

NMMEA OFFICERS

PRESIDENT

Brian Uerling, Choral VP
1412 Axtell
Clovis, NM 88101
Office: 575-985-2277
Home: 575-693-0590
president@nmmea.com

VICE-PRESIDENT, BAND

Bernie Chavez, Band VP
503 S. Tin
Deming, NM 88030
Office: 575-546-2678
Home: 575-636-3930
bandvp@nmmea.com

VICE-PRESIDENT, CHORAL

Deanna Amend, Choral VP
9512 San Gabriel Road, NE
Albuquerque, NM 87111
Office: 505-823-2327x33052
Home: 505-298-2970
choralvp@nmmea.com

VICE-PRESIDENT, ORCHESTRA

Jonathan Armerding, Orchestra VP
10401 Sierra Bonita Pl. NE
Albuquerque, NM 87111
Office: 505-828-3351
Cell: 505-250-2909
orchestravp@nmmea.com

VICE-PRESIDENT, GEN. MUSIC

Jan Delgado, General Music VP
7512 Gladden Ave. NE
Albuquerque, NM 88110
Office: 505-880-8249x166
Home: 505-275-3784
generalmusicvp@nmmea.com

VICE-PRESIDENT, COLLEGIATE

Kayla Paulk, Collegiate VP
1500 South Ave. K, Station 16
Portales, NM 88130
Office: 575-562-2571
Home: 575-226-0123
collegiatevp@nmmea.com

PAST PRESIDENT

Neil Swapp, President
10027 Contana Ct.
Las Cruces, NM 88007
Office: 575-527-9415
Home: 575-649-4507
pastpresident@nmmea.com

VICE-PRESIDENT, GUITAR

Jim Rivera, Guitar VP
2808 Rhode Island NE
Albuquerque, NM 87110
Office: 505-896-5600x53408
Cell: 505-730-8174
guitarvp@nmmea.com

EXECUTIVE DIRECTOR

Don Gerheart, Executive Director
93 Mimbres Drive
Los Alamos, NM 87544
Office: 505-672-9840
Cell: 505-690-7854
dgerheart@nmmea.com

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Keith Jordan, Editor
Home: 505-274-5149 (NEW)
Office: 505-831-8529
editor@nmmea.com

All correspondence should be
addressed to the editor,
1636 Soplo SE
Albuquerque, NM 87123

NMMEA DISTRICT PRESIDENTS

District 1 - Southwest

Shamlin Al-Mousad,
President
1365 Lindberg Ave
Alamogordo, NM 88310-
8023
W: Phone: 575-812-5597
swdistrictpresident@gmail.com

District 4 - North Central

Laura Eberhardt, President
1143 Morning Dr.
Santa Fe, NM 87507
Home: 505-730-0470
Work: 505-467-4585
ebertuba@gmail.com

District 3 - Northwest

Laura Argotsinger, President
100 E Twilight Dr
Farmington, NM 87401-9300
Cell: 970-946-6126
Work: 505-324-9840 x6277
schwd@centralschools.org

District 2 - Southeast

Adam Bryant, President
715 W. Iron
Hobbs, NM 88240
Office: 575-939-2239
Home: 575-339-8190
adam Bryant@lovingtonschools.net

District 6 - Central

Kurt Schmidt, President
1608 33rd, SE
Rio Rancho, NM 87124
Home: 505-896-6683
Work: 505-962-9434
kschmidt@rrps.net

District 7 - Albuquerque

Tyler North, President
7137 Ticonderoga NE
Albuquerque, NM 87109
Home: 505-269-8136
Work: 505-294-1511x3021
tnorth@hotmail.com

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President's Report

Brian Uerling, President



Hello, fellow New Mexico music educators! I hope that this issue of the “New Mexico Musician” finds you off to a healthy and happy start to a new school year. Teaching is truly a unique career, where you can renew and reinvent yourself every twelve months. I hope that you are able to take what you have learned, discard that which is unproductive, add in new techniques and goals, and come out with a teaching product that is great for your students, for you, and for your school district and community!

The NAFME National Leadership Conference was held in Washington, D.C. from June 25-28. I was in attendance to represent New Mexico, along with Don Gerheart and Keith Jordan. Our first day of the conference was spent very productively on Capitol Hill, where we had meetings with all five NM Senators and Representatives. We advocated for music in all NM schools, and its availability to children of all ages. While some of the meetings were with “staffers” (the experts on education issues in the respective offices), we were able to meet personally with Ben Lujan and Michelle Lujan-Grisham. All of the meetings were very engaging, but we were so impressed that these two members of the House could take the time to listen to our stories first-hand. I say “stories” because that is what we presented. We did not provide lists of facts, figures and other data—we told about the personal experi-

ences that we had in the classroom with our New Mexico students, and how what we did every day had an impact on their lives, and them on us. We all felt that this was a compelling and effective way of communicating the importance of music education in NM. We were also able to leave behind a booklet that contained stories from music students themselves from around the country. Many of these stories were submitted by ENMU music majors, through a class taught by Kayla Paulk. Way to go, Kayla and students! All in all, it was a most gratifying day.

If you do not have a sense of the size and scope of our national government, a day spent on “The Hill” will solve this for you. It certainly has done so for me. In addition to being surrounded by the inspiring architecture of the buildings—the Capitol itself, the Library of Congress, the Supreme Court and all of the Senate and House office buildings—you are surrounded by thousands and thousands of people. Some are there, of course, as tourists. However, MOST of the people there are government employees, and they are all on a mission. While there is a lot of above-ground traffic, there is an entire intersecting set of tunnels underground that connect all of these buildings—Capitol Hill is really an ant-hill like operation, with as much going on below the pavement as there is above. We were allowed to use these tunnels while connecting between the House office buildings, and also between the Senate buildings. (This really helps, as you do not have to go through another security check—a very rigorous process.) The idea that you might have (as I once did) of people sitting in ivory-tower offices and pontificating from on high is simply non-existent. Our senators and representatives truly work very hard for us, are constantly of the move, and are very dedicated to their jobs.

One of the important recent decisions

for music educators has been the inclusion of “music” and “the arts” as CORE ACADEMIC SUBJECTS in the Senate’s bipartisan reauthorization of the Elementary and Secondary Education Act (ESEA), known as the “Every Child Achieves Act of 2015”. This wording will help us to provide and maintain student access to music in their schools, and especially those children in at-risk environments who could benefit the very most from music and the arts. This wording is very important, as it will aid in an overall increase in accessibility to essential funding resources. Constraints on funding continue to limit the prevalence of strong music education programs.

The balance of our time in D.C. was spent in sessions on Standards, Assessments and Evaluations, Marketing the Music Cause, the Environmental Scan (demographics, child poverty rates, etc.), and “STEAM” (adding the Arts to STEM). We were treated to an inspiring concert by the U.S. Army Band in Brucker Hall at Fort Myer in Arlington, VA. We also had Division Board Meetings and presentations by the finalists for the upcoming NAFME Presidential election. We had extensive meetings on Values, Mission and Direction. Also included were sessions on Membership Development and Growth, Options for State Level Standards Adoption and Professional Development—What Members Want, Need and How to Deliver It. Don and Keith were sometimes able to meet separately with other State Executives and Editors, and had discussions pertaining specifically to their respective jobs. Altogether it was a very busy but productive schedule!

So, you might think that it is time for me to quit blabbing—and it really is, but I want to share one more thought with you. You will need your sense of humor to engage here. I have seen several variations of this story through the years—my apologies to

President...

whoever had the original thought for not being able to credit you!

Imagine for a moment that you have been asked to teach a Middle School class of 65 students in the sport of Archery. By yourself. As such, there are students in the 6th, 7th and 8th grades. When they show up to class, 30 of them have properly-sized and fitted bows with regulation arrows in a standard quiver. 10 of the students have bows and arrows made of plastic with suction cups on the tip from the Dollar Store. 5 of the students have crossbows. Three students have historic bows with flint arrows that they inherited from their great-great grandparents. Two of the students have instruments that their parents made for them with on-line instructions using a tree limb, packing string, and dowels that have been notched, with a whittled tip and feathers their cat found in the back yard. (One of these last instruments was crafted by the president of the Archery Booster Club—and she has a lot of other parents interested in this great money-saving scheme.) Five students have left their bow and arrows at home, although they did remember to bring an empty quiv-

er. The other 10 have basketballs.

Some of these students are seasoned archers who have private coaching sessions during the week. Some are less serious archers, but they are there because their friend signed up. Some have been in archery since they were 5 years old and still don't quite have the hang of it. Some have parents who are former archers, and haven't shot an arrow for years—but they still know how archery should be taught, right? The basketball players are there because this was the only class left to put them in.

So, YOUR JOB (you are still by yourself) is to engage all 65 archers simultaneously. They cannot shoot until asked, absolutely no goofing around or improper bow technique, none of their arrows can hit each other while in flight, and at least 90% of their arrows have to hit the bulls-eye.

Music teachers are not only asked to accomplish a similar task every day, but come to work EXPECTING this task and STILL show up, ready for the challenge. We could use a full-time instrument repair person to just fix spit valves, or an expert in

the boys changing voice, or someone to re-string a guitar. We could use a piano that's in tune, or a clarinet with no loose pads, or someone to re-position the bridge on a cello. We could use a lot of things, but we don't generally have them, and we STILL teach students to create music that is a delight to the ear and eye.

I wish all of my NM music teaching colleagues the best of success in meeting your challenges and exceeding your expectations—and most of all, an evaluation system that reflects the hard work that you do, and the successes that you and your students experience on a daily basis.

All best, Brian Uerling / President,
NMMEA



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Office Notes

Don Gerheart, Executive Director



By the time you read my column you should be settled in and teaching your students wonderful things. Welcome back everyone! On behalf of the New Mexico Music Educators Association (NMMEA) I would like to extend a warm welcome to all new teachers and those who have moved to New Mexico to teach in the Land of Enchantment for the first time. Please feel free to contact myself, other teachers in your district or area, or any of our NMMEA officers if you have any questions or need help along the way. My contact information as well as our Board of Directors is listed on the first page of this magazine.

For new music educators to our state I encourage you to join our national association NAFME and our state organization NMMEA. Both organizations do a lot to support and promote music education at a national and state level.

Memberships - New, Renewals, and Updating Your Information

Remember that when you join NAFME that membership fee includes your NMMEA membership. You cannot just join one organization or the other. NAFME would like that we all process memberships online if at all possible. No hard copy membership forms are available any longer. Your anniversary date will be used as the renewal date of your membership.

If your membership expires in July and you don't renew it until September your membership renewal date will be July not September. You can join NAFME/NMMEA by going to our website. In the upper right hand corner click on the appropriate box, log in, and follow the steps. Please note that you will need your NAFME ID number. You will need a total of 9 digits to log in. Whatever your ID number is add zeros at the beginning to total 9 digits. You can also find the same information on the NAFME website (www.nafme.org). You can update your personal information by clicking on "Login". After you log in click on any of the areas that you need to update and make your changes. Follow the instructions until you have updated all of your information as needed and you have completed the renewal process. Remember the roster information that is posted on our website is taken directly from NAFME's database. We do not enter or correct any data posted on the online roster. It is your responsibility to update your contact information. Please notify your Executive Director of any changes to your contact information. Please encourage non members and new music educators to join NAFME/NMMEA.

In order to maintain an up to date database I would like to ask all new teachers to our state and music educators who has taken new positions to please email me your home contact information as well as your school contact information.

Most music educators are involved to some degree in other school and community activities. If you are not you are encouraged to do so. There is no better way for you to promote your program and gain support for it than getting out in your community and interacting with the other teachers in your school and your administration. You are also encouraged to be involved in the NMMEA district

and state events and activities. Our organization is based on music educators volunteering to help. This is the strength of our organization.

Our new website (www.nmmea.com) has been up and running for one year and has been well received. This is a work in progress continually "tweaking" it as well as adding more information and links. Please feel free to contact Neil Swapp or Don Gerheart if you have trouble navigating our site or if you have any comments to offer. Please check our website as it has an abundance of information. In addition there are a number of important documents posted including the NMMEA By-Laws, Articles of Incorporation, Minutes of our Executive Committee and Board of Directors Meetings, Calendar of Musical Events, and our Handbook.

Your Executive Committee took office in January and has been working very hard for months preparing for our auditions as well as for the many clinics and arrangements that need to be made for All-State. Please read the columns of our officers to find out who the honor ensembles will be as well as more specific information about your section in regards to our auditions and our upcoming conference.

NMMEA Student Participation Numbers 2014-2015

Over the past two months the District Presidents were asked to provide numbers of students participating in district events. An estimated 29,000 students participated in district events with another 3,500 participating in All-State auditions and in the All-State Ensembles.

New Mexico Arts Grant

I am pleased to announce that New Mexico Arts has awarded NMMEA a grant in the amount of \$6,399. Thanks again to Joseph Flores for preparing the grant proposal we. We

Office Notes...

received excellent scores from the reviewers as well as many positive comments. Bravo to all who make NMMEA a quality organization and volunteer their time as officers and to help at the district and state level.

Reminders

Your Executive Committee and Board of Directors meet for 9 hours in July to plan your 2016 All-State Music Festival and In-Service Conference and to take care of the business of our Association. Your district presidents also had a very productive 2 hour meeting with President Uerling and myself. If you would like to read the minutes of those meetings please visit our website, click on the "About" link and scroll down to "NMMEA Minutes". NAFME increases the active membership by \$3 each year so the active membership for NAFME/NMMEA is \$124 for 2015-16. Retired membership is \$47. NMMEA has not increased our membership fee for many years. Due to a large increase in the cost of food for our annual Awards Luncheon your Board of Directors has had to increase the cost per ticket to \$22.

Regarding All-State auditions please note that once a student is registered to audition the fee must be paid regardless if the student auditions or not. No substitutions are allowed. You are asked to print a copy of your registration for your records BEFORE you hit the "Submit Button". We are planning to initiate on line registration for those that register on site at All-State. Badge printing for all badges except the student badges will be computer generated and printed at the registration desk. More information will follow as we get closer to All-State. Please continue to check our website for the most up to date information.

