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CONTENTS

DEPARTMENTS

	Page
President's Report	2
Office Notes	6
From the Editor's Desk	8
Vice Presidents' Reports	
Band	11
Orchestra	18
General Music	20
Choral	21
Guitar	23
Collegiate	25

ORGANIZATIONAL MATTERS

Mentors/Retirees	28
NM Jazz Educators Article	30
University News	31
NMMEA Music Industry Council Members	38
Advertisers	39

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President's Report

Brian Uerling, President



Hello, NM Music Educators! It's always exciting to start a new school year. For me this will be my 34th year—AND I am moving to a new school and classroom. Ranchvale is no longer open—for budget reasons, they had to close its doors. I am excited to be teaching at Highland Elementary School here in Clovis. It's only about five minutes from my front door. This will be nice, but I will miss the cows and the beautiful farm and ranchland surrounding my old school—it was so peaceful! I will also have 350 new names to learn. At 59 years old, I'm not sure how that will go. (OK, I have a pretty good idea how it's going to go.) However, I love a challenge, and all of my music room equipment and instruments travelled with me to Highland...that will help me feel at home. I also know several of the teachers at Highland, and they are SUPER educators. I'm looking forward to an excellent year, and I hope you feel the same way about your own teaching opportunities!

The National Leadership Conference was held in Tyson's Corner, Virginia from June 22-25, 2016. Bernie Chavez attended with me as our President-Elect. Following are the highlights of the agenda:

1. We met Wednesday evening for an orientation regarding "Hill Day." All of the "asks" were explained to us, including the recognition of music as a core subject in

ESEA / ESSA legislation, funding of Title I / Part A, Title II / Part A, and Title IV / Parts A and F. These are the funds that will support access to music education for the most disadvantaged students, access to professional development for music educators, and access to music as a part of a well-rounded education for all students. The "authorized level" (President's Request) was \$1.65 billion. However, the Senate appropriations bill requests only \$300 million. Without our intervention and pleas for appropriate funding, this will turn quickly into a competitive grant program, disenfranchising the very students that ESSA legislation proposes to help.

2. All day Thursday was devoted to meetings in the offices of Congressman Pearce, Congresswoman Lujan-Grisham, Congressman Lujan, and Senators Heinrich and Udall. We had very productive meetings and felt supported by all of the staffers with whom we met. The House does not hold out very many promises of funding, simply because they have such a poor history of funding anything. Both of the senatorial offices understood the problem completely, and will keep us informed of progress on "The Hill."

3. Friday morning, we held our Southwestern Division Board Meeting. Each state reported on the condition and progress of their organization. Following that, most of our discussions revolved around diversity, inclusion, equity and access., as well as ESSA implementation.

4. Friday afternoon began the National Assembly, with a roll call and presentation of awards. The President's Address (Denise Odegard) was followed by breakout sessions, conducted on four topics under the heading "Through the Lens of Diversity." Friday evening was another awards ceremony, including several well-deserved "Lowell Mason" awards for service to music education and to NAFME.

5. Saturday was a con-

tinuation of the National Assembly, including current projects and initiatives, the strategic plan, and demographic trends. This was followed by two sessions of "break-out" meetings on the topics of mentoring, running small states effectively, developing leaders and growing your membership. The conference ended with closing remarks by the new CEO (Mike Blakeslee) and President Odegard.

I believe that some of the most interesting information of this conference is in the area of what they call "the environmental scan". It is a document that tracks the trends affecting music education and music educators as we strive to provide our students with a comprehensive, balanced, sequential and relevant music education. Here are some interesting data:

- As a percentage of the federal budget, \$85 billion is proposed for education in FY 2017. That's 2% of \$4.2 trillion.
- Spending per pupil for elementary and secondary school systems : 1992, \$5001 / 2013, \$10,705. This spending has flatlined since 2008.
- The National Endowment for the Arts 2015 budget was \$146 million, with \$117 million awarded in total funding for 2,357 grants.
- In New Mexico, per capita appropriations to state arts agencies is \$0.77. This is between the low of \$0.0 (Arizona) and the high of \$25.22 (District of Columbia).
- 94% of elementary schools claim to offer music education. 15% of elementary school music programs meet the minimum time standard for a quality music education as defined by the National Core Arts Standards.

Thank you for the opportunity to serve as your president, and to attend this conference for the past three years. I believe that New Mexico fares well, and yet we constantly strive to improve and reform. I appreciate your confidence, and know that our future is bright because of talented and ded-

President...

icated people serving both our profession and the NMMEA Executive Committee and Board of Directors.

Now it's time for a little levity. If you've never seen a Victor Borge performance, try to get your hands on a DVD. You'll laugh until your face hurts. I saw a performance of his in Omaha in 1983—the year I started teaching. (1983 sounds scary, doesn't it!)

From Victor Borge:
"I do not have a single white

note on my piano. My elephant smoked too much."
"Ah, Mozart! He was happily married...but his wife wasn't."

"Beethoven wrote in three flats a lot. That's because he moved twice."

When asked to play something by Bach, Borge replied, "Johann Sebastian, or Offen?"

Borge to a half-filled house: "I see that this is a wealthy town. Each of you has bought two or three seats!"

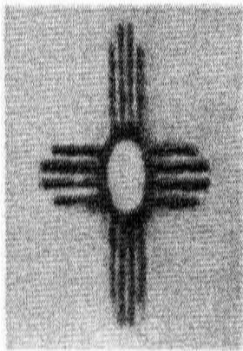
"I wish to thank my parents for making this all possible. I wish to thank my children for making this all necessary." Have a GREAT school year, everyone!

Respectfully submitted,
Brian Uerling / President, NMMEA

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Office Notes

Don Gerheart, Executive Director



By the time you read my column your year should be in full swing. 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 me, 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 those of you that are new to New Mexico our website is www.nmmea.com. Our meetings that were held in July were most productive. They included a meeting of the district presidents, the Executive Committee to plan All-State, and the Board of Directors to take care of our association business. You need to know that during all three meetings everyone was very professional and they put the good of our association before their personal feelings during discussions and the action items that were voted on. For new music educators to our state and for those of you that are not current members 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 have taken new positions to please email me your home contact information as well as your school contact information. Fee Changes

Your Board of Directors has voted to increase some fees in order to keep

our annual budget "in the black". Conference fees were last raised in 2009 and student audition fees were last increased in 2004. The annual inflation rate has been between 2-3%. We like everyone else are experiencing increased expenses and are also adding additional expenses to our annual budget. These increased costs are across the board but in particular accounting firm increased due to IRS tax reporting requirements to maintain our 501 (c) (3) non-profit status, the addition of a conference app, and additional costs for All-State. The fee changes include raising the All-State fee for active members by \$5, non-members by \$10, All-State student participation fees by \$2, and \$2 per student for auditions. All-State Audition Information

The audition sites, dates, and procedures will not change this fall. Please take time to read the "NMMEA Official Handbook" so you have all of the information you need to register your students for All-State auditions. There have been no changes to the "Handbook" this year. Be sure you enter all student information on the audition registration for correctly. This includes voice classification or instrument as well as the grade the student is currently in. Do not request a specific time slot based on you or your student's preference. Only requests that are deemed appropriate by the Executive Director will be considered. You may request morning or afternoon blocks but you will still need a reason stated for that request. While missing the least amount of class time is important please do not use this as a reason for requesting a specific time. Before you hit the "submit button" check all of your student information very carefully to see if it is correct. Also post that information for your students to check immediately after you register them. When the final schedule is emailed to you please check it again along with your students. You will have 48 hours from the time the schedule is sent for you to check to be sure all information is correct. However

Office Notes...

you will not be able to add anyone after the final deadline. All deadlines will be adhered to. No exceptions. New Mexico Arts Grant

I am pleased to announce that New Mexico Arts has awarded NMMEA a grant in the amount of \$7,441 for this fiscal year. Thanks again to Joseph Flores for preparing the grant proposal we. We 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 in July to plan your 2017 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 2016-17. Retired membership is \$47. NMMEA's portion of the NAFME membership has been \$30 and has not increased has not increased for more than 15 years. We are planning to use on-line registration and to have computer stations on site 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. 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 admin-

istration. 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. 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. Conference Hotel

Our conference hotel for the 2017 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 \$92 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 – Joseph Flores, Las Cruces
Hall of Fame – Luis Delgado, Albuquerque, Arnell David Arellanes, Las Vegas, and Keith Rall, Hobbs
Administrator of the Year – Leanne DeVane – Santa Fe
Dr. John Batchellar Elementary Award – Sara Silva, Las Cruces

New & Emerging Music Educator of the Year – Laura Eberhardt, Santa Fe
Emeritus Teacher Award – Mike Lee, Roswell

Rollie V. Heltman Distinguished Service Award – Don Gerheart, Los Alamos

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, 2016. Advocacy

Please continue to advocate for music education and your programs every chance you get. Funding cuts are looking like they could get worse given the status of what we are seeing and hearing from the press. 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



.Dear Colleagues;

Pancho Romero reminded me of something that I should know and remember but put out of my mind for some unknown reason. Our retired educators deserve a place in history and our new young educators should know who they are. When I was young, once, (reminds me of a song), the big guns were Gregg Randall, Ross/Scott Ramsey, Ken Holloway, Norvil Howell, Harold Van Winkle, Jim Young, Rollie Heltman, Don/Jane Gerheart, KL Higgings, Bernie Higgins, Wallie Cleveland, Bill Rhodes, Bill Clark, Pancho's entire family in the Northeast corner of the state and a host of others that laid the foundations for music education and teaching in our state. We have a LOT of band/orchestra/choir history, not just in the big High Schools but the smaller High Schools throughout our fair state. Many of our retired educators have passed on but there are many still alive and kicking, some still teaching. One of my favorite stories is of Neil Swapp and his family in far flung Western New Mexico and his journey to musician extraordinaire. Were it not for his small town music teacher we would not have benefited from the wisdom and learning of Mr. Swapp and we would have been a much poorer state for it.

I believe that we need to include our retired educators on our website in some fashion. Our young educators may never even venture to the retired section but perhaps they will discover someone living close to them that doesn't mind working with band, choir or orchestra, imparting wisdom that we don't have. I would have been a FAR worse band di-

rector had I not known, Jim Young, Luis Delgado, Henry Estrada, John Sanks, Kent Erickson, and Norvil Howell. I've been critiqued by the best of them and they pointed out how I was NOT part of that elite crowd, I had a LOT to learn, hopefully I absorbed some of what they had to say over the years.

I love listening to John Sanks tell of his first years at Rio Grande HS and how Bruce Kroken basically brought his "CREW" to work with John and the band, then helped him transition over to Highland HS and worked with him at Highland. Bruce knew a thing or three and I'm glad I got to listen and learn some things. I just bet you that Pam Towry-Church learned a little bit of musical insight from working with Lee Boyd Montgomery at Los Alamos HS. Ole Lee Boyd was a living legend in Texas and brought a couple of things to the table!

Ask Shawn Silva and Joseph Flores if working with Bill Clark, Rick and Barbara Lambrecht did anything to improve their teaching skills and added any knowledge to their formidable skill levels?

My biggest problem when I was a young band director, was working up the courage to ask the guys that knew what they were doing to help me. We're all supposed to know it all and we did get a college degree so why would we need help? In my journey to learn HOW to teach a jazz band, I had to get advice and pieces from Bruce Kroken, John Sanks, Kent Erickson, Donna Schmidt and Amy Williams. Not to mention playing in a jazz sextet and learning how to fit into and accompany jazz guys. :) It was a LONG journey and not always pleasant for me. I have eaten a lot of humble pie over the years and have come to tolerate the taste, don't much like it but it has it's purpose!

The opposite is also true, I have learned a lot from interaction with the younger directors, they have new and fresh ideas that add a LOT to our state's music education. One of my favorite memories was turning over the marching band to John Converse and going back out on the field to work with the kids. He knew a lot more about the new marching techniques than I did and it was time to let go, the improvement was almost instantaneous. Never stop learning.

So just for fun and your educational

perusal I pulled out the New Mexico Musician Magazine from April 1965. Douglas Cornwall was awarded a Life Time NMMEA membership and honored by the association. Mr. Cornwall taught band in Clayton NM for 30 years. He retired from Clayton in 1962, he was a charter member of NMMEA when the association was founded in 1934. Mr. Cornwall served as Secretary of the Clayton Chamber of Commerce, President of the Clayton Rotary Club, Mayor of Clayton, member of the Board of Trustees of the NM State Industrial School and presently (1965) serves as Vice Chairman of the New Mexico State Board of Educational Finance. He is owner of the Cornwall Music Store, president of the General Insurance Agency, Inc. and vice president of the Board of Directors of the First National Bank in Clayton. WOW, we have a hard time getting people to serve on the NMMEA board for two years.

For those of you that think NMAA is a new organization, here are the 1965 RULES for out of state travel from the NMAA.

