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President's Report

Brian Uerling, President



Happy Spring to all of my NMMEA colleagues, friends and associates! I hope that you are having a successful season of testing with your Music Performance Assessments and our upcoming End of Course Exams. While the development of all of this new data collection has been stressful and at times confusing, we are now entering the third year of data. This is significant, because THIS is the year when they will be tying this data directly to the state teacher evaluation process. With a new statistician in place, we were issued a new requirement (after the registration forms were developed and already in use, of course!). You probably noticed that someone at your site was looking up your licensure number to submit with your data. There were several reasons for this, but the main one is that not everyone's licensure name is the name that they use on their registration form. Lots of variations occur—The use of a middle name as a first name, or a new surname due to marriage, etc.

When they issued this new requirement, I wrote a letter to the PED. Of course, I understood the need for this change, BUT it was yet one more burden to put on the shoulders of our site chairs. I told them that we would do this for them WITH the caveat that they guarantee that the data would indeed be used FOR ITS INTENDED PURPOSES and

ACCORDING TO THE ORIGINAL TIME PLAN. I reminded them that NMMEA is not under the jurisdiction of the PED, and that we are acting as a reporting agency as a service to our members. We want to be SURE that the data you work so very hard to generate is actually attributed to you and your students correctly, and that your teacher evaluation benefits from the input of this data into the formula. Many thanks to Neil Swapp for the hard work that he does with the registration forms and our website. He is a crucial component in our effective input of data to the PED.

Many thanks to a “cast of thousands” for a successful All-State Music Festival and In-Service Conference 2016. It takes many dedicated music teachers for an event of this magnitude to be of such high quality and effect. My very special thanks to Don Gerheart, Kathy Espinosa, each of our VPs (Deanna Amend, Bernie Chavez, Jonathan Amerding, Jim Rivera, Jan Delgado, Kayla Paulk), and all of our top-notch clinicians, presenters, co-chairs, monitors and students! Our Business Luncheon was also a huge success...many thanks to Neil Swapp and Don Gerheart for their work on this event, and another round of congratulations to so many fine award recipients. Our clinicians for the All-State ensembles were consistent with their praise regarding the preparedness, attitude and courtesy of our New Mexico high school students. This is not unusual, by the way, but always nice to hear!

I was able to observe partial clinics and rehearsals in all areas, as well as attend some full sessions. I was very impressed with our Keynote Speaker, Dr. Richard Cangro. He was so pleased with the huge attendance at this event and the response and feedback that he received. He had some very nice observations about the quality and vitality of our

organization and conference. He has presented at several, and felt that New Mexico was a top-notch act. Our keynote speaker for the 2017 Conference will be Dr. Richard Livingstone. He is an internationally renowned conductor and lecturer, and will provide an excellent address to our organization. We will (keep your fingers crossed) also have what I am going to call “Coffee With Norvil”. Norvil Howell is a legendary long-time teacher in New Mexico, as well as the former NMMEA Executive Director. I think it is important to understand where we come from if we want to know where we're going. Norvil can provide us with this insight, and you don't want to miss his stories!

I was very excited about the conference app that we used this year on a trial basis. Everyone that downloaded it was very happy with what it offered, even in the limited (“free”) version with which we experimented. We will continue our discussion on the board regarding the use of this app, and hope to stay on top of technology that can help us grow and prosper.

Our National Assembly meeting will be June 22 through June 25, 2016 in Tyson's Corner, Virginia (a suburb of Washington, D.C.). I will soon be contacting our senators and representatives on Capitol Hill for our meetings with them on “Hill Day”...and we will have lots to discuss, with the passing of the ESSA legislation. It is a very exciting time to be a music educator in the U.S., and I expect the Assembly to be very lively and informative. Don Gerheart and our President-Elect will attend this meeting as well as I.

I believe that our goals for NMMEA in the coming year should relate to advocacy. Specifically, I am working with NAFME to obtain the information that we would need to encourage every school music

President...

teacher in NM to become a member of our organization and to attend our conference. There is strength in numbers, and although we have the strongest position regarding membership in the NAFME Southwest Division, we always have room for more of our colleagues to share in our successes and development as an organization.

As always, many thanks to Editor Keith Jordan for the work that he does compiling and printing the "New Mexico Musician." I receive copies of all of the state issues from around the country. We come off most favorably, thanks to his hard

work.

And now a little humor to end my article, with some favorite quotes:

"It's easy to play a musical instrument. All you have to do is touch the right key at the right time, and the instrument will play itself." J. S. Bach

"Wagner's music is much better than it sounds." Samuel Clemens (Mark Twain)

"Too many pieces of music finish too long after the end." Igor Stravinsky

"If stupidity got us into this mess, then why can't it get us out?" Will Rogers

Respectfully submitted, Brian Uerling, President, NMMEA



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Office Notes

Don Gerheart, Executive Director



One of the highlights of All-State is to be able to use Popejoy Hall for our concerts. It is a great venue for our students to be able to perform in and for our audiences to enjoy those performances. To the staff of Popejoy we thank you for the use of your hall.

As most of you know in order to have All-State we use many other UNM facilities over the four days we are on campus. Thanks go out to the staffs of Rodey, Kiva, Woodward Hall, the Education Building, and the Student Union Building for allowing us to use their facilities.

Our 2016 All-State Music Festival and In-Service was a very successful event thanks to many people who worked hard to plan and implement the event and to a large number of our members who volunteered their time to help with the many jobs and tasks that take place over our four-day event.

Our Executive Committee President Brian Uerling, Past President Neil Swapp, Bernie Chavez, Band VP; Deanna Amend, Choir VP; Jonathan Armerding, Orchestra VP; Jim Rivera, Guitar VP; Jan Delgado, General Music VP; Kayla Paulk, Collegiate VP; and Keith Jordan, Editor New Mexico Musician spent hundreds of hours planning and organizing this past All-State and did a very good job getting everything ready to go. Kathy Espinoza from Las Cruces completed her first year as our site coordinator and she did a marvelous job. This position is critical to the success of our All-State and Kathy came through with flying colors.

We certainly need to thank all of the University of New Mexico people who contributed to the success of our All-State starting with Dr. Steven Block and the music department faculty for their help and for allowing us to use their offices for our auditions, and for the use of their facilities so we had the many rooms needed to hold our clinics and rehearsals.

On a personal note I would like to thank my wife Jane for her help with All-State but most of all for her support as I spend many months a year devoting a great deal of time in the office preparing for All-State. November and December is not as much celebrating Thanksgiving and Christmas as it is getting ready for All-State.

Last, but certainly not least, I would be remiss if I didn't thank all of our many music educators who volunteered to do the many jobs associated with our district events and All-State events. This includes the many people who prepared and presented clinics for us to attend. Without your time and effort we could not do what we do for the thousands of music students in New Mexico. We appreciate your time and effort and thank you for your service to NMMEA.

There were several new innovations at our 2016 All-State. Computer registration was used for the first time and from all indications worked quite well and attendees moved through registration faster. Now that we are familiar with this technology registration should move even faster next year. A conference app was tried for the first time and those that tried it were pleased. For those that attended the Saturday concerts you noticed that we began to brand NMMEA by having our logo on the podium

as well as having it projected on a screen on the back wall of the Popejoy Stage. We hope to expand on all three of these innovations in 2017.

Our Executive Committee has already started the preparation for our 2017 All-State Music Festival and In-Service Conference to be held on the campus of the University of New Mexico on January 4-7, 2017. The Executive Committee met on February 19 & 20, 2016 to start the planning process. Please take every opportunity to thank your officers for all of their time and effort that they devote to their respective sections and in the preparation for your All-State. The NMMEA Executive Committee will meet again on Monday, July 11, 2016 to continue their preparations for All-State. That meeting will begin at 3:00 PM in the New Mexico Activities Association Conference Room in Albuquerque. Your Board of Directors will meet to take care of NMMEA business at the same location on Tuesday, July 12, 2016 starting at 8:30 AM.

When you see Neil Swapp please thank him for all of his hard work in maintaining our website and for setting up our forms and the district forms we have on line and for keeping our website up to date. You can also thank him by sending him an email. If you have something to post on our website send that to pastpresident@nmmea.com. If it meets the NMMEA guidelines he will get it posted. Keep Neil and I posted about job openings. It is best if a job opening comes from your HR Department or an administrator so the information is complete and correct. There is an on line link on our homepage that is to be used for posting job openings. We will only consider accepting job postings that are submitted on that form.

All of the audition materials and information as well as the All-State programs are posted on our respective links as of April 1st. An up-

Office Notes...

dated copy of the "NMMEA Handbook" is also posted. There are some changes to the "Handbook". Please reference the "NMMEA Official Handbook" by going to our homepage and putting your cursor on the "About" link. Scroll down to "Official Documents" and open the "NMMEA Handbook". All of the changes are highlighted in gray.

Since the fall issue of the "New Mexico Musician" comes out just before the first round of auditions occur in September I would like to share some concerns that I received and have observed from last years auditions.

1. Please enter all information correctly. Specifically the student names and their voice classification and instrument.
2. Review the audition process with all of the students you have registered. A fair number of students entered the audition process without having an idea of what to expect.
3. After you register students please take time to help them prepare their audition. Several judges commented how unprepared a number of student were.
4. There are a fair number of no shows. We might be able to lower this number by helping students prepare for their audition and checking on them prior to their auditions.

We can't communicate with you if your email and contact information isn't correct. I ask you again to check to see what NAFME has on file for your contact information. Here's what you do. Log on to NAFME's website <http://musiced.nafme.org/> login or go to our homepage. Click on the "Renew" link posted on the home on either website. A login screen will appear. Type in your email address and your user name, which is your ID number, preceded by as many zeros necessary for a total of 9 numbers. If your ID # is 1111 then you log on by entering 000001111. Your information screen should appear. Next click

on any of the areas that you need to update and make your changes. Click "Save" when you are done with your update(s). It is your responsibility to update your contact information. The group that we have the least information about is the general music teachers. In addition to updating your information with NAFME PLEASE let me know when your contact information changes. Time does not permit me to go through over 500 members every month to see if any of the NAFME database has been updated.

For those of you who are not members of NAFME/NMMEA we invite you to join our organizations. Go to our website and click on the "Join Now" link which is located on the upper right side of our homepage. Enter the information that appears on the screen and follow the instructions to complete.

