

Fall 2021
Volume *LXVIII*

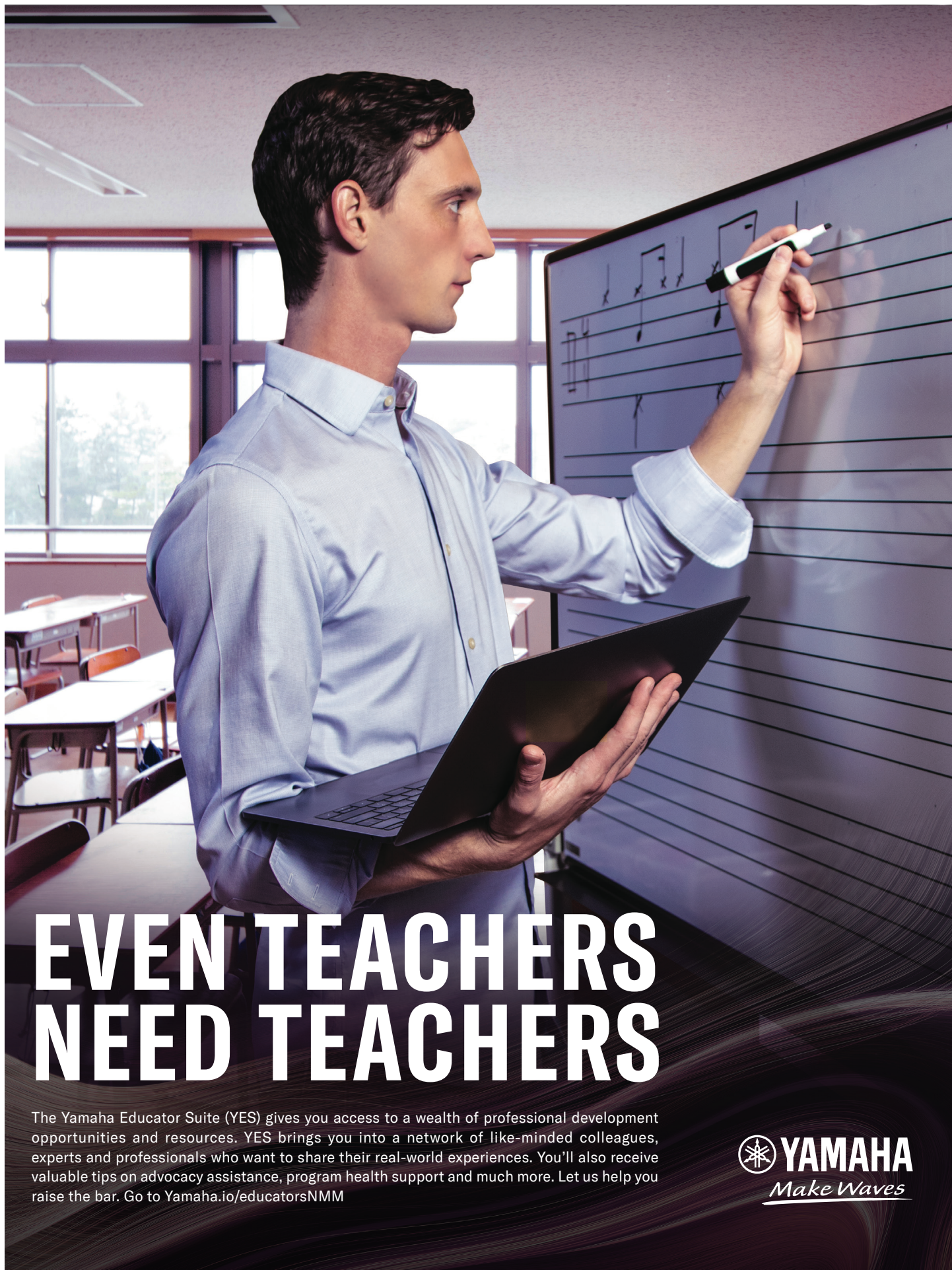
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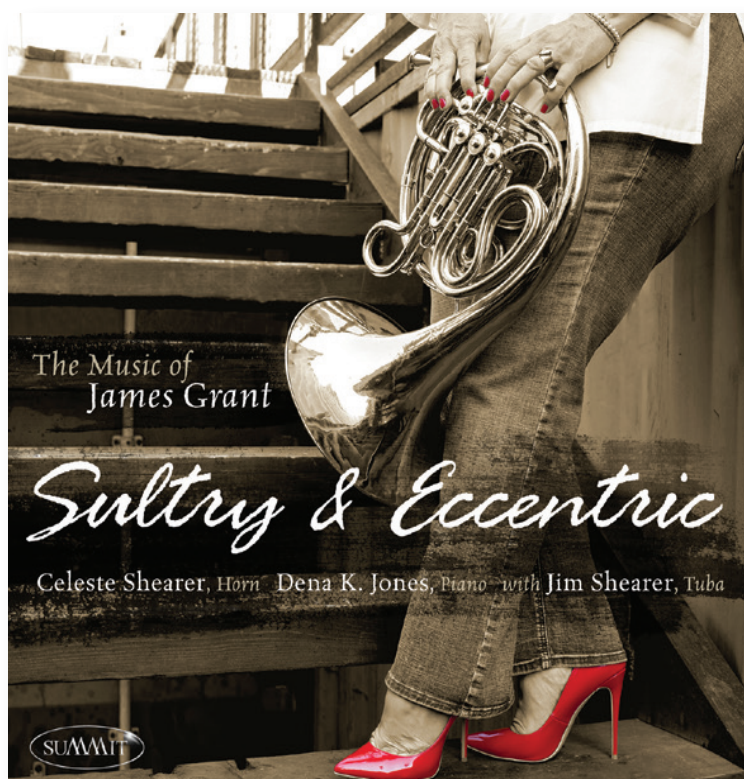
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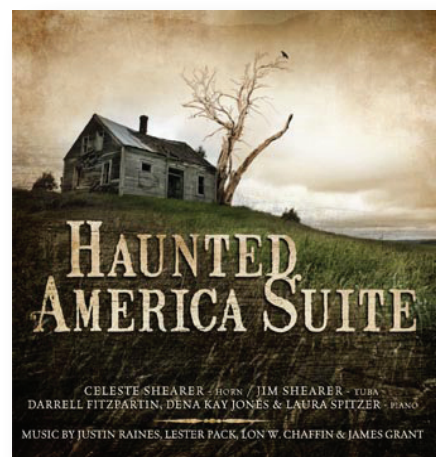
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THE

