions in print. This season David conducts the Norman, Oklahoma All-City 5th Grade Chorus; the Oregon Music Educators Association Middle School Boys Choir; the New Mexico, Kansas and Virginia All-State High School Mixed Choruses; a festival of Middle School singers at Orchestra Hall in Chicago; and a concert of his works for chorus and orchestra at Carnegie Hall, his 8th

appearance there. In addition he will be Composer-in-Residence at the University of Texas at San Antonio and will appear as clinician for the Children's Chorus of San Antonio. In Orlando he prepares singers for a performance of Vivaldi and Monteverdi with the Orlando Philharmonic Chamber Orchestra. Two new works premiere in Florida and others in New York and Tennessee. A complete resource of David Brunner's work can be found at [www.davidbrunner.com](http://www.davidbrunner.com).



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## 2014 All-State Treble Choir Guest Conductor

### Dr. Lynne Gackle



Lynne Gackle currently is Professor of Ensembles and Associate Director of Choral Activities at Baylor University (Waco, TX) where she conducts the Baylor Bella Voce (Women's Ensemble) and the Baylor Concert Choir. Lynne is an active clinician, conductor and adjudicator for choral clinics, honor choirs, workshops and festivals through-

out the United States and abroad. Gackle has conducted All-State choirs in 28 states, several divisional ACDA honor choirs and two ACDA national honor choirs. Her choirs performed at American Choral Directors Association state, division, and national conferences and the Music Educators National Conference Biennial Convention. Internationally, she conducted the Australian National Choral Association's High School Women's Choir in Brisbane, the Alberta Choral Federation's High School Honour Choir in Calgary, the DoDDS-Europe Honors Music Festival Mixed Choir, (Wiesbaden, Germany), the Haydn Youth Festival in Vienna, and the Association for Music in International Schools (AMIS) International Women's Honor Choir in Beijing, China. Lynne has served as president of

ACDA-Florida and the ACDA's Southern Division. The Florida ACDA chapter awarded her the Wayne Hugoboom Distinguished Service Award for dedicated service, leadership, and excellence. She has also served in various R & S roles within ACDA, including National R & S chair for Children's Choirs as well as Southern Division chair for Women's Choirs. Currently, she serves on the editorial board for the Choral Journal. She is a member of ACDA, MENC, the Texas Music Educators Association, the Texas Choral Directors Association, ISME and NATS. Gackle received her BME from Louisiana State University and her MM and Ph.D. from the University of Miami in Coral Gables, Florida.

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## 2014 All-State Concert Orchestra Conductor

### Dr. Andrew H. Dabczynski



Andrew H. Dabczynski is Professor of Music Education at Brigham Young University in Provo, Utah, where he is also the director of the BYU "New Horizons Orchestra," a beginning string orchestra for adults and laboratory for string teacher training. Dr. Dabczynski has held teaching and administrative posi-

tions at the Eastman School of Music in Rochester, NY, and in the public schools of Penfield and Mamaroneck, New York. In addition, he was the Supervisor of Fine Arts Education in the Waterford, Michigan, School District. Dr. Dabczynski received a B.M. Degree in applied viola performance from the Eastman School, and a M.A. from the University of Connecticut, serving there as violist in the graduate string quartet. He also holds a Ph.D. in Music Education from the University of Michigan. As a performer, Dr. Dabczynski has played viola in the Rochester Philharmonic, the Hartford Symphony, the Portland (Maine) Symphony, the Kalamazoo Symphony, and the Greenwich (Connecticut) Symphony orchestras. For six years, he was a member of the Colden String Quartet, ensemble-in-residence at Western Michigan University. He also has been an adjunct faculty

member at numerous other colleges and at national string workshops. Dr. Dabczynski has held a variety of national committee positions with the American String Teachers Association, and is a former president of the Utah chapter of that organization.

Highly respected for his expertise in string pedagogy, Dr. Dabczynski is coauthor of the widely acclaimed comprehensive string method series, *String Explorer*, published by Alfred Publishing Co. He appears frequently as a clinician for teachers and guest conductor for student ensembles throughout the United States, Canada, Australia, New Zealand, and Mexico. Dr. Dabczynski and his wife Diane (a commercial vocalist) live in Provo, Utah, as do their two married daughters.