Congratulations to our officers-elect who will assume office on January 8, 2017 through our 2018 All-State President-Elect – Bernie Chavez
Choir Vice President-Elect – Joanna Hart

Band Vice President-Elect – Laura Eberhardt

Orchestra Vice President-Elect – Cherokee Randolph

Guitar Vice President-Elect – Paul Nielsen

General Music Vice President-Elect – Paul Hallsted

Collegiate Vice President-Elect – Robin Giebelhausen

As a start in the transition process Bernie Chavez will accompany President Brian Uerling and Executive Director Don Gerheart to the 2016 NAFME National Assembly which takes place in Tysons Corner, VA June 25-27, 2016. Also the officers-elect will be asked to attend our Executive Committee Meeting and our Board of Directors Meetings, which will be held in July. They will also be copied on all com-

munications pertaining to our 2017 All-State and "shadow" our current officers at our 2017 All-State.

Please check our website and our various links on a regular basis so you can keep abreast of what is taking place.

As always please feel free to contact me if you have any questions or concerns

Have a good rest of this school year and an enjoyable summer.

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Editor's Desk Keith Jordan



U.S. Marine Band Offers Plethora of Educational Resources in DC and Nationwide **Master Sgt. Kristin duBois, Marine Band Public Affairs**

When the musicians of “The President’s Own” U.S. Marine Band aren’t hailing the chief at the White House, honoring fallen heroes at Arlington National Cemetery, performing concerts in the DC metro area and across the country on tour, or in a practice room honing their craft, they can be found in schools, both live and virtually. The following educational resources are available for free from the Marine Band: Marine Band Concerto Competition for High School Students “The President’s Own” U.S. Marine Band, in conjunction with the Marine Corps Heritage Foundation, hosts an annual Concerto Competition for high school students. The winner will appear as a guest soloist with the U.S. Marine Band and receive a \$2,500 scholarship from the Marine Corps Heritage Foundation. The runner up will receive a \$500 scholarship. The deadline for applications is Nov. 15, 2016. Please visit <http://www.marineband.marines.mil/About/ConcertoCompetition.aspx> for more information. Complete Marches of JPS This year, “The President’s Own” United States Marine Band released its first volume of “The Complete Marches of John Philip Sousa.” This multi-year recording project, initiated by Director Lt. Col. Jason K. Fettig, is the Marine Band’s first comprehensive collection of Sousa’s marches since the 1970s. The collection is in chronological order, and Volume 1 contains his first 17 marches, cover-

ing the years 1873 to 1882. Volume 1 is available for free download exclusively on the Marine Band website, along with scrolling videos and PDFs of the full scores that include historical and editorial notes about each piece. Each march has been carefully edited and corrected by Lt. Col. Fettig and Music Production Chief Master Sgt. Donald Patterson using some of the earliest known publications and incorporate performance practices employed by the Marine Band that are modeled on those of “The March King” himself. Download Volume 1 here: <http://bit.ly/CompleteMarchesSousa1>. Volume 2 will be available on April 11, 2016 at www.marineband.marines.mil and www.youtube.com/usmarineband. Sousa’s March Mania When it comes to the historical knowledge and performance of marches, especially for those written by John Philip Sousa, the United States Marine Band is considered a prime resource. That’s why during the month of March, “The President’s Own” will be hosting “Sousa’s March Mania,” a tournament pitting 32 marches against each other for the Marine Band online community to determine which one is the favorite. Each day, marches will compete head to head while fans vote which ones advance in the tournament. YouTube

Each #MusicMonday the Marine Band releases streaming albums and recordings of live performances on its YouTube channel, as well as interviews with band members and historical vignettes. The online collection includes many out-of-print educational recordings, which have previously only been available to schools and libraries. Future releases include The Bicentennial Collection, a 10-disc set which traces the recorded history of “The President’s Own” from rare wax cylinders and early radio broadcasts to recent performances captured with the latest digital technology. None of the recordings on the set were previously released on compact disc and many are live recordings never previously released in any form. Please visit <http://bit.ly/USMBYouTube>. Live Stream Performances The Marine Band live streams all performances from the Chamber Music Series at www.marineband.marines.mil and www.youtube.com/usmarineband. Upcoming dates include each Sunday in October at 2 p.m., EDT. Programs will be posted on our online calendar usually two weeks before the performance: <http://www.marineband.marines.mil/Calendar.aspx>.

Three members of “The President’s Own” hail from New Mexico: French horn players Gunnery Sgt. Douglas Quinzi (Picture #3) is from Las Cruces and Staff Sgt. Brigette Knox (Picture #2) is from Albuquerque, and percussionist Staff Sgt. Gerald Novak (Picture #1) is from Alamogordo.

French horn player Gunnery Sergeant Douglas Quinzi joined “The President’s Own” United States Marine Band in October 2004. Gunnery Sgt. Quinzi began his musical instruction at age 12. Upon graduating in 1997 from Las Cruces High School, he attended New Mexico State University in Las Cruces, where in 2002 he earned a bachelor’s degree in music education. In 2004, he earned a master’s degree in French horn performance from the University of Maryland, College Park (UMD). He presently is pursuing a doctorate of musical arts at UMD. His horn instructors have included Nancy Joy of New Mexico State University, Gregory Miller of UMD, and Martin Hackleman, formerly of the National Symphony Orchestra in Washington, D.C. Prior to joining “The President’s Own,” Gunnery Sgt. Quinzi performed with the Las Cruces Symphony Orchestra, was a finalist in the 2000 International Horn Society Competition, and was a freelance musician in the Washington, D.C., area. French horn player Staff Sergeant Brigette Knox joined “The President’s Own” United States Marine Band in December 2013. Staff Sgt. Knox began her musical training on piano at age 7 and French horn at age 12. After graduating in 2003 from Eldorado High School in Albuquerque, she attended the Cleveland Institute of Music (CIM) in Ohio where she earned a bachelor’s degree in music performance in 2007. In 2009 she completed a master’s degree in music performance from The Juilliard School in New York. She has pursued doctoral studies at the University of Cincinnati College-Conservatory of Music (CCM) in Ohio. She studied with Rick Solis of CIM, William Purvis of Juilliard, and Randy Gardner of CCM. Prior to joining “The President’s Own,” Staff Sgt. Knox was the band and choir director for Central Catholic Junior-Senior High School in Lafayette, Ind. She performed regularly with the Santa Fe Concert Association and was on the faculty at the Sandia Music Festival in Albuquerque, both in New Mexico. She

Editor...

has also performed with the Lafayette Symphony Orchestra in Indiana, Kentucky Symphony Orchestra in Newport, Evansville Philharmonic Orchestra in Indiana, and the Cincinnati Chamber Orchestra, and the New Haven Symphony Orchestra in Connecticut.

Percussionist Staff Sergeant Gerald Novak joined "The President's Own" United States Marine Band in December 2006. Staff Sgt. Novak began his musical instruction on piano at age 4 and percussion at age 9. After graduating in 1991 from Alamogordo High School, he earned his bachelor's degree in music

education from Baylor University in Waco, Texas, in 1996. He earned his master's degree in orchestral percussion performance in 1998 from Temple University in Philadelphia. His instructors included Alan Abel of the Philadelphia Orchestra, Larry Vanlandingham of Baylor University, and Erik Forrester of the Interlochen Arts Camp in Michigan. Prior to joining "The President's Own," he was principal percussion and a founding member of the Malaysian Philharmonic Orchestra in Kuala Lumpur, and also served as acting principal percussion with the London Symphony

Orchestra in England. He has performed with the Singapore Symphony Orchestra in the Republic of Singapore; the Bournemouth Symphony Orchestra in Poole, Dorset in England; the Haddonfield Symphony in New Jersey; Delaware Symphony Orchestra in Wilmington; and the Waco Symphony Orchestra in Texas. He also toured with the American Wind Symphony, based in Pittsburgh, attended the Aspen Music Festival in Colorado, and was a member of the National Orchestral Institute in College Park, Md., and the Spoleto USA Festival Orchestra in Charleston, S.C.



May 5-7, 2016

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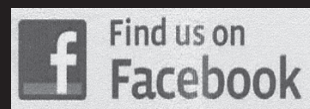
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Band Section

Bernie Chavez, Vice President



Band Section
Bernie Chavez, Vice President

Greetings!!!! I hope everyone is having a great year. This first year as Band Vice President went by so fast, but it was a year filled with excitement and learning. It has been a real pleasure to get to know the directors from across the State, and I look forward to working with all of you to make a positive impact on music education in the State of New Mexico. I would like to send out a special thank you to the entire executive board for their hard work and support. This team works very well together. It is an honor to work with other music educators that have such a strong sense of the importance of music education for our students. I would also like to thank Don and Jane Gerheart for their guidance and friendship. Don, just know that all your hard work and time does not go unnoticed.

President	Brain Uerling
Past President	Neil Swapp
Orchestra VP	Jonathan Armerding
General Music VP	Jan Delgado
Choral VP	Deanna Amend
Guitar VP	Jimmy Rivera
Collegiate VP	Kayla Paulk

I would like the band membership to take notice of all the changes for the percussion auditions for the upcoming year, the changes will be noted in this article as well as the web site. We also need to keep advocat-

ing for music education across the State. We need to show a presence in our schools, and teach not just our administrators on how important music education is, but our entire community. Also the longevity of a music educator is dependent on great mentorship. I encourage the veteran music educators out there to reach out and help some of these younger educators so they can go the distance in the music education career.

2016 All-State
I am so excited about all the positive feedback I received about this past year's All-State Music Conference. Let's remember that our New Mexico All-State Music Conference relies on advice and recommendations from the association's membership, so please don't be afraid to send me an e-mail on your thoughts on how to make the conference better. This year's conference could only be successful due to the hard work and diligence of all the district and state officers, site coordinators, conductors, sponsors, clinicians, volunteers, students and the entire band division membership.

Special Thanks Go To:

- Kathy Espinoza – Site coordinator. Thank you for taking over such an important position. Great work for this being your first year.

- Neil Rutland, Fred Bugbee, and Scott Ney for their continuous contribution and support of NMMEA by being our university percussion faculty, and serving in the capacity of multiple percussion etude composers, as well as their expertise in helping out with our percussion sections in any way possible during All-State.

- Everyone involved with APS and UNM for helping provide percussion equipment to all our performing ensembles.

- Joe Keith and Music Mart for their continuous support of NMMEA

with their professional services.

- Keith Jordan for his hard work in being our editor for our state magazine.