NEW MEXICO MUSICIAN

Official Publication of the
New Mexico Music Educators Association

Volume LXVIII

Number 1

Fall 2021

ISSN 0742-8278

NMMEA Website: www.nmmea.com

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The New Mexico Music Educators Association is a federated state association of the National Association for Music Education and part of the Southwestern Division of NAfME.

THE NEW MEXICO MUSICIAN is published three times per year: Deadlines for the Fall, Winter and Spring issues are: August 1, October 1, and March 1.

Subscription rate to non-members is \$9.00 per year; single copy is \$4.00. Change of address should be reported to Executive Director Neil Swapp.

President's Report

Amy Williams, President



Dear Colleagues,

I hope this message finds you and your friends & family well! I also hope you have taken some well-deserved time this summer for rejuvenation and reflection.

I write this article after attending the NMMEA annual Virtual Summer Workshop. It was an incredible day of professional learning, reflection, and collaboration. Thank you to all of the educators who presented and facilitated the event, and most notably, Donna Schmidt for her countless hours of organization. If you were unable to attend the summer workshop, you can find the strategies and workshop materials that were presented in the new NMMEA resource repository. The repository is located on the NMMEA webpage, and it is a place for educators to share lessons, resources, and ideas throughout the year!

The New Mexico music community is strong and filled with amazing educators. Each year NMMEA recognizes a few of these outstanding individuals. Kudos to all who were nominated and a special congratulations to the NMMEA 2022 award recipients:

*Music Educator of the Year –
Jadira Flamm*
*Administrator of the Year – Mi-
chelle Ronga*
*Emeritus Teacher – Pam Towry &
John Sanks*
*Hall of Fame – Debbie Flemming
& Brian Uerling*
John Batcheller – Ana Maria Dark
*New & Emerging Music Educator
– Joshua Dumais*
*Rollie Heltman Service Award –
Lauren Espinoza*
*Award of Distinction – Las Cruces
Public Schools*
*Certificate of Recognition - Rio
Rancho Public Schools*

Though full of challenges, last year has truly exemplified the importance of community and advocacy. COVID has done a lot of damage, but also positively and oddly united us. As Neil and I have had the privilege and opportunity to meet with other state MEA leaders across the country over the last year, it is very apparent that it is necessary that we remain connected - advocating and working together for the same goal. Working together we can more effectively increase awareness on the importance of music as part of a well rounded education and ensure that ALL students have access to music education.

As a member of NMMEA, it's important to recognize that we are also a part of a larger National Music Education community - NAFME. I urge us to not compartmentalize our memberships by the separate fees on the forms for conference registration or by the names of the Executive Committees, but rather think of our membership as one intertwined whole made up of music educators across the entire nation, within each state, and within each district.

I encourage us all to see the value of membership and view our membership as a "get to" not a "have to". As I have had the privilege to serve as an

officer at both the District and State levels, I can tell you without a doubt it has been undeniably rewarding. I am passionate that every member's voice, expertise and input is necessary to strengthen our music education community and we need to expand that voice throughout NM. Let me be clear - NMMEA is ALL of us - not the officers. Every member has something to offer and something to gain. In order to ensure NMMEA is meeting the needs of all of its members (GM - Collegiate), everyone's input is necessary! I encourage all of us to continue to actively participate in discussions or take a few minutes to fill out those surveys, and I also encourage you to consider serving. Serving does not necessarily mean holding an officer position, but could be as simple as facilitating a discussion or hosting an event. If you have ideas or needs, please contact us (president@nmmea.com)! Though a little bit "cheesy" - I believe the saying "we are truly better together!"

Many times, when a big "life change", loss, or crisis occurs such as a global pandemic, it forces us to reflect and re-evaluate. Our National organization is taking time to consider their goals, communication, processes, and needs of the National membership to better serve and reach all students and educators moving forward. Likewise, NMMEA leadership continually contemplates how to best support the needs of our NM community. I hope you have seen that reflected in the offerings throughout this last year and the NMMEA Executive Committee is already hard at work planning for the 2022 All-State Conference. A huge thank you to Executive Director Neil Swapp for his unwavering leadership, vision, and commitment.

As NAFME & NMMEA leadership takes time to review their best practices, I encourage all of us to do the same with our own practice and programs. I chal-

President...

challenge us as we move into the next school year to take this unique opportunity to reflect, and refine - teaching by design and not by default. COVID changed everyone (educators, students, the entire world). We are not the

same after COVID and this moment for growth should not to be missed.