Regulations for out-of-state travel for New Mexico High School musical organizations. 1. The following cities are hereby designated as boundaries for out-of-state travel:

Denver to the North
Phoenix and Tucson to the West.
El Paso to the South
Wichita, Oklahoma City, Dallas to the East

2. Applications for travel to Music Activities which are beyond the boundaries indicated above and which appear on the approved lists of the National Contests and Activities issued by NASSP will be considered on an individual basis.

3. Bands, Orchestras, or Choruses requesting permission to participate in out-of-state activities will be limited to ONE trip of this nature per year.

4. Organizations requesting such out-of-state travel will cooperate with local administrations in keeping loss of school time to a minimum.

5. The above regulations pertaining to out-of-state travel do not apply to border competition as spelled out in the New Mexico High School Activities Associations Handbook.

6. Out -of-state activities, in addition to being approved by local administrations MUST have the sanction of the New

Editor...

Mexico High School Activities Association and the New Mexico Music Educators Association.

I'm getting the idea that things were MUCH tighter and controlled in the 60's versus today, how about you?

President of NMMEA was Ted Rush, VP of band was Robert Bouma, VP of Chorus was Don Wiley, VP of elementary and junior HS was Kathleen McVicker, VP of Orchestra was James Bonnell and Sec-Treasurer was Rollie Heltman. The publishing schedule of the magazine was October, January, and April. The PRESIDENT before Ted Rush was Dale Kempter! (wow, Dale that was 52 years ago)

The audition team for 1966 are all those names that we see above the various halls and buildings around the state. Dr. Kurt Fredrick of UNM, Don Moore from

ENMU, Duane Bowen ENMU, Ray Tross from NMSU, and there are folks from NM Highlands and NM Western on the teams.

So for the board of directors of NMMEA, K. Lloyd Higgins gave the report of all-state concert promotions, he pointed out that schools that normally SELL large numbers of tickets only sold a few and the reason was given that we had 1500 people that bought registration badges and were eligible to get in for free. The new concert promotion chairman for the next all-state was RON LIPKA! Gee, Ron's still doing stuff, note his column at the end of the magazine. This was over 51 years ago!

We think all these things are new under the sun, there WAS a state solo and ensemble festival held at UNM, Wynn

Christian was the festival Chairman. On March 22nd, 1965 Ted Rush, Rollie Heltman and Jack Stephenson attended a meeting of the state board of education in Santa Fe and Mr. Rush made a PLEA for fine arts to be included in the curriculum and pointed out the need for a State Supervisor of Music and we were the only curriculum area, NOT having a state supervisor. Baum's Music was on Cornell SE and the largest MUSIC store was Riedling Music with TWO locations. One in Winrock Center, imagine that. I wish you could all see this magazine and read the articles, the names alone are truly amazing. It would seem that our older brothers and sisters had many of the same problems we suffer from today. Who would have thought it?



**May 4-6 ,
2017**

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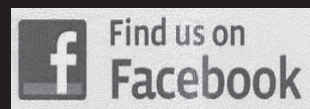
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Band Section

Bernie Chavez, Vice President



Band Section
Bernie Chavez, Vice President

Well it's that time of the year again where we start exposing tons of wonderful music to our students. I hope all of you have had a well-rested summer, which has given you the time needed to reenergize in order to have a successful new year. With each summer we always have a few changes in staff, so I encourage you to work together to ensure that these new teachers have a positive experience in teaching music. I also want to encourage everyone to also participate to your fullest in your District Music Association in order to provide the most beneficial music experience to our students with your professional service to our wonderful organization. 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 2017 All-State auditions and conference.

2016-2017 All-State Auditions Reminders:

We will continue this year with the use of recorded auditions. We are constantly improving the process and 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 1, 2016 – Las Cruces, NMSU Shawn Silva
November 2-3, 2016 – Albuquerque, AYS Complex Elsie Stott
November 4, 2016 – Portales, ENMU Dustin Seifert
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 2017 All-State Information

Please mark your calendars, the 2017 All-State Festival and In-Service Conference will be held Wednesday, January 4th through Saturday, January 7th.

The NMJE Honor Jazz Concert will kick off our All-State conference, Wednesday, January 4th, in Popejoy Hall. This year the 2017 All-State Honor Jazz Ensemble will be the Camino Real Middle School Jazz Ensemble under the direction of Mr. Brent Phelps. 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!

2017 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!

2017 Honor Band

I am pleased to announce that the La Cueva High School Wind Symphony under the direction of Mr. John Converse has been selected as the 2017 NMMEA Honor Band. The La Cueva Wind Symphony will perform on the Thursday afternoon Honor Concert at 3:45p.m. Thanks to all groups who submitted an application this year!

Looking ahead....preference for the 2018 NMMEA Honor Band will be given to any middle School, mid high, or junior high and high schools with school enrollment of 1200 students or lower, however schools of all classifications are allowed to submit recordings and materials. I strongly encourage all directors to submit their application for 2018 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 2016 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 at Cleveland High School who make this event possible. The top bands in last spring's competition are listed

Band...

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 2018, 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 2018 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 - Taylor Middle School, David Rollins

Class A-3A: 1st - Rehoboth Christian School, Kevin Zwiers, 2nd - Capitan High School Band, DuWayne Shaver, 3rd - Cloudcroft High School, Patricia Gaskill

Class 4A: 1st - Cobre High School, Chuck Gerheart, 1st - Silver High School, Johnathan Wheatley, 3rd - Ruidoso High School, Gary Shaver

Class 5A: 1st - Centennial High School, Joseph Flores, 2nd - Valencia High School, Anthony Baca, 3rd - Los Alamos High School, Zane Meek

Class 6A: 1st - Deming High School, Sergio Beraun/Sam Villarreal, 2nd - Alamogordo High School, Shamlan Al-Masoud, 3rd - Volcano Vista High School, Paul Blakey

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

2017 ALL-STATE CONDUCTORS AND PROGRAMS

Small School Band - Robert W. Smith Troy University School of Music
A Jubilant Overture - Alfred Reed arr. Conaway (Birch Island Music)
Waves - Brian Balmages (FJH Music)
Inchon - Robert W. Smith (Alfred Publishing)
Semper Fidelis - Sousa/Bourgeois (Wingert-Jones Publications)

Concert Band - Stephen Pratt Professor of Music, Indiana University Jacobs School of Music
Fanfare - Hayabusa - Satoshi Yagisawa (De Haske)
Pageant - Vincent Persichetti (Carl Fischer)
Sheltering Sky - John Mackey (Osti Music)
Conga del Fuego Nuevo - Arturo Marquez (Peermuisc)
Sound Off March - John Philip Sousa/Bourgeois (Wingert Jones)

Symphonic Band - Robert Ponto Assistant Dean School of Music and Dance, University of Oregon
Ecstatic Fanfare - Steven Bryant
Movement for Rosa - Mark Camp-house (Neil A. Kjos)
Symphonic Dance No. 2 "The Maskers" - Clifton Williams (Sam Fox Inc.)
Bayou Breakdown - Brant Karrick (Alfred Music Publishing)

2016-2017 Audition Etudes

- Flute / Piccolo - "Selected Studies for Flute", Voxman (pub. Rubank)page 50, Allegro Heinze; dotted quarter = 69-72 complete (SSB m. 1-24) page 51, F# Major Ferling; dotted quarter = 50-54 complete (SSB m. 1-first note of m. 19)
- Oboe / English Horn - "48 Famous Studies for Oboe and Saxophone", Ferling (pub. Southern Music Co.) page 7 #13 dotted quarter = 48-54 complete (SSB: m 1- downbeat of measure 14)Page 2 #4

- quarter note = 108-116 complete (SSB: m 1 - through m. 8)
- Bassoon - "Practical Method for the Bassoon", Weissenborn/ Ambrosio (pub. Carl Fischer) (50 Advanced Studies)page 88-89, #15; Lento and first Andante Only; Lento - quarter note = 52-56, Andante - quarter note = 72 (SSB Andante only)page 84 , #8; quarter note = 80-88 complete no repeats. (SSB m. 1-8)
- Eb/Bb Soprano Clarinet - "Artistic Studies- Book I", Rose (ed. Hite) (pub. Southern Music Co.) Rose 32 Etudespage 27, #25 A Major Allegro; quarter note = 88-108 complete (SSB m. 1 through m. 17)page 53, #7 e minor Allegretto; dotted quarter note = 60 complete (SSB m 1 through m. 40)
- 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 21, #27; Allegro Grazioso quarter note = 108, Beginning to Fermata (SSB Beginning - m. 16)page 18, #23; Andante Sostenuto quarter note = 72, complete (SSB Beginning - m. 16 Fermata)
- All Saxophones - "48 Famous Studies for Oboe and Saxophone", Ferling (pub. Southern Music Co.)page 6, #11 in D minor; eighth note = 72 (Larghetto); complete (SSB m. 1 through m. 8)page 9, #18 in Bb Major; dotted quarter note = 72-84 (Vivace); complete (SSB m. 1 and play through m. 16)
- French Horn -"335 Selected Melodious Progressive & Technical Studies for French Horn", Pottag/Andraud (pub. Southern Music Co.)page 35; "Adagio"(Kopprasch); eighth note =64-72 Complete (SSB Do not Play)pages 19; #8; Allegro energico(Gilson); Dotted quarter note = 108 (SSB Beginning to downbeat of 24th

Band...

- full measure g- eighth note)
- Trumpet - ***New Etude Book***"Selected Studies for Cornet/Trumpet", Voxman (pub. Rubank)Page 2, C Major "Adagio cantabile". quarter note = 72 Beginning to m. 40 no repeats (SSB same)Page 22, b minor "Allegretto grazioso" quarter note = 92 complete only do repeats in m. 21-22 no other repeats (SSB m. 1- m. 42 repeat 21-22 only)
- Tenor Trombone and Euphonium - (2 books – Voxman and Bordogni)"Selected Studies for Trombone", Voxman (pub. Rubank)Page 16, F minor Allegretto, eighth note = 144 complete (SSB Beginning through 1st measure of line 6)"Melodious Etudes for Trombone, Book I", Bordogni/Rochut (pub. Carl Fischer)Page 2, #2 Andantino, quarter note = 90 Complete (SSB Beginning to end on measure 4 of line five)
- Bass Trombone – (2 books – Bordogni and Uber)"30 Etudes", Uber (Knaub ed.) (pub. Southern Music Co.) Page 4, #4 Andante con moto, dotted quarter = 72 complete (SSB beginning to end of 4th measure of line 3)"43 Bel Canto Studies", Bordogni (pub. Alphonse Leduc)Page 6, #3 Con moto, quarter note = 88 Complete (SSB play first 4 lines)
- Tuba – (2 books – Bordogni and Blazhevich)"70 Studies for BBb Tuba, Volume II", Blazhevich (Please note Vol. II) (pub. King Music)Page 18, #53 Allegretto eighth note = 112-124 Play first seven lines. (SSB play first four lines)"43 Bel Canto Studies", Bordogni (pub. Alphonse Leduc)Page 6, #3 Con moto, quarter note = 88 Complete (SSB beginning to first beat of m. 40
- Percussion
- Mallets: Morris Goldenberg Modern School for Xylophone Etude#VALLEGRO;Measure 1 to 31
- Snare drum: Anthony Cirone Portraits in Rhythm Etude #
- 4. Measures 1 to the downbeat of measure 26 Andante Grandioso dotted quarter = 58
- Timpani: ***New Book *** Studies in Copper: 15 Orchestral Etudes for Timpani By Alex Orfaly (C. Alan Publications)Etude 10 Measure 1 to downbeat of measure 24
- Multiple Percussion Etude-Tambourine, crash cymbals, triangle. Music and tempo marking information available at www.nmmea.com
- Additional Material Rudiments will be ask from the following
 1. Single Stoke Roll
 2. MultipleBounce Roll (pp to ff to pp)
 3. Double-Stroke Open Roll
 4. Five-Stroke Roll
 5. Flam
 6. Flam Tap
 7. Flam Accent
 8. Drag
 9. Single Ratamacue
 10. Triple Ratamacue
 11. Paradiddle
 12. Double Paradiddle
- 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 in Straight 8th notes at quarter note = 92. The adjudicator will ask the student to perform several scales on marimba.
- Sight Reading – Percussionists will choose either to sight-read on Snare or Mallets not both.
- Notes: Percussionists are expected to bring their own mallets/sticks for snare drum, marimba (no hard plastic or brass!), and timpani and a tuning fork or pitch pipe for timpani tuning. No one will be allowed to audition with mallets that may poten-

tially harm the instruments. All percussion instruments will be provided at site. Students will not be allowed to use their personal instruments with the exception of a tambourine IF the instrument is of a professional quality with a good head. 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.