- 2015 Audition Team: Susanna Self – ENMU, Kevin Vigneau – UNM, Ingrid Larragoity – NMSU, Eric Lau – UNM, Poncho Romero – NMSU, Michael Walker – UNM, James Shearer – NMSU, and Neil Rutland – ENMU

- Audition Site Coordinators: Brad Dubbs and John Converse and Eldorado High School, Shawn Silva and NMSU Music Department, Dustin Seifert and the ENMU Music Department

- Band chairs, assistants and percussion assistants: Small School Band – Adam Bryant, Bill Lamb, and Anthony Baca. Concert Band – Caitlynn Comacho, Daniel Fear, Steve Iliff, and Elsie Stott. Symphonic Band – Jordan Sayre, Britta Wollard, Valentino Leyba, and Pam Towery-Church.

- Workshop Clinicians and Sponsors: Tim Lautzenheiser (Attitude Concepts and Hal Leonard), Richard L. Saucedo (Selmer& Olivas Music), Pancho Romero (NMMEA & NMSU), John Sanks and Dave Kendrick (NMMEA), Jim Young and Dr. Bill Clark (NMMEA), Tony Montano (NMMEA), Dustin Seifert (NMMEA & ENMU), Yasmine Flores (NMMEA), Donna Schmidt(NMMEA)

- Honor Groups: Members of the La Cueva High School Jazz Band and their Director John Converse, the Artesia High School Concert Band and Director Lisa Ann Dillon. Congratulations!!!!

- All Monitors, presider, stage crews, final audition teams and sectional instructors. Thanks to all of you!

Upcoming Events

Band...

2016 NMAA State Band Contest
This year the NMAA Band State Concert Band Contest will be held at Cleveland High School in Rio Rancho. The Contest will be held on Friday April 22, and Saturday April 23, 2016. All registration information can be found at the NMAA web page, www.nmact.org.

2017 Honor Band Applications: The 2017 Honor Band will be selected from the field of entries submitted by band directors. The selection process is outlined on the NMMEA web site. I encourage all bands that received superior ratings at their District Large Group Festivals or the NMAA State Concert Band Contest to apply. This year's preference will be given to high schools bands with student enrollment of 1201 or higher, however all schools are encouraged to apply regardless of classification. Feel free to call me at 575-636-3930, or contact me via email if you have any questions.

All materials must be postmarked by June 1, 2016 and mailed to:
Bernie Chavez
NMMEA Band VP
503 South Tin
Deming, NM 88030

2017 NMMEA Individual Achievement Awards
Please attend your spring district meeting prepared with a nominee for every award. New Mexico is very fortunate to have so many excellent active and retired educators. We also are very privileged to work with amazing music supportive administrators and businesses, so let's recognize these outstanding people that do so many great things for music. Guidelines for Submission of Achievement Awards can be found on the website, www.nmmea.com. All documents will be submitted electronically to the Immediate Past President of NMMEA via email through your District President.

2016-2017 All-State Auditions

Audition Sites and Chairs

November 1, 2016 – Las Cruces, NMSU, Shawn Silva
November 2-3, 2016 – Albuquerque, (To Be Determined) Elsie Stott
November 4, 2016 – Portales, ENMU, Dustin Seifert

Audition Material can be found in this edition. Please encourage your students to participate and make all-state auditions a priority. All tempos of the etudes are included in the audition list, some of which are different than printed in the etude books. Please take care that all students are aware of tempo changes. Small school excerpts are included in the audition list. Please note that as approved at the band section meeting this last year, there has been a change to the percussion audition.

Registration is done electronically online with students required to sign a commitment form. Directors will need to make sure that they have collected the signed commitment forms when they register their students. Please collect valid signed commitment forms from your students, this is your responsibility!!! Directors will not turn in forms to the state but will keep them for their own files.

2017 All-State Volunteers Needed

The success of our All-State convention is contingent upon the participation of educators across the state. Participation can come in many forms, whether as a monitor, presenter, band chair, percussion assistant, stage crew, final chair placement adjudicator, guest conductor driver, or other small, but very important jobs. I am in the process of putting this together which includes workshops, so if you are interested in helping or have an idea for a workshop feel free to contact me at band-vp@nmmea.com. Your ideas and

anything that can make the All-State conference better are always welcome. I hope you have a great end of the year, and remember to always look at our website for any updates that may occur. www.nmmea.com

2017 All-State Conductors and Programs (Subject to Change)

Robert W. Smith - John M. Long School of Music
A Jubilant Overture – Alfred Reed arr. Conaway (Birch Island Music)
Waves – Brian Balmages (FJH Music Company)
Inchon – Robert W. Smith (Alfred Publishing)
Semper Fidelis – Sousa/Bourgeois (Wingert-Jones Publications)

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 (Peermuise)
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)

Band Section Meeting Minutes

4:30p.m. January 7, 2016
University of New Mexico, CFA 2018
Meeting called to order at 4:33 PM on January 7, 2016.

Band...

Introductions of all new educators, as well as all new appointments present.
Army Band Presentation

A. Options for musicians under the age of 35 to participate within the band, as well as benefits for members.

Announcements from the Executive Board

A. Weather concerns. What to do if there is a weather delay.

B. Constructive criticism for improvement of the conference, but must have ideas for improvement, not just criticism.

Motion to accept minutes from last meeting.

A. Motion: Chandra Blackston

B. Second: Daniel Fear

Reminders for Presiders and Monitors for clinics, please return sign-up sheets.

Set up Crews, make sure you are there early.

Reminders to see conductors and their rehearsals.

We need your help on the survey, advocate for what we need as music educators.

A. Correct email and phone number.

Recognition of Honor groups.

NMAA Concert Band Results: Congratulations.

Please attend and show your support of our Recipients and Honorees at the Awards/Business Luncheon.

Please check website for any changes.

All-State

A. Please pay attention to detail when you submit for all-state, to avoid errors in those auditioning.

B. Audition dates this year for All-State.

C. Adding an audition site for the Northwest District.

1. Directors from the Northwest District, as well as other directors discussed the Pros of having an audition site in the Northwest area.

2. Discussion of how the recordings were done for All-State, and how consistency is of the utmost importance, as well as setting up an

audition system that can continue to be used in the future.

3. All concerns will be brought before the board for further consideration.

D. Rutland discussion of audition process for percussion.

1. Bringing in personal hand instruments will change to having a set of high quality hand instruments on site. Will help in consistency of auditions.

2. Sight-reading-proposal for students to choose to either audition for snare or mallets, or to perhaps make the points earned for each more proportional.

3. Proposal to have the same rudiments from year to year, rather than randomly choosing different rudiments each year.

4. The timpani audition etudes in the past have been so difficult that it is hard to really focus on good timpani technique. Proposal to look into new etudes for the timpani audition.

5. Proposal to make the point system for the timpani, snare, and mallet, 20 points, the multi percussion, 10 points, and then sight reading, scales and rudiments, 5 points for each.

6. Consistency of the set up for each site. Published set-up chart.

7. Uniform scale pattern, eighth notes up and down, so that auditions are more consistent

a. Motion to accept the changes by Pam Towry-Church

b. I was unable to identify who the gentleman was that seconded the motion.

Pam Towry-Church discussed the needs of being a percussionist for all-state. There are letters sent out to the directors so that all the students who are attending all-state as a percussionist come prepared with the necessary equipment.

Discussion of why there is a shorter audition piece for the small-school in comparison to the other audition pieces, and is there any way for all students to simply play the shorter audition piece? Some pros and cons

to having a full length etude audition were presented.

Motion to keep the etude length the same, and create a committee to review and possibly amend etude length for next year. If you would like to be in the committee, contact Bernie Chavez.

A. Motion: Bill Griner

B. Second: Dustin Seifert

New Business

Honor Band-Larger schools preference. 1201 and higher. Due June 1st. Submit to Bernie.

A. Please make sure that everything is as it is required to be, i.e. no names on materials, etc. Follow directions to the letter.

B. If you are considered a smaller school, and you are interested, please submit.

State Concert Band at Cleveland High School, April 22nd, 23rd.

A. Thank you to all the directors and staff who helped for our State Concert Band.

Next Year's Conductors

A. Small School: Robert W. Smith

B. Concert Band: Steven Wayne Pratt

C. Symphonic Band: Robert Ponto

Please check that your contact information on our website is correct so that we may contact you.

Thank you to all who helped with auditions, as well as those who helped throughout the conference.

National Band Association.org and nominate your program for the Blue Ribbon Award. It provides many opportunities for advocating your program.

Albuquerque Jazz Festival is February 19, and 20 at El Dorado High School.

Young or beginning Band Directors, please find some of the more seasoned band directors for help, if necessary.

Motion to adjourn: Chris Argot Singer

Second: Phil Meda

Meeting Adjourned at 5:34

All – State Wind and Percussion Titles 2016 – 2017

Note: All winds must know all 12 major scales and will be required to perform from memory, one Major flat and one Major sharp scale in addition to their chromatic scale. Please refer to the specific scale and range requirement instruction listed. All Scales will be required to be played in straight eighth notes at quarter note = 92

Note: All auditions will include sight reading.

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 Etudes
• page 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 full measure 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)
o 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)
o 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.)
o 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)
o 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 # V Allegro; 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. Multiple Bounce 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 potentially 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.



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.



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 rests in measures 2 and 3, and a half note in measure 4. The Crash Cymbal 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 score includes dynamic markings (*f*, *ff*, *p*, *mp*, *mf*) and articulation marks (accents) on the notes in measures 2, 3, and 4.

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.

How to Succeed as a Freshman Music Major

“How to Succeed as a Freshman Music Major – Hints for the College Music Student” by Dr. Tracy Carr

Congratulations! You have been accepted to your college or university of choice and will soon begin your first semester of higher education! You will now be surrounded by peers and faculty who share your same love and passion for music. The first year is often the most exciting, but it can also be the most challenging especially if you have decided to live away from your family in your college or university dormitory.

1. Get Acquainted

Music majors often return to campus a week before classes begin for either band or choir camp. If this occurs at your institution, use this opportunity to meet fellow incoming freshman music majors as well as upperclass music majors. You may also meet faculty members including your private instructor as well as your academic professors. If you have created your class schedule already, consider emailing each of your professors a short note introducing yourself.

2. Get Ready for Classes

Most college freshmen create their class schedule the previous spring during freshman orientation with a college advising staff member. If you did not create a class schedule, or if you must change some classes, it is best to do this as soon as possible – if not during band or choir camp, definitely during the first few days of class.

Textbooks and other supplies can be purchased at your college or university bookstore or online through a variety of vendors. I would recommend you purchase your textbooks after the first meeting of each class where you will

receive a class syllabus that will tell you the exact title and edition of your required textbook as well as any other required or recommended materials. You may be able to find your textbooks online, but do make note of the ISBN numbers and correct edition so that you are assured of purchasing the correct and most current materials for your courses. Many university bookstores will not accept opened shrink-wrapped book and CD sets for returns so be sure you have the correct books/editions and supplies for your courses.