I look forward to continued community collaboration, connection, and seeing you at our monthly

town halls. Thank you for your resilience, creativity, critical thinking, patience, and support. Let's make our next steps into the 2021-22 school year, our best steps!



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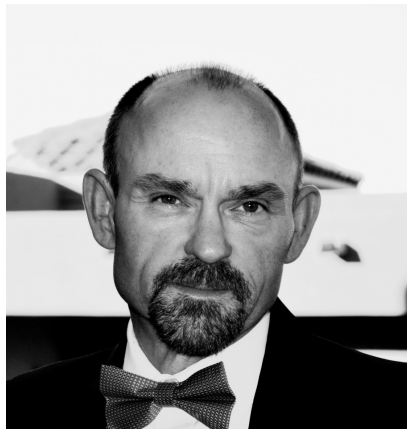


MUSIC

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Office Notes

Neil Swapp, Executive Director



Neil Swapp
Executive Director

Hello from NMMEA! As I write this article during the last few days of summer break to be read during the fall it is hard to predict what that fall will look like. However, we did receive some positive guidelines from the PED this week which should allow face to face music with fewer limitations for most of our students. Hopefully those guidelines were successful, and you are making music daily with your students by now.

On behalf of the NMMEA, I would like to extend a welcome to all new teachers in our state. You have become part of an amazing family of supportive educators, and we are stronger because you have joined us. Please feel free to contact myself, other teachers in your area or anyone on the NMMEA Board of Directors if you have any questions. We are fortunate to belong to a very supportive music education community where everyone is always willing to lend a helping hand.

As we enter this new era of music education, I hope that we take the time to evaluate our teaching and find ways to weave some of the great methods we learned during the pandemic with the great processes being used pre pandemic to make music in New Mexico schools stronger than ever. Our students are in great hands and need music more now than ever before.

Amy Williams; NMMEA President, Keith Jordan; NMMEA Editor and I attended the National Assembly virtually in early July. While we missed being able to meet with our elected officials the event was excellent. It is important to remember the unending work of NAFME at the national level. Their leadership through the COVID pandemic has been helpful to the entire global music industry. I'm proud to be affiliated with such a fine organization.

And on that note, I would encourage all music teachers to join NMMEA / NAFME. These organizations are prime examples of the power of working together for a common goal. Please remember that in order to participate in any NMMEA event (MPA, All-State, Solo and Ensemble and etc.), your membership must be current. All memberships can be renewed directly on the NAFME website. Please make sure your information is up to date with NAFME as I will use email addresses from the national database to contact you.

I would like to thank everyone involved in the 3rd Annual Summer Music Educators Workshop held virtually on July 17th. A special thanks to Donna Schmidt for chairing the event and organizing the presentations. And lastly, thank you to all the presenters, facilitators and hosts who shared their time and expertise. What an amazing experience for everyone involved.

The Executive Committee and Board of Directors met virtually in mid-July for their annual summer meetings. I would like to thank everyone involved for their relentless dedication and work on behalf of music education in New Mexico. I would also like to commend them on their forward thinking and being willing to explore new ideas as we move into a new era of education.

2021-2022 School Year

There are many unknowns surrounding the upcoming school year, however as of now we are planning for all NMMEA events to be held in person. Obviously, we will monitor the pandemic and any guidelines released by the PED to make sure our events are compliant and safe for students and teachers.

Monthly Town Hall Meetings

NMMEA will continue to host monthly town hall events for educators. These monthly opportunities to connect and collaborate were a huge success last year. Topics will vary but will be dedicated to relevant information for all grade levels and teaching areas. Meetings will be held at 6:00 on September 9, October 12, November 10, December 9, February 10, March 10, April 11, and May 10. Please plan on attending! See you in the room!

All-State Auditions

Please make sure to check All-State registration deadlines posted on the website and remember no students will be registered after the final deadline. Before registering students, please check the NMMEA handbook posted on the website to review procedures and eligibility. When submitting student names, make sure all names are spelled correctly, first and last name are entered correctly, and you have registered all students.

We will again be using the OpusEvent platform for auditions, however auditions will take place at the student's school rather than at home. Since students will receive an audition link, it is imperative that an accurate student email be entered at the time of registration. More information will be sent as we get closer to auditions and details will be discussed in one of our town hall meetings.

Office Notes...

All-State Music Festival and In-Service Conference.

The Executive Committee is busily planning the 77th All-State Music Festival and In-Service Conference. There promises to be many outstanding clinics and sessions, but nothing will compare to being able to see our colleagues in person and hear our students make music. Since school ensembles were not able to have live performances last year, we will replace the honor concerts with director ensembles this year. Plan on bringing your instrument and voices and participate! What a great experience to play and sing with your colleagues and for our students to be able to hear their teachers make music! Please visit the NMMEA website to register for the conference.

NMMEA Award Winners

Congratulations to the NMMEA award recipients who will be honored at the 2021 In-Service Conference: Educator of the year – Jadira Flamm; Administrator of the year – Michelle Ronga; Emeritus Teacher – John Sanks and Pam Towry; Hall of Fame – Brian Uerling and Debbie Fleming; John Batcheller – Ana Maria Dark; New & Emerging Music Educator – Joshua Dumais; Rollie Heltman Service Award – Lauren Espinoza; Award of Distinction – Las Cruces Public Schools; Certificate of Recognition – Rio Rancho Public Schools.

I would like to thank NMMEA President, Amy Williams for her work during the pandemic. Our almost daily zoom meetings were not only productive but a needed source of support as we navigated the many unique situations we were facing.