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## 2014 All-State Symphonic Orchestra Conductor

### Dr. Timothy Russell

Timothy Russell is one of America's most versatile and dynamic conductors and foremost music educators. With a repertoire of over 1000 works conducted, including over 100 world premieres, he is equally at home leading the great symphonic literature, music for chamber orchestra, ballet, large choral works, pops concerts, and children's programs. He has collaborated in performances and recordings with such diverse artists as the Guarneri String Quartet, Borromeo String Quartet, Manhattan Transfer, Bela Fleck and the Flecktones, the Milton Ruffin Gospel Chorus, flutist Sir James Galway, pianists Jeremy Denk, Richard Goode, Gabriella Montero and Andre Watts, singers Benita Valente, Roberta Peters, and Hermann Prey, Ballet Arizona and the Miami City Ballet, as well as composers such as Michael Daugherty, Philip Glass, Peter Schick-

le, Joan Tower, and Frank Zappa. He was presented the 2006 Ohioana Pegasus Award, given for his "unique and outstanding accomplishments in the arts and humanities." Past winners have included folk artist Elijah Pierce, Vietnam Veterans Memorial designer Maya Lin, conductor Erich Kunzel, and entertainers Rosemary Clooney, Doris Day, and Roy Rogers. In 2012/2013 Dr. Russell celebrated his 34th and final season as the co-founder and music director of the award-winning ProMusica Chamber Orchestra of Columbus, Ohio and his tenth season conducting Ballet Arizona's collaborations with The Phoenix Symphony. He is also a Professor of Music at Arizona State University, where he teaches, conducts, and directs that School's doctoral orchestral conducting program. Dr. Russell continues to be a featured author



as well as a speaker at music conferences and workshops. In recent years he has conducted All-State Orchestras in Illinois, Iowa, Kansas, Minnesota, Missouri, New Mexico, North Carolina, North Dakota, Ohio, Oklahoma, and Texas.

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## 2014 All-State Guitar Ensemble Conductor

### Marc Teicholz

Guitarist Marc Teicholz was awarded first prize at the 1989 International Guitar Foundation of America Competition, the largest, most prestigious contest of its kind in the United States. He was also a prize winner at the 1991 New York East-West Artists Competition. Described by Gramophone as "arguably the best of the new young guitarists to have emerged," and by Soundboard magazine as "among the best we have ever heard," Teicholz's performances throughout the world include tours of the United States, Canada, Russia, Poland, Switzerland, Southeast Asia, New Zealand and Fiji. His recitals and master classes have received critical acclaim, and he has been featured in concert with orchestras in Spain, Portugal, California and Hawaii. He has also had new works written

specially for him. Teicholz tours the United States extensively with The Festival of Four. He is featured on the pilot soundtrack for George



Lucas' Young Indiana Jones, and has recorded solo CDs for Naxos, Sugo, Menus and Music, and most recently,

Guitar Salon International. His latest disc, Valseana, presents works performed on historic guitars of the period of each musical selection. For Naxos, Marc Teicholz has made his mark with two collections of Sor's music already committed to disc. In a show of his versatility, he has also recorded the fifth volume of the collected works for guitar by the 19th Century French virtuoso guitarist and composer Napoleon Coste. Teicholz, currently on the faculty of the San Francisco Conservatory, teaches in the summer at the California Summer Arts Festival and the Weatherfield Music festival in Vermont. He received his Bachelor's and Master's degrees from the Yale School of Music, and holds a J.D. from the University of California Berkeley Boalt School of Law.

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## 2014 All-State Treble Choir Accompanist

### Amy Butterfield Wolley

A native of Albuquerque, New Mexico, Amy Butterfield Woolley takes great pride in returning as accompanist for the 2014 New Mexico All-State Treble Choir. She received her B.M. (Piano Pedagogy) from Baylor University in Waco, Texas, and opened the first private Kindermusik studio in Albuquerque. Amy taught lower school music at Manzano Day School for 15 years and received the Manzano Day School Teacher Fellowship Award which allowed her to study at the Orff Institute in Salzburg, Austria. She holds certifications in Orff-Schulwerk from the University of Nevada, Las Vegas, and the University of St. Thomas (St. Paul, Minnesota). Amy currently is the accompanist for the Albuquerque

Youth Symphony choral program, New Mexico Elementary All-State Choir, and is regularly featured with the de Profundis men's choral ensemble. She continues to collaborate with Louise Loomis at Manzano Day School as the accompanist for their choir program. In addition to her musical pursuits, Amy is a professional baker and can be found baking for Rhubarb and Elliot catering company. Her greatest pride, however, is found as a mother to her wonderful children who, along with her husband, encourage and support her love of music and chocolate!