3. Get organized

During the first few weeks of school you may have to adjust your class schedule – add or drop classes before finalizing your schedule. If you do not officially withdraw from a class and simply no longer attend, you will most likely receive an “F” from the course. Be aware of your college or university’s deadlines for adding, dropping, and withdrawing from classes.

If your class syllabi include timelines or assignment schedules for the entire semester, consider putting all of your assignment due dates, as well as quiz and exams dates in your calendar planner, date book, and/or Smartphone. As a college student, your professors may not continually remind you of your assignments; it is your responsibility not to lose the syllabus and to be timely with all of your class work and exams. Most faculty will either lower your grade or refuse to accept a late assignment, so I recommend that you also add to your calendars an entry reminder about each assignment one full week before each assignment, quiz, or exam is scheduled so that you can plan accordingly and be prepared. Procrastination and cramming never yield success.

First semester freshman can often become overwhelmed with so many priorities: classes, homework, prac-

ticing, rehearsals, part time employment, and socializing. Remember that you are now a young adult and must consider your priorities and consequences carefully and maturely. Consider your immediate, short term, and long term goals and what is most important now and later.

If you are living in a dormitory and this is your first experience living away from home, be responsible regarding your new-found freedom. If you have a roommate or suitemates, be polite, neat, and understanding of any habits that may be different from yours. Compromise and flexibility go a long way. You are a college student first and foremost and your education must be your priority. During the weekdays, maintain consistent times for going to bed and getting up, choose healthy dining options at the dining hall, and socialize in moderation. If you do choose to socialize on the weekends, again, be responsible with your new-found freedom. Do your best to maintain a high academic standing in all of your classes as well as in your studio instruction at all times.

4. Be Responsible, Prompt, and Mature

The phrase, “you only get one chance to make a first impression” will most certainly apply to your college career. Present yourself to your peers and professors as you want to be perceived and maintain that high level of professionalism. Consider these four years in undergraduate education as a practice for the “real world”. While most of your professors will be supportive and friendly with their students, remember that they are professionals that deserve your respect. They have earned their doctorates, so address them as “doctor” or “professor” unless they tell you otherwise. Do not be offended if they do not accept your invitation to be friends on Facebook or other types of

How to Succeed as a Freshman Music Major

social networking. Many professors maintain a policy of not “friending” students. Also, always use proper English, spelling, grammar, and tone when communicating with any of your professors. “Hey, . . .” for example, is not a proper greeting to a professional. Short-hand abbreviations like LOL also are not appropriate.

5. Classroom

Arrive to classes five minutes before the scheduled start of classes so that you will be ready once the class begins. Expect to take some form of notes either on your computer, if allowed, or in a notebook. Be polite and respectful during your course lectures which mean no non-class related discussions, no texting, no web surfing, no Facebooking, or consistent tardiness. While you may think your professor and peers do not notice these distracting behaviors, they do, and this may adversely affect any recommendations your professors may write for you. Review your notes from all of your courses each night to assist with retention and seek out your professor or class tutor for assistance if you do not understand the material. Most professors hold weekly office hours with the hopes that students will drop by their office to discuss the course work and other issues that are important to you. However, should you encounter any non-academic challenges, it is best to seek help and assistance from those professionally trained to best deal with the specific situation.

6. Studio lessons

Schedule daily practice time for your applied studio lesson and keep a notebook of each lesson and assignment. At the college level, a minimum of two to three hours of practice per day is often expected. Warm up prior to your private studio lesson so that you are prepared to play or sing once your lesson begins. If this is your first experience with

weekly private lessons, remember that the faster you learn and master your studio etudes and literature, the faster you will progress. College and university applied professors have specific expectations for each level of major and study (music education, music performance, freshman, sophomore, junior, senior). Falling short of these expectations may cause you to lose your scholarship, put you on probation, or at worst, be advised to change your major. You are training to be a music professional and if your work ethic, progress, and innate ability are not up to par, it is during these early years in your professional career that you should improve these skills. There is, however, no shame in admitting that music is not the profession for you. It is better to learn this sooner rather than later so that you will have time to complete your coursework for your new major. Many non-music majors contribute to music programs by enrolling in private lessons and by participating in both large and small ensembles.

7. Ensemble rehearsals

Arrive at your ensemble rehearsals at least five to ten minutes early so that you are ready to go when the conductor steps on the podium. Maintain professionalism and respect by not talking, texting, or socializing during rehearsals. Arrive at rehearsal with all of your music, instrument, reeds, tools, mouthpieces, mutes, and any other instrument-specific equipment. Know all of your music for each rehearsal and bring your ensemble music to your private lesson should you need assistance with your parts. Abide by ensemble etiquette and do not “step on the toes” of your section leaders or principal players.

8. Take and Make Opportunities

Take advantage of all opportunities afforded to you, especially musical and other cultural events. Attend as many recitals as your schedule will allow. These can include recitals

presented by your studio peers, recitals outside of your applied area, faculty recitals, and ensemble concerts. While you are required music classes will keep you very busy, do take a course outside of music on a topic you enjoy. Art, poetry, acting, intramurals, and other subjects can assist in expanding your scope, knowledge, and experience. Most schools will require that you take a broad range of liberal arts courses to round out your education. Attend sporting and other social activities that are planned by your college or university. These can include football games, other sporting events, freshman mixers, barbecues, and movie nights.

Also, consider making your own opportunities. Start a new chamber ensemble, volunteer to perform at local elementary schools and nursing homes – anything that may assist and enhance your education. Be creative! Your campus will be your “home” for the next few years and you do want to enjoy the entire collegiate experience – enjoy!



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DEGREES THAT GET YOU HEARD



music.utep.edu

Scholarship Auditions
February 22 & 29, 2016

Dr. Steve Wilson, Chair

500 W. University Ave. El Paso, TX 79968

915.747.5606

Orchestra Section

Jonathan Armerding, Vice President



Hello again orchestra teachers! I trust you are doing well with your classes, and looking forward to the end of the year – hard to believe it is coming so soon! I know that there are great memories being made day after day in our classes, as well as those that have come from concerts, festivals, and events like All-State.

I want to remind you all, and especially any new teachers out there, that you can contact me at this email: orchestravp@nmmea.com. All of you really should be getting emails from me somewhat regularly, and if you are not, I would greatly appreciate you sending me a message at that address with your name and where you teach, so that I can have a more complete and accurate list. I want us all to be getting the same information, and I'm so glad that I can pass on this address list to the next VP!

As we look back at the 2016 All-State Music Festival, I want to acknowledge the help of many people who made it work so smoothly. I'll be able to mention several names here, but I know there are many more that made it work, and I thank all of you for that!

We can never forget the huge job that Don Gerheart, our executive director, does every year – and all the time! – to make NMMEA function the way it does. He is tireless, persistent, and remembers more about what is going

on than I can believe. Our president, Brian Uerling, moved smoothly into this big job this year and made things so clear in all he did – challenging us and encouraging us all along the way.

Our audition team did a great job, and I want to thank Daniel Vega-Albela, Jorge Martinez-Rios, Art Sheinberg, and Mark Tatum for their careful work listening to our students to place them in the orchestras. The recorded auditions seem to be working well, though we are continually working to make that process better. The audition site chairs did a great job again this year, scheduling the auditions as well as making the auditions run smoothly and be a good experience for our students. I want to thank Jennifer Rogers, DeeAnn Cason, and Ruth Striegel for their faithfulness over several years – they are old hands at it now! Once again, Music Mart did a great job acquiring and preparing the music, and I especially appreciate their help with the Shostakovich, since it was a rental! Joe Keith and Charles Brandebury did their usual good job, and also supplied music for our new music reading session as they have for so long.

This year we had a new site chair for the entire festival, Kathy Espinoza, and she did an incredible job of stepping into this huge job with professionalism, grace, and unending patience. She had more things to deal with than I can even imagine, but every time I came to her with a request she just smiled and made it possible! The section leaders for our winds, brass, and percussion on Wednesday evening: Valerie Potter, John Marchiando, Neil Rutland, Laroy Borchert, Chris Buckholz, and Fred Bugbee, were so helpful as well. I also want to thank our orchestra co-chairs: Emily Awes and Drew Austin for Symphony Orchestra, and Nicolle Maniaci and Doug Poff for Concert Orchestra, who took on such a big job to care for and com-

municate with the conductors and students. (Of course, I think Nicolle and Doug just had a really good time with Kathy!) Then, a huge thanks to everyone who judged seating auditions, helped monitor rehearsals and workshops, and helped in so many other ways as well. It really is a team effort in every way, and we couldn't do it otherwise!

The Centennial High School Symphony Orchestra gave a stirring performance at the Honor Concert on Friday afternoon, and we certainly congratulate them in every way possible! Daniel Rivera and Joseph Flores have worked together to build an amazing program in just a few years at Centennial, and I'm so glad they were able to share with us all at that concert. Another great part of All-State is the variety of clinics to attend, and I want to thank Robb Janov, Art Sheinberg, Emily Awes, and Barbara Barber, our local experts who presented such great material. I was also very glad to meet Adrianna Marshall and Karen Koger who brought some great ideas from outside of NM. Let me take this moment to ask you to let me know if you have any ideas for clinics that you would enjoy for next year – or would like to present! I also have to say that I particularly enjoy getting to see so many of you at All-State that I see only at this time of year, and that will always remain one of my favorite parts of the festival.

The orchestra conductors for this year's festival were wonderful as well – it was great to have Larry Livingston back with the Symphony Orchestra after 11 years, and of course it was an incredible joy to have one of our own – Kathy Hill – direct the Concert Orchestra. I was so impressed by the way the students flocked around them after the concerts, so anxious to thank them for the inspiration, challenge and fun they had for those 3 days.

Orchestra...

So, as we start looking ahead, as usual I want to encourage all of you to consider applying for your orchestra to be the Honor Orchestra for next year's All-State. When I think about the great experience the students from Centennial had this year, I know that the hard work they put in was totally worth it. It can also be a unifying thing even to go through the process of applying, because of the energy it brings to the end of the school year. The details of how to apply are in the NMMEA Handbook – available on the website: www.nmmea.com, and the deadline for submission (you'll send all to the materials to me) is June 1, 2016.