And lastly, I would like to thank each of you for the work you do in the classroom. You are enriching lives and teaching skills that will serve our students throughout their lifetime. Bravo on your work!

See you at the 2022 In-Service Conference!



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Editor's Desk - SPECIAL GUEST ARTICLE - by Dr. Sarah Daughtery - Teaching Gen Z Singers!

Let's Start at the Very End: Teaching the Singers of Generation Z

As we approach the third decade of the 21st century, it seems an appropriate time to take a fresh look at the students currently entering college and our private studios. Who are they and what makes them tick? What kind of learners are they? Why are the most recent group of cohorts changing so rapidly? How do we, as voice educators from earlier generations with our own backgrounds, characteristics and motivations, work with this generation to achieve the best results and send them forth as well-trained and independent singers, ready to pass on the precious gift of song to the coming generations?

First, who is Generation Z? And what about Gens X and Y?

According to Pew Research and several other marketing, educational and data surveys and articles, Generation Z is the next upcoming cohort behind the Millennials. Millennials have become part of the general culture, and information is readily available about this group and their characteristics, including their supposed overarching sense of entitlement, helicopter parents, lack of attention span and sense of privacy, etc. They are sometimes called Generation Y, and are the group following Generation X, those born between 1961 and 1981. But Generation Z, according to current statistics, is a much larger cohort than the Millennials (at around 23 million) and is growing rapidly. Born between approximately 1995 and 2012, they are entering our school system and have been in our colleges and universities for a few years now.

What are some of the characteris-

tics that set them apart from their predecessors? Primarily, they are the first completely digital natives, having never known a time without smart phones. They were born after both 9/11 and the economic crashes of 2008-9, and have witnessed a huge rise in diversity in the culture around them, but which is countered against the divisive politics and clashing worldviews of today. They have experienced strong reactions against this broad diversity, in terms of the racial and gender equality movements, as well as worldwide violence and protest on both the left and the right. They are an incredibly diverse group themselves, coming from all races and walks of life, as well as family situations far different from the traditional. They are different from the previous Millennials in their outlook, considering the difficulties and hardships they and their families have often encountered, and are more cautious, less ready to share openly, and less willing to take risks in their college and career choices, given what they have witnessed and experienced. Generation Z is suspicious of authority and its power to enable them to succeed in the world and they do not accept societal norms at face value. Above all, they want choice and personalization in their instruction and interfaces with society, both online and off.

The current intergenerational dynamic is unprecedented: this is the first time in history when four generations are in the workplace (and in educational settings) at the same time. The dynamics of these intergenerational tensions are undoubtedly being felt around the country in studios and music departments everywhere, as has been noted in several articles about the recent and current business/work environment. As educators coming from multiple prior generations, it is vital to consider the makeup of the current teaching population and how teachers, specifically, are interacting with other generations. Generation

X makes up only a quarter of current faculty, along with a shrinking group of retiring Baby Boomers, and the rest are Millennials, who make up the largest cohort in the workforce today.

Why have these generational cohorts changed so rapidly? The most obvious answer is technology. Technology has had a profound influence on the way we see ourselves and how we communicate, and since the 1990's (with the growth of the personal computer and rise of the internet) change is occurring at a much more rapid pace. Many Boomers feel that they can hardly keep up, and it's not surprising. Baby Boomers, born roughly between the years of 1946 and 1964, are perhaps the most influential generation in history, in the main because of sheer size (76 million born during that period). Boomers tend to play by the rules, putting their work-life first and living in pursuit of the traditional "American Dream". Many grew up in households that were highly disciplined and structured, which shaped who they are today. They are extremely hardworking and motivated by position and prestige. Boomers are also confident, independent and self-reliant, as well as competitive and goal-oriented in the workplace.

A majority of teachers in the current population, then, were taught by Baby Boomers. Research has shown that Boomers prefer a traditional classroom setting, which is instructor-led, using lecture methods in the main. While this method does not apply in the private voice studio, a teacher-centric, rather than student-centered approach was the norm for many years, and was how members of Generation X were taught. Paul Harvey, a professor of management at the University of New Hampshire, notes that, for Generation X students, "We just figured that was how it was done" (the professor-led, lecture method of teaching). Needless to say, today's students do not respond very well to

Teaching Gen Z

this type of pedagogy.

As for the recent Millennial cohort of voice teachers, we are already observing many changes from the older way of teaching which was prevalent in the mid-20th century. Teaching attitudes and characteristics of these most recent cohorts offer a fruitful opportunity for further study and research.

Understanding Generation Z

While Generation Z has not been documented much thus far in terms of music education, there are many marketing, business and educational articles and research surveys that relate how to provide a positive workplace and learning environment for this newest cohort. Two pertinent questions were posted in the Chronicle of Higher Education article “Meet the Members of iGen, and Help Them Get Off Their Phones”: “Why do older people love talking about -- or fretting and griping about -- younger generations so much?”, and “Where's the line between adapting and capitulating to the perceived whims of today's youth?” As the interviewee, Jean Twenge (San Diego State University Professor of Psychology), answers, “It's finding a balance between giving students what they want but also giving them what they need for long-term success.” Dr. Twenge's response to the first question is: “The impulse doesn't usually begin with criticism. It begins with curiosity, especially among faculty members and high-school teachers, who want to understand their students, just as parents try to understand their children. Then, yes, the worries come in, because of the things kids are struggling with. What may look like criticism is really just concern.” Though it may seem negative to begin with criticism, following are the concerns (or negative traits) that researchers are finding in Generation Z, which may nonetheless help to provide educators with some starting

points for understanding:

Tech/Screen Overload: Largely as a result of the vast amount of time they spend online, this generation displays the following traits:

-
- Poor skills in face-to-face interactions.
-
- Poor conflict resolution skills.
-
- Taking shortcuts and only “surfing” for what's necessary, rather than diving deep.
-
- Carelessness in communication and writing.
-
- Short attention spans and easy distractibility.
-
- Less ability to concentrate and complete tasks.
-
- Interest only in what is of immediate (personal) relevance and use.
-
- Results- (quick!) rather than process-oriented.
- Other traits noted are:
-
- Overprotected/Feeling of needing protection and safety, which may result in...
-
- Infantilism, showing impatience and lack of maturity.
-
- Lack of seriousness in approach to tasks or performance.
-
- Lack of confidence and ability to take risks.
- However, many positive traits of note in this generation were mentioned in a Forbes magazine article:
-
- Passion-focused. They are drawn to what they are passionate about, as well as...
-
- Curious. They are curious about what they feel drawn to.
-
- Entrepreneurial. They want to work for themselves/outside the system.
-

Concerned for society at large. They want to make big societal changes, especially as part of a highly multicultural and diverse group themselves.

-
- Autonomous. They seek personal control rather than handing it over to authority figures.
-
- Creative. They seek out opportunities to be creative in what they do.
-
- Leadership. They also seek leadership opportunities and desire to prove themselves.
-
- Hands-on. Again, they seek opportunities to do real world work and apply it directly.

Who is Generation Z as Young Singers?

Many of the positive traits and attributes mentioned above can be observed in today's voice students. Certainly, they wouldn't be pursuing studying singing if they weren't curious and passionate about something that is definitely not in the mainstream of society. Most of the students at NMSU where I teach are music education majors; they are excited about passing on the love of music and singing they experienced in school to the next generation, and feel strongly about what and who inspired them to pursue their chosen careers. They want to prove themselves as leaders, especially in the communities from which they came. At my previous institution, the majority of my students were music therapy majors (a rapidly rising field); they were passionate about helping at-risk populations through music, and highly valued the many hands-on learning and community service opportunities offered as part of the program. Largely because half of today's college students are first-generation, as well as the general waning of classical music in popular culture, many students today come with few,

Teaching Gen Z

if any, preconceptions about classical singing. This, in many ways, is a very good thing, and a change from past pedagogue's perceptions. As was often seen in the past few generations of singers, today's students do not often come into the studio wanting to sing big arias or imitating the sound of some famous opera singer they idolize (most of them aren't familiar with opera at all). They are eager and excited to learn more about their own voices and what they can do, and they relish the opportunity to bring their individual sound and perspective to the literature they are assigned; again, not having many preconceived ideas about vocal repertoire, apart from what they were assigned in prior study (in high school choral settings or private lessons).

Some negative traits and habits exhibited (from personal observation of nearly 20 years of college teaching, as well as observations of peers) in today's voice students (which most often directly relate to the negative traits listed above, but some are particular to young singers), are a lack of (or only cursory):

- Interest in singers and singing in general
- Time spent listening to great singers
- Interest in vocal repertoire and its history/context
- Interest in poetry/literature
- Time in the practice room/practicing effectively
- Time invested in vocal pursuits available to them that are not directly related to a grade/required course

This list is not definitive, nor complete, but these trends seem to be symptoms of the lack of willingness to dive deeply, and to spend time on the process rather than immediate results, most likely due to the easy access to information so prevalent

today. Generations before the internet became standard spent many hours in libraries and listening labs (and book and record stores) to have access to information about singing and great singers, as well as poetry, literature and music history.

As Sarah Brown notes in her article, "How Generations X, Y, and Z May Change the Academic Workplace" specifically in reference to the frustrations of Boomer and Gen X teachers, "How dare they not take it for granted that this is beneficial to them?" One of the most important things that educators of previous generations must remember is that our culture has changed vastly since the middle of the 20th century. As most of us are well aware, classical music and classical singing in particular, is no longer a central part of popular culture, as it once was. We also must remember that this generation is constantly bombarded with visual and aural stimuli at an astounding rate.

Connecting with and Teaching Singing to Generation Z

How, then, do teachers of singing from previous generations adjust our teaching from the methods of the past learned in our own vocal education? How do we find that balance between pandering to them and trying to use old but tried and true methods which seem to be fading away in today's fast-paced and high-tech world? In making suggestions, educational and business resources are helpful in finding some solutions, including the market research firm Sparks and Honey, using their list of ways to connect to Gen Z in the workplace, as well as Seemiller and Grace, authors of *Generation Z Goes to College*, along with Jaleniauskiene and Juceviciene who penned an article about creating the right educational environment for Generation Z.

Regarding Technology: As many authors writing about this generation have noted, teachers and faculty are

often resistant to the use of technology in their teaching, even banning phones and laptops from the learning environment. All sources recommended that it be a given that technology is integrated into the teaching environment with this cohort, and that an intrapersonal approach be used. This means both face-to-face and online learning are offered in a way that students can access at any time, not just during the private lesson. Another strong recommendation is that learning be more video-based, rather than just text-based. Because these students feel most comfortable in an online environment, teachers can often reach them there more easily than we can in the limited amount of time spent with them each week in the studio. Seemiller and Grace note that these students seek out and like to watch video content first for instruction, then to work at their own pace before engaging with others. This speaks to their risk-aversion and lack of confidence in face-to-face interactions. Voice teachers have suggested that students record their lessons for generations; now they can integrate the use of video into lessons in a way that audio-only recordings lacked. Recorded lessons or practice sessions can now be shared online easily and privately (there are online programs available designed to integrate recorded practice into teaching). The use of technology and this type of expanded, intrapersonal interaction is integral to many of the suggestions to follow.