Conference Hotel

Our conference hotel for the 2016 will again be the Sheraton Albuquerque Uptown Hotel located at the corner of Menaul and Louisiana NE. We have received nothing but favorable

remarks following last year's conference. The rate will be \$90 per room plus tax for up to four students per room. There is ample parking (buses included) at the hotel. A hot deluxe breakfast buffet is included and will be served in one of their ballrooms. The breakfast will include scrambled eggs, sausage or bacon, breakfast potatoes, waffles/pancakes/or French toast, doughnuts, assorted muffins/breakfast breads, various fruits (whole or sliced), cold cereals, yogurt, milk, juice, and coffee. There will also be free Wi-Fi for all rooms booked for NMMEA. The Coronado Mall is located across the street and ABQ Uptown is relatively close. Your Board of Directors encourages directors to support the Sheraton Uptown even though it is the director's choice as to where to house their students.

Congratulations to our 2016 NMMEA Awards Recipients

Music Educator of the Year - Donna Schmidt, Desert Ridge Middle School

Hall of Fame - Shelly Andes, Madison Middle School

John Batcheller Award - Christine Strickland, Albuquerque Public Schools

New & Emerging Music Educator, Jordan Sayre, Valencia High School
Emeritus Teacher Award - William Clark, Retired, NMSU

Administrator of the Year - Troy Hughes, Desert Ridge Middle School
Rollie V. Heltman Distinguished Service Award - Jean Ornellas, ENMU

NMMEA Scholarship

If you have a student who is planning to major in music education at one of our state universities please call their attention to our NMMEA Music Scholarship and encourage them to apply. More information and the application form can be found on our website. Click of the "Forms" link and then on the links under the "Student Scholarship" header. The scholarship is worth \$500 payable to their

university the first year and another \$500 payable to the student when they are doing their student teaching. The deadline for applications is December 1, 2015.

Advocacy

We all must continue to advocate for strong music education programs in our schools. You can help by contacting your legislators and tell them how important music is in the lives of students. Share a few stories about your students and how music has affected their lives. From now until the end of October is a great time to contact them while they are not inundated with business preparing for the upcoming legislative session. Get on the phone or email them NOW.

Your officers can do what they can but it is numbers that really make a difference. We need YOU to be involved. With funding shortfalls all around us it is more important than ever that we inform our administrators, school board, and elected officials how important participation is music to us. None of us should sit back and wait for someone else to advocate for music and other arts to be a viable part of each school's curriculum. Get involved if you haven't already done so and encourage your students to get involved. They and their parents have a great deal of clout and can be the most effective tool we have.

NAFME has a tremendous wealth of information for you to read and use in your advocacy efforts. Please go to www.nafme.org and click "Take Action" located in the blue bar. You can also go to our website - "Resources", "Advocacy". You will see more information to access.

Don't hesitate to contact Don Gerheart if you have any questions or concerns. Teach your students well and work to have the strongest program possible. Have a great year!

For today's students to succeed tomorrow, they need a comprehensive education that includes music taught by exemplary music educators.

Editor's Desk Keith Jordan



Hi Folks, hope you have had a wonderful beginning to your 2015-2016 school year. I certainly have had a great start, love my kids and enjoy the faculty and administration at St. Pius X HS. I hope that you are encouraged with developments in teacher evaluation and our APS brothers and sisters have had many developments in a VERY short time. I hope the very best for you all, you have a brilliant leader in Luis Delgado, you will do fine, I can't think of anyone that knows more about education and how to handle situations that might come up. Keep the faith, things are looking up. In response to all the problems that we encounter, I am going to run a favorite article of mine for Dr. Tim Lautzenheiser. He shares so many golden nuggets of truth and hope that it begs repeating in times of trouble and storm. So please read and enjoy it, I hope you get some well deserved personal encouragement from his insights and brilliant helps.

Dr. Tim Lautzenheiser
The WHY of it ALL

Have you ever stopped to think WHY we do what we do? WHY

do we dedicate our time, our intellectual energies, our creative talents...ultimately OUR LIVES to the world of band directing? What is it about this musical, educational, organizational, administrative, always-challenging professional pathway that keeps bringing us back to the rehearsal room, the performance stage, and to those extraordinary students who are willing to go the extra mile to follow us with a sense of commitment unique to the school community? The answer is certainly different for each individual, but the common denominators are:

*** *THE LOVE OF MUSIC***

*** *THE EXCITEMENT OF INTRODUCING OTHERS TO THE JOY OF MUSIC-MAKING.***

*** *THE SATISFACTION OF WITNESSING THE GROWTH OF OUR STUDENTS AS THEIR TALENTS UNFOLD.***

*** *THE OPPORTUNITY TO CREATE A FORUM-OF-LEARNING TO SUPPORT THE DEVELOPMENT OF OUR FUTURE CITIZENS.***

THE CHANCE TO MAKE A POSITIVE DIFFERENCE THROUGH THE CONNECTION TO THE ARTISTIC WORLD.

...just to mention a few.

In many ways the above list is a reflection of the requisite assignment we all wrote for our MUSED 101 class: MY PHI-

LOSOPHY OF MUSIC EDUCATION. When was the last time we revisited those mantras? Is it possible we get so busy involved with the WHAT of "the doing" we forget the WHY of "the doing?" In our urgency to responsibly prepare our ensembles for a concert, a festival, a contest, it is so easy to put more emphasis on the extremes (the goal) than we do on the means (the process), and in doing so we inadvertently sidestep the WHY?

So what? Why would it make any difference as long as the final outcome represents A QUALITY-BASED PERFORMANCE? Who cares how we get there as long as we arrive? Won't the WHY become clear as soon as we accomplish the WHAT? All are fair questions, and many would argue the extremes (the goal) justifies the means (the process).

Let us look at this from a different perspective. We know intrinsic motivation is triggered via the understanding of WHY we are doing this-or-that. Extrinsic motivation, on the other hand, requires something outside the individual to stimulate forward motion. Unquestionably any master teacher will use a combination of both to bring student musicians to a high level of technical proficiency, but the dominant motivation will come from the performers. It is their collective contribution that fuels the journey of musical excellence: NOT the journey TO musical excellence, but the journey OF musical excellence. The key to tapping the unlimited resource of human potential lies in the understanding of WHY we are being asked to do WHAT we are

Editor...

being asked to do. This is true for something as obvious as requesting a crescendo to an accompaniment phrase to support the musical line of the melody...or attending an additional rehearsal to accommodate a guest conductor's limited rehearsal time. When we comprehend the WHY the WHAT is much more easily accomplished.

*** FOR OUR STUDENTS:** They deserve to know the WHY, and we must carefully explain the WHY so they can be empowered to contribute with the understanding of the personal and group benefits that will come from their investment.

*** FOR OUR PROFESSIONAL WELFARE:** We must take the time to step back and constantly look at the WHY of our thoughts

and actions. Boredom, frustration, and burnout are the result of becoming disconnected with our REASONS OF WHY we chose to be band directors in the first place.

*** FOR OUR PARENTS/BOOSTERS:** Do these great supporters really understand the lasting impression of music learning? Are they cognizant of the compelling data highlighting the extended benefits of music study? There is more to this than joining-the-band, buying an instrument, and attending concerts...FAR MORE. We have to avail them to WHY music is such a crucial aspect of the positive growth and development of every child.

*** FOR THE HEALTH OF THE PROGRAM:** Let us be reminded

we are privileged to be a part of an educational system that supports music education...and we get to teach it! For many of the young musicians the band director is, without question, their most influential teacher. The standards you set determine how they will approach every aspect of their lives, and when they understand WHY you set bar SO HIGH, they also see the relevance of the same criteria as it applies to everything they do.

May I suggest you are reading this-article because of a band director who had a profound impact on your life, now you are passing that priceless treasure of musical understanding on to your own students...and what greater WHY could there be? THAT'S WHY!

...STRIKE UP THE BAND...



May 5-7, 2016

**Contact: Kathy Fishburn, Executive Director
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Band Section

Bernie Chavez, Vice President



Band Section
Bernie Chavez, Vice President

Wow! It seems as if the summer blew by so fast and here we are again at the start of a brand new year with many familiar faces as well as some new ones in the mix. I want to encourage all Veteran teachers to work with the new music teachers in your District, to help show them the ropes and make a smooth transition in making our profession better. As the year ended last year some of you may have become a little frustrated with all the testing and requirements that the PED has mandated in our music classes, however, if we utilize the data and information correctly, it can only make our kids stronger music students. I wish you all the best start of your school year and that you get only the best from your students. In this article, you will find pertinent information about our 2016 All-State auditions and conference.

2015-2016 All-State Auditions Reminders:

- We will continue this year with the use of recorded auditions. This has been a learning process for all, and with continued improvement we hope to make each coming year better, utilizing this method for auditions.
- Be sure to check requirements for the playing of etudes. Wind instrument students who audition for All-State Small School

Band (SSB) will play excerpts from the etude titles. The required excerpts are listed with each etude. In some instances, the etude is short in length and an excerpt is not required. Additionally, SSB percussionists will audition on the same material as large school percussion students.

Be sure to check that your students are observing the required minimum range/scale indications.

Audition Dates/Sites/Chairs:

- November 3, 2015 – Portales, ENMU Dustin Seifert
- November 4-5, 2015 – Albuquerque, El Dorado High School Brad Dubbs and John Converse
- November 6, 2015 – Las Cruces, NMSU Shawn Silva

We will be utilizing the Commitment Form again this year and will need signatures of students, parents and directors. This form should be signed before the student is registered to audition for All-State. Students who do not honor their commitment will be evaluated on a case-by-case basis and may be prohibited from participating in future NMMEA activities. Extenuating circumstances will of course be understood and taken into account. The All-State commitment form can be found on the All-State Audition tab at www.nmmea.com. Each student must submit a signed copy (3 signatures) prior to auditioning to his or her director or sponsor who will keep the form on file until All-State has concluded for that year.

Other 2016 All-State Information

Please mark your calendars, the 2016 All-State Festival and In-Service Conference will be held Wednesday, January 6th through Saturday, January 9th.

The NMJE Honor Jazz Concert will kick off our All-State conference, Wednesday, January 6th, in Popejoy Hall. A short meeting for all students and directors will be held immediately after the concert. Be sure you and your students are there to hear

a fantastic jazz band, and to get all the information needed for All-State!

2016 All-State Volunteers

Anyone who is interested in helping with the 2016 All-State conference, please feel free to send me an e-mail (bandvp@nmmea.com). NMMEA would like to get as many educators involved in this very important event!

2016 Honor Band

I am pleased to announce that the Artesia High School Concert Band under the direction of Mrs. Lisa Ann Dillon has been selected as the 2016 NMMEA Honor Band. The Artesia Concert Band will perform on the Thursday afternoon Honor Concert at 3:45p.m. The Honor Jazz Band will be announced at a later date. The Honor Jazz Band will also kick off our conference on Wednesday evening with a performance in Popejoy Hall. Thanks to all groups who submitted an application this year!

Looking ahead....preference for the 2017 NMMEA Honor Band will be given to High Schools with enrollment of 1201 students or higher, however schools of all classifications are allowed to submit recordings and materials. I strongly encourage all directors to submit their application for 2017 NMMEA Honor Band consideration regardless of school size. There are MANY outstanding programs in our state at all levels. This is an incredible opportunity for all bands to receive overdue recognition for the type of high quality teaching and learning that is going on day to day all over our State.

NMAA State Concert Band Competition Results

I would like to thank Cleveland High School and Keith Gilbert for hosting the 2015 NMAA State Concert Band Competition this past Spring. The auditorium is a great venue for our students to be able to perform in. We also need to thank Rio Rancho Public Schools, and the entire staff

Band...

at Cleveland High School who make this event possible. The top bands in last Spring's competition are listed below. Thank you and congratulations to all who participated last April. I would like to encourage all bands who receive a rating of I or II at their district festivals to consider attending the NMAA State Concert Band Competition in 2017, which will be held again at Cleveland High School. This experience gives you and your students another opportunity to perform and to receive valuable educational comments. Information for 2017 State Concert Band Competition can be found at www.nmact.org. Also, special thanks to Dana Pappas and Shari Kessler-Schwaner of NMAA, for their continued commitment to the promotion of music in New Mexico as an equally important school activity.

Middle School: 1st - *Eisenhower Middle School, Sam Nesbitt*, 2nd - *Valencia Middle School, William Austell*,

3rd - *El Dorado Community School, April Pickrell*

Class-3A: 1st - *Cimarron Wind Ensemble, Pam Towry-Church*, 2nd - *Rehoboth Christian School, Kevin Zwiers* 3rd - *Cloudcroft High School, Patricia Gaskill*,

Class 4A: 1st - *Cobre High School, Chuck Gerheart*, 2nd - *Kirtland Central High School, David M. Schwartz*, 2nd - *St. Michael's High School, Dorothy Kincaid*

Class 5A: 1st - *Valencia High School, Anthony Baca*, 2nd - *Centennial High School, Joseph Flores*,

3rd - *Los Alamos High School, Zane Meek*

Class 6A: 1st - *Deming High School, Bernie Chavez/Sam Villarreal*, 2nd - *La Cueva High School, John Converse*, 3rd - *Sandia High School, Tyler North*

Finally, I would like to wish everyone a great school year and thank you for teaching music in New Mexico!

2016 ALL-STATE CONDUCTORS AND PROGRAMS

Small School Band – Mr. Mike Lee, Retired New Mexico Music Educator

Trombone King – Karl King/John P. Paynter (Barnhouse)

Chant and Jubilo – Frances McBeth (Southern Music)

The Willow In Winter – BJ Brooks (Grand Mesa)

Undercover of Night Into the Light of Day – Stephen Melillo (Storm-works)

Concert Band – Dr. Andrew Boysen Jr. Professor of Music, University of New Hampshire

Smetana Fanfare – Karel Husa (G. Schirmer, Inc.)