Of course, another important thing looking forward is that All-State auditions will again be held in October! The dates will be October 19 in Las Cruces, and October 20 and 21 in Albuquerque. Again this year each instrument will have three solos to choose from; the #1 solo will result in a score multiplied by .8; #2 multiplied by .9, and #3 multiplied by 1. I want to thank Emily Awes VERY much for working together with a committee to come up with a 4-year rotating list of solos, changing each year between Baroque, Classical, Romantic, and Contemporary styles (this fall it will be Baroque)! Your students should choose a solo that they can play successfully with confidence – the multiplier will not work in their favor if they are over their head with the piece. Please do help your students make wise choices in this area! Below are the scales and solos for this year. The excerpts, as well as a few other details such as solo metronome markings for some instruments, will be posted by April 1st on the NMMEA website.

VIOLIN

Scales: Bb Major and g melodic minor

Level 1 – Violin Sonata in d minor, Op. 5 “La Folia” by Corelli, starting with variation 9 to end (Peters ed. or Revised Suzuki Violin Vol.6 ms. 105

to end)

Level 2 – Concerto No. 23 (1st Mvmt) by Viotti (Solos for Young Violinist Vol 5., B. Barber)

Level 3 – 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 – Gigue by Veracini (Revised Suzuki Viola Vol. 5, Alfred Pub. #02495S) p.14, all; no repeat q=112

Level 2 – Fantasia X Presto & Allegro by Telemann, arr. Louise Rood (12 Fantasias for Viola, Unaccompanied; Bk 2, No. 7-12, Publisher: McGinnis & Marx) p. 8-9, all with repeats, half = 120; dotted q=112

Level 3 – Sonata in C, Op.2, No. 4 (Mvmt. 2, Allegro) by Handel, trans. Jensen (International #635)

CELLO

Scales: D major and e melodic minor

Level 1 – Sonata in C Major, Mvmt 2 by Handel (Solos for Young Cellists Vol. 4, arr. by Cheney, Alfred)

Level 2 – Concerto in D major, Op.3, No.9 Mvmt 1 Allegro by Vivaldi (Suzuki Vol. 6 Revised, Alfred)

Level 3 – Toccata for Cello by Frescobaldi, ed. Cassado (Universal Edition)

BASS

Scales: G major and e melodic minor

Level 1 – Chorus from Judas Macabaeus by Handel, arr. Vance (Progressive Repertoire Vol. II, pub. Carl Fischer)

Level 2 – La Cinquantaine by Gabriel-Marie, arr. Vance (Progressive Repertoire Vol. III, pub. Carl Fischer)

Level 3 – Sonata in G Major, Mvmts I & II by Marcello, ed. Zimmerman (International #1159) No Repeats

We look forward to the conductors for the 2017 All-State Music Festival again being wonderful and inspiring for our students. Our Symphony Orchestra conductor will be Kayoko Dan, who is the music director of the Chattanooga Symphony. Her

program will be the very exciting Capriccio Espanole by Rimsky-Korsakov, and the Outdoor Overture by Copland. A young and dynamic conductor from California, Sey Ahn, will direct the Concert Orchestra. Her program includes music from the Carmen Suites by Bizet, the “March to the Scaffold” from Symphony Fantastique by Berlioz, arranged by Carter, and the always popular “In the Hall of the Mountain King” from the Peer Gynt Suite of Grieg.

We want to have every student possible to have the opportunity to experience and enjoy All-State, so I hope you will be talking about it now with your students, helping them to pick solos, and beginning to work on the excerpts when they are posted by April 1st.

I most of all want to thank all of you for the work you do with our students every day. We all know about the ups and downs of teaching, but as I have had contact with more of you because of this position, I am inspired and encouraged to see all that is happening here in New Mexico. I do hope you will always feel free to contact me with ideas and comments about what is happening, and keep me posted about what you are doing! I was talking with a colleague recently who does feel isolated at times, and I know that the things we share with each other mean a lot to those in outlying areas in particular. But all of us can get stuck in our own small world if we aren't careful, and we really do need each other! Thanks for being there for me in so many ways this year.

Respectfully,
Jonathan Armerding

General Music Section

Jan Delgado, Vice President



At this time, we look back on our accomplishments and start planning for next year's conference. Thank-you to everyone who participated in the 2016 NMMEA All-State Music Festival and In-Service Conference. It was a huge success! Over 100 General Music Teachers were in attendance.

Our Guest Clinician, Brian Burnett, amazed us with his workshops on assessment, movement, and improvisation. The General Music Honor Ensemble, "Tucumcari Elementary Orff Ensemble" under the direction of Andrew Kesten and Paul Gibson, was very well received. Thank-you to all the monitors and presiders, and

thank you to the following people for presenting: Rebecca Ortega, Clois Bell, Robin Giebelhausen, Kim Letellier, Rick Wild, Christine Strickland, Mike Anaya, Paul Palmer, and Gina Rasinski. And thank you to all the people who brought drums! Our General Music section meeting was small but lively. Many ideas were generated for next year's clinics. You will hear more about them this summer.

Notes from the All-State presenters can be found at nmmea.com > Gen Music. Also under Resources, you will find information about EoC's, Standards, and Advocacy. Links takes you to the websites of musical groups around the state – many of them for elementary students. Finally, 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.

So, on to planning for next year... our 2017 General Music Guest Clinician will be Chris Judah-Lauder. She is a highly respected Orff presenter and currently the chair for the 2017 AOSA National Conference in Fort

Worth. Chris's topic for 2017 All-State is yet to be decided, but be assured she always has fun and exciting things to do.

Information about Honor Ensemble and Awards:

- If you have a group or ensemble you would like submit for NMMEA General Music Honor Ensemble, the application and guidelines are at nmmea.com > About > Official Documents > NMMEA Handbook, page 8. This goes to me and the deadline is June 1.

- For the Dr. John M. Batcheller Award for Excellence in Teaching General Music at the Elementary School Level, nominations go through your District President. The deadline is July 1. Also through your District President are other awards such as Educator of the Year, Hall of Fame, and Administrator of the Year.

Please e-mail me at generalmusicvp@nmmea.com if you have thoughts and concerns. You can find my and the other officers' contact information at nmmea.com > About. I look forward to hearing from you.

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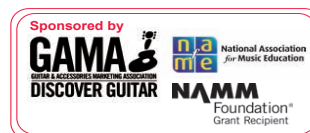
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NAFME HQ-Reston, VA | NAMM HQ-San Diego, CA | Wichita State U-Wichita, KS | Idaho State U-Pocatello, ID | Atlanta, GA | Lexington, KY | Bow, NH | Richmond Hill, ON, Canada | Halifax, NS, Canada | **Additional sites TBD**

For more information visit www.GuitarEduNet.org or email webmaster@guitaredunet.org
Workshop locations are subject to change.



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 20-96750Sililiza
- 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.

Biography :
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



Most of you know the song, “Music Alone Shall Live,” either as the first round you sang in elementary school or as our closing song at the annual Business and Awards Luncheon of our NMMEA Music Festival and In-Service Conference. There is great truth in the simple text of this song. Music has always been, continues to be and will always be a part of this earth. It is found not only in our music-making, but in the wind that blows through the trees and the raindrops that fall to the ground. All one has to do is listen to the symphony surrounding us which we call life, and one recognizes that this song – life – is never-ending and full of profound meaning.

Where am I going with this train of thought? As I reflect on the enormously successful NMMEA Music Festival and In-Service Conference we experienced this past January, I realize two analogies can be drawn from the text of this song to the work of NMMEA. For the NMMEA Executive Board, the process of preparing for this conference at times feels never-ending! We begin planning for each conference immediately following the previous conference. As a matter of fact, the previous conference has not even ended before we have our first plan-

ning meeting for the next year. Our Executive Board is a hard-working, dedicated and service-oriented group of people, and, when next you see or communicate with them, please be sure to thank them for their service. I thoroughly enjoy working with each one of them and consider them dear friends. I applaud our leaders, Brian Uerling, President, and Don Gerheart, Executive Director, for their management of our resources and people, and for their vision for the future of NMMEA. I also wish to take this opportunity to thank our District Presidents and the many people who gave so freely of their time to preside, monitor or serve in some other way in our sessions and rehearsals at this year’s conference. None of what we achieved – and we achieved so very much – would have been possible without each of you. Thank you!

The second analogy I see is how full of profound meaning the work of NMMEA is. Lives are changed in every moment of our annual conference, and that’s huge, folks. Many of you observed at least one of the honor ensembles in rehearsal and/or performance. To watch our students’ eyes light up in an “aha!” moment or hear a student respond to a question from a conductor with deep wisdom warms a heart and brings a tear to an eye rather quickly. The older I become, I think the continuum of profound moments to welling eyes increases with age – especially where our students are involved. Though we become so fatigued as we approach the end of a semester, a big concert, tour – you fill in the blank – we must remember why we do what we do: for the student whose very life is changed in the music-making. I cannot think of much more profound meaning than that.

In the collegiate area, it was our true joy to welcome Dr. Timothy Gerber, Professor of Music Education at The Ohio State University, as our confer-

ence headliner. His three sessions - “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” - were greeted by an overflowing room of attendees (both collegiate and other), and with great enthusiasm. Dr. Gerber was inspirational, enthusiastic and creative in his presentation. Each session included audio/visual presentation, extemporaneous speech and a handout for later reference. Thank you, Dr. Gerber, for giving of yourself so freely.

In addition to Dr. Gerber’s sessions, Ms. Ingrid Larragoity presented a high-energy, interactive session entitled, “NAfME Collegiate: Exploring the Power of New Mexico Collegiate Music Educators.” In this session, Ms. Larragoity focused on discovering and harnessing the strengths within the 3 state universities and their collegiate music education programs towards creating a stronger presence in the state of New Mexico. This was a fantastic opportunity for students from each of our state universities to participate in a dialogue about how we can strengthen our collegiate music education presence in our great state. Some ideas that students discussed in the meeting were creating a collegiate NAfME Facebook page for New Mexico (done!), and planning/organizing a student-led session for next year’s NMMEA Conference (in progress). Well done, Ms. Larragoity!

The Collegiate Roundtable – an annual event at NMMEA for the past three years – was a rousing success. All eight honor ensemble conductor/clinicians participated, as well as Dr. Rich Cangro (keynote speaker), Dr. Tim Gerber (collegiate headliner), Brian Burnett (general music headliner) and Dr. Adrianna Marshall (presenter). With a panel of twelve esteemed speakers, our students received fantastic and varied feedback

Collegiate...

to their questions. Several panelists remained well past the one-hour session to continue fielding questions from our students. Thank you, panelists.