1. "Don't talk down to them" (Sparks and Honey). As voice teachers, this can mean moving away from the old authoritarian, teacher-centric approach, and providing an open, discussion-based environment in the private lesson and within your studio. Asking students a lot of questions and receiving feedback from them regularly is of great importance. Harvey suggests that teachers "struggling to connect with today's students spend

Teaching Gen Z

more time listening and taking their feedback into account.” One author notes that for these students what worked or was true six months ago, may not be true now, in terms of how they are thinking or feeling. Sparks and Honey recommend that you “Communicate more frequently in shorter bursts.” A great way to accomplish this, so that time spent in the private lesson isn’t more talking than singing, is to provide a place for discussion and questions online. Teachers can use a university or college online system, set up a group chat online, or form a group on social media. Consider using prompt questions; asking students to discuss their issues with or understanding of breathing one week, and registration, another, for example.

2. “Talk to them about value”

(Sparks and Honey). As noted in the studies, these students are prone to a lack of maturity, are impatient, and show interest only in what is of immediate personal relevance and use, as well as being results- rather than process-oriented. Developing a classically trained singing voice can be a long and complex process, which differs for every individual and depends greatly on physical and mental maturity and acuity, not to mention the very complex skills it takes to become a singing artist and communicator of often sophisticated texts and poetry. Again, moving away from the older, teacher-centric way of teaching can be of great benefit to today’s students. Unlike Mr. Miyagi from “The Karate Kid” movie and his approach of telling his student to do a task with no explanation, for months on end (with the results magically appearing when needed, in performance), this approach will generally not be effective with these students. Today’s students are much less willing to take instruction at face-value, and will want to know what it is they will be gaining from what you are teaching, and how long it will take to see results before “investing” themselves in their lessons. As

Seemiller and Grace note, “Educators may also need to help students engage in self-exploration of their values and passions.”

A positive suggestion from several educational sources is the idea of “pre-writing” to engage students and see where they are in their process before starting a new project or assignment. For voice students, this could involve a series of self-reflective exercises (online journaling or written and turned in) aimed at how they view the voice teaching process, where they are in that process, what they hope to achieve, what their goals are, or how their viewpoint/experience might differ from the instructor’s in terms of expectations. Teachers could also use some of these pre-writing (or journaling) exercises in a “refuge space” session (see below) to help them explore these ideas and how they compare to instructor expectations. Given that prior generations were most often taught in the older teacher-centric style, it may be that younger students’ expectations of what happens in voice lessons are not the same, especially in terms of work they need to do outside the lesson itself. Twenge notes that this generation has an “extrinsic focus on goals,” meaning they want to know that the work they are doing will pay off in terms of their life or career goals long-term.

A related idea, which may be of great importance to music education or therapy (non-performance) majors, is to help them to explore connections between what they are currently studying and how they will put the training they are gaining in voice lessons to use in their chosen professions. Often, young students are not mature enough to understand these connections when they begin their lessons at the college level. As Seemiller and Grace note, “Generation Z students...want to know that the concepts they are learning have broader applicability.” Perhaps teachers can record or provide an online session or interview from a professional in the field who can

talk about the value they found in the skills they acquired in lessons while on the job. This type of video instruction speaks directly to how this generation learns, and can be used for reflective journaling or a face-to-face discussion after they have viewed it.

3. Provide “refuge spaces” for Gen Z students (Seemiller and Grace).

This generation of students is perceived as overprotected, lacking in interpersonal skills and unwilling to take risks, as they are generally less confident. Voice teachers can provide specific office time for one-on-one conversation, or set aside time in studio class (or set up a time for the entire studio to meet outside of lessons) to discuss issues they are having with their singing, such as performance anxiety, how to present yourself at an audition, breathing, etc. This “safe space” should have rules for speaking and engagement with peers and be led by the instructor in a compassionate way. As we know, singers are a particularly vulnerable group, as our voices represent our essential selves in so many ways, and discussing our insecurities in front of others can be intimidating. This type of open, safe forum can help Gen Z students to develop their interpersonal skills and their confidence face to face. As they live most of their lives online, it can be very comforting to talk openly with peers and mentors about common issues singers face. Often, young singers are unaware that others might be experiencing something they themselves are struggling with.

4. “Tap into their entrepreneurial spirit” (Sparks and Honey).

Sparks and Honey also suggest that you “collaborate with them and help them to collaborate with others.” Many sources noted that this generation is highly entrepreneurial and want to be able to be successful outside of the established norms, as well as wanting to change society for the better. A great way to accomplish both of these aims

Teaching Gen Z

and to provide exciting stimulus and ownership for them would be to guide students toward developing ideas for performances that benefit their community and/or society. Perhaps encourage students to develop a plan for a benefit concert for the local LGBTQ community, the elderly or homeless, or at-risk kids, through local or even national organizations. They could plan a theme, find a concert venue, engage an expert speaker, etc. to create an event which will also allow them a chance to perform. These students also “yearn for choice” and options, as well as autonomy in what they do with their time and efforts. They want to be creative and given leadership opportunities. Giving them the reins, with instructor assistance, on a project like this can help them to see how what they do can impact those around them for the better.

5. “Give them Control and Preference Settings” (Global Journal of Business Research).