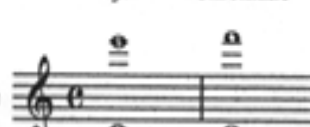

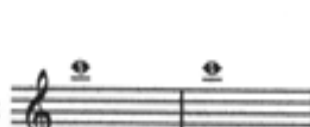
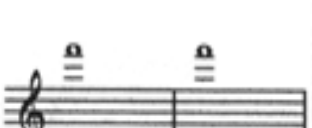
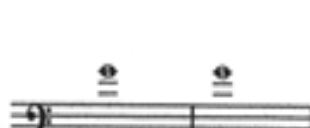
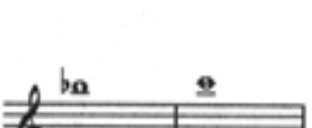
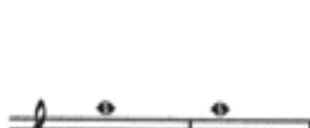
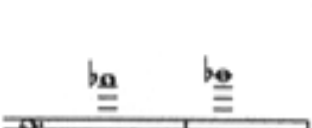

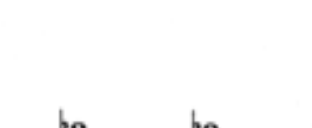


Band...

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:
6. Scales will be played in Straight 8th notes at quarter note = 92.

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

Band...

2016 New Mexico All-State

Multi-Percussion Etude

Scott Ney

$\text{♩} = 120-130$

The musical score is written for three percussion instruments: Triangle, Tambourine, and Crash Cymbal. The tempo is marked as $\text{♩} = 120-130$. The score consists of four measures. The Triangle part starts with a forte (*f*) note in measure 1, followed by rests in measures 2 and 3, and a half note in measure 4. The Tambourine part starts with a fortissimo (*ff*) note in measure 1, followed by a half note in measure 2, a half note in measure 3, and a half note in measure 4. The Crash Cymbal part starts with a forte (*f*) note in measure 1, followed by a half note in measure 2, a half note in measure 3, and a half note in measure 4. Dynamics include *f*, *ff*, *p*, *mp*, and *mf*. The score is written in 4/4 time.

Performance Notes

Triangle - dampen the triangle during all rests

Tambourine - measure 1 play knee/fist; measure 2 play a shake roll; measure 4 play a thumb roll.

Vocal Health for Young Singers

Vocal Health for Young Singers by Paula Corbin Swalin

As Music Educators working with young voices, choir teachers are typically the first people young singers look to for help with their developing instruments. It can be incredibly exciting and fulfilling to serve as a guide to new musicians who are discovering their voices and embarking on a journey which for most, will lead to the life-long love of making music with others. It can also be intimidating when considering a teacher's responsibility to help students establish good vocal habits. Fortunately, researchers in voice science have made incredible progress toward understanding how the human voice works. Better yet, their research and helpful resources are readily available through websites, journals and books. The best thing is that many are now written in "normal person" language so you don't have to be a physician or physicist to understand the content. Here are a few tips and some great resources to help you be the best possible guide for your students.

1. Keep reminding your students that their voice is part of their body. Fatigue, a less than optimal diet, illness, and stress have a direct effect on the voice. The larynx is a "body barometer." Encourage your students to pay attention to their overall health.
2. When dehydrated, vocal fold tissue lacks the cushioning it needs to move fluidly and escape injury. Think of slapping together two pieces of dried out Jell-O, 440 times per second. Yikes! Optimally we would all drink water like hummingbirds, taking in smaller quantities of water throughout the day, rather than drinking like camels with one or two big chugs and long periods without water intake. Since the body (small intestine) absorbs at most between fourteen to twenty ounces of water per hour, chugging a large quantity at once can result in wash out. Sure,

a chug will help us to "pee pale," but only temporarily. Hydration strategy should be persistent and consistent, totaling about a half an ounce of water per pound of body weight daily. Explainedhealth.com has numerous articles on every imaginable aspect of hydration for you and your students.

3. I firmly believe that singers of any age should know how their instrument works. Not knowing can lead to confusion and faulty vocal technique. The authors of the book *What Every Singer Needs to Know about the Body* address common vocal misconceptions head on with fantastic illustrations, proper terminology, common sense explanations, and simple exercises to eliminate vocal myths and mysteries. For example, using the hands to model optimal rib cage and diaphragm movement helps eliminate breathing muscle confusion. Discussion of the swinging movement of the mandible helps singers avoid a "puppet mouth" concept, relieving tension in the muscles around the temporomandibular joint. In addition to *What Every Singer Needs to Know about the Body*, one of my favorite anatomy and physiology resources is *Laryngopedia.com* sponsored by Bastian Medical Media. It has diagrams, pictures and videos of voices in action. I can just hear your students now..."EEWWWWUH!"
4. Vocal Warm-Ups are a crucial component of any choral rehearsal or practice session. Human tissue takes approximately twenty minutes to go from a state of complete rest to a state of performance readiness. A specific intention and a bit of creativity is all that is needed to build effective warm-ups that make the most of ever-shrinking class time periods. The best warm-up protocols address all parts of the singing instrument: the breath (motor), vocal fold (phonator) throat and mouth (resonator and articulator) and the often forgotten brain. Here are some examples:

Breath: Ascending and descend-

ing slides of a fifth using lip trills, tongue trills or straw phonation in the middle of the range are great for starting a warm up. Focus your students on the intentions of the exercise: 1) getting the vocal "motor" or breath working, 2) achieving a full, relaxed inhale and 3) allowing the breath to flow steadily throughout the trill. Trills and straw phonation are also a great cool down after a long day of talking or an intense practice session. Dr. Ingo Titze of the National Center for Voice and Speech has researched these semi-occluded vocal tract postures extensively, finding that they help the vocal fold to decompress after heavy talking or singing. Watch Dr. Titze's YouTube video entitled "Ingo Titze's tips for tired voices: Grab a straw!" for a demonstration of the optimal straw phonation cool down.

Resonator and Articulators: "Placement" is a term that is commonly used when discussion vocal production but what is it? Of course, the voice cannot be "placed" somewhere outside its laryngopharyngeal home. In my teaching "placement" is the locus of vibration created when a person sings. Generally speaking, when a vibration is felt in the front of the body (lips, mask, behind the top teeth) the produced sound is acoustically efficient. Warm-ups that encourage the sensation of forward placement help align the instrument into an efficient position. I use [u] and [i] slides, mezzo piano in the middle range, with the specific intentions of keeping the tongue right behind the teeth and feeling vibration toward the front of the mouth/head. Vocalizing phrases from repertoire on [u] or [i] can also be very effective.

5. Encourage your students to care for their speaking voices. It is easy to forget that speaking and singing are produced by the same equipment. Speaking habits transfer directly into singing technique, and without realizing it, students can reinforce bad habits by "practic-

Vocal Health for Young Singers

ing” them in their speaking voices for several hours a day. Talking excessively and with faulty breath management, conversing in loud environments, grunting, yelling and constant vocal fry are just a few of the ways students can sabotage their singing. “Si canta come si parla” and “si parla come si canta,” right? 6. Educate your students about when it is OK to sing, when not to sing, and when to seek help for their voices. Should a student sing a concert, audition or festival when they are sick? A “swelling check” holds the answer. Have the student sing “Happy Birthday” at a pianissimo dynamic level fairly high in their normal range. If they are able to sing quietly and

without difficulty, they are probably OK. If hoarseness, decreased range, breathiness, and delayed onsets of tone occur, the voice is not in optimal condition and should be rested. Complete loss of voice for more than a day or two, and changes in voice quality that last for more than two weeks should be evaluated by an ENT who specializes in voice disorders. Of course the best way to teach is to be an outstanding role model. Show your students that you mean what you say by practicing excellent vocal hygiene and technique, speaking well and getting help when necessary. Have your students join you on the path toward excellent vocal health, knowing you are helping to lay a

foundation for a lifetime of healthy voice use and the pursuit of amazing singing experiences. Thank you choral music educators for the work you do! You truly are on the front line of making the world a better place.

Paula Corbin Swalin, pcswalin@unm.edu is a member of the voice faculty at the University of New Mexico. She would be happy to visit your classroom, share resources, and answer questions you may have about vocal anatomy, physiology and health.

The poster features a dark grey background with a large, stylized white script 'P' on the left side. The text 'PEPPERDINE UNIVERSITY' is in a white serif font at the top, followed by '2016/17' in a bold white sans-serif font. Below this, 'Music Auditions' is written in a large, elegant white script font. The dates 'JANUARY 21 • JANUARY 28' and 'FEBRUARY 4' are in a bold white sans-serif font. At the bottom, a black box contains the text 'Schedule an audition: pepperdine.edu/music', 'fineartsrecruit@pepperdine.edu', and '310.506.4111'. The background of the poster shows a black and white photograph of the Pepperdine University campus, including a tall tower and a large building.

Orchestra Section

Jonathan Armerding, Vice President



Greetings to all Orchestra teachers, and I trust you are off to a great start in your school year! The summer didn't seem long enough, even as hot as it was, but on the other hand getting to work with our students again is what this is all about!

I want to start this article with a note of sadness, remembering a dear colleague from Rio Rancho who we lost this summer. Eric Walters passed away on July 12th after a brave battle with cancer, and we will miss him so much. Eric was an energetic teacher that brought life to his students and all of us, and was a real example to me of the influence teachers can have in their students' lives. I remember well the years when he was our Orchestra VP in 2007-8, and the fun I had reading his well-written and humorous articles for this magazine. His passing is a reminder that every day we have is precious, and that we should take every chance we have to connect with each other. Let's remember his family as they mourn his loss and adjust to life without this wonderful human being.

Let me remind everyone again about keeping our email communication current. I know there have been changes in teaching positions over the summer, and I'm trying to update my distribution list. If you have not received emails from me this fall, please send me an email at orchestravp@nmmea.com, with

information about where you are teaching. That will help us to keep accurate records, and to keep you in the loop of what is happening.

This majority of this article is about All-State auditions, but I want to say that I think often about the great work Middle School orchestra teachers are doing on a daily basis for our students in New Mexico. I can promise you that as we plan for the clinics at All-State, we definitely consider Middle School as much as High School. Without your hard work and encouraging our students, we would not be able to have All-State in the future, of course! Thank you so much for all you do, and I hope we'll see many of you again this year at All-State.

While I'm talking about Middle School teachers, I want to let everyone know that next year's All-State (2018) is a Middle School preference year for Honor Orchestra. We have always encouraged Middle School directors to apply, and now that I have it straight that even numbered years are Middle School preference years (as per the NMMEA Handbook), I wanted to make that clear. High School groups may still apply, and any group that is chosen must meet the standard for an Honor Orchestra. I know that there are many strong Middle School programs out there, and I hope you will consider submitting recordings next May.

For High School teachers, I want to remind you of the All-State auditions that will be coming up in October. We will have auditions in Las Cruces on October 19th, and in Albuquerque on October 20th and 21st. My great thanks go to Jennifer Rogers and Dee Ann Cason for again hosting in Las Cruces and to Ruth Striegel for organizing things in Albuquerque. This year we are excited that the Albuquerque auditions will be at the Albuquerque Youth Symphony Program building – the Dale E. Kempter Center for Music Education. This central

location will help take the pressure off of any one school, and allow the rest of us to work together with Ruth to cover the needs of the auditions.

The audition materials are posted on our website – I'm glad to say the excerpts are there this year – but I'll include the scale and solo information here just to cover more bases. First of all, I want to remind everyone that we voted last January to include this statement about our solos and the judging:

For string audition solos, an edition is suggested for the sake of those who need help finding the pieces, but we want to make it clear that the judging will be based on general musicianship and quality playing, not the specific articulations/phrasing markings in any edition.

All-State scales and solos for the October, 2016 auditions:
VIOLIN

Scales: Bb Major and g melodic minor
Level 1 Solo – Violin Sonata in d minor, Op. 5 “La Folia” by Corelli, starting with variation 9 to end (Revised Suzuki Violin Vol.6, m.105 to end)
Level 2 Solo - Viotti Concerto No. 23 (1st Mvt.) - measures 84 – 164, or the 1st two pages of the edition: (Solos for Young Violinist Vol 5., B. Barber)
Level 3 Solo – Fugue from Sonata Op. 1, No.3 by Tartini (Solos for Young Violinist Vol 5., B. Barber)

VIOLA

Scales: Eb Major and c melodic minor
Level 1 Solo – Gigue by Veracini (Revised Suzuki Viola Vol. 5, Alfred Pub. #02495S) p.14, all; no repeat; q=112
Level 2 Solo – Fantasia #10 Presto & Allegro by Telemann, arr. Louise Rood (12 Fantasias for Viola, Unaccompanied; Bk 2, No. 7 -12, Publisher: McGinnis & Marx now published under Peters: MGM 8671) p. 8 - 9, all with repeats, half= 120; dotted q=112
Level 3 Solo – Sonata in C, Op.2, No. 4 (Mvt. 2, Allegro) by Handel, trans. Jensen (International #635)

Orchestra...