In addition to our student-led session at our 2017 conference, you can look forward to another dynamic and inspirational headliner (the big reveal - pink or blue, as well as a name - will occur in the next issue of New Mexico Musician), our an-

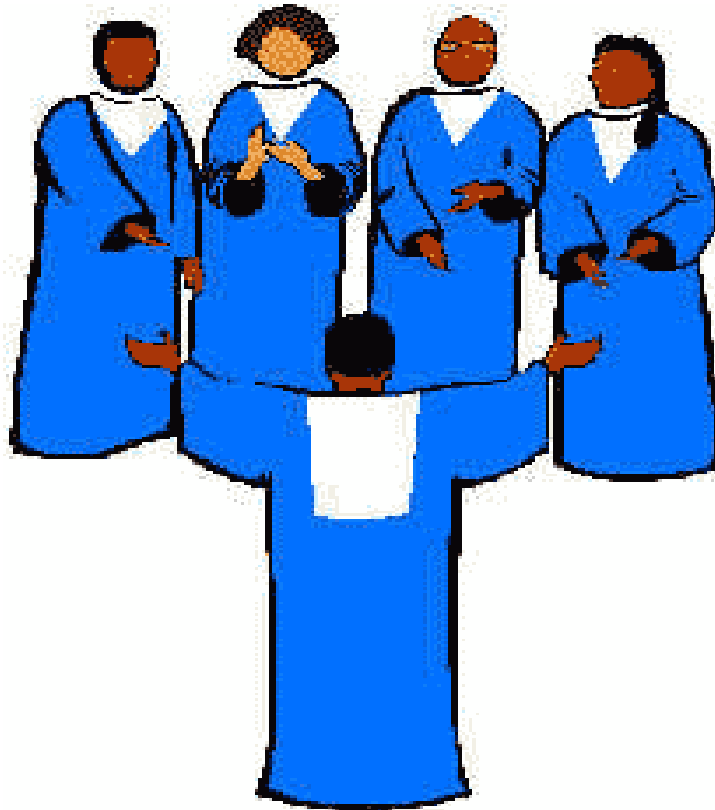
nual roundtable, a panel discussion with first- and second-year teachers, and a session by a veteran New Mexico teacher (if s/he says “yes” to my request).

As always, please contact me with any great ideas or burning questions you may have. I likely won’t have answers to your questions, but I do so love hearing from you!

Continued best wishes for a success-

ful year of music making.

Kayla Paulk
Collegiate Vice President



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Piano, instrumental (winds and percussion) and vocal performance
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Mark Dal Porto
Music Theory, Composition

Andrea Denis
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Trombone

Jennifer Laubenthal
Clarinet

Cheryl Pachak-Brooks
Piano

Jason Paulk
Director of Choral Activities

Kayla Paulk
Vocal Coach, Accompanist

Neil Rutland
*Percussion,
Music Technology*

Susanna Self
Flute

Richard Schwartz
Saxophone, Jazz Studies

Travis Sherwood
Voice

Jeanie Wozencraft-Ornellas
Voice

Music Education Workshops

at the

University of New Mexico

Summer, 2016

The UNM summer music education workshop series provides varied and relevant topics taught by nationally and internationally recognized clinicians.

Ukupalooza: Ukulele playing & pedagogy

Robin Giebelhausen

June 1-3

All participants must register for university credit or pay the workshop fee. For further information contact Robin Giebelhausen at (505) 277-1959 or rgiebes@unm.edu.

Strings Workshop

Michael Hopkins

July 6-8

All participants must register for university credit or pay the workshop fee. For further information contact Art Sheinberg at (505) 277-1462 or ashein@unm.edu.

Orff Schulwerk Level 1 & @ Certification

Paul Hallsted, Karen Benson, Joshua Block, Luis Delgado, Robin Giebelhausen
June 6-17

Participants not desiring university credit pay a workshop fee only:

Before April 15: \$500

April 16-May 16: \$550

After May 17: \$600

Up to three hours of university credit can be earned. A \$548 workshop fee is in addition to tuition.

There will be approximately \$100 in required materials.

For further information contact Robin Giebelhausen at (505) 277-1959 or rgiebes@unm.edu.

For further information go to:

<http://music.unm.edu/areas/music-education/summerworkshops>

To pay workshop fees go to:

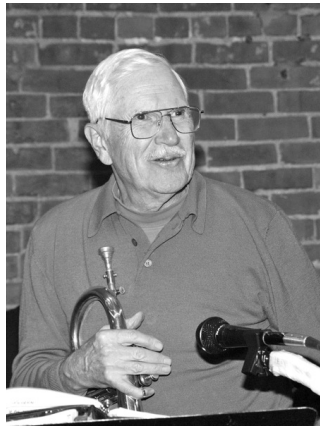
https://secure.touchnet.com/C21597_ustores/web/

To register for university credit use LoboWeb.



Retirees/Mentoring News

Ron Lipka, Chair



THE BACKGROUND CHECK DILEMMA

Successful mentoring, clinic work by experienced professionals and volunteer time by parents as well as retirees depends on ease of availability to students and teachers. The wave of terrorism in the classroom brought on by a demented few has caused school systems, not only in New Mexico but nationwide to defend themselves through draconian measures concerning background checks for anyone coming in contact with public school students. No one could disagree that parents deserve assurance that their children are protected from exposure to dangerous individuals. But what kind of chill is this imposing on those same students' availability to the help of well-meaning volunteers and the expertise of so many willing retired professionals in music as well as many other fields? Just recently one of our highly esteemed colleagues was removed from a band room where he was voluntarily conducting by the school security guard for not having a visitors permit from the school office.

The dilemma was brought home to me having been invited once again by Bill Austell to teach sectional sessions during the Valencia Middle School band camp which I have done for several years. Only now the Los Lunas School System requires that those working unsupervised with stu-

dents must have a background check. As I had a background check with the Albuquerque Public Schools just four or five years ago it should have been simple to just get a notarized statement of that to submit to Los Lunas but, to my dismay when checking with APS, I discovered that they only retain the records for a background check for TWO YEARS! This is true in Rio Rancho and Las Cruces as well. Despite herculean effort by Austell, I and several other clinicians had to travel to Los Lunas for background check application and fingerprinting. By the way, be aware that this particular band camp is off campus meaning that students in other popular music camp sites should only be in unsupervised contact with clinicians who have had background checks from the school system from which the students come. No matter from whence comes the paycheck.

There is no denying that the safety of students must be of primary concern in our schools. However, also very important is the role that professional clinicians, mentors and parent volunteers play in expanding the opportunities for these same students. Obstacles in the way of well-meaning individuals can only lessen their willingness and availability. Concomitant with this is the increasing difficulty of hiring clinicians and adjudicators due to the requirement of school systems that such hires may be paid only if they are certified vendors to that school system. In some cases clinicians may become temporary employees also requiring the background check. This is largely due to the elimination from many schools of parent organizations that have in the past covered the cost of clinic services. The application for a vendor license is tedious and costly. In my case I would just as soon forget the pay for doing a clinic and just volunteer to do it.....but wait(!) for that I'll need to fill out a volunteer ap-

plication, have a background check, be fingerprinted and pay a fee renewable every two years!! As I write this in February of 2016 when current music educators traditionally seek the expertise of retired colleagues as they prepare for Music Performance Assessment I have spoken to numerous friends who have assisted in the past. Unanimously they have no desire or intention to leap the stumbling blocks. Perhaps schools systems might formulate a list of approved mentor/clinicians/retired professionals (backgrounds checked) to provide teachers with this resource.

Friends, I have no solution to propose for this dilemma. My main concern is that those of us willing and able to continue serving the music education community in New Mexico may become less able and less willing to participate.

New Mexico Music Educators Association

Mentoring Program

Ron Lipka, Director

5408 Chapel Dr. NW

Albuquerque, NM 87114

Phone (505) 890 0618, e-mail:

lipkar@cybermesa.com

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New Mexico Jazz Educators

Richard A. Schwartz, Chair



Dear Friends,

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 of 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 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 postmarked on or before this date. The cost of each audition is \$20.00 per student per audition. For example, if one student auditions on both alto and tenor saxophone, the total cost for that student will be \$40.00.

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

University News

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

University News, Eastern New Mexico University

Submitted by Jennifer Laubenthal

Greetings from the ENMU Department of Music! Buchanan Hall has been filled with exceptional performances by guest artists, ENMU faculty and students this semester. Please join us for these events, most are free and open to the public.

For more information, please visit our website at www.enmu.edu/music

Ensemble News

The ENMU Choirs are enjoying an exciting semester of learning and performing. The Chamber Singers and Swanee Singers will be touring to Farmington, Durango, and Colorado Springs for performances in several churches, schools, and the US Air Force Academy Chapel from Feb. 28-March 2. Other spring performances include an exciting collaboration with Mr. Brian Uerling and the Eleganza string quartet in Haydn's *Missa Brevis* St. Joannis de Deo (Little Organ Mass) on Saturday, April 16 at 7 p.m. in Buchanan Hall. Other featured repertoire will include Ola Gjeillo's *Dark Night of the Soul*, Erik Esenvalds' *Stars* and much, much, more. Please join us if you're anywhere near Portales.

Faculty News

Dr. Bruce Keeling has been active teaching all region, all state and solo and ensemble clinics in the South Plains area. In addition he served as the ATSSB Region 16 (Texas) All Region Jazz band clinician and judged the New Mexico High School Trombone All State jazz tryouts. He continues an active performance career, playing with the Lubbock, Roswell, Big Spring and Midland Symphonies, big band, jazz combos, dixieland and church jobs.

Dr. Jennifer Laubenthal, Associate Professor of Clarinet, hosted the 5th Annual Eastern Plains

Clarinet Celebration on February 20, featuring guest artist, Todd Waldecker, Middle Tennessee State University. This event drew twenty-five high school clarinetists from across the state of New Mexico and western Texas and featured a masterclass, clinic and recital. The Eastern Plains Honor Clarinet Choir performed *Simple Gifts* and *America the Beautiful* on the evening program. On January 28, Dr. Laubenthal performed a solo recital, which featured works by Tomasi, Penderecki, Krenek and Matthews. She looks forward to performing *Six New Works* for Clarinet and Flute with flutist, Kathy Melago, on the campuses of The University of Northern Iowa and The Pennsylvania State University during the spring semester.

Dr. Jason Paulk and Mrs. Kayla Paulk will be presenting interest sessions at the Southwest ACDA conference in Kansas City, MO, March 7-10. *Handel's Messiah: Warm-ups for Successful Performance*—also the same title of the book being published by Hal Leonard this spring—will focus on bite-sized chunks of musical material condensed into warm-ups to assist choirs of every level accomplish the monumental composition, *Messiah*. Dr. Paulk will be serving the Florida State Vocal Association State Choral Contest in April as a featured clinician.