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## 2014 All-State Mixed Choir Accompanist

### Kayla Paulk

Kayla Paulk is Vocal Coach and Accompanist at Eastern New Mexico University (ENMU), where she coaches voice students, accompanies three university choral ensembles, and numerous student, faculty, and guest artist recitals. Prior to coming to ENMU, she was a full-time accompanist and coach at the University of Oklahoma and Director of Accompanying at Stetson University. Mrs. Paulk received a BME in piano from Stetson University and an MM degree in Accompanying and Piano Pedagogy and a MME from The Florida State University. Equally adept at both vocal and instrumental accompanying, Mrs. Paulk has collaborated with many of the finest contemporary solo artists, including Sherrill Milnes, Marilyn

Horne and Fred Mills. As a choral accompanist, she has accompanied choirs in Carnegie Hall, China, Newfoundland, Norway and throughout Europe, spending two seasons as accompanist for the renowned Santa Fe Desert Chorale (organist for the 2003 Journeys of the Spirit CD). Mrs. Paulk spent a decade as a vocal coach and accompanist for Sherrill Milnes' summer opera workshop, VOIC-Experience and as National and Open-Call Auditions Pianist for Walt Disney World Entertainment, and, for the past eight years, has had the honor of collaborating with the NMMEA All-State Mixed Chorus.



# 2014 All-State Honor Band

## Madison Symphonic Band

### Betsy Van Dyke



The Madison Symphonic Band is really excited to be performing at the 2014 NMMEA All State Conference!

What a great honor to be selected as the Honor Band and have the opportunity to represent the accomplishments of young musicians at a state level.

The Symphonic Band has won the NMAA State Band Festival three times and received 2nd and 3rd place numerous times.

The Madison Advanced Jazz Band won best of class at the Greater Southwest Music Festival in Amarillo, Texas in 2013.

This year, the Symphonic Band was invited to perform at the Council of Great City Schools 57th annual Conference held at the Convention Center in Albuquerque.

The Madison band program has 190 students. There are four levels of band offered as well as two jazz bands that meet before school. All students are encouraged to participate in solo and ensemble and have many opportunities to perform. Music is an integral part of the students' education at Madison Middle School.

We are looking forward to sharing out music with everyone at the NMMEA All State Convention! Betsy Van Dyke is a Golden Apple Award Winner from 2009, very rare in music teachers. She has won multiple state band championship titles with Madison MS and has numerous runner trophies. Betsy graduated from UNM with a degree in Music Education. Betsy is a trombonist and studied with Karl Hinterbichler, trombone professor at UNM.

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## **2014 All-State General Music Honor Group**

### **Maggie Cordova Elem. School Dragon Fire Guitar Club**

#### **Dr. Amy K. Anderson**

The Maggie Cordova Elementary School Dragon Fire Guitar Club was founded in 2007 in response to a community survey for more instrumental music opportunities, specifically guitar, at MCE.

The Dragon Fire Guitar Club is open to all students in third, fourth, and fifth grade at Maggie Cordova Elementary School. Students develop

beginning to intermediate guitar playing skills while performing in an ensemble with other Dragon Fire Guitar Club members.

The Maggie Cordova Elementary School Dragon Fire Guitar Club participated in the New Mexico Music Educators Central District VI Large Group Guitar Festival in April 2013. They received an excellent rating

and praise from the judges.

The Maggie Cordova Elementary School Dragon Fire Guitar Club is under the direction of Dr. Amy K. Anderson, MCE music teacher



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## 2014 All-State Choral Honor Group New Mexico School for the Arts Chamber Singers David Arellanes



The New Mexico School for the Arts Chamber Singers is composed of vocal, instrumental and piano students from several communities around the state. They earned Superior ratings of 1+ in performance and sight-reading in their debut appearance at the North Central New Mexico Music Educators Association's Music Performance Assessment Festival in 2013. The choir was also awarded the AAA State Championship trophy and banner at the 2013 State Choir Contest. Over eighty percent of the membership was selected to participate in the 2013 All State Choirs. David received his undergraduate degree in music education from New Mexico State University before

going to work on his master's in conducting at Denver University's Lamont School of Music. His teaching career has led him to schools across New Mexico, Colorado and Texas, where he has shared his passion for music for 34 years. He has also served as guest conductor and clinician in Melbourne, Australia and San Miguel de, Mexico. He is the only New Mexico music director ever to win four state championships with three different schools. Mr. Arellanes has received numerous honors for his work as an educator, including being honored by the Colorado Teacher of the Year program in 1984, the New Mexico Top Teacher Award in 1991, the

Governor's Award for Excellence in Teaching in 1992, and the Award of Recognition in Teaching Excellence from Senator Jeff Bingaman in 1992. He was named the 2010 New Mexico Music Educator of the Year and received the Outstanding Music Educator Award from the National Federation of High Schools in 2010.