Song For My Children – Andrew Boysen (available through Boysen) Symphony No. 2 – John Barnes Chance (Boosey & Hawkes)

Symphonic Band – Dr. Thomas E. Caneva, Director of Bands, Ball State University

Overture to “Candide” – Leonard Bernstein/Clare Grundman (Boosey & Hawkes)

High Wire – John Mackey (Ostimusic) rental

Florentiner March – Julius Fucik ed. by Frederick Fennell (Carl Fischer)

Lincolnshire Posy – Percy Aldridge Grainger ed. by Frederick Fennell (Ludwig Music)

Movements 1, 2, 4 and 6

2015-2016 Audition Etudes

Flute / Piccolo - “Selected Studies for Flute”, Voxman (pub. Rubank)

•page 12, D minor Anderson; quarter = 54 complete (SSB m. 1-16, stop at repeat sign)

•page 33, E major Kohler; quarter = 116-132 complete (SSB 1st 3 lines end on D# on 4th line)

Oboe / English Horn - “48 Famous Studies for Oboe and Saxophone”, Ferling (pub. Southern Music Co.)

•#5 eighth = 80-90 complete (SSB: m 1– 16)

•#14 quarter=86-104 complete (SSB: m 1 – 18 stop on downbeat of bar 18)

Bassoon - “Practical Method for the Bassoon”, Weissenborn/Ambrosio (pub. Carl Fischer)(50 Advanced Studies)

•page 98, #26; dotted quarter=100-108 No repeats No Da Capo (SSB Same)

•page 95, #21: quarter note = 60-66 Start m. 28 to end. (SSB Same)

Eb/Bb Soprano Clarinet - “Artistic Studies- Book I”, Rose (ed. Hite) (pub. Southern Music Co.) Rose 32 Etudes

•page 26, #24 Adagio; quarter note = 54 complete (SSB m. 1 - 19)

•page 50, #4 Allegro; quarter note = 92-112 complete (SSB m. 1 – 12)

Alto/Bass/Contra Bass Clarinet - “Advanced Studies” from the works of Julius Weissenborn for Alto and Bass Clarinets, adapted by William Rhoads. (pub. Southern Music Co.)

•page 7, #11; Andante Section quarter note = 76-84, Allegro Scherzando Section quarter note = 120-132, Tranquillo Section quarter note = 108-114, Play with all repeats and Da Capo (SSB No repeats No Da Capo)

All Saxophones - “48 Famous Studies for Oboe and Saxophone”, Ferling (pub. Southern Music Co.)

•Page 11, #22 in A Major; quarter note = 116 (Allegro moderato); complete (SSB Begin at measure 1 and play through the end of m. 15)

•Page 15, #29 in E Major; eighth note = 84-92 (Andante amabile); complete (SSB Begin at measure 1 and play through the end measure 8)

French Horn - “335 Selected Melodious Progressive & Technical Studies for French Horn”, Pottag/Andraud (pub. Southern Music Co.)

•page 59; # 43; “Allegro Vivace”; quarter note =120-144 Dolce section quarter note = 72-84 Complete (SSB play entire etude)

•pages 101; #82; “Moderato” Galloway; eighthnote=144-176(SSBdonotplay)

Band...

Trumpet - ***New Etude Book***"Selected Studies for Cornet/Trumpet", Voxman (pub. Rubank)\

- Page 24, Eb Major "Adagio cantabile" 9/8; dotted quarter note = 60. Play beginning until the a tempo, stop at fermata at m. 40 (SSB m.1-16)
- Page 19, g minor "Allegretto affettuoso" 6/8; dotted quarter note = 70. complete. (SSB beginning including pick-up measure to m. 28 until double bar)

Tenor Trombone and Euphonium - (2 books – Tyrell and Bordogni)

"40 Progressive Studies for Trombone", Tyrell (pub. Boosey & Hawkes)

- page 26, #26; quarter note = 112. complete (SSB m.1-end of m.20)
- "Melodious Etudes for Trombone, Book I", Bordogni/Rochut (pub. Carl Fischer)
- page 5, #4; quarter note = 63-69. complete (SSB m.1 – m. 25 ending on beat 1)

Bass Trombone – (2 books – Bordogni and Uber)

- "30 Etudes", Uber (Knaub ed.) (pub. Southern Music Co.)
- page 23, #25; quarter note = 144. complete (SSB m.1 - m.11 end on 1st eighth not)

•"43 Bel Canto Studies", Bordogni (pub. Alphonse Leduc)

o page 4, #1; quarter note = 63-69. complete (SSB m.1- m.24 end on beat 1)

Tuba – (2 books – Bordogni and Blazhevich)

•"70 Studies for BBb Tuba, Volume I", Blazhevich (Please note Vol. I) (pub. King Music)

o page 24, #25; eighth note = 92, or faster as desire (SSB m.1 – m.26 ending on 1st eighth note "C", which is tied across from previous bar)

Note: In some old editions there is a tie missing between the last eighth note "G" in m. 21 and the first eighth note "G" in m. 22.

"43 Bel Canto Studies", Bordogni (pub. Alphonse Leduc)

o page 4, #1; quarter note = 63-69. complete (SSB m.1 – 24 end on beat 1)

Percussion

Mallets: Morris Goldenberg Modern School for Xylophone

•Page 66 (# VII) Allegro; Measure 1 to second beat of measure 25

Snare drum: Anthony Cirone Portraits in Rhythm

•Page 26 (# 24). Measures 1 to the end (dotted quarter note = 52) quarter note = 88

Timpani: Vic Firth The Solo Timpanist

•Page 15 (# VII). quarter note = 100 measures 1 through 36

Multiple Percussion Etude

Tambourine, crash cymbals, triangle. Music and tempo marking information available at www.nmmea.com

Additional Material

•Percussionists are expected to know all "Odd Numbered" Percussive Arts Society Rudiments: No. 1,3,5,7,9,11,13,15,17,19,21,23,25,27,29,31,33,35,37,39 (available online at www.pas.org)

•The adjudicator will ask the student to perform several of the required rudiments.

•The rudiments shall be performed Slow-Fast-Slow (Begin at a slow tempo, accelerando to a faster tempo, and ritardando back to the original tempo)

•Scales - Percussionists will be responsible for knowing all 12 Major Scales by memory, TWO OCTAVES. The adjudicator will ask the student to perform several scales on marimba.

•Sight Reading - All percussionists will sight read a short excerpt on marimba and snare drum.

Notes: Percussionists are expected to bring their own mallets/sticks for snare drum, marimba (no hard plastic or brass!), and timpani. No one will be allowed to audition with mallets that may potentially harm the instruments. A snare drum, a marimba, timpani, a pair of crash cymbals, a tambourine, and a triangle will be provided at all audition sites. Percussionists may elect to perform their audition on their own cymbals, tambourine, and triangle. Snare drum rolls for the Cirone étude and for the sight reading will be "buzz" rolls. All "slashed" notation in the Cirone will be interpreted as a roll. A "thumb" roll is appropriate for the tambourine part in the multi percussion étude at the end of measure two but is NOT required. While only a portion of the audition material will actually be heard at the audition, all percussionists are expected to learn the material as specified above.

Band...

Required Range and Scale Requirements for Wind and Percussion

Instructions:

1. The chromatic scale and all twelve major scales are required from memory. Students should be familiar with enharmonic spelling. (For example: C# major = Db major)
2. Scales will be asked by starting tone. No transposition is required.
3. Students must play scales in as many octaves possible within the required range indications, however, students are encouraged to exceed minimum requirements. Percussionists will play all scales two octaves.
4. The main judging criteria will be tone, accuracy, and speed.
5. The following range indications are minimum:

	Major	Chromatic		Major	Chromatic
Piccolo			Flute		
Bb/Eb Clarinet			Bass Clarinet		
Oboe and All Saxes			Bassoon		
Trumpet			Horn		
Trombone/Euphonium			Bass Trombone		
Tuba					

Band...

All-State Multipercussion Etude 2015

Rutland

Allegro (♩ = 120)

Triangle

Cymbals

Tambourine

mf *p* *f*

(L.V.)

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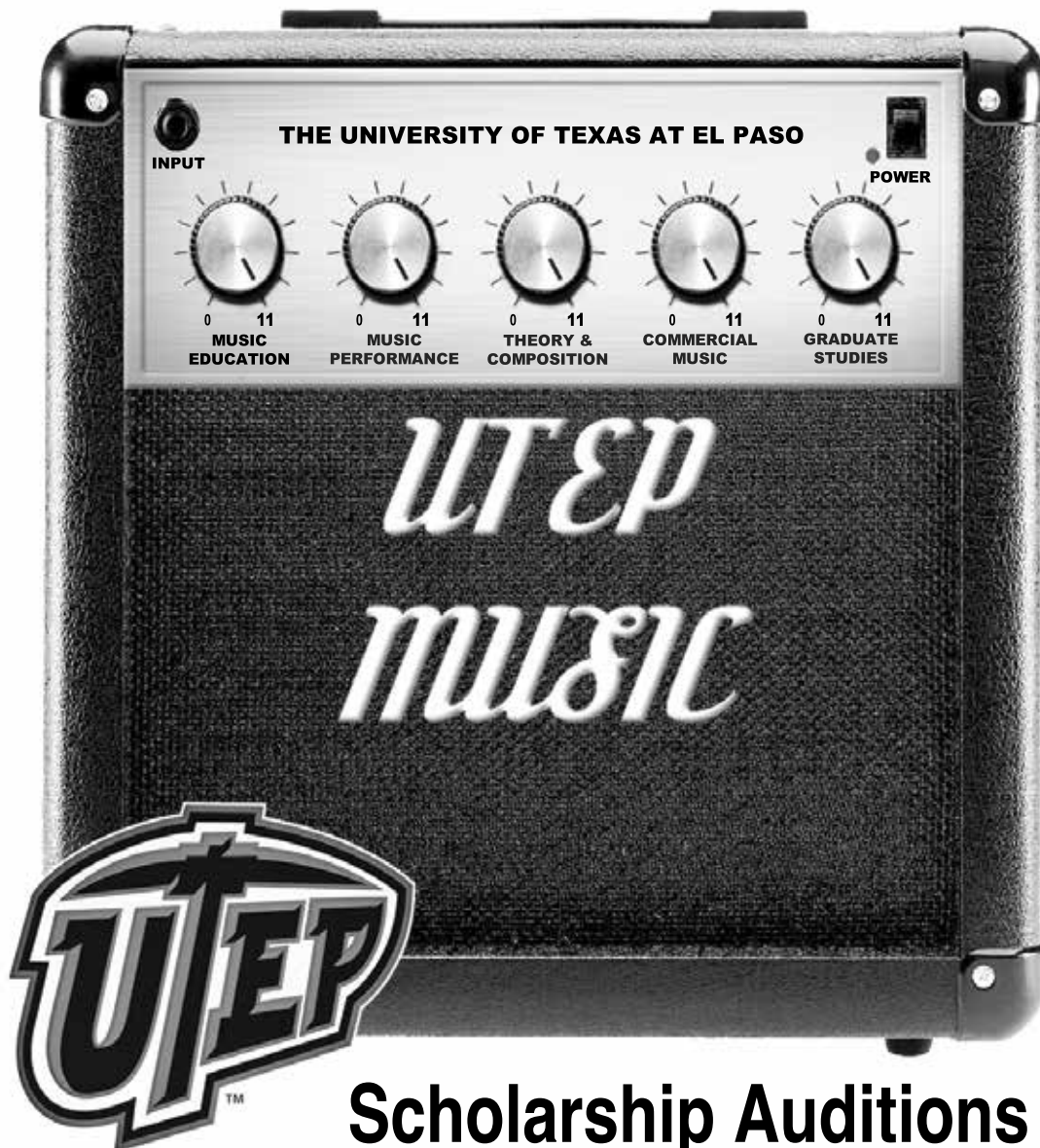
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Orchestra Section

Jonathan Armerding, Vice President



Hello Orchestra teachers, and welcome back! I hope you have had a wonderful summer, and are looking forward to this year with your students. For me, the 'teacher anxiety dreams' I have are only helped when I finally actually get back in the classroom!

It is very important that I have a correct email address for all of you with the correct information about where you are teaching, so especially any new teachers or those with changes, please send me an email with that information to orchestravp@nmmea.com. Most of you will remember that this will be the email for the orchestra VP's from now on, and I am doing my best to keep a current distribution list of orchestra teachers for the state. I really appreciate your help in keeping that information accurate. That way you can get updates about All-State and other issues throughout the year, and of course you can also communicate with me about your needs and any comments or suggestions you have.

I hope all of you who are high school teachers are encouraging all of your students to audition for All-State, and that you have the audition information from the NMMEA website. Just in case, here is the scale and solo information from the website (the solos increase in difficulty from #1 to #3, with a multiplier of .8, .9, or

1.0 respectively):

Violin: Scales: Eb major and B melodic minor scales.

Solos: 1. "Sonata No. 3 in F Major, Op. 1 #12, Mvt. 1, Adagio" G.F. Handel, from 6 Sonatas, (International edition) - entire movement

2. Sonata No. 1 in G Minor, Presto" (s. 1001) J.S. Bach, (International edition) entire movement - no repeats; dotted quarter = 69-80

3. Concerto No. 3, 1st Mvt." Saint-Saens, (Schirmer edition is now out of print so the International edition may also be used) solo entrance through m. 64, half note = 70-84.

Viola: Scales: Db major and E melodic minor scales.

Solos: 1. "Suite Hebraique, Mvt. II. Processional" Ernest Bloch, (Schirmer edition), entire movement, quarter note = 80

2. "Sonata No. 1 in C minor, Presto" J.S. Bach, Six Sonatas and Partitas for Viola Solo, International edition (Clemens Meyer-Joseph Vieland), entire movement - no repeat, dotted quarter = 69-80.

"Elegy for Viola, op. 24" Faure, Transcribed by Milton Katims, International (No. 896), begin at a tempo, m. 30 - end, eighth note = 75 (*from m. 38 through 42, students may play only single notes)

Cello: Scales: A major and C melodic minor scales.