CELLO

Scales: D major and e melodic minor
Level 1 Solo – Sonata in C Major, Mvt 2 by Handel (Solos for Young Cellists Vol. 4, arr. by Cheney, Alfred)
Level 2 Solo – Concerto in D major, Op.3, No.9 Mvt 1 Allegro by Vivaldi (Suzuki Vol. 6 Revised, Alfred)
Level 3 Solo – Toccata for Cello by Frescobaldi, ed. Casado (Universal Edition)

BASS

Scales: G major and e melodic minor
Level 1 Solo – Chorus from Judas Maccabaeus by Handel, arr. Vance (Progressive Repertoire Vol. II, pub. Carl Fischer)
Level 2 Solo – La Cinquantaine by Gabriel-Marie, arr. Vance (Progressive Repertoire Vol. III, pub. Carl Fischer)
Level 3 Solo – Sonata in G Major, Mvts I & II by Marcello, ed. Zimmerman (International #1159) No Repeats

Remember to register your students through the NMMEA website, with the deadline of September 17th for the regular fee, and September 24th for the late registration fee. No registrations will be accepted after September 24th. Also be sure to review with your students the requirements for All-State, and to have them and their parents sign the “All-State Commitment Form”. Those forms stay with you, by the way, and are to be used in cases where a student does not fulfill that commitment.

Our conductors for All-State are Kayoko Dan for the Symphony Orchestra and Sey Ahn for the Concert Orchestra. I am very excited to have both of these talented and dynamic musicians come to work with our students – I hear more and more wonderful things about them all the time! Kayoko Dan is the music director of the Chattanooga Symphony, where she has been since 2011. She has been very active as a clinician and guest speaker at universities and high schools around the country, and is a strong advocate for music educa-

tion in every way. Sey Ahn is from Los Angeles, and has been amazingly active with many programs at USC, as well as several All-State orchestras around the country. There will be much more information about both of them in our next magazine.

The programs for the two orchestras are as follows:

Concert Orchestra, conducted by Sey Ahn
Carmen Suites #1 and #2 – Bizet:
Prelude and Aragonaise from Suite #1
Marche des Contrabandiers, Habanera, and Dance Boheme from Suite #2
March to the Scaffold – Berlioz
Peer Gynt Suite: In the Hall of the Mountain King – Grieg

Symphony Orchestra, conducted by Kayoko Dan
Capriccio Españole – Rimsky-Korsakov
Outdoor Overture – Copland

I am also looking forward to the clinics we will have at All-State – and for the interaction and inspiration I get from all of you when we gather for those clinics! This year we are privileged to have Wendy Barden come to present two different clinics: “Value Added Performance Assessment” and “What Draws Students to Stay in Your Ensemble”. We are also looking forward to a Smart Music clinic with Glen Pohland, “How to Swing Strings” with Richard Schwartz and the NM Jazz Workshop, and our usual sight-reading clinic to look at new pieces that are available.

I am delighted to announce that the La Cueva High School Camerata will be our Honor Orchestra for 2017! Congratulations to them and their conductor, Rebecca Simons, for their hard work and high performance level. They are adding this to their 1st place finish in the State Orchestra Contest for the past two years. We will have much more information about them in our next

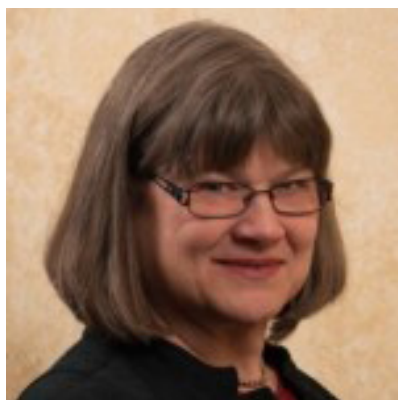
magazine, but I am already looking forward to their program in January!

I wish you all the very best for this fall semester at school, and I hope I will see many of you throughout this year. Thanks for all you do for our students, and please let me know of any ways I can be of help.

Jonathan Armerding, orchestravp@nmmea.com

General Music Section

Jan Delgado, Vice President



I hope this year has started off well for you. I have retired from Albuquerque Public Schools and am taking time to relax a bit and manage some personal things. However, I have not retired from music education. I am very committed to NMMEA and doing everything I can on my part to help All-State run smoothly. So with that said, here are some things happening at the 2017 All-State Music Conference, January 4-7, 2017.

Chris Judah-Lauder will be our General Music headliner clinician. Chris is the immediate Past President of the American Orff-Schulwerk Association and the National Conference Chair for the 2017 AOSA Conference in Fort Worth, Texas. She has had extensive work with students in

grades K-8 and is an active clinician for in-service staff developments, Orff Schulwerk chapters, state music education conferences, and international workshops. Chris teaches Orff Schulwerk Teacher Education Levels II, III, and Masters at various courses in the United States. She has sixteen publications and is a senior author for MacMillan McGraw-Hill.

Other clinics and events include:

Kids, Choir, and Drums - Lynn Brinckmeyer, Professor of Music, Associate Director of the School of Music, and Director of Choral Music Education at Texas State University, San Marcos. Past President of NAFME 2006-08, and teacher for Will Schmid's World Music Drumming

Multicultural Dances and Games - Rebecca Ortega and Clois Bell

Music Reading Games - Carla Haynes

Music Technology - Doug Bellen

Unwrapping the National Core Arts Standards for Elementary Music - Luis Delgado

OMG! What you don't know can hurt you, Elementary Music Edition - A roundtable of experienced teachers sharing tips for new Elementary

Music Teachers

Tricia Kidd, SW Division President of NAFME, will be presenting on a topic to be announced

General Music Honor Ensemble - The Albuquerque Academy and Highland High Schools Mass Steel Band

Elementary and Middle School music reading session - sponsored by Music Mart

General Music Section meeting - This a great place to generate ideas and air your viewpoints.

Awards Luncheon - Congratulations to Sarah Silva who will receive the Dr. John Batcheller award.

Most importantly, please consider serving as a presider or monitor for a clinic. Also, check out nmmea.com for up to date information and links to what's happening in music around New Mexico. Don't forget about our mother organization. Go to nafme.com > My Classroom where you will find lesson plans and links to journals such as General Music Today, which is chock-full of information.

I can be reached at generalmusicvp@nmmea.com. I look forward to hearing from you.

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See your career succeed.
Be a voice for advocacy.

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- Free subscriptions to *Music Educators Journal*, *Teaching Music*, and more
- Professional development resources including lesson plans and books
- Music in Our Schools month



National Association
for Music Education

Choral Section

Deanna Amend, Vice President



It flew by, but All-State 2016 was a successful event for all involved. We had several no-shows due to grade ineligibility and a few excused for severe illness. That said, the vast majority of All-State singers arrived prepared and the thanks go to all of you choral educators who helped our 400 singers honor their commitments. Both Emily Ellsworth and Dr. Elizabeth Schauer were very complimentary and commented that they wished every All-State Choir they'd encountered had been as disciplined, responsive and musical as the 2016 New Mexico Treble and Mixed Choirs.

I especially want to thank all of you who heard memory auditions, monitored rehearsals and clinics, moved risers or presented a clinic. Thank you, thank you, thank you!!! Special thanks to Stephenie Wilkerson, Katherine Green, Jason Rutledge, Sean Galloway and Ricardo Monreal who gave extra time and effort to serve as Co-Chairs. Your hospitality was outstanding! Also, special thanks to our two superbly talented accompanists, Amy Woolley and Dr. Kayla Paulk, for their artistry. Thanks would not be complete without kudos to Brian Uerling, Don Gerheart, Neil Swapp and Kathy Espinoza for their countless hours of effort to make 2016 All-State a great experience. Following are the main points covered in our January Choral Section Meeting:

1. The 2016 NMAA State Choir Contest will be held at V. Sue Cleveland High School on April 15 and 16. This year will see a return to the original score sheet on which ensembles try to score the fewest points possible in each category. Please visit nmact.org for information about the event.
2. Congratulations to the Eisenhower Middle School Concert Choir under the direction of Nicholas Prior for an impressive Honor Choir Concert.
3. A suggestion was made to purchase flash drives for use with computers at the January Memory Auditions to avoid having to prepare cds for memory audition adjudicators.
4. Brian Uerling outlined the plan in case of weather delays on All-State Concert Day.
5. Don Gerheart commented that the new conference registration process was not without difficulties. If you have suggestions or comments on streamlining the process, please share them with Don.
6. Under New Business, Deanna Amend clarified that future clinicians will be asked to choose repertoire which only includes solos which can be auditioned from within the All-State Choir membership.
7. As suggested by several, the interval "ti-do" or "7-1" will be added to the scale and arpeggio played by the accompanist and sung by the student before performing the All-State Sight-Reading example. The new procedure will be posted in the NMMEA Handbook.
8. In the future, the NMMEA Choral VP will preview the All-State Preparation cds prepared by EERC before they are offered for sale on the EERC website. The Choral VP will also preview the list of students selected for NM All-State Choirs before it is posted on the website to ensure that the list matches the one compiled at the close of auditions. The Choral VP will then send a list of students to each director for verification of correct spelling to avoid name mix-ups. Directors must respond with changes in a timely manner to avoid a long de-

lay in posting All-State Choir Rosters. Many thanks to Ryan Hatch for recording the minutes of our January meeting! If you didn't attend our Choral Section Meeting, please e-mail me at choralvp@nmmea.com to let me know how you would like to help with 2017 All-State. It takes a lot of volunteers to keep the event "ticking."

As I continue to plan for All-State 2017, I would appreciate your help. If you have had any changes in your teaching assignment, name, phone number, e-mail address, etc., please send these changes to Don Gerheart so that we can keep our directory up-to-date and accurate. Please think about submitting an application and CD for consideration as the 2017 All-State Honor Choir. This is a "large school" preference year, but all choirs are encouraged to submit applications. Please submit by June 1, 2016 to: Deanna Amend, 9512 San Gabriel Road NE, Albuquerque, NM 87111 (505-298-2970.) You'll find guidelines for this procedure - as well as answers to any questions you might have regarding NMMEA policies and procedures - at www.nmmea.com.

All-State	Choral	Audition
Sites	and	Information:
Monday, October 17, 2016	– Portales, ENMU	
Tuesday, October 18, 2016	– Albuquerque, UNM	
Wednesday, October 19, 2016	– Albuquerque, UNM	
Thursday, October 20, 2016	– Albuquerque, UNM	
Friday, October 21, 2016	– Las Cruces, NMSU	

Please familiarize yourself with all aspects of the All-State Vocal Audition Procedure outlined in the NMMEA Handbook. Adjudicators are required to follow the standardized script including the order of each portion of the audition and time limits for each element. New

Choral...

and experienced directors should read all of the NMMEA Handbook in order to best assist their students in preparing for All-State Auditions.

You and your students will enjoy our clinicians for All-State 2017 Dr. Angela Broeker of University of St. Thomas (Treble Choir) and Dr. Lynne Gackle of Baylor University (Mixed Chorus.) Due to circumstances beyond control, the repertoire list for Mixed Chorus is not yet available and with that, the 2017 audition piece is not available for publication. Please consult nmmea.com in late March for information.

Dr. Broeker has submitted the following proposed list of repertoire (consult nmmea.com in late March for the finalized list):

- Spirit of Life, Christopher Aspaas, SSAA and piano, Aspen Hill Music
- Gloria Kajoniensis, First movement ONLY - Gloria in Excelsis Deo, Gyongyosi Levente SSA, piano, 2 violins, bongos, tambourine, Kontrapunkt Music Ltd. K-0058
- Nuit d'étoiles, Debussy, arr. Raines, SSA and piano, Walton Music HL08501622
- Bright Morning Stars, arr. Shawn Kirchner, SSAA and piano, Santa Barbara sbmp 1077

- Ergen Deda, Peter Lyondev, SSA and dumbek, Colla Voce 20-96750
- Sililiza, Jim Papoulis, SSAA and percussion, Boosey and Hawkes HL 48021226

Respectfully submitted,
Deanna Amend/NMMEA
Choral Vice-President



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Guitar Section

Jim Rivera, Vice President



Another exciting year has passed and the All-State guitar ensemble continues to perform at a higher level each year. Guitar students across the state are very fortunate to have this opportunity to work with other great musicians and become better musicians themselves! Guitar directors I'm sure will agree that with each passing year the students are more confident and comfortable performing at this level!

2015 Guitar Auditions

Auditions for the 2016 All State guitar ensemble took place at Cibola High School on October 22 and 23, 2016. Once again, Eduardo Trujillo was our site coordinator. He has done this for several years now, and I would like to give a special thanks to him and his hard-working students. The auditions were well organized and on time which made the whole process flow smoothly.