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## 2014 All-State Orchestra Honor Group

### Imago Dei Academy Orchestra

#### Dee Ann Cason, Director



Dee Ann Cason, founding board member and orchestra instructor at Imago Dei Academy in Alamogordo, is completing her 25th year of teaching having also taught in Farmington, Las Cruces, Ysleta (El Paso), the Alamogordo Public Schools and Community Christian School. Imago Dei Academy is a K-12 Classical Christian school. (Dee Ann served as the school's Headmaster in 2010-11.) She has just completed her 33rd year with the Roswell Symphony Orchestra (as Principal Second Violin) under the direction of Maestro John Farrer. She was honored to be asked to solo with the RSO in 2000 and again in 2010. Dee Ann is married to Dr. John Cason and she is the proud mother of two sons, Earl (wife Jessica) and Scott Cason.

Dee Ann graduated from Arizona State University where she began her study of the art of conducting

with orchestra director Eugene Lombardi. She credits him for much of her success, as well as her elementary instructor Lester Felton, and high school teacher Richard Longfield both of Phoenix, AZ. In addition to this fine training she studied the Suzuki method with Susan Kempter among others. Her very first piano and violin teacher was her mother's childhood friend, Sharon Fry (Silver City). She was also her most powerful influence.

Cason's orchestras were twice named OUTSTANDING ORCHESTRA at festivals in Durango, CO and Dallas, TX. Her orchestra at Community Christian School (Alamogordo) was selected as the 2005 NMMEA Honor Orchestra. Dee Ann served as NMMEA Orchestra Vice-President from 1998-2002 and was named Teacher of the Year by the Otero County NAACP as well as NM-ASTA in 2007.

It is a great honor to once again be selected by the NMMEA as the Honor Orchestra for 2014!



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# 2014 All-State Clinicians

Power of Unison - David Newell

## 2014 All-State Band Clinics

**Thomas Bough—Northern Illinois University Clinic Sponsors: Yamaha and D’Addario Clinic Title: Creating Tuba Players at Any Age**

This clinic will train educators to quickly assess which students have the potential to develop into strong tuba or euphonium players. Volunteers from the audience will join the clinician on stage to play the tuba or euphonium in order to demonstrate the “5 minute test drive” technique used for the assessment. Proven strategies for recruiting new low brass students, engaging their parents, training peer mentors, and quickly developing performance skills will also be presented.

**Thomas Bough—Northern Illinois University Clinic Sponsors: Yamaha and D’Addario Clinic Title: The Band Boot Camp: A Supplemental Method Book for Assessment and Instruction**

There is a shortage of comprehensive training materials for advanced ensembles. This new method book will include multiple drills to develop fluency in all 12 major keys, sequential patterns to build agility in common major key signatures, “Chromatic Confidence”, and drills which combine lip slurs via the harmonic series for brass with corresponding chromatic patterns in the woodwinds and keyboard percussion. The Band Boot Camp can also be used as an assessment tool to determine grades, to conduct seating or placement auditions, or as a component of the scope and sequence of the instrumental music curriculum. \*\*Demonstration ensemble needed. Please contact Jennifer Johnson if you want to play.\*\*

**Thomas Bough—Northern Illinois University Clinic Sponsors: Yamaha and D’Addario Clinic Title: Drumline for Band Directors**

Clinician will offer practical solutions to problems directors frequently

encounter with marching band drumlines. Topics covered will include pulse control, achieving balance between the winds and percussion, achieving balance within the percussion section, tuning and maintenance of the percussion instruments, and guidelines for evaluating percussion instructors and percussion arrangements.

**Curtis Tredway—University of Texas at El Paso**

**Clinic Topic: Improving Rhythm Reading Skills**

Common instructional practices often fail to fully explore behaviors necessary to demonstrate complete rhythmic understanding. The presenter will guide the audience to discover observable behaviors associated with music performance, and particularly those related to rhythm reading. These behaviors will be organized into a sequence of instruction that optimizes the teaching and learning experience. Subtopics of the presentation will include the Importance of the Beat, Internal Beat vs. External Beat, the Concept of Multiple Experiences, the Identification of Rhythm Behaviors, Appropriate and Inappropriate Use of Rote Teaching, Counting Systems, Rhythmic Movement, Sequence of Instruction, Rhythm Symbols vs. Rhythm Patterns, Use of the Rhythm Tree, Sight Reading, and Advanced Rhythm Behaviors.

Audience members should be able to apply concepts and techniques covered in the presentation to currently available instructional materials in a variety of teaching situations.

**Curtis Tredway—University of Texas at El Paso**

**Clinic Topic: Improving Tone Quality**

The development of proper tone quality is the foundation for all expressive musical activities. Skills relating to tone development must be mastered by individuals working within a large ensemble setting such as band, choir, and orchestra.