Solos: 1. "Sonata in G Major, Mvt. 2" Marcello, International edition, #2490, entire movement

2. "The Swan" Saint-Saens/arr. Camille Buechner, Carl Fischer, #B2789, entire piece

3. "Suite No. 3 in C, Prelude" J.S. Bach, in Six Suites for Unaccompanied Cello, International edition, #3125, beginning through m. 77, quarter note = 69-76

Bass: Scales: A major and G melodic minor scales.

Solos: 1. Beach Spring by Deborah Baker Monday, in "Eight Festival

Solos" published by Latham - quarter note = 84

2. Tre Giorni by Pergolesi, in "Progressive Repertoire vol. 3" published by Carl Fisher - quarter note = 84 3. Adagio and Presto by Antonioti, in "Progressive Repertoire vol. 3" published by Carl Fisher

As most of you know, we were not able to post the excerpts on the website this year, and I hope most of you already have the ones that I sent out. But if you still need them, please let me know through the email above and I will send them to you immediately. We have only 3 solos to choose from this year, and of course you can get those from our music stores like Robertson and Sons Violin Shop and Music Mart. The audition dates will be October 21st in Las Cruces - thank you to Jennifer Rogers and Dee Ann Cason for hosting those; and October 22nd and 23rd in Albuquerque - thanks to Ruth Striegel for hosting those at Eldorado High School! Again this year the auditions will be recorded and judged by our audition team off site. Remember that the auditions have a \$12 registration fee up through September 23, and that goes up to \$25 for the late registration period from September 24-30. No audition registrations will be accepted after midnight September 30! Every student who auditions must be sure of the obligations involved, and have an "All-State Commitment Form", signed by student, parent, and teacher, which will be kept by the teacher. We don't want to have any empty seats in the orchestras, keeping other deserving students from having this great opportunity.

As well as the benefit to our students, All-State is a great place for us to connect with other teachers, observe rehearsals, and of course attend clinics! This year we will have several presentations including: "String Riffs", "The Paperless Classroom",

Orchestra...

the “Rockin’ Rhythm Band” from Jefferson Middle School, “Essentials for non-string players to know in the string classroom”, “Musicianship in the Beginning Orchestra Classroom”, and our usual reading session sponsored by Music Mart (more are in the works). I hope you will plan to attend as many of these as possible, to learn from guests and from each other.

I’m excited to have Larry Livingston coming to conduct the Symphony Orchestra, and Kathy Dollahon Hill conducting the Concert Orchestra this year! Mr. Livingston is chair of the Department of Conducting at USC, and is a world-renowned conductor, educator, and motivational speaker. In fact, we are looking forward to him being the keynote speaker for our All-State festival in 2017! Kathy Dollahon Hill is of course much beloved in New Mexico, having taught here for 27 years before moving to California, where she now the director of the Central Coast Music Academy in Santa Clara, CA. It is because we have wonderful con-

ductors like these that we urge our students to put in the effort to prepare and take advantage of the opportunity to work with them at the All-State festival!

I am delighted to announce that the Centennial High School Symphony Orchestra from Las Cruces will be the Honor Orchestra at All-State this year! Being chosen for this is a reflection of a huge amount of hard work by these students and their conductors, Daniel Rivera and Joseph Flores. This honor comes on top of their winning first place in the State Orchestra Contest Symphony division back in April, and they are obviously building a wonderful program over just three years there in Las Cruces. We will have much more information about them in the next magazine, but congratulations to them, and we look forward to their program in January!

The programs for the All-State orchestras will be:

Concert Orchestra, conducted by

Kathy Dollahon Hill

Russian Easter Overture, by Rimsky Korsakov, arranged by Sandra Dackow

Nimrod, from the Enigma Variations by Edward Elgar

Pines of Rome (final section) by Ottorino Respighi, arranged by Stephen Bulla

Symphony Orchestra, conducted by Larry Livingston

Nabucco Overture, by Giuseppe Verdi

Symphony #5, movements II and IV, by Dimitri Shostakovich

I wish you all the very best for the fall, and I look forward to seeing you throughout the year. Please let me know if you have any questions or concerns through e-mail, and know that the reason for this VP position is to be helpful to you in the great work you are doing with our students!

Respectfully,

Jonathan Armerding, orchestravp@nmmea.com

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National Association
for Music Education

General Music Section

Jan Delgado, Vice President



By the time this magazine has reached you, perhaps you are in the thick of a new school year, and maybe a new job, new kids, and implementing new routines. I have been teaching over 20 years and never get tired of the back to school “new.” There’s something exciting about it, because most of us Music Teachers LOVE what we do. We sing, dance, and play instruments all day long. Plus, in what other job can you create lots of sound and call it successful teaching?

It’s not too early to start making your plans for the 2017 All-State Music Conference, January 6-9, 2016. Several things have been lined up so far for some great professional development. On Thursday there will be a workshop on teaching Drumming to K-1 students, and a Drum Circle during which you can get tips on how to lead one. Multi-cultural Dances and Games will happen again, and there will also be a clinic on teaching ukulele. At the summer NMMEA meeting, the Vice Presidents talked about different divisions combining efforts in presenting clinics. So to that effect, there are a couple of clinics sponsored by the Orchestra Section that may be of interest to you. One

is about the Jefferson Middle School “Rockin’ Rhythm Band,” and another is on the “Paperless Classroom.” A few more clinics will be announced in the winter issue of the New Mexico Musician. That issue will have full descriptions of all clinics, as well as information on the presenters, so you can make an informed decision as to which events you would like to attend.

This coming All-State, there will be a General Music Section Meeting. Please plan on attending, as this is a great place to generate ideas and air your viewpoints. Something to think about: this spring will be the election for the next slate of officers, including General Music VP-elect. This person will shadow me for a year before taking on the full responsibility. To be honest, this job does take some time, but I’ve had fun getting to know people around the state and I’m finding there are people who love to help out. It’s been a wonderful growth experience, and I am getting plenty of material for my Domain 4 folder!

Also on Thursday will be an Honor Concert featuring this year’s General Music Honor Ensemble, the Tucumcari Elementary Rattlers Xylophone and Recorder Ensemble, under the direction of Andrew Kesten. Congratulations to this group! In addition, I’d like to give big thank you to the Honor Group Review Committee for volunteering to watch many videos in the selection process.

On Friday, our General Music Headliner Clinician will be Brian Burnett. Check out some of his teaching ideas at <http://teachingwithorff.com/author/bburnett/> He will fill the day with assessment and improvisation structures, integrating math and science vocabulary into the mix.

It takes many hands to make All-

State run smoothly. I will be contacting many of you to be presidents and monitors for our many wonderful clinics. Please consider serving in this important capacity. I can be reached at generalmusicvp@nmmea.com My other contact information is on the NMMEA website, nmmea.com. As always, please check out the website for up to date information and links to what’s happening in music around New Mexico. I look forward to communicating with you. Have a great fall

Choral Section

Deanna Amend, Vice President



I hope that as you read this article my message finds you feeling rested and rejuvenated after a great summer break! It seems some things come back around every fall and others change with the start of each new school year. That's both daunting and exciting. I wish you the best as you get to know new students, catch up with old friends, navigate new bell schedules and, most importantly, introduce your students to the new music and time-honored gems which will become the forever-memorable sound track of their young lives.

You and your students are probably already hard at work preparing for All State Auditions. I respectfully ask that you as music educators help me to improve the Choral Section's audition "no-show" rate (the highest in all the sections, unfortunately.) Please do encourage your students to audition, register them by the September 23rd deadline and then help them to prepare and remain grade eligible so they can follow through. Auditions will be Monday, October 19th in Las Cruces (NMSU), Tuesday, Wednesday and Thursday, October 20th -22nd in Albuquerque (UNM) and Friday, October 23rd in Portales (ENMU.) Choral adjudicators are Professor Paula Swalin and Dr. Robin Giebelhausen from UNM, Dr. Kayla Paulk and Dr. Ja-

son Paulk from ENMU and Dr. Sarah Daughtrey and Dr. John Flanery from NMSU. We are so fortunate to have such a qualified audition team and we want them to hear well-prepared singers.

Dr. Jean Ornellas (ENMU) will write the sight reading exercises and make her usual colossal contribution to audition scheduling. You must adhere to the limit of twenty students per accompanist so that the schedule "ticks like clockwork." Dr. Ornellas will send you an e-mail with your school's audition times. You have 48 hours to contact Don Gerheart (gerheart@earthlink.net) with cancellations or necessary corrections to voice parts. Don is so kind-hearted that he has in the past made changes the night before and on audition day so as not to jeopardize a student's chance to be selected for All State. Please take responsibility and check your students' scheduled auditions within 48 hours so we avoid putting Don in a difficult position, since I have asked him to adhere to this guideline in order to keep the master schedule on track. Adjudicators will be reminded not to skip ahead in the schedule and site helpers will assist in escorting your students to auditions right on time. If we work together, we can avoid frustrations.

The audition procedure is explained in detail at nmmea.com and will be strictly adhered to for every student. The short version of the procedure is as follows: solo (2 min.), choral piece "Shenandoah" (1 min.), sight-reading prep (1 min.), sight-reading adjudication (1 min.) leaving two minutes for entry and exit. No tempo setting devices are allowed in the audition room. Teachers, accompanists and students should not wear nametags, school insignia or any other form of identification in the audition room. The audition selection, "Shenandoah" (arr. Erb, Lawson Gould,) will be performed with the learning/audition CD available as listed on nmmea.com.

com and will be used in every audition. (No "substitute recordings" or live accompaniments for this piece will be allowed.) Please make sure your students are aware of these procedures and guidelines before audition day. Knowing what to expect goes a long way to alleviating some of the stress associated with such an important day.

Emily Ellsworth (Treble Choir) and Elizabeth Schauer (Mixed Choir) have chosen great programs and are excited to work with our talented singers. Titles of both programs were published in the Spring 2015 New Mexico Musician and are listed at nmmea.com. Please help those of your students chosen for All State to begin preparing for their re-audition well in advance of winter break. A couple of years ago, Brian Uerling noted that you probably have an established routine for preparing your students, but it's important to impress on your singers that this music cannot be "crammed" over a two week winter break. I echo that and ask you to take an active role in screening your singers for memorization before the re-audition. Having served as a re-audition adjudicator, I can say that there's nothing more enjoyable than listening to a well-prepared student and nothing more uncomfortable than dealing with one who is unprepared.

Speaking of serving, many of you will receive e-mails in September asking you to help in some capacity at All State 2016. Just to name a few of these tasks, we'll need monitors for rehearsals, hands and strong backs to move risers, and people to introduce great clinics. Dawn Wagner will present a clinic on incorporating "Contemporary A Cappella" into your choir program. Paula Swalin and Alyssa Lord of UNM will demonstrate strategies for "Protecting the Voice – Yours and Theirs." Dr. Jean Ornellas will show us "How To Build A Vocal/Choral Event Schedule."

Choral...

Ken Miller, Marilyn Barnes, Virginia Nickles-Hircock and I will share "Stories from the Corners of New Mexico," a collaborative discussion about "telling the story" in choral rehearsal and performance, successful recruiting and creative repertoire selection and programming. Finally, the wonderful staff of Music Mart will present High School and Middle School reading sessions.

Three independent adjudicators had the pleasure of listening to the submissions for 2016 NMMEA Honor Choir. The identities of the choirs and directors were unknown to the adjudicators who were unanimous in complimenting the quality of all

submissions and unanimous in their choice of the Eisenhower Middle School Concert Choir. I look forward to their January performance under the direction of Nicholas Prior. Congratulations to this talented choir and their dynamic director!

Lastly, please take a young or new-to-New Mexico choral educator under your wing and help her or him navigate our nmmea.com website. You'll be honoring those who did the same for you once upon a time and you'll refresh your own knowledge of the important information you'll find there. Expect those e-mails soliciting your help with the All State 2016 In-Service Clinic! Until then,

my friends, remember that you and what you do to develop the character and talent of your singers are so very important and deeply appreciated.

All the best to you and your students

– Deanna Amend



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Guitar Section

Jim Rivera, Vice President



Hello everyone and welcome to what is certain to be another eventful school year! As we prepare for All-State and the other exciting musical events for the upcoming school year, I am certain that once again our students will have many fulfilling musical experiences. Our clinician Ben Verdery was truly an inspiration to all of the participants. His sense of humor, warm friendly personality and of course exceptional musicianship brought out the best in all of our young guitarists!

2015 Guitar Auditions

Auditions for the 2016 All State guitar ensemble will take place at Cibola High School on October 22 and 23, 2015. Once again, Eduardo Trujillo will be our site coordinator. He has done this for several years now, and he and his willing and capable student volunteers always do a wonderful job.

AUDITION JUDGE:

Brian Moore has agreed to be our 2015 All State Audition Judge. Brian is a long-standing member of the Albuquerque guitar community, with Bachelor's and Master's degrees in Guitar Performance from UNM. He taught a thriving private studio for many years and is a Suzuki-trained guitar instructor at the UNM Prep School.

AUDITION MATERIALS:

Scales:

- F Major and G Melodic Minor

from Major and Melodic Minor Scales by Andres Segovia.

Etude:

- Study #13 Op 6 No. 9 from Sor studies (Segovia edition)

Excerpt to be announced

Sightreading:

- The sight-reading will be based on the All-State ensemble material and will provide an excellent indicator for the students on what to expect in the ensemble music.

Guitar directors please encourage your students to be well prepared for both the auditions and the All-State program as well. Our goal is to have a high number of students at the auditions so that we can select from a strong pool of talent for All-State. This will also provide an invaluable experience for the students that may not make the ensemble because they will know what to expect and come back stronger next year.

Guitar Directors, please remember to have your students fill out their All State Commitment forms prior to auditions. These should be kept on file by each director but they do not need to be brought to the audition. It's important that the student and their parents have read and signed the form.

2016 All State

ALL STATE GUITAR CLINICIAN:

Unfortunately, Olga Amelkina-Vera will not be able to attend the 2016 All-State festival because of extenuating circumstances. However, we are excited to announce she has agreed to be our clinician for All-State 2017!