AUDITION JUDGE FOR 2017 TBA

2015 GUITAR AUDITIONS:

There were 24 schools represented
129 students registered for the auditions
103 students auditioned
26 no shows/cancellations

Although our numbers were down from last year, we still had a good showing for this year's auditions. Guitar directors have been working diligently every year to insure that we continue to have healthy numbers for future auditions.

There were 26 no-shows which is up from last year resulting in a higher percentage (23%) of no-shows overall.

There were 24 schools up represented (up from last year). Several of which were new from outside of Albuquerque! We hope to see even more schools from across the state represented.

2016 ALL-STATE GUITAR ENSEMBLE:

From the first rehearsal to the last the guitar ensemble proved to be an enthusiastic and hard working group. Joe Williams was able to begin working on musical expression and interpretation immediately with less focus on just learning notes. As with last year the ensemble brought a high level of preparation and performance skills to the rehearsals. Joe Williams brought humor, patience and focus along with great leadership to each rehearsal. By the final rehearsal the music proved to be dynamic, expressive and thoughtful. The performance on Saturday was delightful and entertaining for all whom attended!

There are many thanks to many people that were involved with this year's All-State. Guitar directors that lead the sectional rehearsals, workshop leaders, etc. Jeremy Mayne who proved to be indispensable as co-chair. Mickey Jones, Liza Gatica, Patrick Cox and Justin McMurdo who did a fantastic job leading the sectional rehearsal. Justin Crews, Omar Villa-Nueva, Paul Nielsen, Liza Gatica, and Mike Cristiansen for their excellent workshops!

Audition Materials:

A melodic minor scale (three octaves) by Andres Segovia. Columbia Music Co., Theodore Presser
G Ionian (only 2 octaves)
G Phrygian box scale (only 2 octaves)

Etude:

Etude #10 from Etudes Simples (Estudios Sencillos) by Leo Brouwer

Excerpt will be taken from "Veinte Anos" by Olga Amelkina-Vera
Sight Reading

2017 ALL STATE:

We are very excited that Olga Amelkina-Vera has agreed to be our 2016 All State Guitar Ensemble Conductor. She is a consummate performer/educator/composer/arranger that I had the pleasure of working with at the New Mexico Classical Guitar Festival. Her energy and enthusiasm is infectious and I believe will bring out the best in the All-State ensemble.

BIO:

Guitarist and composer Olga Amelkina-Vera grew up in Belarus and moved to the United States in 1997. She earned her Bachelor of Arts degree Summa Cum Laude from the University of St. Thomas in Houston, and her Master of Music and Doctor of Musical Arts degrees in guitar performance from the University of North Texas. An active performer and award-winning composer of works with guitar, she has received commissions for solo guitar and guitar ensemble music, as well as for compositions for guitar with other instruments and voice. In 2013, she won first prize in the Japan Guitar Ensemble Composition Competition for her guitar quartet Cattywampus Rompus (Texas Tarantella) and was interviewed in Gendai Guitar during her trip to Tokyo. She was the first prize winner of the Austin Classical Guitar Society Composition Competition in 2009 and 2012 for her guitar quartets Ninochka and Nebulae. Her compositions are published by Productions d'Oz, including two works selected for the Frank Koonce Series. Olga's works have been recorded by Kithara Duo, Presti, Valerie Hartzell, and Matt Palmer. As a performer, she maintains a busy touring schedule with Kithara Duo, her guitar duo with Fernand Vera. Olga has recorded three CDs, two with Kithara Duo and one with Presti guitar trio.

Guitar...

ALL-STATE GUITAR ENSEMBLE PROGRAM 2017:

Ms. Amelkina-Vera has submitted the following selections. The original works are award winning compositions by Ms. Amelkina-Vera. Each one will provide a challenging and rewarding experience for our All-State Guitar Ensemble.

Veinte Anos (by Maria Theresa Vera, performed by Buena Vista Social Club), arranged by Fernand Vera
The Red Queen Hypothesis by Lane Harder

Ninotchka by Olga-Amelkina Vera
Doberman-Yppan DZ 1770
Cattywampus Rompus (Texas Tarantella) by Olga Amelkina-Vera (d'Oz productions)

Workshops:

We have some exciting and engaging workshops that will provide useful information and creative lesson plan opportunities for everyone!

"Using Rubrics for Assessment"

Eduardo Trujillo

"Reading Music on I-Pad"

Patrick Cox

"Teaching Blues in the Guitar Class" Liza Gatica/Eduardo Trujillo

"High School Reading Session" Paul Nielson



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.



Collegiate Section

Kayla Paulk, Vice President



Greetings from Portales, New Mexico, where it is mid-July and temperatures have soared well above 100 degrees this past week. As I consider your vantage point (reading this in a future month), I trust you're enjoying more moderate temperatures and welcoming the change of season. Soon enough, everything we eat and drink will be pumpkin-flavored, and we'll be one step closer to the fantastic plans we have for our 2017 NMMEA All-State Conference!

The NMMEA Executive Board and District Vice-Presidents met in Albuquerque July 11-12, 2016, for a most productive and enjoyable two days of planning and taking care of important organizational business. For our second day of meetings, we welcomed three important guests: the Presidents of the collegiate NAFME organizations at ENMU, NMSU



and UNM. Kelsey Wickerham (ENMU), Courtney Lucero (NMSU) and Robert Fielder (UNM) sat in on a full day in the life of an NMMEA Executive Board meeting, where they learned about the inner workings of NMMEA: the who, what, where, when, why and how of our organization. These three collegiate ambassadors had excellent questions and ideas, and enjoyed interacting with the Executive Board and District Vice-Presidents. Each student expressed gratitude for the opportunity to attend the meeting, and said they were eager to share information with their collegiate chapter when school resumed this fall.

Recap of All-State 2016

We were thrilled to increase our collegiate attendance at January's All-State Conference from 55 to approximately 65 pre-service teachers from ENMU, NMSU and UNM. Along with numerous collegiate educators, participation in the interest sessions, rehearsals, and performances throughout the week was active and collaborative.

Five sessions were offered in the collegiate area at the 2016 conference. Our collegiate headliner, Dr. Timothy Gerber, led three well-attended and well-received sessions focused on preparing for classroom teaching: The Importance of Teaching Off the Podium, Bringing Out the Best in Today's Adolescents, and How a Strong Philosophy Can Shape a Strong Career. The many students in attendance at Dr. Gerber's sessions found his interactive sessions inspiring and practical. Dr. Ingrid Larragoity (NMSU), presented a session entitled, NAFME Collegiate: Exploring the Power of New Mexico Collegiate Music Educators, which focused on discovering and harnessing the strengths within the three state universities in an effort to create a stronger NAFME presence in the state of New Mexico. To that end, a New Mexico CNAfME Facebook page was created at the meet-

ing, allowing dialogue which began in the January meeting to continue throughout the year. Also, students in attendance began work towards a CNAfME session proposal for the January 2017 NMMEA meeting. With an immediate goal of increasing NAFME collegiate memberships in New Mexico, this session's further-reaching goal sought to equip CNAfME members to become the very best pre-service music educators possible and, having been mentored by outstanding veteran music educators in our public schools and universities, encourage students to choose to teach in New Mexico in the future. This session had an enthusiastic response (due to the direct student involvement), and the goal of strengthening the NAFME presence at our three state universities was successfully met.

Our featured collegiate area event during the conference was a Thursday evening Collegiate Roundtable Discussion in the Baldwin Conference Room of the Sheraton Hotel. In our fourth year offering this roundtable, each of the all-state conductors, as well as the collegiate, general music, guitar and conference headliner, participated and shared valuable insights to a full house of pre-service and current collegiate teachers. They discussed topics as far-ranging as challenges facing a new generation of music educators, music education advocacy and balancing family and work as music educators. Not only did our students learn from talking to and asking questions of the clinicians, but they were able to observe them in rehearsals and connect each of their theories to their practices. Although it takes a great deal of effort to orchestrate this event, the benefits for our pre-service teachers is invaluable and makes the event worthwhile.

Proposed Plans for All-State 2017

We appreciate that NMMEA will continue to provide the discounted

Collegiate...

collegiate member registration fee.

We are planning six sessions for our 2017 conference. Our Collegiate Headliner will present three sessions on Thursday and Friday of All-State, as well as join in our Thursday evening roundtable discussion. I am excited to announce that Dr. Lynn Brinckmeyer, Professor of Music Education, Associate Director for the School of Music, and Director of Choral Music Education at Texas State University, has agreed to serve as our Collegiate Headliner. Dr. Brinckmeyer is Past President of NAFME (2006-2008), author of several books and articles, including her recently published book, *Advocate for Music*, and is respected for her music education advocacy. She happens to be a proud ENMU alumna and is excited to return to New Mexico to work with our collegiate section in January.

Dr. Brinckmeyer's three sessions for January are:

Advocate for Music!

Does the word "advocacy" make you want to turn around and run the other direction? Learn practical strategies for effective and user-friendly advocacy that can be implemented right away in your school, your community, and your state.

Help! I'm Mr. Music K-12: I Thought I Was Going to Be a Band Director

Budget cuts and downsizing cause new and experienced teachers to find themselves in unfamiliar teaching circumstances. More and more instrumentalists have the "opportunity" to teach choir and elementary music. Here are some tips to help you take the skills you already have and apply them to new teaching situations.

Wander the World with Vocal Warm-Ups!

Need ideas for warm-ups? This

is the clinic for you! Sing/chant various resources from different countries across the globe. Explore recommended strategies for working with both beginner and advanced singers. Refine students' abilities to listen to each other, unify vowels and tune chords while experiencing songs of other cultures.

In addition to Dr. Brinckmeyer's sessions in January, Mr. Ken Miller will present a session on sight reading pedagogy, entitled, "Fostering Fluency." A veteran teacher in our state, Mr. Miller's choirs at Carlsbad High School have a long tradition of excellence, both in performance and sight reading. His innovative sight reading curriculum fosters fluency in his students and helps them achieve success in their music making. Mr. Miller presented a similar session for the ACDA students at ENMU this past academic year that was enthusiastically received. You will want to make it a priority to attend this session.

Our fifth session for the January 2017 conference is a direct result of Dr. Larragoity-Martin's session at the January 2016 conference. Dr. Larragoity-Martin, along with NMSU students Evan Stoor and Dominic Lowhar, will present a session entitled, "The Teaching Millennial: How Will the Millennial Generation Better Serve Music Education in the Classroom?" We are thrilled to have two members of our collegiate membership involved in both research and presentation at this year's conference!

Due to positive responses and high attendance (standing room only), I hope to once again secure commitments from each of our All-State guest conductors for participation in our Collegiate Roundtable Discussion on Thursday evening, 8:30-9:30 p.m., in the Baldwin Room of the Sheraton Hotel. Everyone in attendance really appreciated the event,

especially that it was designed specifically for pre-service teachers. It made them feel like a relevant and vital part of the organization. If the collegiate membership is to continue becoming more involved in NMMEA, it will happen because they are continually engaged and challenged to be part of our organization.

Future Plans

As we begin a new academic year this fall, it is my goal to increase collegiate NAFME/NMMEA membership. Dr. Larragoity-Martin's presentation at our January conference began an important dialogue about how to continue growing as an area, and our college students really jumped on the bandwagon, creating a CNAfME FB page and two NMMEA session proposals. ENMU reinstated its CNAfME organization this past spring. NMMEA continues to increase 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, to build mentoring relationships with music educators like you. I encourage you to reach out to area pre-service teachers by 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. Make a difference – mentor a college music education student this academic year!

Please feel free to contact me with any questions about or ideas for the Collegiate Area. I always love hearing from you! I can be reached via email at: kayla.paulk@enmu.edu or by phone at: 575.562.2571.

Music at ENMU



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Choral and instrumental (winds and percussion)
- Bachelor of Music, B.M.
Piano, instrumental (winds and percussion) and vocal performance
- Bachelor of Science in Music, B.S.

Minors

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

Derek Akers
Horn

Tracy Carr
Music History, Double Reeds

Mark Dal Porto
Music Theory, Composition

Benjamin Fairfield
Trumpet, Band

Al Gardner
Percussion

Gregory Gallagher
Voice

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*

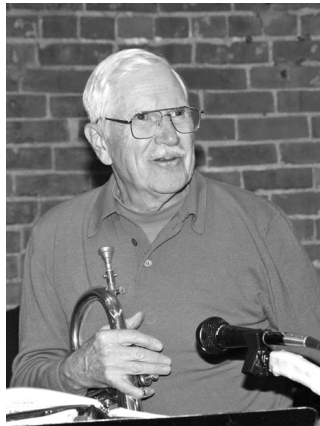
Susanna Self
Flute

Richard Schwartz
Saxophone, Jazz Studies

Travis Sherwood
Voice

Retirees/Mentoring News

Ron Lipka, Chair



Those of us who have spent our entire career bringing music into the lives of myriad young people cannot just give it up and fade into the Southwestern sunset. There must be another challenge. What about readjusting from youngsters to oldsters? Yea, indeed, there are new horizons. When my wife, Sandy, came home from a visit with her tenor sax playing chiropractor with the complaint that his band in Rio Rancho needed a trumpet player that piqued my interest. It was a band called New Horizons. What trumpet player isn't inbred to feel needed? So I went to a rehearsal and enjoyed the camaraderie of this fledgling group of senior musicians. Following a few sessions it became obvious that the current music director would appreciate having a second conductor so that she could do her first love of playing horn rather than conducting all the time. Having retired after 35 years in band classrooms did I need to dive into a new conducting assignment? Of course! So I signed on.