While most music educators understand the importance of tone development, the presenter will review 13 elements that may affect proper tone production. These topics include Equipment, Models, Posture, Breathing, Embouchure, Range Adjustment, Vibrato, and others. Audience members should be able to apply concepts and techniques covered in the presentation to currently available instructional materials in a variety of teaching situations.

**Chris Dobbins—Sul Ross State University**

**Clinic Title: Time Crunch: Score Study for the Middle School and High School Band Director**

Middle School and High School Band Directors are too busy to consistently study scores for hours before every rehearsal. This session will present strategies on how to break down scores and organize rehearsals, and in doing so, improve the chances of students being prepared for each rehearsal. The methods discussed will help maximize score study time for directors, rehearsal time for students, and will lead to more prepared and musical performances.

**Chris Dobbins—Sul Ross State University**

**Clinic Title: Conduct Expressively! Creating More Musical Performances Through Application of Laban Method**

It is fact that expressive conducting leads to more musical performances. Using elements of the Laban Method, conductors of any level of ensemble can easily integrate more expressive conducting into their technique without sacrificing ensemble precision. This clinic will introduce eight basic Laban Method gestures and provide ways to use them in everyday conducting. Consistent use of these expressive gestures will lead to more meaningful and musical performances, regardless of ensemble type or ability level.

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# Clinicians...

**Jennifer Laubenthal—ENMU**

**Clinic Title: “From the First Squeaks to Mozart’s Clarinet Concerto: Teaching Clarinet Hand Position and Finger**

Technique that will be Effective through the Years.”

**Chris Hughes—NMSU**

**Clinic Topic: “Windows Into The Soul - Wind Music With Evocative Inspiration.”**

**Del Hansen—Las Cruces**

**Clinic Topic: “An Inexpensive and Effective Way to Teach Music History to Music Students”**

End-of-Course Exams are right around the corner. Music teachers will need to augment some of the traditional

lesson plans with more music history. The workshop today will give teachers an inexpensive and interesting approach to exposing their students to music history. Rather than relying on “canned” courses in which the narrator and recorded music are imprinted on rather impersonal dvds, this approach employs a personal touch through a MacBook or similar laptop, a set of speakers, music downloaded from I-Tunes, and lesson plans developed by the presenter. The first half of the presentation will concentrate on the nuts and bolts of the procedure and the second half will feature a sample presentation on the intrigue surrounding Shostakovich as he wrote his 5th Symphony.

Those attending the workshop will receive a booklet (1) explaining how the course is taught and (2) containing currently developed courses on “Beethoven”, “Tchaikovsky”, “Composers Who Flourished in the 20th Century,” “Symphonic Tone Poems,” “Shostakovich,” and “Broadway Masterpieces One” as well as “Broadway Masterpieces Two.”

**Russ Teweleit—West Texas A&M University**

**Clinic Topic: Building Better Brass**  
Do you find that your brass students

may sound good on a concert F, but are not able to play with a good tone in the higher range or seem to tire out too quickly? Brass playing is a very physical activity, and a teacher certainly cannot rely on the beginning method book or young band literature alone to adequately build range and endurance. The purpose of this clinic is to give teachers a pragmatic approach to building brass range and endurance for their first year students and beyond.

Teaching young students to play with a beautiful characteristic tone quality is perhaps the most important aspect of playing that can be taught in the first year. Range and endurance are essential facets of developing good tone quality. A brass student with a weak embouchure and limited range will not have the strength and endurance to play challenging music with a good tone. Whereas woodwind students can quickly begin to explore the full range of the instrument once a proper embouchure and air usage are established, brass range must be developed over long period of time through a great deal of repetition and consistent hard work.

**Mark Frisbie—Make Music**

**Clinic Topic: Using SmartMusic and Finale to meet assessment needs of today’s education reform.**

## 2013 All-State Choral Clinics

**Dr. Regina Carlow and Dr. Bruce Dalby – “A Daily Dose: Vibrant Singing Practices to Enliven Musicianship in Your Ensemble”** – This workshop will offer strategies for musicianship development through daily sight singing in the ensemble classroom. Participants will perform exercises, tonal patterns and warm-ups that focus on the development of relative pitch and in-tune singing using moveable “do”. The concept of enrhythmic reading (or moveable “du”) will be explored through demonstration and discussion of guide-

lines and principals of teaching. Participants should come ready to sing and move! Suggestions for sequence and structure in a variety of ensemble settings will be offered.