Fortunately, Joe Williams has agreed to be our clinician for All-State 2016. Dr. Williams is currently on the faculty of the Austin Guitar Society and a member of the

world-renowned Texas Guitar Quarter. He is a consummate educator, composer and arranger and will use all of his skills and talents to elevate the ensemble to the next level.

ALL STATE GUITAR ENSEMBLE PROGRAM:

The music for the 2016 All-State guitar ensemble will be as interesting and challenging as any program in our short history. With music from several different genres including an original composition by Dr. Williams! I'm sure this music will bring out the best in our young, talented students:

Gioacchino Rossini (1792 - 1868)

Overture to the Barber of Seville
(Arr. Alejandro Montiel)

Enrique Granados (1867 - 1916)

Danza Española no. 4: Villanesca
(Arr. Jeremy Sparks)

Intermezzo from Goyescas (Arr.
(arr. Jan-Olof Eriksson)

Joseph Williams, II (b. 1979)

From The London Fog: Scenes
from Alfred Hitchcock's the Lodger
I. A House in the Arms of Dread
II. The Accusations

WORKSHOPS AND CLINICS:

We have brought back several of the workshops from past years and we have included some new workshops that focus on being successful in the guitar classroom for both guitar specialists and music teachers that are new to guitar:

Conducting skills for guitar class:

Justin Crews

Latin Music for guitar class:

Omar Villa-Nueva

High school reading music session:

Paul Nielson

Teaching beginning guitar class:

Liza Gatica

So... You're The One That Will Be

Teaching the Guitar Class:

Mike Christiansen

Guitar...

In this session, noted guitar educator, Mike Christiansen, will present material that will greatly assist the educator that is teaching classroom guitar. Topics include: teaching sequential technique and curriculum, repertoire, implementing guitar ensembles, and national standards content. Whether you are new to teaching classroom guitar, or a seasoned instructor, there will be something here for you.

Other Guitar Events

District VI and VII MPA:

Held at Moriarty High School (Liza Gatica and Justin McMurdo) and Cibola High School (Eduardo Trujillo

and Patrick Cox)

Now that the MPA is better understood the performances are getting better with many schools scoring “1 superior” and “2 excellent”. The difficulty of the ensemble music has also improved and the overall performances should get better with each passing year!

NEW MEXICO CLASSICAL GUITAR FESTIVAL:

The 2015 NM Classical Guitar Festival was a great success, with excellent attendance from elementary, middle and high school age students. The Advanced Ensemble premiered a newly commissioned work by

grammy-award winning guitarist/composer Andrew York. The concert was sold out and the guitar ensemble was one of the largest in several years! Many students that attend the All-State festival also perform at the NMCGF! The result is students are better prepared and skilled to handle the music from both festivals!



Tips to Share with Parents

Parents wield extraordinary influence over local principals, school boards, and other decision makers. Encourage them to become involved in the advocacy process and make a significant difference in the quality of their child's music education program.

Schools that have music programs have significantly higher graduation rates than those without music programs (90.2 percent compared to 72.9 percent).

On average, students in music performance scored 57 points higher on the verbal and 41 points higher on the math section of the SAT than did students with no music participation.

Here are some simple, time-effective ways parents can assist their child's school music educators:

Access the Status Quo:

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board about your desire to have a strong music education for your child.

Communicate Effectively

- Be in touch with local music teachers on a regular basis. Offer to help out.
- Ask yourself why your children need high quality music education. Be able to articulate the answers to teachers, administrators, and other parents.
- Take part in your school's music booster organization.

Visit www.nafme.org for more Parent Resources.



2016 John Batcheller Award

Christine Strickland, Albuquerque

Christine Strickland began her teaching career with Albuquerque Public Schools in 2003. I have had the privilege of working with Mrs. Strickland as our music teacher on alternating years since 2010. As a music teacher at Sunset View Elementary School, Ms. Strickland has shown understanding, organization and strong teaching skills with students from kindergarten to the fifth grade level. Her love of children and music is evident as she goes beyond the call of duty to meet their needs. She has provided before and after school drumming and dance instruction to our students as part of our school wide Early Middle School Initiative programs. Ms. Strickland continuously seeks musical opportunities for our students beyond their school day and within and outside of our school District. Ms. Strickland arranged and coordinated the Upbeat performance with our students, staff and parents at Popejoy Hall this school year. This highly publicized performance was recognized throughout our district in our district wide electronic newspaper that is emailed to all parents and posted on the APS website. The African Drum Ensemble was chosen as the NM Elementary Music Honor Group for the 2015 All-State Music Conference. She also provided professional development to her peers on the work she has accomplished on the African Drum Ensemble. We have two Emotional Disturbance Special Education programs at our school. Although she has encountered

students with difficult situations or lack of focus, she has consistently established structures which ensure student success. Her classroom lessons are creative, fun, active and engaging. She is an ideal music teacher for any school environment. Our school has been fortunate to have worked with her over time.

Ms. Strickland exhibits ethical behavior and models the tenets of Character Counts. Ms. Strickland communicates in a cohesive manner with students, parents and staff.

Quotes from Colleagues, Parents, and Administrators:

1990 "If there is a recognition for a first year teacher of the year, Miss Harris has my vote. What the young lady has done in just one year is truly amazing!"

John Pennington, Farmington High School Band Director

1993 "She has an excellent rapport with her students and works well beyond the standard duty day to ensure that her students will benefit and grow from participating in her program."

Nancy Adams, Los Lunas Middle School Assistant Principal

1999 "Christine has made a difference in the lives of the students she serves. She is always focused on the needs of the community to ensure students are always offered the best learning opportunities possible."

Debbie Vehar, Tomasita Elementary Principal

2003 "Ms. Strickland is an outstanding teacher and very skilled with working with children of all ages. She is one of

the strongest teachers in our program. " Diane Bonnell, Director of the UNM Music Prep School.

2010 "I respect and admire Ms. Strickland for the dedicated professional she is. Ms. Strickland is an invaluable part of the Fine Arts program at Eubank and of the school as a whole."

Karin Butchart, Eubank Academy of Literacy and Fine Arts Principal

2012 "She is not only an invaluable team member and generous collaborator, but her level of dedication and work ethic I consider to be impeccable."

Candace O'Hearn, Elementary Drama Teacher and Colleague

2012 "Choral directing is another one of her strengths. At Eubank she began the tradition of the annual spring musical. This program was especially designed for at-risk students and gave these children an opportunity to shine. She has a calm, positive, and empathetic manner that allows children to feel safe while taking risks."

Rosie Harper, Retired Educator and Colleague

2015 "We have all experienced teachers in our lives that touch the lives of children and are never forgotten. They have characteristics that exemplify excellence. Christine embodies those qualities and has touched countless children's lives and helped them to love music."

Nancy Lacher, Seven Bar Elementary Principal

2016 Rollie V. Heltman – Service Award

Dr. Jean Wozencraft-Ornellas

Dr. Jean Ornellas has been teaching choral music education at Eastern New Mexico University since 1983. Born in Alamogordo, New Mexico, Dr. Ornellas received degrees in vocal performance from Oberlin Conservatory of Music, Bowling Green State University and Florida State University. Dr. Ornellas has performed as a soloist in a wide variety of roles, worldwide, from Opera to Broadway. I have had the opportunity to work and observe Dr. Ornellas in recital, in adjudication, in delivering brilliant Master Classes to students at the ENMU Summer Choir Camp, and have heard the results of her excellent private instruction. In every case, Dr. Ornellas exhibits intelligence, humor, enthusiasm and dedication. The student all over our state that have been exposed to her come away

with an excitement for what they are undertaking, and a desire to better themselves musically because of her inspiration. (Brian Uerling)

In NMMEA Dr. Ornellas has served as an adjudicator and site chair for All-State auditions, for the past 23 years. Dr. Ornellas has composed the choral sight-reading audition material for the past 16 years at no charge to NMMEA. It is a labor of love that requires intense dedicated effort simply to help the students and teachers in the state of New Mexico. Dr. Ornellas has been active in many other areas including singing at home and abroad. Her love of singing and music is vibrant, contagious and breathtaking. However, I remain most impressed with her obvious desire and dedication to passing on her art and her love of singing and music to those students she works with.

NMMEA has benefited greatly from her participation in and dedication to the organization. (Carol Barnes)

Over the past twenty-three years, Dr. Jeanie Ornellas has taught, mentored, judged, served as guest soloist and worked with countless people in the choral music area, and we all greatly appreciate her and her honest appraisal and critique of our music programs. (Wayne Anderson)

Dr. Ornellas is listed in the 2000 Outstanding Musicians of the 20th Century, Who's Who in America and Who's Who among Teachers 03-05.

Congratulations from all of us at NMMEA! You inspire us all to be better.

(Picture on page 30)

2016 Teacher Emeritus Award

William Clark, Retired NMSU

For the past 30 years, William Clark has been a valued member of the New Mexico Music Educational community. Dr. Clark is currently Professor of Music at New Mexico State University in Las Cruces, New Mexico where he served as Director of Bands from 1985 to 1993. Dr. Clark served as Music Department Chairman from 1991 to 2000. Prior to taking the position at New Mexico State University, Dr. Clark was Director of Bands at Delta State University for 14 years and Director of Bands at Arkadelphia, Arkansas High School for 11 years. Dr. Clark is currently conductor and music director of the Mesilla Valley Concert Band which he founded in 1987. Dr. Clark is a member of the American Bandmaster's Association, American School Band Directors' Asso-

ciation, Phi Beta Mu, College Band Director's National Association and other professional and service organizations. Among honors received in the recent past are Citizen of the Year in Las Cruces, New Mexico in 1989, New Mexico Music Educator of the Year in 1991, and the Julie Papen Arts Patron Award in 1996. Dr. Clark has degrees from Henderson State University, the University of Arkansas and the University of Southern Mississippi. He serves as Clinician, Guest Conductor, and adjudicator throughout the United States. Dr. Clark is a firm believer that Music education does not stop when one finishes their formal education. This was apparent when he started the Mesilla Valley Community Band and the Mesilla Valley New Horizons Band. The

average age of the New Horizons is over 60 years old, these are first time players that take up a never before played instrument when they join the band. As soon as Dr. Clark became Director of Bands at NMSU it became apparent that he was an outstanding musician and educator. He worked tirelessly, not only to improve the status of the NMSU Music Department, but also to assist other directors to improve their own music programs. Bill became a mentor for an untold number of music teachers throughout the Southwest and music education improved greatly because of his efforts. (Jim Young) Bravo Dr. Clark, for all your vast achievements in Music Education.

2016 Music Educator of the Year Award

Donna Schmidt, Desert Ridge Middle School

There are numerous qualities and skills we wish to bring to the attention of those making such a selection. First and foremost, Donna Schmidt's ability to inspire and engage students in the pursuit of music is almost magical. Each year, one third of her students have absolutely no experience in playing a musical instrument. Yet, within a few months, she has transformed these same students into a cohesive band unit capable of performing music at a level to be widely appreciated in a performance setting. Simultaneously, Mrs. Schmidt is equally inspiring to her more advanced students to reach new heights of individual and group growth and development. While it is difficult to capture all we wish to share with brevity, the following attributes warrant more detail.

*Direct Student Contact and Engagement--Donna's enthusiasm for music is contagious. Students discern this teaching quality from their first contact. She has built the DRMS band program to be highly respected, in large part, because she connects with individual students as well as with building a group dynamic. Her technical excellence allows Donna to address the needs and development of every level of student from the beginner to the most advanced musician.

*Classroom Management--it is not easy to manage large groups of middle school students in any area of instruction.

Donna Schmidt succeeds because she holds students to high standards of conduct, performance, and effort, so the work and joy of making music can be accomplished each day.

*Parent Communication and Involvement--Mrs. Schmidt's capacity to engage students has facilitated her ability to work closely with a very large contingent of appreciative parents. She communicates expectations in a no-nonsense manner, yet is accessible to parents as well as students. Donna's significant and positive influence on our family may be best exemplified by pointing out her inspiration for our oldest son, now 27, resulted in his achieving a degree in Tuba Performance and Composition from the California Institute for the Arts and, for our youngest child, now 13, who started this school year as a total beginner and yet completed the year feeling like a true band member. Our daughter has commented on how, in addition to band being her favorite subject, she feels that Mrs. Schmidt's band room constitutes her "safe haven" and daily refuge in a large middle school. In the band room our daughter reports she feels safe, respected, encouraged, validated, and allowed to be herself at her best. A final personal note to be made: having served 13 years as New Mexico's State Superintendent of Public Instruction, I

had the rare honor of visiting hundreds of classrooms across New Mexico. Donna Schmidt embodies the very best of our profession. The children of our state are the ultimate beneficiaries of her competence and character. (Personal Letter of Recommendation for Donna Schmidt from Dr. and Mrs. Alan Morgan, Former NM State Superintendent of Public Instruction.)