The founder of this unique band is Rio Rancho resident and physical therapist Christine Sargent. She had been playing the piano at home for pleasure and the handbells at her church for about eight years and decided to return to playing her clarinet after many years. After six months back on the clarinet, Christine was interested in playing in a band again. She then thought that it would be nice

to have a senior adult band specifically for people interested in returning to playing their instrument or for those who have never even played an instrument before. She also felt this would provide many benefits for the older adult such as engaging in ensemble music again, providing a new skill learning opportunity, a social outlet and just plain fun. She did a Google search about this concept and found the New Horizons International Music Association, which fit exactly what she was looking for.

And so New Horizons Band of Rio Rancho was begun in May 2009. The band started with under a dozen individuals, most having played in the past, some brand new and a few more experienced musicians. Finding experienced band directors was the next challenge, but in time this was accomplished first with Leslie Jacobs, retired from Washington State, public schools and then to our current directors of Ron Lipka and Frank Rivera. Ron, now 81, has 35 years in the classroom at elementary, junior high, high school and university levels and is a member of the New Mexico Music Educators Association Hall of Fame. Frank served New Mexico students for 38 years in band classrooms in addition to notable military experience. With careful direction, hard work and determination by all, our band has grown to over forty members today. Of note is the band's attraction to retired music educators as there are currently ten ex-music teachers as members supplementing the widely varied professions of the group ranging from medical doctor, chiropractor, therapist, nurse classroom teacher, Military Officer, municipal official, etc

A recent airing on PBS entitled "Music for Life" sparked a new wave of interest and this past fall we welcomed seven newer musicians to our ranks with the

goal of joining the larger band.

In the seven years since its founding the Rio Rancho band has concentrated on preparing and performing concerts in our area. We began with simple tunes from a standard band method and, as our instrumentation and skills grew we now have added some standard band classics to our repertoire. The strength of our group remains the love of making music together in a relaxed atmosphere where every individual enjoys being together with friends in music.

New Mexico Music Educators Association

Mentoring Program

Ron Lipka, Director

5408 Chapel Dr. NW

Albuquerque, NM 87114

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www.nmhu.edu/music

New Mexico Jazz Educators

Richard A. Schwartz, Chair



Dear Colleagues,

It is an honor to serve you and your students as president of the New Mexico Jazz Educators. NMJE is pleased to announce that we are adding a middle school All-State Jazz Ensemble and our focus this year for Honor Jazz Ensemble is on the middle school jazz ensemble. Please allow me to share our upcoming middle and high school All-State Jazz Ensemble audition information with you:

Middle school jazz ensemble audition material will be released by June of 2016 and Kevin Moreman of Oñate High School will be organizing this event. Please contact him for more information (moremankev@me.com).

“Set 2” will be used for the high school All-State Jazz auditions in the 2016-2017 academic year. Each audition will include (1) a chromatic scale without metronome as defined in the New Mexico All-State Band guidelines, (2) the three selections from “Set 2” with metronome at specified metronome marking, (3) sight-reading without metronome and (4) optional 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.

The New Mexico Jazz Educators
30

conference will held on Friday, January 20, 2017 through Sunday, January 22, 2017 on the campus of New Mexico State University in Las Cruces, New Mexico. Our tentative guest conductors include: Alan Baylock (jazz ensemble 1), Bruce Dalby (jazz ensemble 2), Kevin Moreman (jazz ensemble 3) and John Sanks (middle school jazz ensemble).

The deadline to register for auditions is Wednesday, October 5, 2016 and all registrations must be post-marked 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.

The late registration deadline is Tuesday, October 11, 2016. 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 11, 2016 is a hard deadline and no registrations will be accepted after this date. Again, NO entries will be accepted after Tuesday, October 11, 2016.

Please see our website for more information including audition dates and times. Log on to www.nmmea.com, hover over “All-State,” and click on “Jazz All-State Information.”

This year NMJE is offering a preference to the middle school jazz ensemble for Honor Jazz Band. If the middle school jazz ensemble applicants are judged not to be representative of a good performance level or if there are no middle school applications, the judges will move forward and select a high school jazz ensemble. To apply for Honor Jazz Band (if you would like your school jazz ensemble to be considered to perform at the All-State Jazz conference): (1) recordings must be sent to me via postal mail or e-mail by July 1, 2016, (2) the recording(s) must consist of three compositions

and (3) the recordings must be from a live recording over the course of the 2015-2016 academic year. No late entries will be accepted. Please be sure to include with your recordings: (1) your name, (2) the name of your high school, (3) your mailing address, phone numbers and e-mail address, (4) the date and location that the recording took place and (5) the names of the three songs in your submitted recording. My contact information may be found below.

Our jazz masterclasses tentatively scheduled for the New Mexico All-State Conference in Albuquerque will include: (1) a round table forum on a variety of prominent jazz topics, (2) “Introduction to Improvisation” by Kent Erickson, and (3) a collaboration with the string area entitled “How to Swing Strings” by Sam Nesbitt et al. Our masterclass for the All-State Jazz Conference is titled “Piano Voicings” and will be hosted by Chris Ishee.

In 1916, one of the most famous early jazz ensembles formed under a new name. Led by cornetist Dominick James “Nick” LaRocca, the Original Dixieland Jass Band (ODJB) recorded the first jazz single ever issued entitled “Livery Stabel Blues” a year later in 1917. We have come a long way in jazz technique and technology since then but if you get a chance, listen to some ODJB and I hope you appreciate the foundation they have laid down for us.

Again, 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 2017!

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

The New Mexico Musician – Fall, 2016

University News

Eastern NM University, NM State University, University of NM and NM Highlands University

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. The ENMU Department of Music welcomes Dr. Gregory Gallagher, Tenor, to our faculty.

Gregory Gallagher, has been advocated as one of the finest young singers people have worked with and employs his excellent ear and his cognizance of the intricacies of foreign languages to create a moving performance with his talented tenor instrument. Mr. Gallagher's voice combines a "beautiful instrument, which is facile, wide-ranged, and capable of good dynamic command, with fine musicianship and an appealing musicality."

"Mr. Gallagher uses his beautiful voice to display the deepest sensitivity and understanding of text as well as to demonstrate his superb musicianship."

Mr. Gallagher has appeared on the operatic stage as the Podesta in *La finta giardiniera* (W. A. Mozart), Rinuccio in *Gianni Schicchi* (G. Puccini), Don Ottavio in *Don Giovanni* (W. A. Mozart), Lysander in *A Midsummer Night's Dream* (B. Britten), Fenton in *Falstaff* (G. Verdi), Ferrando in *Così fan tutte* (W. A. Mozart) and Beadle Bamford in *Sweeney Todd* (S. Sondheim).

Mr. Gallagher made his LSU Op-

era mainstage debut springing the role of Peter Quint from Britten's *The Turn of the Screw*, which he reprised the same summer at BAS-OTI. His performance in the ghostly role merited such praise as, "a revelation" and "his voice soared as he savagely embodied this role."

"He was one of the most spine-chilling Quints I have ever seen. From the moment we first 'see' him in the tower, to when he infiltrates the lives of the Governess and the children at Bly, to his dastardly duet with Miss Jessel . . . he commands the stage with a hefty saunter and evilness."

This spring he will appear in LSU Opera's Mainstage Season as Lindoro in Rossini's comedy *L'italiana in Algeri*. In addition to his operatic performances, Mr. Gallagher has performed at numerous events as a concert soloist, including works such as *Requiem* (W.A. Mozart), *Elijah* (F. Mendelssohn), *Messiah* (G. F. Handel), *Beethoven's Choral Fantasy*. This spring he will perform the Tenor Solo in Herbert Howell's *Hymnus Paradisi* at the 2016 Southern ACDA Convention with the Chattanooga Symphony, under the direction of esteemed conductor David Hill, director of the BBC Singers. This Fall, he will perform a world premiere of piece by renowned composer, Gwyneth Walker. After hearing his performance of her song cycle *Songs from the High Sierra*, his recordings are featured on Walker's official website.

Mr. Gallagher currently resides in Baton Rouge, Louisiana where he completed his Master's and Doctoral degree at Louisiana State University with tenor, Robert Grayson.

Ensemble News:

We have lots of exciting things happening with the ENMU Choirs this year! We welcome Dr. Greg Gallagher to the vocal team, joining an incredible group of faculty, including Dr. Anna Hersey, Dr. Travis Sherwood, Mrs. Kayla Paulk and Dr. Jason

Paulk. He brings an excellent understanding of vocal pedagogy, enthusiasm, and an INCREDIBLE tenor voice. You need to hear this man sing!

For all you lovers of Handel's *Messiah*, check out this new book written by Dr. Jason Paulk and Ryan Kelly, entitled *Handel's Messiah: Warm-ups for Successful Performance*. It can be ordered from Music Mart, JWPepper, or any other favorite music retailer: <http://www.halleonard.com/product/viewproduct.action?itemid=152409&lid=1&subsiteid=1&keywords=jason%20paulk&subsiteid=1&> Dr. and Mrs. Paulk have also been selected as presenters at next spring's National Convention of the American Choral Directors Association for an interest session based on his new textbook.

The ENMU Choirs are off and running on what promises to be a wonderful year of music making. With a great incoming class of voice majors and incredibly talented returning students, the choirs will embark on diverse and challenging repertoire from day one of the semester. Some important dates to put on your calendar:

Monday, September 12 Men's Choir Festival—register for this exciting event at www.enmu.edu/menschoir-festival

Saturday, September 17 All-State Preparation Clinic 9 a.m.-12:30 p.m. Free of Charge

Thursday, October 13 Fall Choral Concert 7 p.m. Free of Charge (including live auction)

Sunday, November 6—Wednesday, November 9 Fall Choral Tour (locations TBA)

Saturday, November 12 Annual POPS Dinner/Concert benefitting Friends of Music Scholarships

Thursday, December 1 Annual

University News...

Holiday Concert in Campus Union Ballroom 7 p.m. (free of charge)

The ENMU Choirs will be undertaking a ten-day international tour to London and Paris in May—its fourth international tour in the last twelve years. We have been invited to sing Evensong at St. Paul's Cathedral in London, and concerts at Salisbury Cathedral, Chartres, Versailles, and Notre Dame. It promises to be an incredible opportunity for our students and we are so looking forward to it.

If you have any questions about any of the events mentioned above or just want to drop a note to stay in touch, please contact Dr. Jason Paulk at Jason.paulk@enmu.edu or 575-562-2798.

Faculty News:

Dr. Tracy Carr, Professor of Music, attended the College Music Society National Conference, Indianapolis, IN, November 5-7, 2015. As President of the Rocky Mountain Chapter, she presided and presented at the Annual President's Meeting. Carr also presided over the Rocky Mountain Chapter Conference at the University of Northern Colorado, Greeley, CO, March 18-19, 2016. Tracy attended the International Double Reed Society Conference, Columbus, GA, June 26-30, 2016 and presented a 60-minute lecture titled, "How to Succeed at Your First University Positions – Daily Advice for the Young Music Professional." On October 8, 2016, Carr will present a chamber music recital at ENMU with Sue Nigro, former substitute contrabassoonist with the Chicago Symphony featuring the works of Weait, Milde, Poulenc, and Aragon. Lastly, Carr has been selected to perform on two recitals and will present one lecture at the College Music Society National Conference, Santa Fe, NM, October 27-29, 2016.

Dr. Mark Dal Porto was commissioned by the Orchestra of Southern Utah (Cedar City) to write a new work for their 2016-17 concert season. The result of this commission was a 36-minute piece titled

Valley of Enchantment, a symphonic tone poem inspired by the natural surroundings and beauty of Southern Utah and Northern Arizona. It will be performed on two concerts by the Orchestra of Southern Utah conducted by Dr. Xun Sun on February 11th and 23rd, 2017.

Dal Porto's work for oboe and piano titled Romance will be performed at the College Music Society's National Conference on October 27, 2016 in Santa Fe by Dr. Tracy Carr, oboe, with the composer at the piano.