Bruce Dalby is Professor of Music at the University of New Mexico in Albuquerque, where he teaches undergraduate and graduate courses in music education and aural skills. He has ten years of experience as a band director in the public schools of Idaho and New Mexico. Dr. Dalby received his undergraduate education from Utah State University and did his graduate work at the University of Illinois at Urbana-Champaign, where he received the Master of Science and Doctor of Education degrees in music education. His research and teaching interests include Music Learning Theory, improvisation, intonation and rhythm training, and applications of technology in music teaching and learning. He is a published author of professional journal articles, teaching method books and software (GIA Publications, Chicago), and is past President of the Gordon Institute for Music Learning (GIML), as well as being the developer and author of their official internet site at giml.org.

Dr. Regina Carlow is Associate Professor of Music at the University of New Mexico in Albuquerque. She teaches courses in choral music education, including Choral Methods, Choral Lab, and Introduction to Music Education. She conducts two ensembles: Dolce Suono (mixed collegiate), and the UNM Children’s Chorus. Regina is the Director of the NM Kodaly Institute, and her research and service involves working with mid and high school singers in the areas of moveable “do” solfege and the development of relative pitch. She is a frequent clinician for honor choirs throughout the state, region and U.S. She holds degrees from Westminster Choir College, The Catholic University, and a Ph. D. in Curriculum and Instruction from the University of Maryland, College

## Clinicians...

Park. She is the author of "Exploring the Connection Between Children's Literature and Music (Greenwood Press) and "Hearing Others' Voices: An Exploration of the Experiences of Immigrant Students Who Sing in High School Choir" (Scholar's Press). She will present a workshop, "Nurturing Choral Singing in Children of All Ages", for the Arizona Kodaly Teachers' Society in April 2014.



**Lindsey Robb – "Portfolios, Assessment, and Rubrics---Oh My!"** --- With all of the newly implemented systems for teacher and student evaluation,

it has never been more important for teachers to be able to show visual and documented forms of assessment within the classroom. Come and explore new and creative ways to use assessment that are not only beneficial for you and your administrators, but for the students as well. This session is sponsored by the Choral Section, but would be of interest to teachers in any of the sections.

Lindsey Robb is the Orchestra Director at Mayfield High School in Las Cruces, New Mexico. She received her Bachelor's of Music Education from the University of Arizona, and is currently finishing a Master's in Music Education from Brigham Young University. Much of the emphasis in her research and studies has been in interdisciplinary education. Lindsey has a strong passion for developing a more comprehensive curriculum and innovative instructional techniques for music performance classrooms. Although she is a classically trained violinist, Lindsey continues to involve herself in many different musical genres. She performs with the Las Cruces Symphony, as well as with several local artists around the Las Cruces area. While in Utah, Lindsey performed regularly with the Celtic group "Ragland Road".

She has recently created a new folk ensemble, who perform everything from Celtic music to bluegrass.

**"New Ideas for Choral MPA Repertoire"** One of the most difficult tasks we have as choral teachers is selecting repertoire that is interesting, educationally sound, and that stands the test of many hours of rehearsal as we prepare for concerts and MPA Festivals. A vast body of repertoire from throughout history exists that is "tried and true," but what recently composed music is available that might fit the needs of our ensembles? In this clinic, we will sight-read and discuss multiple titles of recently composed choral selections that could be used for your MPA Festival next year.



Dr. Jason Paulk, a native of Cartersville, Georgia, serves as the Director of Choral Activities at Eastern New Mexico University. He completed his educational training at Stetson University (Bachelor of Music Education, cum laude), Westminster Choir College (Master of Music in Conducting, summa cum laude; Master of Music in Music Education, summa cum laude), and the University of Oklahoma (Doctor of Musical Arts in Choral Conducting). The choral ensembles at ENMU have been heard and praised throughout the region in concert tours and collaborations with orchestras such as the Roswell Symphony, Symphony of the Southwest, The Santa Fe Symphony, and Caprock Pro Musica. The ENMU Chamber Singers were selected through a competitive process for performance at the ACDA National Convention in Oklahoma City (Spring, 2009). Ensembles under Dr. Paulk's direction have toured and performed in Austria, China, New York (Carnegie Hall) and Italy. Dr. Paulk remains active a writer, lecturer and clinician throughout the

country



David Klement holds a Bachelor of Music in Voice Performance from the Oberlin Conservatory of Music and a Master of Music in Conducting from the

Eastman School of Music and is currently the Director of Choral Activities at New Mexico State University. Prior to coming to New Mexico he was full-time Director of Music of the 2300 member Asbury First United Methodist Church in Rochester, NY where he oversaw a large professional music staff, a thriving music program of eleven vocal and bell ensembles, and an annual concert series featuring prominent local and visiting music artists. David was also the founding Artistic Director and Conductor of the Rochester Boys Choirs for eight years. As a boy soprano himself, David began his singing career as a Head Chorister of the St. Thomas Choir of Men and Boys in New York City where he appeared as soloist at Carnegie Hall, Lincoln Center, King's College Cambridge and was the featured soloist on the Public Television documentary soundtrack for the 1979 documentary "Henry Moore". As an adult singer, David has performed as baritone soloist and choral musician with groups such as the Rochester Philharmonic Orchestra, the Carolina Chamber Chorale, the College Light Opera Company, the Bennington Chorale and the Eastman Chorale.