Susanna Self, instructor of flute at ENMU and Principal flutist with the Peninsula Music Festival, will be the guest artist at the Albuquerque Flute Association's Flute Fiesta at Eldorado High School in Albuquerque, NM on March 12, 2016. This will be a day full of various types of flute classes for beginners through college students and professionals, as well as a guest artist recital. Dr. Self has played as Principal Flutist with the Charlotte Symphony, Second flute with the Baltimore Symphony, and Acting Assistant Principal flute with the Saint Louis Symphony. She has also taught classes and lessons for various institutions

such as New World Symphony, Texas Tech University and West Texas A&M University. For more information, please visit: <https://abqflute.wordpress.com/flute-fiesta-2016/>

University of New Mexico News Submitted by Colleen Sheinberg

Dr. Patrice Repar, founder and director of the Arts-in-Medicine program at UNM, has expanded her research to Malawi. She has facilitated workshops for Malawian women, including holistic and creative care for pregnant women and for caregivers of orphaned and vulnerable children. Dr. Repar is teaching her first course in Malawi this coming summer. Titled *Arts and Health in Sub-Saharan Africa*, it will fulfill the requirement for a dedicated community-engaged learning course in the new College of Fine Arts Healing Arts certificate. The course will operate partly in the classroom and partly in the midst of rural and disenfranchised urban communities in Malawi.

CK Barlow reports that the new Arts Entrepreneurship course, which was launched in the Spring 2015 semester and cross-listed between Music and Arts Management, was recognized by UNM's new Innovation Academy program and is now included in that program. The course is also one of five potential recipients of UNM's new Online Course Best Practices Certification, with review results expected in January. The course includes a major project called "Pay It Forward," which uses community service as a constructive way to ease students into networking. Fine Arts students are helping everywhere—from Casa Esperanza, Albuquerque Healthcare for the Homeless and Animal Humane, to after-school arts programs for at-risk youth.

Amjad Ali Khan, sarod virtuoso and composer, has joined the UNM faculty this spring to teach Indian classical chamber music. Mr. Khan's

University News...

awards include a Grammy nomination and the Crystal Award by the World Economic Forum. He has performed at venues the world over, including Carnegie Hall, the Kennedy Center, the Smithsonian and the Royal Albert Hall.

Assistant Professor of Trombone Chris Buckholz has released his third solo CD, *Versatility*, a double album of classical and jazz. It includes a recording of Richard Peaslee's *Arrows of Time* with the University of New Mexico Wind Symphony, jazz originals and standards, classical works for tenor and alto trombone, a new edition of Frederick Innes's 1880 composition *The Sea-Shell's Waltz*, and classical improvisations. Prof. Buckholz's previous recordings include an album of jazz originals, *Muse*, and the 2010 classical album *À la Albéniz* on Albany Records.

The UNM Music Prep School is now in its 22nd year. Each semester the school serves about 400 students, ages birth through high school, in a variety of Wednesday/Friday and Saturday classes. Classes include parent-child early childhood classes, group piano, guitar, marimba and world percussion and a non-auditioned children's chorus program for preschool through high school singers. The 2015 season has included several community outreach collaborations. One was the first ever Lobo Arts Access Camp, a two-week summer art and music camp that was the result of a collaboration between the Music Prep School and the UNM Art Museum. Under the direction of Prep School Director Julia Church Hoffman and Traci Quinn, Education Curator of the UNM Art Museum, the camp served fifty children from throughout the Albuquerque area. Thanks to generous donors, Ms. Judy and Mr. Michael Muldawer, eleven of these children were able to participate in the camp with full scholarships. Other Music Prep School 2015 collaborations included par-

ticipation by the UNM Children's Chorus in the City of Albuquerque's Twinkle Light Parade and a holiday performance at the Bernalillo County Mountain View Community Center in the south valley.

Susan Kempter, Director of the String Pedagogy program at UNM, reports that Muni Kulasinghe of Le Chat Lunatique gave a recital in conjunction with the UNM Lab School on November 11 in Keller Hall. Muni is the most recent addition to the faculty of the UNM Lab School, where he teaches a class titled "Elements of Improvisation: Free, Folk, Jazz" to advanced high schoolers and UNM students on Wednesday evenings.

Under the direction of Dr. José-Luis Hurtado, UNM's "Music from the Americas" Concert Series is continuing this year with some sterling performances. On September 16, Uruguayan pianist Edison Quintana collaborated with UNM's Fred Sturm in "Masterworks of Mexican Nationalism," a program of transcriptions for two pianos. They were assisted by UNM Percussion Ensemble members Gabriela Garza-Canales, Graig Stasicky, John Rodriguez and Sean Umstead. Mr. Quintana also gave a concert of solo piano music titled "Latin American Piano Gems" the following day at the National Hispanic Cultural Center. In November, Mexican pianist Mauricio Náder performed virtuoso piano music by American and Mexican composers; he presented a concert in Keller Hall and gave a lecture-recital at the National Hispanic Cultural Center in Albuquerque. For the next Concert Series event, UNM will welcome one of Mexico's most prominent composers, Federico Ibarra Groth, for a short residency. His visit will include two concerts devoted to Mr. Ibarra's chamber works, spanning his entire career from 1965 to the present. The concerts, organized by local pianist Fred Sturm, will take place in Keller Hall on March 4 and 5.

News from New Mexico State University

Winds and Percussion The NMSU Wind Symphony, led by Dr. Chris Hughes, Director of Instrumental Studies, was honored to travel to Washington, D.C. on April 1-4 to perform at the Kennedy Center. The Wind Symphony was selected from recorded auditions by ensembles around the country, and represented the southwest region at this prestigious venue.

With a new emphasis on high level experiences for high school students and international connections, NMSU's Southwest Honor Band festival has expanded to become the Southwest International Honor Band and Orchestra, which this year hosted students from New Mexico, Texas, Arizona, and Mexico. For the first time this year, the festival hosted a guest composer, rising star Carter Pann. Pann has had works performed by the London and Seattle Symphonies, a commissioned quartet for the Takács Quartet, and has been awarded a Charles Ives Fellowship and five Morton Gould ASCAP awards. The groups performed two works by Pann, with the Symphonic Band performing "Hold This Boy and Listen" and the Wind Symphony performing "Slalom", a fast-paced work depicting a race down the slopes of Colorado. Other clinicians included Tom Lee, emeritus Director of Bands at UCLA; Dr. Ed Canneva, former band director at Arapahoe High School in Littleton, Colorado; and NMSU Music Dept. alumnus Andy Moran (featured as an NMSU College of Arts and Sciences "star" in February), conductor of the Albuquerque Youth Symphony, Resident Conductor of the El Paso Symphony Orchestra and the Music Director and General Manager of the El Paso Symphony Youth Orchestras.

The Wind Symphony and Symphonic Band, led by Dr. Chris Hughes and

University News...

Ms. Ingrid Larragoity-Martin, Assoc. Director of Bands, held its spring concert on April 20th, which featured works by Schwanter, including "In Evening Stillness", Hindemith's Symphony for Band, as well as the stirring final movement of Mahler's orchestral cycle Rückert Lieder, "Um Mitternacht," which featured Coordinator of Vocal Studies Dr. Sarah Daughtrey as mezzo-soprano soloist.

The New Mexico State University Jazz Ensembles hosted the 47th Annual Jazz Festival March 9-10th, 2016. This year's festival featured Clay Jenkins, International Jazz Trumpet artist. Mr. Jenkins has played with such notables as the Count Basie Orchestra, Stan Kenton Orchestra, Woody Herman Orchestra and is a charter member of the Clayton/Hamilton Orchestra. Jenkins is currently the Jazz Trumpet Professor at the Eastman School of Music.

The third annual Double Reed Day took place on the NMSU campus on February 27th, and hosted middle, high school and college students in sessions including practice techniques, chamber music and middle eastern oboe sounds. The guest artists were Dr. Scott Pool, bassoon and Dr. Andrea Shaheen, oboe. The fourth annual Double Reed Day is being planned for next spring. Please visit the website for information on past and future events: www.nmsudoublereeds.com

Strings and Orchestra

La Catrina String Quartet enjoyed a busy spring with a South American tour and several recordings, as well as other regional performances. Upcoming CD's include a tuba and string quartet project with Dr. James Shearer, and a third album of string quartet repertoire. In February and early March, the quartet traveled to Chile, El Salvador, and Colombia, with a trip back to the US to the Nevada School for the Arts in

Las Vegas, Nevada for workshops and performances with the students. Performances in South America included the Universidad de la Frontera in Temuco, Chile, and a residency with the Youth Orchestra in Chonchi, Chile, as well as concerts in San Salvador and Bogotá, Colombia. In late May, they will collaborate with the Chamber Orchestra of San Antonio, Texas, and then will spend part of July at the Festival Nuevo Mundo on the island of Aruba.

Choral and Opera

The NMSU Choral program, led by Dr. John Flanery, had an exciting and active spring, filled with performances near and far. The year began with a performance in January at the New Mexico ACDA luncheon in Las Cruces. An international exchange occurred in early March and May with the Universidad Autónoma de Ciudad Juárez Choral Department from Ciudad Juárez, Mexico. The NMSU choirs will perform a joint concert in Juárez, and then their groups will come to NMSU for workshops and rehearsals in May.

Late March featured the "Countdown to Carnegie" concert on Tuesday, March 22 in Atkinson Recital Hall. The evening previewed the University Singers in preparation for a concert performance at New York City's Carnegie Hall. The Concert Choir women also performed, as well as the new NMSU men's ensemble, The Statesmen. The University Singers traveled to New York on Easter weekend to perform at Carnegie Hall where they were featured in a forty-minute solo concert, and also performed at the Cathedral of St. John the Divine while in the city.

The year will conclude with "Mozart and More" concerts on April 29 and 30 in Atkinson Recital Hall. The Concert Choir, led by graduate student Christa Frederickson and Dr. Flanery, will be singing Romanian

composer Gyorgy Orban's Mass No. 6. The University Singers will then perform Arvo Pärt's Berliner Messe with string orchestra. The evening will conclude with all choral forces joining together with full orchestra to perform the monumental Mozart Requiem, with voice faculty members Dr. Sarah Daughtrey and Dr. John Carlo Pierce featured as soloists.