This suggestion can cover multiple types of interaction and instruction in the voice studio, including the areas of pedagogical materials, repertoire and listening. As already noted, these students live in a fast-paced online world, and are used to being able to select when, how and why they interact with content. Sparks and Honey make the following recommendations: “Feed their curiosity” and “Help them to build expertise; they want to be experts.” The use of online platforms for instruction outside of the lesson provides content that they can access at any time, and can help students to build knowledge and expertise by introducing them to other resources on topics introduced in the lesson. Some ideas are master classes by famous singers, videos about pedagogical topics such as breathing, etc. Tom Richmond, an expert on communicating with Millennials and Generation Z, noted that students will very often turn to an online video content if they think it’s more

interesting or informative. Providing compelling online content for your students (reinforcing what is taught in the lesson) helps students realize that you are indeed an expert (which they often don’t see from their limited experience). Another idea is to have students seek out video content on their own, and then have a discussion in a session aimed at clarification and understanding of the topic, or have a discussion online after students have posted what they’ve found.

Looking Forward to Teaching the Singers of Generation Z

As posed at the outset, how, then, do we, as voice educators from earlier generations, work with the current generation to achieve the best results? Many may say that these suggestions sound like a lot of extra work on the teacher’s part, but Jaleniauskienė and Jucevičienė suggest keeping assignments time sensitive and quick moving, so that students (and teachers) don’t become overwhelmed. This provides vital structure that today’s students need in order to be successful. They write, “educators should emphasize the time given to fulfill a task and ensure a fast tempo...Working in a fast tempo may prevent them from distraction and multitasking with greater concentration on tasks assigned.” By utilizing technology via online platforms and programs already in place or available, teachers can provide structured environments in which to interact with students far more than the short time allotted in the private lesson. While setting up these interactive spaces may take more time up front for the instructor, the ease of use as well as the pay-off in engagement with students should reward the extra effort. Teachers who are less tech savvy may also want to elicit suggestions from their students (or perhaps younger peers) in how best to reach them (which

platform to use, etc.).

By moving beyond the traditional ways of teaching, we can empower the future generation of singers by becoming invested in who they are, where they are, now. As noted by Svetlana Popova, in her article “Teaching Generation Z: Methodological Problems and their Possible Solutions,” “The teaching of the future demands a student-centred approach as the only possible way for [students] to develop skills and abilities, promote self-expression and keep motivated during the whole period of studies.” It is vital that teachers adapt as well as keep up with available educational ideas and technology so that we don’t lose more and more potential singers to other pursuits in this rapidly changing culture. As Seemiller and Grace assert (though altered here to relate to young singers), “[We] can either adopt philosophies and practices that educate, mobilize, empower, and prepare Generation Z ... or miss the opportunity to influence significantly the great minds [and talents] of our next great generation.”

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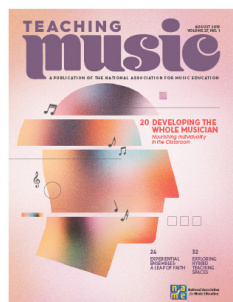
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Band Section

Ty Fredrickson, Vice President



Fall Article

Ty Frederick, Band Vice President

I hope this article finds you all happy and healthy. Hopefully this summer has been restful and everyone was able to take some very well deserved time off. I know that the last year has been anything but ordinary. As we begin to settle into a new school year, we are looking more toward a return to live rehearsals and performances! I know my own students have been very excited to be back in the band room! We know that there are still many questions about how things might change over the next few months, however we want you to remember that when we put students first we almost always find success. As you look at your bands, also remember that there is value in playing all types of music. Maybe instead of programming something that you have always wanted, ask your students what they want to play. Give them the chance to search JW Pepper for new music. As I have looked at my own bands, I have decided to take a look at some of the standards that I may have passed over in a "typical" year. Finally, I ran across a quote from John Wooden, the famous UCLA Basketball coach, the other day that really struck home. In one of his books, he wrote about success saying: "Success is peace of mind in knowing that you have done your

best." As I look at the quote I feel that it has meaning not only to us as professionals, but to our students as well.

I want to thank Donna Schmidt for coordinating the 3rd annual NMMEA Summer Workshop. It was a very inspirational day of Professional Development. As you begin this year, please remember that you are not alone. We hope to see you attend the monthly Town Hall Meetings. They are scheduled around the 10th of every month. You can find the schedule at www.nmmea.com/resources/educator-resources/. Also I want to remind you that there is still the shared Educator Resources. Please check out the page often as we will continue to grow that repository. If you have any lessons, ideas or other things you would like to add, please email them to Resources-Band@nmmea.com.

I wish you the best as you begin the school year. Thank you for all you do to support each other and our students. Please do not hesitate to contact me (bandvp@nmmea.com) should you need anything!

Congratulations

Congratulations to all of this year's award winners and a special shout out to the following Band Directors who received recognition: Joshua Dumais - New and Emerging Teaching of the Year

Pam Towery - Emeritus Teacher of the Year

John Sanks - Emeritus Teacher of the Year

2021 Honor Band Selection

The Executive Committee decided this year to alter the Honor Band process. As most of us did not get a chance to prepare for the Honor Band selection process, we will instead have a Directors Honor Ensemble. We would really like to encourage you to participate dur-

ing the 2022 All-State Convention. Bring your horn and join in playing with educators from across the state!

Preference for the 2023 NMMEA Honor Band will be given to any middle School, mid high, or junior high and high schools with school enrollment of 1200 students or lower; however, schools of all classifications are always allowed to submit recordings and materials. Ninth grade schools will be considered with Large Schools for this rotation. I strongly encourage all directors to submit their application for 2023 NMMEA Honor Band consideration regardless of school size. There are MANY outstanding programs in our state at all levels. This is an incredible opportunity for all bands to receive overdue recognition for the type of high quality teaching and learning that is going on day to day across New Mexico!