David has taught courses in choral and band conducting, vocal performance, choral arranging, composition, music history, musical theatre and church music skills. As a conductor, David's choirs have performed with choral groups as varied as the American Boychoir, the National Boys Choir of Australia, Polskie Slowiki, the St. Thomas Choir of Men and Boys, the National Philharmonic Orchestra and the Rochester Oratorio Society. His

# Clinicians...

choirs have also toured extensively around the United States and abroad.

David's principal teachers and mentors include Donald Neuen, Gerre Hancock, Melinda O'Neal, Alfred Mann and Daniel Moe. He is an active member of ACDA, NMMEA, AGO and Chorus America.

## **"Don't fear Technology... it is your friend"**

Times are changing and incorporating technology into the choral classroom is easier than you think. Come to this session to learn about various apps, both mac and android, and how to use them effectively in the daily tasks of the rehearsal. Technology should assist us in the classroom and not take away from the great things we are already doing. We will focus the session on things that could be implemented quickly and easily and you will leave from the session having embraced your "inner geek." Although the session is in the choral section, there are opportunities for other areas to gain knowledge as well



Franklin Smith has taught at Portales Municipal Schools for fifteen years. In that time, his choirs have consistently received superior ratings and traveled to

Branson, Washington D.C., and New York City. In 2012, he helped start the Media Arts program at Portales High School and spends his days teaching choir and editing projects with his students. In 2008, he was recognized as a Golden Apple Fellow from the Golden Apple Foundation of NM and he holds a bachelor's and master's degree from Eastern New Mexico University in Portales, NM and a Kodaly certification from the University of Oklahoma. He currently serves as the SENMMEA President. In addition to teaching, he and his wife, Marea Smith, own and

*The New Mexico Musician – Winter, 2013*

operate Me And Thee Studios.

**A huge thank-you to Joe Keith and "The Music Mart"**, who will once again present two New Choral Music Reading sessions (Elementary / Mid-School and High School). We are so grateful to Joe for making sure that we have had these sessions available for so many years. You are sure to find some repertoire to add to your choral library!

## **2013 All-State Guitar Clinics**

### **-Experiences in Teaching Classroom Guitar for the Non-guitarist Music Teacher:**

As the number of guitar programs continue to increase in public schools, there have been an increasing number of requests for band, orchestra, and choir teachers to teach guitar classes. This clinic will address some of the challenges and rewards of this reality, presented by a highly successful orchestra teacher-turned guitar teacher.

Liza Gattica, Del Norte High School

### **-Teaching Classroom Guitar for New and Emerging Guitar Teachers:**

This lecture will discuss important elements related to class structure, pedagogical materials, student motivation, performances, and forming a presence in your community. The lecture will also address music reading and accommodating various levels within a single class. A question and answer period will complete the discussion and materials will be provided relating to classroom guitar instruction. Mickey Jones, Albuquerque Academy

### **-Finding a Balance between Standard Notation and Guitar Tablature:**

One of the on-going challenges of teaching guitar is the use of tablature versus standard notation. Though there are real limits to tablature when it comes to developing literate, musically knowledgeable guitar students, there is no deny-

ing it can be an important tool. This clinic will explore some ways to help standard notation and tab coexist to create an effective classroom model. Patrick Cox, Manzano High School

**-Lesson Plan Sharing:** A round table discussion and lesson plan sharing session among a select group of teachers. This is an informal opportunity to see and hear teaching approaches that have been tested in the classroom and to walk away with concrete lesson plans to reinforce your own teaching.