The Doña Ana Lyric Opera, educational opera program of NMSU, presented a 90-minute version of Handel's Xerxes in April. The cast included current NMSU students, alumni, and community singers. Graduate student Lizandro García conducted a string ensemble led by the members of the La Catrina String Quartet. Dr. John Carlo Pierce directed the production, which is set in the gangland underworld of the 1920s. DALO was also featured prominently on the Contemporary Arts Festival concerts, performing again Daniel Pinkham's The Cask of Amontillado in a concert version, with Ingrid Larragoity-Martin directing a student ensemble, and featuring graduate student Ejerson Balabas and Dr. Pierce in the central roles. The opera had previously been presented in a double bill in December 2015 with the premiere of Lon Chaffin's The Verloren Opera at the Rio Grande theater in Las Cruces.

Faculty News and Campus Performances

Dr. Allan Kaplan, professor of low brass, who is celebrating his 20th year in Las Cruces, was the featured Artist of the Week for the Las Cruces Sun-News in mid-January, 2015. The article featured Dr. Kaplan's inspirations, musical upbringing and his current projects and teaching.

The Clarion Duo featuring Lisa Van Winkle, flute and Esequiel Meza, piano, has enjoyed an active fall and spring season performing at several venues in Texas and New

University News...

Mexico including the Sounds of Grace Series, Sundays at St. Paul's and a faculty recital on the NMSU campus. The duo has also performed several outreach concerts for area retirement communities.

Dr. Chris Hughes has been busy guest conducting around the United States and abroad. He appeared as guest conductor of the wind ensemble at the University of Nebraska in December as part of a conducting residency in which he worked with the conducting studio and bands. In March he will venture to Chicago to serve in a similar capacity at Northern Illinois University and is excited to appear as conductor in residence for the wind ensemble at Sul Ross State University in Texas in May. Hughes will also travel to England this summer to begin to develop a European presence after spending a great amount of time conducting and teaching throughout Asia in recent years.

Ms. Ingrid Larragoity-Martin, Associate Director of Bands, recently served as a guest conductor for the University of Georgia's "JanFest", a high school band festival held each January on the Athens, GA campus.

Dr. Sarah Daughtrey and Dr. Laura Spitzer presented a faculty recital on March 30th featuring vocal, piano and chamber works centered around the theme of exoticism in Paris. Joining them were fellow music faculty members Lisa Van Winkle, flute, and Jorge Espinoza, cello, for the song cycle *Chansons madécasses* by Ravel. Also featured were works by Chopin, Berlioz, Bowles, and Kurt Weill.

This spring, the Music Department hosted Dr. Heather Winter, who presented her work on Music Performance Anxiety in two sessions, one for singers and one for all music students. Dr. Winter is a former Department Chair and Vocal Studies Coordinator at Georgetown Col-

lege in Kentucky, and the founder of Georgetown's Lyric Theater group. She has presented her work on MPA internationally, from Bangkok to Paris, for the College Music Society, NATS and the Voice Foundation.

For the 6th annual Warner Hutchison Contemporary Arts Festival, held on February 24-25, NMSU alum Brack Morrow and his work "EAR1" were featured. Morrow holds a BFA in Sculpture from NMSU and received his MFA in Interdisciplinary Art at Massachusetts College of Art and Design in Boston. Morrow's work intersects art, science, and music. Through his study of neuroscience, ecology, and music he interlaces the disciplines of sculpture, photography, video, and sound installation. The "EAR1" project (Earth Aural Rover) deploys sculptural objects built from musical instruments to resemble machines of science, and roams landscapes in search of sound, making recordings, taking photos, shooting video, and performing compositions in a collaboration between artists, scientists, musicians and nature alike. Morrow gave a lecture on the project on February 24th with a showing on the concert that evening. Both concerts featured faculty performances of music by John Cage, Daniel Pinkham, Ian Clarke, and the Department's own Lon Chaffin and Rhonda Taylor, with Fred Bugbee, Lisa Van Winkle, John Carlo Pierce, Sarah Daughtrey, Michael Armendariz and Katie Brennan performing.

Student and Alumni News

On February 13 alumnus Andres Moran was recognized at the NMSU Arts & Sciences "Starry Night" awards program as the "Star" from the NMSU Department of Music. Andy is the Resident Conductor of the El Paso Symphony Orchestra and oversees the El Paso Symphony Youth Orchestras as Music Director and General Manager. Since arriv-

ing in El Paso in 2009, the EPSYO has grown to serve over 300 young musicians throughout the greater Southwest region. Moran's responsibilities with the El Paso Symphony include creating and implementing all of the organization's education and outreach programs. Along with his Music degree from NMSU, Moran studied conducting at Indiana University and holds a master's degree in Orchestral Conducting and Horn Performance from Southern Methodist University. Moran's principal conducting teachers were David Effron, Arthur Fagen, and Dr. Paul C. Phillips. He has participated in masterclasses with Leonard Slatkin, Herbert Blomstedt, Marin Alsop, Michael Morgan, and Victor Yampolsky.

NMSU alumnus Charles Saenz, Associate Professor of Trumpet and Coordinator of Brass and Percussion at Bowling Green State University, released a new CD entitled, "Eloquentia." While a junior at NMSU, Saenz played the Charles Chaynes' Concerto for Trumpet in the International Trumpet Guild Solo Competition, and won first prize. Now, years later, he has recorded the concerto as the centerpiece for this recording.

Several NMSU music students were winners at competitions this spring. Two students were winners at the 2016 UTEP Piano Competition held on January 31. Joseph Seth Zamora won first prize, and Christopher James Andrews won third prize. Performers in the final round performed a 20-minute public recital at UTEP's Fox Fine Arts Recital Hall, which included a work by featured composer Wynn-Anne Rossi. Mr. Zamora performed Beethoven's Sonata in A Major, Op. 2, No. 2, first movement; Aeolian Harp Etude by Chopin; Prelude, Op. 2, No. 1 by Chesnokov; Jeux d'eau by Ravel; and Sonata in Mixed Meters by Rossi. Mr. Andrews played Chopin's

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Revolutionary Etude; Rhapsody in G minor, Op. 79, No. 2 by Brahms; Sonata in Mixed Meters by Rossi; and the third movement of Beethoven's Moonlight Sonata. The UTEP Piano Competition's first prize is a \$1000 cash award, and third prize is \$500. Mr. Zamora and Mr. Andrews, both sophomore piano majors at NMSU, are students of Dr. Laura Spitzer.

Dominic Lowhar, flute, and Tanner Dossey, percussion, were co-winners of the New Horizon Symphony's Young Artist competition in January, and will be featured soloists for the May 15th concert in Atkinson Recital Hall. Lowhar will be playing the third movement of Mozart's Flute Concerto in G, and Dossey will play two movements from Tashiro Mayuzumi's Concertino for Xylophone and Orchestra. Lowhar is a music education major, studying with Dr. Lisa Van Winkle, and Dossey is a student of Dr. Fred Bugbee.

Exciting things are happening with the student groups in the Music Department. The NMSU NAFME chapter is making great strides in reaching out to the community to help both our students and young musicians in the community to grow in skill and excellence. Two different projects have been spearheaded by the students this spring: Project M.A.E.S.T.R.O., which involves choral, string and band organizations, has NAFME members donat-

ing two hours per week to middle and high school music programs, offering tutoring, instrument repair, rehearsal time, sectionals, etc. So far, students have traveled to Silver City, Camino Real, and several other regional schools. The second project, MSWE (Middle School Wind Ensembles) taking place this spring, will bring young musicians to the NMSU campus for two-hour sessions, with both sectionals and full rehearsals, in a joint ensemble project. The MSWE sessions will be led by both NMSU Music Education faculty and area directors, and will culminate with an end of semester concert. The members of the NMSU NAFME chapter have brought in 3 clinicians, and have 2 more coming this spring, to help members grow in their teaching and learning.

The Gamma Eta chapter of Kappa Kappa Psi was established this past November at NMSU, with Ms. Ingrid Larragoity-Martin serving as its faculty advisor. Kappa Kappa Psi, founded in Oklahoma in 1919, is a national honorary band fraternity providing service, leadership opportunities, and social programming for band members.

Upcoming Camps and Workshops

Upcoming this summer, the Hummingbird Music Camp will be the site for the 2nd Annual Trumpet Boot Camp on June 22-26th. Students

(over 14 years of age) and adults are invited to participate in this event. Intermediate and advanced trumpet ensembles, solos, and All-State prep will be the focus of the camp hosted by trumpet professor Dr. Pancho Romero. For further information contact Dr. Romero at pancho@nmsu.edu.

In the fall, Jazz Jump Start will be hosted November 10-11 by the NMSU Jazz Ensembles. This yearly event invites middle school and high school jazz ensembles in a "jump start" for the jazz season. Each participating ensemble will have a one hour clinic on music that they are preparing or new music will be provided to help choose a program for the jazz concert season. This is a perfect time to come out of marching season into the concert season for most programs. The event will also include, improvisation sessions, section playing session and reading session of new music.

In Memorium...



Diane E. Otts, age 51, passed away on March 30, 2016 in Albuquerque, NM.

She was a loving wife, mother,

and special friend to anyone lucky enough to know her.

Diane was born in Leechburg, PA in 1964 and grew up in Butler, PA. She earned a BS degree in Electrical Engineering from Pennsylvania State University and moved to Maryland to work for the National Security Agency. After marrying, she left NSA to become a fulltime mom and enjoyed other occupations such as freelance writing.

Diane and her family moved to Albuquerque, NM where she dedicated countless hours volunteering at her children's schools and working with kids on everything from learning a musical instrument to juggling. An avid musician, she was known to 1000's of high schoolers and music

educators for her work with Allstate band competitions.

She was an intellectually curious person seeking out hobbies such as gardening, hiking, musical instrument repair, and so many others. Her favorite pastime was being with family and friends. Recently, she received her certification to become a middle school science teacher and taught at Grant Middle School.

She is survived by her husband, Brad; and by her two children, Sarah and Jack. She is also survived by her parents; Jack and Carole Fruehstorfer of Butler, PA; brother; David Fruehstorfer of Butler, PA. She is also survived by her unofficial brothers and sisters of the Coffee Group.

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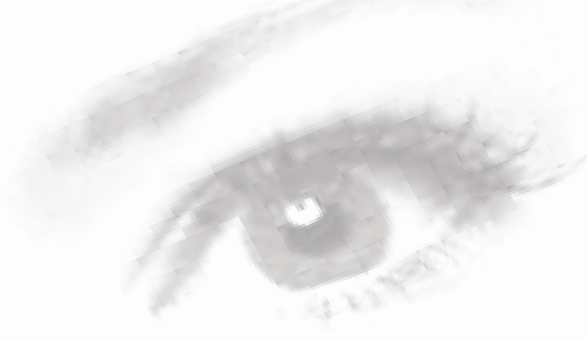
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