I was privileged to be allowed to sit in on many beginning band sessions with Donna Schmidt at Desert Ridge Middle School and got to watch her wonderful teaching style. She runs an incredibly organized and fun rehearsal for ALL involved. Kids played etudes in various parts and then got to improvise parts over the etude and that was just one small part of the rehearsal. A very loving and accepting attitude from all involved. Donna Schmidt is a multitalented teacher and instrumentalist. Her private studio accomplishments would be the envy of most folks. Bravo Donna Schmidt, for all your vast achievements in Music Education and thank you for all you've done for kids and thank you for being my primary feeder school for over 13 years. You are truly a MASTER teacher! (Keith Jordan)

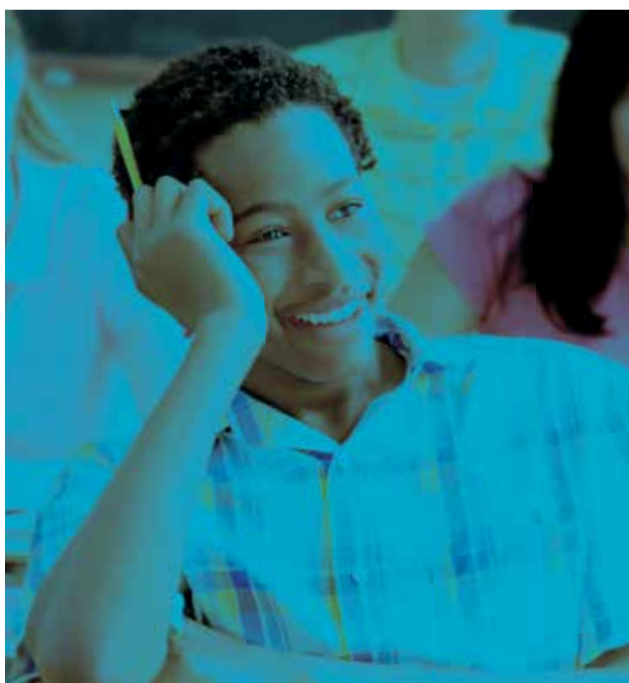
2016 Hall of Fame Award Shelly Andes, Madison Middle School

Shelly has also been very active in the Albuquerque community. She regularly plays and performs with a folk music group, and is seen on stage in many community theatre musical productions, also serving as a director of these productions. For many years she also directed a local church handbell choir (Monte Vista Christian Church). Shelly has served NMMEA well. She has been an Albuquerque district choral vice president, and has also served as the NMMEA Choral Vice President. She is constantly in demand as an adjudicator and clinician throughout the state. She is highly respected and valued by students, parents, colleagues, administrators, community members and numerous friends.

One of Shelly's students wrote of her, "Shelly Andes was my choir teacher during my first two years of high school, and has since become not only a remarkable mentor to me, but an incredible friend. Shelly has the ability to find students who are willing to put in extra effort and connects with them at a level beyond a teacher-student relationship. Her ability to welcome new and returning students into her classroom and the music scene at Sandia High School made choir something that my classmates and I enjoyed above anything else. She highly encouraged student leadership, offering ample opportunities and encouragement to students who wanted to practice conducting, collaborating instrumentally/ or acting as a section leader. One of my favorite aspects of Shelly's personality is the extraordinary positivity that allows her to bring out the best in her students. Neither personal stress, competition pressures, nor sudden career changes affect her unfailing smile. She conscientiously communicates her acceptance and apprecia-

tion for all performers. Shelly also offers a well-rounded musical education to her students by bringing other professionals in to teach. Guest teachers are eager to work with her students because of her excellent reputation, and always remark on what she accomplishes with her students. I know many fellow students who agree that Shelly's dedication to each of us individually has helped us plan our paths for the future. Musically and professionally, I would not be where I am today had I not met Shelly Andes". Shelly Andes is a consummate musician

and teacher, her many years at Sandia High School, Cleveland Middle School, Sandia Prep School and currently Madison Middle School. Shelly is a sought after clinician, she is a much honored presenter and judge. Shelly is a sponsor for student teachers from UNM, NMSU, KU and ENMU. NMMEA congratulates Shelly Andes on a lifetime of excellence in teaching, an award that is WELL deserved. (Picture on page 30)



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2016 Administrator of the Year Award

Troy Hughes, Desert Ridge Middle School

Troy Hughes has been the Principal at Desert Ridge since the summer of 2010.

Desert Ridge's Music Department is made up of more than 113 of the schools enrollment, in two concert choruses, one show choir, two general music classes, four concert bands, two jazz bands and three string orchestras. Mr. Hughes' support of the music department is evidenced by his attendance at almost every concert or public performance that is given by these 12 performing ensembles. All of these ensembles are curricular, and meet every day for 50 minutes or more. All of the performing ensembles that participated at MPAF received either an Excellent or Superior rating. The Jazz Band I has received many awards over the years in the Albuquerque Jazz Festival and the UNM Jazz Festival. The Advanced Orchestra was selected as a demonstration ensemble for a presentation on tuning large groups in middle school at this year's NMMEA Convention.

Mr. Hughes' support for music education was no more evident than when he helped

bring to Desert Ridge Middle School a guest composer and conductor from Lawrence University this past November(2014) for a Gala Concert that combined the Symphonic Band, Advanced and Intermediate Orchestras and Concert Choir, performing a work written by the composer, John Harmon, that united all three ensembles as well as a Jazz Combo of guest artists from the community. Mr. Hughes was involved in all aspects of the planning and implementing of this event, which required a great deal of coordination with other faculty members in order to release students for the dress rehearsal during school hours, acting as liaison with the school's PTA who helped sponsor the event. This is just one of the examples of how Mr. Hughes supports the music education of his students. Desert Ridge was also the host site for this year's District VII Middle School Orchestra Solo and Ensemble Festival.

The fact that the school has one of the few Middle School Choir programs in Albuquerque shows how important Mr. Hughes feels music education is for all

students. FTE for this program is taken from the school's budget, which Mr. Hughes strongly supports using. Whenever there is a need for transportation above and beyond the regular bus needs Mr. Hughes is there to help find the funds needed, many times offering to help move equipment using his own vehicle. Mr. Hughes is always involved in making Desert Ridge a better school each day. His goal is to give each and every student at the school an opportunity to learn and grow during these tumultuous middle-school years. His handling of the recent teacher evaluation distribution was done with the utmost professionalism, honesty and compassion. He is frequently found participating in music department events beyond what is expected.

Troy Hughes is the type of Principal every parent wishes was at their child's school, most teachers wish was at their school and every superintendent is searching for to hire for their schools.

(Quote from Donna Schmidt)

2016 New & Emerging Music Educator of the Year Award

Jordan Sayre, Valencia High School

Jordan Sayre teaches the biggest classroom on campus (Valencia HS). He teaches, arguably, the most difficult subject on campus. He has students ranging from athletes to valedictorians, talkative hyper kids to quiet shy kids. Those kids and everyone in-between gather into a room for an hour and a half everyday with one goal in mind, excellence. The success our program has experienced is like a garden constantly being up kept by the relentless work of our gardeners. We flourish in the light only they can provide and we grow in all the knowledge only they can grant. One of these gardeners is Mr. Jordan Sayre.

"Anything you do is worth doing extraordinarily well." This is one of the many Sayre sayings that I call "Sayreisms." This specific quote was said to me at a time where I felt the urge to quit band. I felt like I had too much on my plate and I simply couldn't keep up with the demands of sports, school, and band. Sayre told me that anything you do is worth doing with all you have even if it demands everything from you. You are

excellent therefore everything you do should be excellent and given all you have. This talk I had with Sayre pushed me to do better in everything and strive for great things.

Trying to teach a group of teenagers how to be quiet can be a difficult task for anyone. Hand those kids instruments and that task becomes nearly impossible. This brings me to another Sayreism "If loud is all you do it means absolutely nothing." "Our only goal is constant improvement because we will never reach perfection." Mr. Sayre said this to the symphonic band at a time when we felt like we had done enough and we stopped working hard because we felt "good enough." We had improved upon things and worked constantly and we stopped being motivated to work hard. Sayre reminded us that we were never done; we can always improve upon our work because nothing is perfect. We are just picking up experiences and we can't get caught up chasing perfection nor can we ever stop because we have "done enough." We cannot chase perfection because it is an island

that music can't travel to. Instead steer towards improvement because no matter what there is always somewhere to improve and always something to work harder on. (quote from a student of Jordan's at Valencia HS)

Jordan Sayre taught at Valencia HS for 5 years in both the High School and Elementary/Middle School positions. Mr. Sayre was offered TWO different High School Positions this summer and chose to take Las Cruces High School

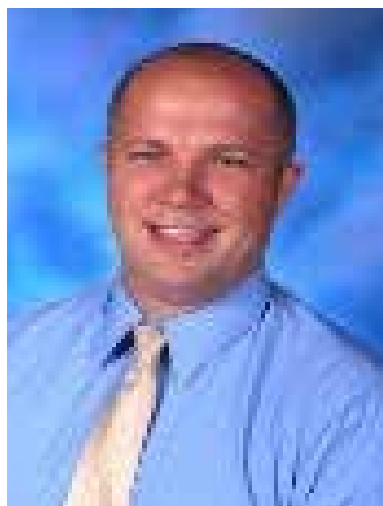
To portray Mr. Sayre's strengths as a band instructor, I would like to call attention to the performance of the Valencia High School band program in recent years. In 2014 the program earned second place at the state competition. This year Valencia High School earned first place. Aside from that, the program had almost forty members earn positions in the all-state band. Members of the Valencia High School band made up approximately one half of the all-district band as well. This has been the norm in recent years.

(Quote from Jordan Sayre's former principal at Valencia High School)

Donna Schmidt - Albuquerque



Troy Hughes - Albuquerque



Christine Strickland - Albuquerque



Shelly Andes - Albuquerque



Jordan Sayre - Las Cruces(Valencia)



Dr. Bill Clark - Las Cruces



Dr. Jean Wozencraft-Ornellas-Portales



Collegiate Section

Kayla Paulk, Vice President



An Investment in Music Education: Something You Can Take to the Bank

One of the important life lessons I vividly recall as a young adult was learning to account for and manage the small but necessary income I received from my first job at Taco Bell (yes, I still love eating at Taco Bell). Of all the financial know-how I received from my parents and other caring adults in my life, I reflect most often on a pearl of wisdom shared by my youth pastor: “If you want to know what a man values, open his checkbook and take a look.” I took this advice to heart and, rather than use it as a weights-and-balance of the investments others make, I periodically apply this litmus test to my own checkbook, taking the pulse of what I actively value versus what I claim to value. The proof, as they say, is in the pudding. Depending on the month, a majority of my income might go toward good food, recreational toys (fly-fishing gear, camping provisions, photography), lawn supplies, new clothes or helping others. My heart would like to think most months prioritize the latter, but my checkbook too often begs to differ.

As the days of the checkbook seem to be nearing an end in the not-too-distant future, I find myself wondering what measuring tape might replace it for my periodic personal inventory. As one of the last holdouts to join in the Facebook (FB) frenzy, it seems this social media platform might just be the perfect tool. Since I opened my FB account in May of this year, I’ve realized with each post I make that we document our lives on FB – and in view of the whole world. It could be argued that what we post on FB represents (like my checkbook) what we most value in life. For some, it’s family. For others, sports. Still others invest in debate, politics, social issues, humor and the quirky things of life. If someone were to take the sum total of my posts to date and determine what I most value, I’m sad to say the answer would most likely be Steinway, our basset hound pup, who is a regular in my FB posts. Here’s a photo, in case we’re not yet FB friends:



See? I can’t stop with the puppy photos. It’s really all too much. So, it’s time for me to find a better balance of what I say I value and how I live that out day to day.

One of the things I value most outside of my faith, husband, family and, yes, even Steinway (did I mention how cute he is?), is music education. I am blessed to be able to regularly thank via FB my middle school choir director, Louise Woolard, for suggesting I play two of the four hands of *Rhythm of Life* for our middle school choir. That one opportunity charted the course for my life’s work as a music educator. I also keep

in touch with my high school choir director, Guy Forbes (now Assistant Director of Choirs at Millikin University), often seeing him at National ACDA conferences. Countless other music teachers made a difference in my life (jazz band director and saxophonist Steve Ogilvie, band director Bert Creswell, and so many more), and I could not be more thankful to now be a part of this most rewarding profession. Because I value music education by teaching, mentoring and actively musicing, I want my FB page needs to reflect that more often. That’s a goal of mine going forward – one that many of you already do so faithfully and well. Of course, some (like my husband) choose not to have a FB account, and I respect that. For those that do, though, thank you for leading the way and sharing so many great posts about music and music education.

What follows are some of our plans for the Collegiate Section of NMMEA at our 2016 All-State Conference – FB post material.

NMMEA Collegiate Section Plans for 2016 All-State Conference

As we have in past years, NMMEA will continue to offer a discounted pre-service registration rate. Teachers, make sure the college students in your realm of influence know about the offerings and value of our conference, where to find the registration information, and of this special discounted rate especially for them. Our attendance in 2015 was up from 25 to 55 students, and we’d love to have even more participants this year. Thank you, NMMEA, for making it easier for our collegiate pre-service teachers to attend this conference!

I’m pleased to announce our featured collegiate headliner for January is Dr. Timothy Gerber, Professor of Music Education at Ohio State University.

Collegiate...

Dr. Gerber is the co-author of the fourth-edition textbook, *Music! Its Role and Importance in Our Lives*, has taught in the Columbus Public Schools (OH), and is respected for his extensive research in music teacher education, arts policies in secondary schools and musical development in adolescents. Dr. Gerber is excited to come to Albuquerque to work with our collegiate section in January, and is finalizing the structure of his three interest sessions as I write. His sessions will focus on the current trends, issues and value of music education. Dr. Gerber is an energetic and engaging music educator, and I look forward to what he has to share with our collegiate section. As always, we encourage all NMMEA members to participate in the collegiate sessions.

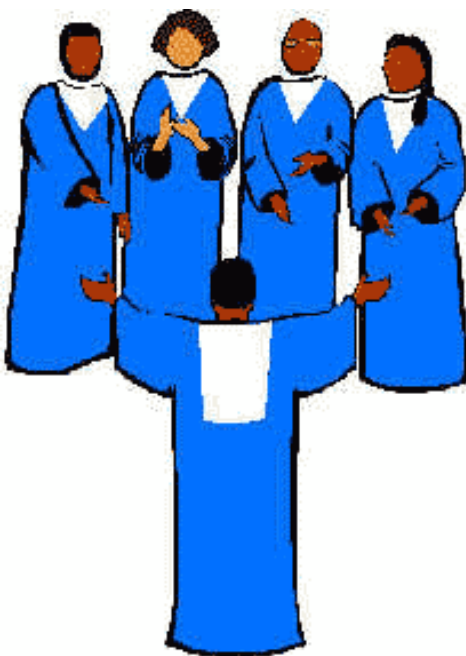
In addition to Dr. Gerber's sessions in January, we will have a fourth session presented by Ingrid Larragoity-Martin, at New Mexico State University. Ingrid's session, *NAfME Collegiate: Exploring the Power of New Mexico Collegiate Music Educators*, will focus on discovering and harnessing the strengths within the state universities and their collegiate music educators towards creating a stronger presence in the state of New

Mexico, all the while continuing our dialogue of strengthening NAfME's presence with our pre-service teachers, with the goals of assisting our collegiate members in discovering the myriad resources NAfME and NMMEA has to offer.