**-Guitar Repertoire Reading Sessions:** Intermediate/Advanced session featuring new and interesting guitar ensemble publications for the classroom guitar teacher. Eduardo Trujillo, Cibola High School

### **-Classical Guitar Posture and Technique Fundamentals:**

This workshop will cover the fundamentals of classical guitar posture, as well as the basics of left and right hand technique. Topics such as footstool options, how to hold the guitar, how to address the fretboard with the left hand, and how to "set up" the right hand will be modeled and discussed. All topics will focus on technique that is efficient, fast, and healthy. Justin Crews, Deming High School

## **2014 All-State Orchestra Clinics**

### **Rock and Roll Strings!**

Are you interested in integrating alternative styles and improvisation into your classroom - but don't know where to start? This session will provide a step-by-step approach that will empower string teachers to inspire students to begin to improvise and explore a variety of musical styles. Bring your instrument!—Robb Janov, Jefferson Middle School

### **Got Cello Technique?**

Join Dr. David Schepps for his clinic on : the essential elements of bow technique, bow distribution; control-

## Clinicians...

ling the contact point, speed, weight and angle; function of the fingers; and how these create dynamics and colors.

### THE CLASSROOM MAESTRO:

What does the word Maestro actually mean? What is the true nature of conducting, and how do these lofty questions help us in our everyday classrooms? Are there differences between Orchestral, Band, Choral and Guitar Ensemble Conducting? All of these questions will be answered, along with a practical demonstration of specific conducting and rehearsal techniques for the classroom in this clinic with Gabriel Gordon, the Music Director of the Albuquerque Youth Symphony Program.—Bring your instrument!

### Back to BASS-ics...Learn about the following with Professor Mark Tatum.

- A. Definitions
- B. Skills and Methods to help improve your improvising
- C. Providing Contexts in the classroom for students to apply improvisation skills.

**Let's Recruit!** Join Dr. Bob Gillespie for his recruitment clinic. BUILDING THE PROGRAM BEGINS WITH SUCCESSFUL STUDENT RECRUITMENT! What We Know from Research and How Best to Use It!

**String Technique: Beyond the Basics**—Dr. Bob Gillespie  
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Beyond Basic Pitch: Vibrato!  
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### FIX THAT!!!

Ever have an instrument that needs a small repair, and didn't know how to fix it?  
Come learn how to make quick string instrument repairs with Don Robertson from Robertson and Sons Violin Shop!

## 2014 General Music Clinics

### HEADLINER: Dr. Shelly Cooper

Dr. Cooper has been teaching music for more than 30 years. A researcher, general music specialist, and a seasoned clinician, she has presented numerous music and general education conferences/workshops. Cooper is the General Music Today editor, a contributing author for Interactive Music Powered by Silver Burdett with Alfred, and has several published choral arrangements. At the University of Arizona, she teaches undergraduate and graduate music education courses.

### General Music Session #1: "Beyond the Hokey-Pokey: Movement for Learning"

This session will present techniques for incorporating movement and listening activities to introduce, practice, and reinforce music elements. Participants will sing, play, move, explore, and create, using a variety of musical listening selections, materials, and methods.

### General Music Session #2: The Magic of Manipulatives in the General Music Classroom"

This session will demonstrate the many uses of manipulatives in the general music classroom. Learn how manipulatives can assist in presenting lessons that promote differentiated instruction, cooperative learning, and embedded assessment.

### Main Session: "Common Core, Common Sense, and Common Connections in the Music Classroom"

### OTHER CLINICS AT ALL-STATE 2014

Betsy Soltero is back!!! She is from Thoreau Elementary in Gallup and is presenting: "Uke Can Do It, part 2" (tentative name)

Andrew Kesten from Tucumcari will be presenting an "Orff" clinic.

Robin Giebelhausen from UNM will be presenting a clinic on incorporating technology with General Music.

Jan Delgado, Anna Perea, Antonio

Romero, Stacy Sandoval, and Cathy Estrada are putting on a clinic called: "Musicians Do it in the Dark".

This session will focus on using blacklight as an exciting way to enhance your upper elementary music curriculum. The medium of blacklight can inspire students to engage in creative movement, amp up listening activities, and is useful for "wow-ing" an audience! The presenters will offer expert advice on materials and equipment, safety concerns, and setting up blacklights in various venues. Participants will receive hands-on experience in an array of activities for listening, moving, and creating. Blacklight will be used in the presentation, so wear something dark and expect to have fun!

Multi-Cultural Dance Class is still going on. I still haven't heard who is presenting, but I'm sure it will be wonderful! Please email me information ASAP! My email: [vhinds34@myfam.com](mailto:vhinds34@myfam.com)

### General Music Session: "Welcome to All-State 2014"

This is for everyone on Thursday morning. First 100 General Music instructors to sign at the door will get a Goody Bag from Yours Truly to say "THANK YOU!!!"

I want your input, and what better way to have my ear than to show up and voice your opinion!



See you there!

Dr. Shelly Cooper



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## NMMEA Music Industry Council Members 2014

**Music Industry Council membership is available to all corporations, businesses, and educational institutions who wish to support the activities of the New Mexico Music Educators Association. These members are an important part of our organization and deserve your support.**

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