Anna Hersey's book Scandinavian Song: A Guide to Swedish, Norwegian, and Danish Repertoire and Diction is now available from Rowman & Littlefield. Dr. Hersey is Editor-in-Chief of VOICEprints, the peer-reviewed journal of the New York Singing Teachers Association, as well as Editor for Video Lectures, Performances, and Lecture-Recitals for College Music Symposium. She was the recent recipient of the Voice and Speech Trainers Association's Interdisciplinary Grant, as well as performance grants from Sons of Norway and the American Scandinavian Foundation.

Jennifer Laubenthal, Associate Professor of Clarinet, performed Spohr's Six German Songs with Ms. Kayla Paulk, ENMU and Dr. Kimberly Gelbwasser, Northern Kentucky University, at the International Clarinet Association Clarinetfest on August 6, 2016. She performed Kahkonen's Tamburitza Dances and Barr's Evocation at the National Flute Convention with flutist Kathy Melago on August 11 and 13, 2016. She is completing an article, "Designing and implementing an assessment process in the private studio setting: Supporting student learning, providing effective instruction and building faculty and student interaction" and hopes to publish it in the Music Educators Journal.

Kayla Paulk, Vocal Coach and Accompanist, enjoyed a productive

Spring 2016 semester, filled with rewarding classroom and studio teaching, a conference presentation and numerous performances both on and off campus. She joined Dr. Jason Paulk (ENMU) and Dr. Ryan Kelly (West Chester University, PA) at the SWACDA Regional Conference (Kansas City, MO) in a presentation focused on preparing choral voices for successful performances of Handel's "Messiah." She is excited to join these colleagues again in two February 2017 presentations of the same topic (coinciding with the release of Drs. Paulk and Kelly's Hal Leonard book release on this topic), at the National ACDA Conference (Minneapolis, MN). Ms. Paulk collaborated with numerous colleagues, guests and student performers on the ENMU campus this past spring, a highlight of which was her ENMU guest artist performance with Auburn University baritone, Dr. Matthew Hoch. She also joined the ENMU Chamber and Swanee Singers in a performance tour, which included a concert at the famed Air Force Academy Chapel in Colorado Springs, CO. This summer, Ms. Paulk was thrilled to join ENMU colleague, Dr. Jennifer Laubenthal (clarinet), and Northern Kentucky University and former ENMU colleague, Dr. Kimberly Gelbwasser, in a ClarinetFest performance of Luis Spohr's "Six German Songs, Op. 103," at the University of Kansas-Lawrence. As she completes the second year of her term as NMMMEA Collegiate Vice-President, Ms. Paulk is beginning her service as faculty advisor for ENMU's newly-reinstated CNAfME organization. With strong student leadership, the organization is planning a membership drive this fall./

University of New Mexico News Submitted by Colleen Sheinberg

Dr. Steven Block, Emeritus Professor of Theory and Composition, retired from UNM this spring semester. He had served as Chair of the Department of Music since 2000, and during his sixteen years in that position,

University News...

the enrollment increased from 170 to over 400 music majors. He had also served as an active mediator, participating in several mediations every month for the court system and Dispute Resolution organizations, and was sometimes asked to coach new mediators for private organizations. In 1992, Dr. Block received the first University of New Mexico award for excellence in teaching, and in 1993 he was named a UNM Faculty Scholar. He is now serving as Dean of the College of Fine Arts at the University of Texas Rio Grande Valley.

We are pleased to announce that Dr. Eric Lau, Associate Professor of Saxophone, is now serving as the new Chair of the Department of Music. Dr. Lau came to UNM in 2003; he previously taught at Lansing Community College, Hope College, SUNY Potsdam, Olivet College and Michigan State University. He holds a Bachelor of Music from Louisiana State University and a Master of Music and D.M.A. from Michigan State.

Dr. Bruce Dalby, Professor of Music Education and Jazz, announced his retirement effective the end of last spring semester. He plans, however, to continue teaching Aural Skills classes for Music Education majors on a part-time basis this coming year. Dr. Dalby began teaching at UNM in 1984, after having taught band in the public schools of Idaho and New Mexico, including five years as band director at Manzano High School in Albuquerque. At UNM, he has taught graduate and undergraduate courses in music education, improvisation, jazz and ear training. He received his Bachelor of Music in Music Education from Utah State University in Logan and then went on to graduate work at the University of Illinois at Urbana-Champaign, earning Master of Science and Doctor of Education degrees in music education. His research and teaching interests include Music Learning Theory, improvisation, intonation

and rhythm training, and applications of technology in music teaching and learning. He has articles published in the *Journal of Research in Music Education*, *Music Educators Journal*, *Jazz Educators Journal*, *Musicus*, and *The Instrumentalist*. He is the developer, author and administrator of the official website for Music Learning Theory and the Gordon Institute for Music Learning. He is also the author of "Audiation Assistant," an aural skills software available from GIA Publications.

In other faculty news, Leslie Umphrey, Professor of Voice, was the guest artist at the Montecito International Music Festival in Los Angeles this summer, where she gave a recital, directed opera scenes, and taught voice lessons. At UNM, she teaches applied voice and is the Director of the UNM Opera Theatre.

Starting in the fall of 2016, Dr. Kristin Ditlow will become Assistant Professor of Vocal Coaching, after having been a full-time faculty vocal coach as a Lecturer for the past two years. Recently Dr. Ditlow served as music director of Santa Fe Opera's new commission, "UnShakeable," and as arranger and music director for *The Magic Flute* at the University of Wisconsin-Stevens Point in April, 2016. This summer Dr. Ditlow joined the faculty of OperaWorks, directed and founded by UNM alumna Ann Baltz. In the fall, she will begin as associate conductor and chorus master of Opera Southwest.

Dr. Michael Hix, Associate Professor of Voice, will be the new Coordinator of Vocal Studies starting this fall. Dr. Hix is also President of the Rocky Mountain Chapter of the American Musicological Society, and reports that the chapter held its 2016 meeting at UNM on April 22-23 in conjunction with the Southwest Chapter of the Society for Ethnomusicology and the Rocky Mountain Society for Music Theory. This conference in-

cluded students and faculty from our region (NM, AZ, UT, CO) as well as participants from other chapters (TX, NC, FL, etc.). UNM graduate student Thomas Posen was awarded the Student Paper Award for his paper "The Patterns of Grand Opera On Broadway: A Semiotic Approach." The Rocky Mountain AMS Student Paper Award Committee had the following to say about Mr. Posen's presentation: "We commend the interdisciplinary nature of the paper, the breadth of analytical approaches, the historical comparisons and context, and the effective use of examples, video, diagrams, and photos. We find clear presentation of a contestable thesis with evidence leading to a defensible conclusion."

Dr. Ana Alonso Minutti reports that the Musicology area hosted two campus-wide events this last spring. Guest speakers were Gabriel Solis, Professor of African American Studies and Anthropology at the University of Illinois, and Leonora Saavedra, Associate Professor of Music at the University of California, Riverside. Dr. Alonso Minutti continues to coordinate the monthly Musicology Brown Bag Series, and to direct the Musicology Colloquium. As part of her teaching and mentoring activities, she organized the panel "Musical Cultures of New Mexico: Past and Present" for the Society for Ethnomusicology Southwest Chapter Meeting hosted at UNM. The panel comprised four student papers that she oversaw in the context of her Proseminar in Musicology class last fall. One of the papers, written by UNM student Chris Ramos, won the SEM Student Prize. Dr. Alonso Minutti is also thrilled to announce the completion of Amy S. Gillespie's musicology master's thesis—a solid, engaging, and beautifully written project centered on the chanting practices of the monks at the Monastery of Christ in the Desert in Abiquiú, New Mexico.

Dr. Karl Hinterbichler was in resi-

dence for two days at UTEP this past March, presenting a trombone master class, coaching and conducting the brass choir, running a brass sectional, and teaching individual trombone lessons. He taught for a day in April at NMSU, giving individual trombone lessons. At the invitation of University of Michigan trombone Prof. David Jackson, he spent several days presenting a trombone master class, coaching the low brass section for a performance of Mahler's Symphony No. 3 and giving individual trombone lessons. He also presented a lecture at UM titled "From Vienna to America," which included important information about Dr. Kurt Frederick and his role at UNM. He also gave a master class for ensemble and soloists at Eastern Michigan University. Dr. Hinterbichler has completed a new book of trombone studies, *Orchestral Etudes for Tenor Trombone*, to be published by Cherry Classics in Canada. In May he traveled to Amsterdam to do research at the Concertgebouw and hear several concerts, then on to Munich for further research and to attend performances of *Die Meistersinger* and *The Makropulos Affair* at the Bayrische Staatsoper. This July he gave a lecture on "Musical Prodigies" for OASIS and will give a two-part lecture in October on "The Wonders of Opera." He will also give a presentation for Congregation Albert in November on Jewish composers in the first part of the 20th century.

News from New Mexico State University **Submitted by Sarah Daughtrey**

Autumn Overture Concert Series
NMSU's Autumn Overture Concert Series, begun last fall as part of the "Partners for Musical Excellence" campaign, will kick off with a Faculty Chamber recital on Sunday, October 2 at 3:00 p.m. The following Tuesday's concert, on October 11, will showcase the NMSU Bands, in works from the Symphony in Bb by Hindemith to Short Ride in a

Fast Machine by John Adams. The Wind Symphony will be led by Ms. Ingrid Larragoity-Martin and the Symphonic Band will be conducted by Mr. Cheldon Williams. Thursday's concert, on October 13, will feature the University Singers and Masterworks Chorus, conducted by Dr. John Flanery; the Women's Chorale, led Christa Fredrickson with Carol Nike as assistant conductor (both are graduate students in the choral conducting program); and the Statesmen, also led by Dr. Flanery, with senior Evan Stoor as guest student conductor. Works on the concert are wide-ranging, from composers such as Victoria and Purcell, to Copland, Mulholland, and Clausen. The final event of the series, on Saturday, the 15th, will showcase the NMSU Jazz Ensembles. All ensemble concerts will be presented at 7:30 p.m. Atkinson Recital Hall. The "Partners for Musical Excellence" campaign encourages donors to contribute to scholarship funds that will serve to enhance the education of future music educators and performers studying at NMSU.

Winds and Percussion

We are pleased to announce that Ms. Ingrid Larragoity-Martin will be serving as Interim Director of Bands for 2016-17, and that Mr. Cheldon Williams is joining us as Interim Associate Director of Bands, and as Visiting Assistant Professor. In this capacity, he is serving as the director of the PRIDE of New Mexico Marching Band. Before joining NMSU, Mr. Williams served as a guest clinician for the PRIDE Band last spring. Prior to coming to Las Cruces, he was the Director of Bands and Orchestras at J.P. Taravella High School in Florida, and has been a Broward County Schools teacher for 12 years. A graduate of Florida State University, Mr. Williams earned both his Bachelor's (B.M.E. 2004) and Master's (M.M.E. 2014) degrees in Music Education. As Program Director for the Jinsha Summer Music Festival, co-founded

by Ms. Larragoity-Martin, Mr. Williams afforded the opportunity to not only teach American students in China, but also instruct Chinese students at the Sichuan Conservatory. The NMSU bands will be featured in several exciting concert and service opportunities this coming year. The PRIDE Band performed at a San Diego Chargers game on September 18. The Wind Symphony and Symphonic Bands will be featured in the Autumn Overture Concert Series, as well as with the University Singers in an NMSU Veterans Celebration on the Downtown Main Stage in Las Cruces on November 11 at 6:30 p.m. This fall's 39th annual Tournament of Bands will take place on November 5 in Aggie Memorial Stadium, and will bring more than 30 bands from around the region to campus, including New Mexico, Texas and Arizona. The spring Southwest Honor International Band and Orchestra Festival will take place on February 3-5, 2017. This year's festival will feature several educators from Colorado; Dr. Allan McMurray and Dr. Matthew Roeder, both from UC Boulder, will be conducting the Wind Band and Symphonic Band, respectively. Dr. McMurray is Director of Bands and conductor of the Wind Ensemble and Orchestra, and Dr. Roeder is Associate Director of Bands and Director of the "Golden Buffalo" Marching Band. Dr. Erik Johnson, Conductor of the Colorado State University Concert Band, will be conducting the Orchestra. Auditions, which will take place online, will have the same requirements as the All-State competition. Audition information will be posted on the website: <http://music.nmsu.edu/index.php/en/southwest-honor-band-orchestra>. The NMSU Horn Studio welcomed the Four Hornsmen of the Apocalypse, who gave a master class and concert for the Music Department and the Las Cruces Community on August 23rd and 24th.

Strings and Orchestra

University News...