Our featured collegiate area event during the 2016 conference will be a Roundtable Discussion in the Baldwin Conference Room of the Sheraton Hotel Thursday evening, 8:30-9:30 p.m. In our fourth year offering this roundtable, each of the all-state conductor-clinicians will offer valuable insights for our pre-service and current teachers in attendance. Past topics of discussion have been as far-ranging as challenges facing a new generation of music educators, music education advocacy and balancing family and work as music educators. Please come equipped with scintillating discussion points, as these music educators have plenty to share! Attendees testify they learn from talking to and asking questions of the clinicians, especially with the added benefit of being able to observe these same musicians in rehearsals and performance, which allows them to connect each of their theories to their practices.

In closing, I'd like to ask your help as we continue to work for more growth in the Collegiate Section of NMMEA. We continue to see an increase in the number of collegiate participants at our annual conference, but too few are NAfME/NMMEA members. I welcome any creative ideas you may have for encouraging collegiate membership. A key to students wishing to become members is not only a positive conference experience, but, most importantly, positive mentoring relationships with current music educators: YOU! I encourage you to reach out to area pre-service teachers, involving them in teaching lessons, co-conducting clinics and rehearsals, speaking to your students about college life as a music education major, and observing your teaching. The right college student can even make a great chaperone on a band/choir trip. The possibilities are endless for involving pre-service teachers in your real life work. Make a difference – mentor a college music education student this academic year!

Kayla Paulk, Collegiate Vice President



Music at ENMU

Music Faculty

John Olsen
Interim Dean, Piano

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

Al Gardner
Percussion

Anna Hersey
Voice

Bruce Keeling
Trombone

Jennifer Laubenthal
Clarinet

Cheryl Pachak-Brooks
Piano

Jason Paulk
Director of Choral Activities

Kayla Paulk
Vocal Coach, Accompanist

Neil Rutland
*Percussion,
Music Technology*

Susanna Self
Flute

Richard Schwartz
Saxophone, Jazz Studies

Travis Sherwood
Voice

Jeanie Wozencraft-Ornellas
Voice



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Retirees/Mentoring News

Ron Lipka, Chair



Mentoring can at times be quite frustrating when the growth and accomplishment of young teachers is jeopardized by the ill-considered evaluation schemes of the New Mexico Public Education Department. I must add my comments to the teacher evaluation controversy. Especially disturbing is that teachers of “non-core” classes may, and are, be rated on the test scores of students with whom they have had no contact. The test score of all students with a given building may transfer to every teacher within that school regardless of contact between individual students and teachers. Three of my four mentor clients in the Albuquerque Public Schools in 2014-2015 received evaluations of “effective” These are three highly effective, dedicated, talented young teachers. For them to be graded only as effective, a grade of “C” and just “average,” is insulting and demonstrates the punitive aspect of these evaluations. One of these first year teachers completely turned around the band program at the two middle schools in which he taught. Another rookie did the same for both band and orchestra at another of the South Valley mid-schools. Another, an experienced teacher but new to the high school guitar program, does outstanding work with overloaded high school guitar classes which include many physically and mentally challenged students. These teachers will continue to do great work

despite being labeled as just “average” as they are dedicated teachers but they certainly feel victimized by an unfair evaluation process. A case in point is that as there was no EOC for guitar, the teacher was evaluated on the EOC for the two 12th grade English classes he also teaches but not for both, only for the one class which is “inclusive” with 10 Special Ed students resulting in a poor score for that class EOC score and his evaluation. What a farce! Fortune smiled on Christina Young at Atrisco Heritage Academy with a “highly effective” rating. The AHA Fine Arts teachers all had a score of 94 on their EOC exam. They don’t know how that happened. Just a broad brush stroke? She certainly deserved that rating and more having built a strong band program from almost nothing. For our talented young teachers to be under appreciated is a very dangerous trend in our fine arts attempt to retain the best teachers. Another fine music educator received a “minimally effective” rating based on the test scores of students he never knew or saw. He decided it was time to hang it up and enjoy retirement. It would be interesting to know the evaluation scores for those individuals who are truly ineffective. These teachers all report disturbingly low morale among their fellow staff members, a menacing trend as school systems struggled to fill positions a week before opening day.

The point from the mentoring perspective is the importance of supporting and encouraging our teachers rather than denigrating them using an evaluation system that does neither. Effective mentors have an ad hoc evaluation shared with only their immediate client. It is used to lead the educator to effective methods in the classroom and successful communication with students. Failures are seen as windows to success. This depends on friendly interaction be-

tween mentor and teacher. Confrontation is not an option. My friends, I continue to be a passionate advocate of music education and believe that we have many fine teachers inspiring their students with the love of performing music.

New Mexico Music Educators Association Mentoring Program

Ron Lipka, Director
5408 Chapel Dr. NW
Albuquerque, NM 87114
Phone (505) 890 0618,
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Dr. André García-Nuthmann | Voice and Music Coordinator
505.454.3573 | agarcianuthman@nmhu.edu

Dr. Edward Harrington | Music Education and Technology
505.454.3569 | eharrington@nmhu.edu

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New Mexico Jazz Educators Richard A. Schwartz, Chair



Dear Friends,

I hope you had a restful summer! Now available on nmmea.com under "All-State" and "Jazz All-State Information," please allow me to share our upcoming All-State Jazz Ensemble audition information with you.

"Set 1" will be used for All-State Jazz auditions in the 2015-2016 academic year. Each audition will include (1) the three selections from "Set 1," (2) sight-reading and (3) improvisation. The improvisation portion of the audition will use Blues in the Key of F Concert by Jamey Aebersold as found on track 8 in the accompanying compact disc to Aebersold's "Volume 1 – How to Play and Improvise," ISBN: 978-1-56224-122-3. Forms for audi-

tions are now available online.

The New Mexico Jazz Educators conference will begin on Friday, January 22, 2015 and conclude on Sunday, January 24, 2015 on the campus of Eastern New Mexico University in Portales, New Mexico. The three guest directors and honor jazz band will be announced shortly. Our guest lecturer at the NMME All-State conference will be Donna Schmidt of Desert Ridge Middle School. She will offer an holistic approach into directing the middle school jazz ensemble.

The deadline to register for All-State Jazz auditions is Wednesday, October 14, 2015 and all registrations must be postmarked on or before this date. The cost of each audition is \$20.00 per student per audition. For example, if one student auditions on both alto and tenor saxophone, the total cost for that student will be \$40.00. Please find this form at nmmea.com.

The late registration deadline is Tuesday, October 20, 2015. There is an additional \$10.00 per audition per student for late registration. For example, if one student auditions on both alto and tenor saxophone and registered late, the total cost for that student will be \$60.00. Please note Tuesday, October 20, 2015 is a hard

deadline and no registrations will be accepted after this date. Again, NO entries will be accepted after Tuesday, October 20, 2015.

Congratulations to John Converse and the La Cueva HS Big Bad Bear Jazz Band on being selected as our 2016 Honor Jazz band. Don't miss their honor all-state concert, Wednesday afternoon, January 6th.

I am honored to serve you and your students as president of the New Mexico Jazz Educators and I look forward to seeing everyone at the New Mexico Jazz Educators convention in January 2016!

Sincerely,

Dr. Richard A. Schwartz, president
New Mexico Jazz Educators

Assistant Professor of Music · Saxophone and Jazz Studies
College of Fine Arts · Department of Music
ENMU Station 16, 1500 S. Ave. K
Portales, NM 88130
575.562.2471
575.562.0860
richard.schwartz@enmu.edu



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 Department looks forward to this upcoming school year which will be filled with recitals, concerts, guest artists and master classes. Throughout the summer, the faculty and students have been attending conferences, performing and adjudicating and look forward to enriching the department with these experiences. 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

Ensemble News:

We are excited to begin another new academic year with the ENMU Choirs. Last year will be tough to beat, with so many incredible experiences (Handel's Messiah with the Santa Fe Symphony, Carnegie Hall with our current and alumni choirs, etc).

This fall will find the choirs off and running quickly. We will have a choir retreat on Saturday, August 29, followed by our second-annual ENMU MEN'S CHOIR FESTIVAL on MONDAY, AUGUST 31. Please see the schedule and register your men for this exciting event at www.enmu.edu/menschoirfestival

Our annual All-State Prep Day will occur on Saturday, September 12, and is free to all who can attend; we will even feed you in the cafeteria after the event. We usually have approximately 250 singers at this event and it is a very helpful day for getting students focused on the all-state audition process, specifically on sight-reading and sectional work in the audition piece (James Erb's Shenandoah, Lawson Gould 51864). You will need to bring your own copy of the audition piece, but everything else will be provided.

The ENMU Choirs--including

Swanee Singers, Chamber Singers, and University Singers--will perform their fall Choral Concert on Thursday, October 15 at 7 p.m. in Buchanan Hall. Attendance is free of charge, as always. Our annual POPS Concert will occur on Saturday, November 14 in the CUB Ballroom. Finally, our annual Holiday Concert will occur on Thursday, December 3 at 7 p.m. in the CUB Ballroom. If I don't see you this fall at a concert, I'll look forward to seeing you at All-State in January (6-9).

Please let me know if you have any questions. I can be reached at jason.paulk@enmu.edu or at 575-562-2798.

Faculty News:

Dr. Tracy Carr performed Romance for Oboe and Piano, with pianist and composer, Dr. Mark Dal Porto at the College Music Society Rocky Mountain Chapter Conference, Littleton CO (March 21) and also at the University of Manchester's New Music Festival, North Manchester, IN (March 27). She then performed in recital at Chicago State University with former Chicago Symphony contrabassoonist, Sue Nigro (March 31). Their chamber recital featured Sue performing on bassoon and contrabassoon and Tracy performing on both oboe and English horn. Their repertoire consisted of the Milde Concertino for Oboe and Bassoon, the Poulenc Trio for Oboe, Bassoon, and Piano and the professional premier of Jay Vosk's Kontradances for Oboe, English horn, Bassoon, and Contrabassoon.

Carr's chapter, Music as Part of the General Education Humanities Curriculum was included in The Humanities in 2015; Why We Need Them and How They Contribute to Being Human, published by Nova, November 2014, Dr. Mike Shaughnessy, editor. Her chapter titled, A Look at the Possible Inspirations for Benjamin Britten's Temporal Variations for Oboe and Piano, will be included in the Benjamin Brit-

ten Symposium, expected publication winter 2015, by Cambridge Scholars. Lastly, Carr is currently President of the College Music Society, Rocky Mountain Chapter.

Dr. Mark Dal Porto had 14 performances of his orchestral work Song of Eternity this past academic year. Some of the orchestras that performed it were the University of California at Riverside, Humboldt State University, Florida State University, Messiah College, University of Minnesota at Duluth, University of Northern Iowa, Franklin & Marshall College, Southern Utah University, Skidmore College, Cornell University, and The College of Saint Rose. Dal Porto also completed two commissions during the 2014-2015 academic year. One was a work for oboe and piano (titled Romance) commissioned by Dr. Tracy Carr, ENMU oboe and music history professor. The other was a saxophone quartet (titled Yin & Yang) commissioned by Dr. Richard Schwartz, ENMU professor of saxophone and jazz studies.

Other performances of Dal Porto's music were his Romance for Oboe and Piano which was performed at ENMU (November 10th), the College Music Society Rocky Mountain Chapter Conference in Littleton, CO (March 21st), and at the University of Manchester's New Music Festival, North Manchester, IN (March 27th). These three performances featured Carr and Dal Porto as the performers. Another performance of Romance was at the North American Saxophone Alliance Region 2 Conference at Northern Arizona University in Flagstaff (March 12th) in an arrangement for soprano saxophone and piano featuring saxophonist Dr. Richard Schwartz and Dal Porto as the performers.

Dal Porto's choral work I Seek Rest for My Lonely Heart was performed twice during the month of March by the Henderson State University Chamber Chorale of

University News...

Arkadelphia, AR. On April 28th, Dal Porto performed his 40-minute song cycle *Song of the Night* at ENMU with Dr. Jean Ornellas, lyric soprano and Dr. Tracy Carr, oboe.

In July, Dal Porto had an article published in the CODA (College Orchestra Director's Association) Journal titled *Song of Eternity: an Insider's Look*.

Dr. Anna Hersey, Assistant Professor of Voice at ENMU, was awarded the 2015 Vocal Pedagogy Award from the National Association of Teachers of Singing. This award, along with a professional development grant from Sigma Alpha Iota and a research grant from ENMU, funded Dr. Hersey's attendance at Johan Sundberg's vocal acoustics seminar at the Royal College of Technology in Sweden this summer. Dr. Hersey was named a Finlandia Foundation grantee for a Scandinavian song tour to Alabama and Washington state, along with pianists Kayla Paulk (ENMU) and Matti Hirvonen (Norwegian Academy of Music).

Dr. Jennifer Laubenthal, Associate Professor of Clarinet, hosted the Fourth Annual Eastern Plains Clarinet Celebration on March 7, 2015 featuring guest artist Anthony Costa, Penn. State University. The event was very successful with twenty clarinetists gathering for masterclasses, a bass clarinet clinic, clarinet choir and a recital. Dr. Laubenthal also performed a solo recital at ENMU's Buchanan Hall on April 15, 2015 with Mrs. Kayla Paulk and Dr. Richard Schwartz. Her repertoire included works by Schumann, Szalowski, Sculthorpe and Resanovic. Eastern New Mexico University Assistant Professor of Saxophone Dr. Richard Schwartz will be looking to perform works from his latest Centaur compact disc at New Mexico State University, Texas Tech University, the University of New Mexico, Santa Fe Preparatory High School and Eastern New Mexico University in the first week of September

2015. Saxophone artists invited to perform and offer masterclasses at Eastern New Mexico University during the 2015 academic year include the Iridium Quartet, Mr. Eric Hewitt (Boston Conservatory) and the Texas Saxophone Quartet featuring former ENMU saxophone professor Dr. Chris Beaty. A select quartet of the finest ENMU saxophone students has been invited to perform at Temple University (PA), Concordia University (NY) and Boston University (MA). ENMU Jazzfest 2016 headlining artist Ellen Rowe (University of Michigan) will be performing with the ENMU Jazz Ensemble (April 9, 2016) and Jazz Combos (April 8, 2016). She will also offer masterclasses with university and high school students through the Second Annual ENMU High School Jazz Ensemble Competition on Saturday, April 9, 2016.