We are also very pleased to announce the appointment of Simón Gollo as both Assistant Professor of Violin and Conductor of the NMSU Philharmonic Orchestra. Members of La Catrina String Quartet were involved with several workshops and festivals during the summer, including the Chamber Orchestra of San Antonio (COSA) in Texas and the Nuevo Mundo Festival & Academy in Aruba. In May, Jorge Martinez-Rios and Simón Gollo collaborated with COSA in an event entitled "Savor the Music," which explored the harmony between music and cuisine. Mr. Martinez-Rios served as principal viola, as well as advising and teaching students. Mr. Gollo also served COSA as guest concertmaster, advisor and teaching artist. Additionally, Gollo performed and taught at the 2016 Beethoven Festival in Park City, Utah, as well as the Summit Music Festival in Pleasantville, New York. The 2nd Nuevo Mundo Festival and Academy, led by Artistic Director Simón Gollo, was held in July and featured faculty from prestigious organizations around the world as well as all four members of La Catrina. Several NMSU students were able to take part in the Festival and Academy, including recent graduate from NMSU master's in instrumental conducting program, Lizandro García Alvarado. This fall, La Catrina will be recording a CD with Professor of Tuba, Dr. James Shearer, for Summit Records. The CD includes works for strings and tuba including *Doors* by Department Chair Lon W. Chaffin, as well as works by Manny Albam, Lester Pack, and two works by composer James Grant. An exciting addition is *Cauterizing The Soul* by Justin Raines, which won the 2015 Harvey Phillips Award for Chamber Music Composition.

La Catrina will also be featured in concerts and master classes in Stockton, CA in October, including the Friends

of Chamber Music, as well as working with students at The University of the Pacific Conservatory of Music.

Choral and Vocal News

A busy fall is planned for the NMSU choral groups, under the direction of Dr. John Flanery, Director of Choral Activities. The University Singers, the premiere choral ensemble on campus, will be touring and performing in several area concerts this fall, including the "Pops Under the Stars" concert with the Las Cruces Symphony on September 9. Two days later they will perform for Bishop Ramirez's 50th Jubilee Celebration at the Cathedral of the Immaculate Heart of Mary at 3:00 p.m., and on Thursday, September 29 at 7:00 p.m., they will continue the partnership begun last spring with the Universidad Autónoma de Ciudad Juárez in a joint concert at St. Mark's Church in El Paso. The University Singers will then travel to Santa Fe and Albuquerque October 9-10 with performances at the Cathedral Basilica of St. Francis of Assisi and area high schools, followed by performances at Las Cruces area high schools on October 25. The semester will culminate in all NMSU choirs performing December 3 and 4 with the Las Cruces Symphony Orchestra. The concerts will feature part I of Handel's *Messiah* as well as Christopher Rouse's *Karolju*. The Voice Area is pleased to welcome Visiting Assistant Professor Ron Gillis to the faculty this year, teaching applied voice and music appreciation. Mr. Gillis comes to NMSU after teaching most recently at El Paso Community College where he taught voice, music theory, aural skills and music history. Prior to his work in El Paso, Mr. Gillis lived and worked in San Diego where he taught at San Diego State University, Grossmont College and Southwestern College. While in San Diego, Mr. Gillis directed several church and community choral programs. He was also the founder and artistic director of the San Diego Choral Art-

ists, a professional choral ensemble. An award-winning composer, Mr. Gillis has written many songs, anthems, and, in 1996, composed "Requiem in Memoriam: Oklahoma City" which was performed by SDCA and the San Diego Children's Choir. In addition to his position at NMSU, Mr. Gillis is also the Choral Director at the University United Methodist Church in Las Cruces.

Summer Camps and Workshops

Dr. Pancho Romero, Professor of Trumpet and Director of Jazz Ensembles, was involved in several camps and activities this summer, including a Summer Repair workshop June 6-10, which he designed for the music educator who would like hands-on knowledge of basic musical instrument repair. "Repair Workshop 2017" is scheduled for June 5-9. University credit is an option, with limited enrollment available. The 2nd Annual Trumpet Boot Camp at Hummingbird Music Camp was held June 22-26. Concerts were held at Jemez Springs on June 25th and at Hummingbird North Campus June 26th. Participants included middle school, high school, and college students, as well as guest clinicians Kent Erickson, Lynn Lankford and Marcus Flores. The next Trumpet Boot Camp is scheduled June 21-25, 2017. Dr. Romero traveled with a group of NMSU students to Anaheim, CA to participate in the International Trumpet Guild Conference on May 30 - June 4. 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 Christopher Andrews. Fall Clinics and Workshops: The Wind & Percussion Faculty gave a very successful All-State Prep Clinic to the SWNMMEA district on August 20th, with many students in attendance. On Friday, September 23rd, NMSU Choral Activities hosted the an-

nual All-State Prep Clinic. This free event helps prepare students for their all-state audition and last year served nearly 300 students. The 48th Annual Jazz Festival and “Jazz Jump Start” will take place on November 17-18th. Clinics and workshops are designed to prepare middle and high school jazz ensembles for the fall and spring jazz season. Participants will have a 1-hour clinic on prepared music. Workshops throughout the day will include Basic Jazz Improvisation, Jazz Ensemble Section Playing, and The Role of the Rhythm Section. The activities will culminate with two concerts, presented by the NMSU Jazz Ensemble I with featured artists Mike Anthony, guitar, Andy Poling, drums and Hillary Smith, vocals. The featured artists will be participating in the workshops throughout the day. The participation fee is \$150 for each group. Please contact Dr. Pancho Romero and/or see the website for further information: <http://music.nmsu.edu/index.php/en/jazz-festival> NMSU Jazz Ensembles will host the NMMEA Jazz All State on January 20, 21 and 22nd. Concerts scheduled for the weekend will feature the Border Jazz Orchestra, Saturday, January 21st at 7:30 p.m. and the All State Jazz Ensembles on Sunday afternoon.

Faculty Accomplishments

Summer 2016 was full of activity with performing, teaching, adjudicating and conducting for Horn Professor, Nancy Joy. She performed with Monarch Brass, under the direction of Dr. Mallory Thompson at the International Trombone Festival at the Juilliard School of Music in June. She then traveled to Ithaca College of Music, Ithaca, NY, for the 48th International Horn Society Symposium as Symposium Co-Host, Coordinator, Competition Adjudicator and performer. Ms. Joy was appointed to conduct an IHS premier, In Memoriam, by Michael Patrick Coyle with the IHS Advisory Council Ensemble at the opening concert and selected to judge the IHS Competitions throughout the week. At the end of the symposium, Ms. Joy performed in the Big Band All-Stars with fea-

tured artists Arkady Shilkloper and David Amram on Friday night and the London Horn Sound Ensemble program on the “grand finale” concert on Saturday night. Dr. Laroy Borchert, Professor of Clarinet, presented a lecture/paper presentation in June on Johann Jacob Froberger’s Tombeau fait a Paris sur la mort de Monsieur Blancherote at the Annual Music Analysis Creative Research Organization Workshop at the Monona Terrace Convention Center in Madison, WI. Dr. Rhonda Taylor, College Associate Professor of Saxophone, performed as featured soloist/collaborator in Joshua Mailman’s “Material Soundscapes Collide” at NY Philharmonic Biennial / New York Electroacoustic Music Festival (NYCEMF) at National Sawdust on June 7. She also gave a live performance of her album “Necropolis” in Flagstaff, AZ as part of the Interference Series, an experimental/improvised performance series of concerts. In addition to her performing, she also served as a panelist for the New Music USA Spring 2016 Grants. This past summer, Dr. John Flanery, Director of Choral Activities, was an invited guest clinician for the Briar Cliff University Pre-All-State Music Camp in Sioux City, Iowa. It was the 30th anniversary of the camp and Flanery’s 22nd year serving his undergraduate alma mater. In the fall of 2016, Flanery will be featured as guest conductor for festivals and honor choirs in Hattiesburg, MS, Memphis, TN and at Indiana University of Pennsylvania, in Indiana, PA. Dr. Sarah Daughtrey (Voice Area Coordinator), Dr. Laura Spitzer (Assoc. Professor of Piano) and Dr. Fred Bugbee (Director of Percussion Studies) were selected to present a performance at the College Music Society’s National Conference in Santa Fe on November 27-29. The performance will feature works from Peter Garland’s experimental music journal Soundings, published in Santa Fe in the 1970’s and ‘80’s. Dr. Daughtrey was also selected to present as part of the Texoma Region of NATS (National Assoc. of Teachers of Singing) Artist Series at its annual

conference at West Texas A&M University in Canyon, TX on November 2-5. She will be performing a short program of Brazilian song, as well as an interactive session on Brazilian Portuguese diction. Dr. Daughtrey and guest pianist Dr. Justin Badgerow, of Elizabethtown College in PA, will be presenting a recital of Brazilian piano and vocal works on November 1 in Atkinson Recital Hall. Student and Alumni News Dominic Lowhar (flute, student of Dr. Lisa Van Winkle), and Nathan Tanner Dossey, (percussion, student of Dr. Fred Bugbee), were selected from 10 instrumentalists to win the 2016 Young Artist Competition, sponsored by the New Horizons Symphony Orchestra. The students performed under the direction of Marianna Gabbi, Conductor and NMSU Professor Emeritus of Music, on May 15 in Atkinson Recital Hall. This past spring NMSU vocal students won several honors of note. In the Vocal Artistry Vocal Art Song Festival, held in Albuquerque on April 22-24, senior Evan Stoor was the winner of the Quintessence award in the Choral/Music Education division. Senior Amanda Ronquillo was selected as a participant in the master class with world-renowned soprano Benita Valente. In the 2016 Rio Grande Chapter of NATS student auditions, held this year at the University of New Mexico on March 8-9, Evan Stoor placed second in the Third-Year Men Division; senior Christopher Borrego placed second in Fourth/Fifth-Year Men, Amanda Ronquillo placed third and senior Brianna McLees was a finalist in Fourth/Fifth Year Women. Amanda Ronquillo (soprano, student of Dr. Sarah Daughtrey) was also selected to participate in OperaWorks Emerging Artist program this summer held at California State-Northridge, northwest of Los Angeles. The program provides training for young singers to develop their artistry and entrepreneurial skills. Several NMSU students were privileged to attend the Nuevo Mundo Festival & Academy in Aruba this past summer: Caitlin Scott (violin); Elizabeth

University News

and Ceara Caisido (cello); and Joseph (Seth) Zamora, piano.

Student Group News

The momentum begun last year with NMSU's student groups continues this fall, with several opportunities for student growth in their professional skills as educators. NMSU NAFME students will be presenting a clinic at the NMMEA Conference at UNM in January. The clinic will feature seniors Evan Stoor and Dominic Lowhar along with Ms. Larragoity-Martin in "The Teaching Millennial: How will the millennial generation better serve music education in the classroom?" NAFME students are continuing their community outreach projects begun last spring, PROJECT M.A.E.S.T.R.O, and Middle School Wind Ensemble (MSWE) with a new addition, Middle School Choral Ensemble (MSCE). PROJECT M.A.E.S.T.R.O visited 9 schools last fall, and this fall will visit 7. This project involves choral, string and band organizations, and has NAFME members donating two hours per week to

middle and high school music programs, offering tutoring, instrument repair, rehearsal time, and sectionals. MSWE took place last spring and attracted 29 7th & 8th graders from various middle schools on a weekly basis to receive sectionals, master classes, lessons and ensemble experience from the music education students at NMSU under the leadership of Ms. Larragoity-Martin and Kristen Major. MSCE, a similar program, is provided for 7th and 8th grade choral students. Both programs, led by both NMSU music education faculty and area directors, will conclude with end of semester concerts.

New Mexico Highlands University News

Submitted by Edward Harrington

Congratulations to seven NMHU music students who graduated last May, earning degrees in Vocal Music Performance (BFA), Music Production (BFA), and Music Technology and Composition (BA). Some of those graduates are now pursuing master's degrees at Arizona

State and NMHU.

Our Concert and Madrigal choirs performed a MozartFest with the New Mexico Performing Arts Orchestra, With Franz Vote conducting. Dr. Andre Garcia-Nuthmann, voice professor, will schedule a repeat performance of Mozart selections at the Lensic Theater in Santa Fe this spring. A Schubert festival is also planned for this spring on the NMHU campus.

The Music Technology recording studio and lab is immersed in numerous recording, mixing, and mastering projects. The Highlands facility includes 15 digital audio workstations equipped with Pro Tools and Pro Tools HD. Last fall, the Seattle WA singer/songwriter Jessa Young worked with NMHU students and music technology professor Edward Harrington to record and produce a new CD. Since then, Jessa has released that new album, titled Earth Blood.



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For chapter materials email Susan Lambert at SusanL@nafme.org
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ADVERTISERS LIST

Eastern New Mexico University	27
Greater Southwest Music Festival	9
National Association for Music Education	20, 22, 24, 37, 39, & 40
New Mexico Highlands University	29
New Mexico State University	4
Pepperdine University	22
Robertson & Sons Violin Shop	BC
SMB Fundraising Company	3
The Music Mart, Inc.	10
University of New Mexico	5
University of Texas El Paso	21
Yamaha Band	IFC



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