Susanna Self, Flute instructor at Eastern New Mexico University, played principal Flute with The Peninsula Music Festival Orchestra in Door County, Wisconsin. During this three week festival in August, the orchestra plays nine concerts of classical repertoire. The orchestra is conducted by Maestro Victor Yampolsky.

University of New Mexico News Submitted by Colleen Sheinberg

Professor Bradley Ellingboe has announced his retirement from the University of New Mexico effective June 30, 2015. Professor Ellingboe served as the Director of Choral Activities at the University and has been a valued member of the faculty since 1985, having been a Regents Lecturer and former Department of Music Chair. The department would like to thank Brad for his many years of service and invaluable contributions to the University and Albuquerque Community, helping bring a number of transcendent events that will never be forgotten by audience and participants.

During the 2015-16 academic year, Visiting Instructor Juan Hernández will serve in an interim position while the Department of Music conducts a national search for a new vocal-choral faculty member. Juan, a doctoral student in choral conducting at Indiana University, will be directing the Concert Choir and University Chorus and teaching undergraduate conducting and voice. A native of Bogotá, Colombia, Juan studied piano, violin and clarinet as a child and participated in numerous instrumental ensembles. He studied Choral Conducting at Los Andes University in Bogotá as an undergraduate, during which time he founded several choirs with the specific goal of interpreting music of all eras and genres. With his ensemble "Bocca Chiusa Grupo Vocal," which focused on folk music from South America, he participated in the third annual Choir Olympic Games in Bremen, Germany, in 2004. Two years later, in 2006, he founded the choir "Voices Out," which performed popular music from various nations around world. During 2008-2009, he was conductor of the choirs that performed with the Youth Symphonic Orchestra Foundation, a year in which he also began cello studies. In 2009, Juan founded "Scherzo," which performed Tomás Luis de Victoria's *Officium Defunctorum*.

In February of 2015, the UNM Opera Theatre, directed by Prof. Leslie Umphrey and Lecturer Sam Shepperson, presented Johann Strauss Jr.'s famous operetta *Die Fledermaus*. Dr. Kristin Ditlow was Chorus Master and the UNM Symphony Orchestra was conducted by Dr. Jorge Pérez-Gómez. Performances took place in Keller Hall, with set design provided by Richard Hess from the Department of Theatre and Dance.

On April 28, the UNM Symphony Orchestra, Concert Choir and University Chorus performed Beethoven's *Symphony No. 9* in Popejoy Hall under the baton of guest conductor Sil-

University News...

vano Mangiapelo. UNM's orchestra program is directed by Dr. Jorge Pérez-Gómez; the chorus parts were prepared by Dr. Regina Carlow. Alumni soloists were soprano Alexandra Martinez (B.M., 2013), mezzo-soprano Sharon O'Connell Campbell (B.M., 1997), tenor Javier Gonzalez (M.M., 2013) and bass Javier Ortiz (M.M., 2011). A video about the preparation, compiled by the Music Education area's Robin Giebelhausen, can be viewed on Youtube.

Fred Sturm, our Department of Music piano technician, is happy to announce the publication of his translation of *The Art of Tuning*, the first comprehensive text on piano tuning and repair (and much more), written by blind French piano technician and manufacturer Claude Montal in 1836 and revised by him in 1865. The book is published by the Piano Technicians Guild Foundation and represents the culmination of a five-year project. In conjunction with the book, Fred has also published a biographical entry on Montal on Wikipedia and has created a website, *The Art of Tuning*, where he has placed materials connected to Montal and the history of tuning. The website address is: <http://www.artoftuning.com/>

Dr. Patrice Repar, Associate Professor of Theory and Composition, reports that UNM will be rolling out a new healing arts certificate program over the next few years. One of the courses to be included in the program will be "Healing and the Arts in Transdisciplinary Healthcare Settings," which will be offered for the first time this fall. This course furthers the study of how to effectively integrate creativity and the arts into health care settings such as hospitals, clinics, rehabilitation and long-term care facilities and seniors' residences.

Michael Chapdelaine, Professor of Guitar, is a featured artist on a documentary about guitars by the great Ervin Somogyi in San Francisco. The

film is currently in post-production. Prof. Chapdelaine can also be seen in a You Tube recent work, *Take Me to Church* on the Candyrat Records channel or on the Michael Chapdelaine You Tube channel.

University News of New Mexico State University Submitted by Sarah Daughtrey

Choral and Vocal News

We are pleased to announce the appointment of Dr. John Flanery as the new Director of Choral Studies. His Doctor of Musical Arts and Master's degrees are both in Choral Conducting from the University of Kentucky. He holds a Bachelor's of Music Education degree from Briar Cliff University in Sioux City, Iowa. Prior to accepting the position at NMSU, John taught choral conducting, choral procedures, and choral literature, directed the Concert Choir, Spirit of Southern, Men's Chorus, and the Southern Miss Gulf Coast Civic Chorale at the University of Southern Mississippi. His ensembles have been selected to perform at various state and regional conferences and concert series. John has served ACDA in various positions, most recently serving as the Mississippi Chapter past-president. He was also the church choir director at St. Fabian's Catholic Church in Hattiesburg, Mississippi. He founded the Festival of Choirs on the Mississippi Gulf Coast, which comprises the Civic Chorale and area high schools in a non-competitive concert. The Southern Experience Show Choir and Choral Camp was founded under Flanery's guidance with 900 junior high and high school students and teachers attending in its first six years.

As a high school music educator in the state of Iowa for nine years, John conducted concert choirs, madrigal dinners, show choirs, jazz choirs, and many other ensembles. John is a regular clinician and judge throughout the Midwest and Southeastern United

States. John and his wife, Julianne, have five children – Elias, Cecelia, Josephine, Lucinda, and William.

This past summer, Dr. John Carlo Pierce, Director of Opera, established a six-week opera, Lied, and language course in conjunction with James Madison University in Harrisonburg, Virginia, and the Technical University in Freiberg, Germany. Twenty-eight participants from the United States, Mexico, China and Korea were offered private lessons and coachings, masterclasses, and daily German language instruction. Public performances included concerts in historical churches and castles, opera gala concerts with full orchestra, and two fully-staged opera productions. Dr. Pierce directed Giacomo Puccini's *Suor Angelica*, which received performances in the opera houses of Freiberg and Döbeln. Two voice students from the New Mexico State University, and four from the University of Texas at El Paso, took advantage of the program in its inaugural year.

Faculty News

Dr. Christopher Hughes, Director of Instrumental Studies, conducted ensembles in several different settings between May and September. He was honored to receive an invitation from Dr. Marianna Gabbi, Professor Emeritus of Music and former Director of Orchestras at NMSU, to guest conduct the New Horizons Orchestra. Hughes chose Carl Maria von Weber's *Overture to "Der Freischütz"* and had a fantastic time with the talented musicians. Dr. Hughes was involved with a very exciting project that combined the El Paso Youth Orchestra and the Santa Fe Youth Symphony in a performance at White Sands National Monument during their "Full Moon Concert Series". After each orchestra performed separately, Hughes conducted the combined orchestras in *Toreador* from Georges Bizet's "Carmen". In July, Hughes ventured

University News...

to Asia. As one of the highlights he met with several Chinese composers who have written new instrumental works. The premiere of these pieces will be the focal point of a recording project that will produce a CD this fall titled "Music of Emerging Chinese Composers". The CD will be distributed internationally through a publishing company in Hong Kong.

Dr. Fred Bugbee, Director of Percussion Studies, has recently finished a method book for marimba, which will be published in the fall of 2015. The book incorporates the development of two mallet and four mallet marimba technique with the understanding of fundamental music theory. It includes reading and memorization exercises in all major and minor keys, as well as four mallet etudes, duets, Bach chorales, and fundamental Jazz progressions.

Horn Professor Nancy Joy enjoyed a summer of performing and teaching at three International Music Festivals. The Spanish Brass Festival in Alzira, Spain where she taught alongside American trumpet virtuoso, Allen Vizutti and Scottish trombone virtuoso, John Kenny and several horn virtuosos from Spain. She performed with the "Banda Lira Castellorena At Palau de Artes" in Valencia, Spain, accompanying trombone virtuosos from France, Spain and the US. Nancy also served as an English translator for many foreign trombonists at the International Trombone Festival in Valencia, Spain. August 1-10, Ms. Joy served as the International Horn Society's Symposium Coordinator at the 47th International Horn Society Symposium in Los Angeles, CA. Nancy served on the judging panel for the HIS 2015 Horn Ensemble Competition that included 16 international horn ensembles. In addition, she performed on the opening concert with the IHS Advisory Council and presented an IHS Premier of Linda Holland's "Trio for Flute, Horn and Piano", with NMSU Flute Pro-

fessor, Dr. Lisa Van Winkle and Brazilian Piano Virtuoso, Kathia Bonna.

Dr. Allan Kaplan, trombonist and professor of low brass, will be celebrating the release of his second solo jazz album entitled *Duke's Voice Christmas 2015*. Produced by Grammy-nominated saxophonist Mack Goldsbury, the CD features Mack along with European-based composer/trumpet virtuoso Maciej Fortuna and a superb local El Paso rhythm section. The Brazil Project founder and Santa Fe pianist Bert Dalton is a featured soloist throughout. Adjunct professor pianist Dr. Bill Thomson contributed four outstanding musical arrangements including *Lush Life*, *Alone Together*, *Jubilation* and Mack's original ballad *Duke's Voice*. The project was a collaboration between NMSU faculty and UTEP faculty. Professors Steve Haddad (audio engineer), Erik Unsworth (engineer and bass), Versatile Ribo Flavin' (percussion), and Edward Provenzio rounded out the rhythm section. This unique CD will contain several jazz standards, two original Mack Goldsbury works together with two original folk-influenced jazz compositions by Polish composer Maciej Fortuna. It will be released in Europe under the Fortuna Music label.

Summer Camps and Workshops

Dr. Pancho Romero, Director of Jazz Ensembles, was involved in many camps and activities this summer, including the 1st Annual Summer Repair workshop June 1-5, which was designed for the music educator wanting hands-on knowledge of basic musical instrument repair. The six music educators who participated in the workshop this summer travelled from throughout the state. Repair Workshop 2016 is scheduled for June 6-10. University credit is an option for students wishing to participate, enrollment is limited.

The 1st Annual Trumpet Boot Camp

at Hummingbird Music Camp was held June 10-14. Concerts were held in Jemez Springs on June 13th and at Hummingbird North Campus June 14th. Participants included middle school, high school, college students as well as music educators. Mr. Kent Erickson was the guest clinician. The next Trumpet Boot Camp is scheduled for June 22-26, 2016.

This was Dr. Romero's third year at Tromboot Camp, where he served as the advanced Low Brass Jazz Ensemble clinician. The camp was organized by Tonya Ackley, low brass instructor in Albuquerque.

Dr. Romero also performed at West Las Vegas High School in May, in a tribute concert to "Litra J. Romero", Dr. Romero's father and a former music educator in Las Vegas. The choral and band directors at West Las Vegas, Jose Munoz and Arnell Arellanes, are NMSU alumni.

Dr. Laura Spitzer returned to Idyllwild Arts in California for the twenty-third year, where she taught a two-week piano workshop. She was assisted by her daughter, Anna, and NMSU piano student, Christopher Andrews.

Student and Alumni News

Marcus Flores, 2014 graduate from New Mexico State University, won the International Trumpet Guild Solo Competition held in Columbus, Ohio on May 25th, 2016. He had placed 3rd in 2013 while an undergraduate student at NMSU. Marcus recently completed a Masters in Trumpet Performance at Bowling Green University, studying with NMSU alumni, Charles Saenz.

Lyn Lankford, 2015 NMSU graduate, placed 1st alternate in the 2015 International Trumpet Guild competition. She is currently a graduate student in trumpet performance at the Eastman School of Music in Rochester, NY.

University News...

Christopher Andrews, a sophomore piano major at NMSU and student of Dr. Laura Spitzer, was chosen in June as the College of Arts and Sciences recipient of the 2015-16 Vivien Head Scholarship.

Dominic Lowhar, student of Dr. Lisa Van Winkle, was named the winner of the 2015 Theodore Presser scholarship competition.

Upcoming Events:

JAZZ JUMP START will take place on November 18-19, 2015. Clinics and workshops are designed to prepare the middle school and high school jazz ensemble for the fall and spring Jazz season. Participants will experience an 1-hour clinic on prepared music (any level of preparation). Workshops throughout the day

will include: Basic Jazz Improvisation, Jazz Ensemble Section Playing, The Role of the Rhythm Section and a New Music Sight Reading Session (Levels 2-6). The activities will culminate with a free concert presented by the NMSU Jazz Ensemble I.



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American College of Musicians
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PO Box 1807
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Eastern New Mexico University
Dustin Seifert
Department of Music
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Portales, NM 88130
575-562-4480
dustin.seifert@enmu.edu

New Mexico Highlands University
Edward Harrington
Dept. of Visual & Performing Arts,
Music
PO Box 9000ß
Las Vegas, NM 87701
505-426-2720
eharrington@nmhu.edu

New Mexico State University
Lon Chaffin
Music Department
Box 3001 MSC 3-F
Las Cruces, NM 88003
505-646-2421
lchaffin@nmsu.edu

Dr. Steven Block
University of New Mexico
Department of Music
Center for Arts MSCO-2570
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