All-State Auditions

All-State auditions will be held this fall on the scheduled dates. You can find the dates on the NMMEA website. We will continue to use OpusEvents as the audition portal for all students. This year students will need to audition at their home school site. Also, auditions must be completed in one take. Directors will serve as the audition proctor along with another teacher (preferred member of NMMEA). If you have any questions, please check the NMMEA website or contact me.

2022 All-State Conference

I am looking forward to the planning of the upcoming 2022 All-State Conference! We are all excited about the return to the in person conference in Albuquerque in January. As I am writing this, we are still finalizing all of the conference details. We are planning some great clinics and are very excited to see you all in January!

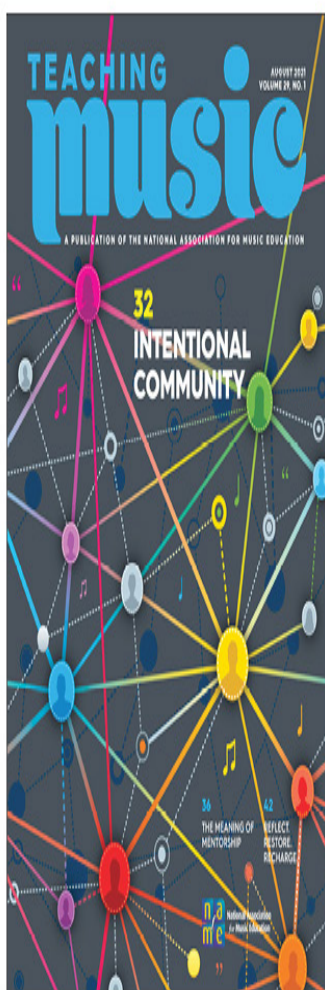
Band...

Your Voice Matters

We want to hear from you. If you have any ideas for upcoming clin-

ics/mini-courses, a willingness to present, or need specific support please contact us. The Executive Board is committed and working

diligently to support music programs in NM, but remember, all music educators together are NMMEA!



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Orchestra Section

Nathaniel Cantú, Vice President



Hello string teachers of New Mexico! I hope each of you rested and enjoyed your summer and are ready to start this school year strong! Let's begin the school year (and this article) with a couple of highlights from 2021.

Spotlight:

Let us highlight some accomplishments from around our State. Congratulations to the following school districts!

- Albuquerque Public Schools
- Farmington Municipal Schools
- Las Cruces Public Schools
- Rio Rancho Public Schools

They received the "2021 Best Communities for Music Education Districts" award by the National Association of Music Merchants (NAMM), along with 682 other districts. To put this into perspective, there are roughly 14,000 school districts in the United States. Way to go! Here is some information about the Award:

- "The award program recognizes outstanding efforts by teachers, administrators, parents, students and community leaders who have made music education part of a well-rounded education. Designations are made to districts and schools that demonstrate an exceptionally high commitment and access to music education." Last on the Spotlight, but not least, I would like to recognize **Kathleen Hill** from Las Cruces Public Schools,

who has been teaching for 35+ years in the Land of Enchantment. She took a brief "practice" retirement, came back to build up the string program at Organ Mountain High School, and is now ready to fully retire but still help around her community. Let's take a look at her career: 'Kathleen Hill received her Bachelors of Music Education degree (Viola and Piano) and Master of Music degree, Instrumental Conducting, from the University of New Mexico. Hill directed orchestras at Cibola High School from 1987 to 1997 and Rio Rancho High School from 1997 to 1998. The Cibola orchestra was recognized as NMMEA All-State honor orchestra in 1991 and 1996 and the Rio Rancho orchestra won the Heritage Music Festival's National Competition in 1998, the school's very first year. She directed the orchestras at Mayfield High School in Las Cruces from 1998 until 2011. During her tenure at Mayfield, the orchestra was NMMEA honor orchestra in 2001 and 2004. She also led the orchestra during concert tours in China (2007) and England (2010). She has been the conductor of the Albuquerque Youth Orchestra with the Albuquerque Youth Symphony Program. She returned to New Mexico following five successful years on California's central coast, where she was the conductor for "Super Bows!," the entry-level string ensemble of the San Luis Obispo Youth Symphony. She is the founder/director of Central Coast Music Academy, Inc., a non-profit organization focused on expanding instrumental music for elementary/ middle school students in San Luis Obispo County. Hill is also a founding director of Southwest Music Academy, Inc. in Las Cruces, New Mexico. Both music academies offer instrumental programs for students, including summer camps. Hill has been a member of the New Mexico Symphony Orchestra, Santa Fe Symphony, the El Paso Symphony, El Paso Opera, Las Cruces

Symphony, San Luis Obispo Symphony, Santa Maria Philharmonic, Opera San Luis Obispo, San Luis Obispo Ballet and Santa Barbara's State Street Ballet. She has also performed with the San Juan Symphony, Opera Southwest and the Figueroa Project. In 2008, Hill was the recipient of the NMMEA Music Educator of the Year Award and was the 2013 Emeritus Teacher Award recipient. In 2019 she was inducted into the NMMEA Hall of Fame.' What a wonderful career. Thank you for your continued service, come help my orchestra!

2022 All-State Auditions

All-State auditions will be through OpusEvent; registration is on this platform as well. The Registration deadline is October 4th, 2021. The late registration date is October 18, 2021. The audition submission window is October 25th - 29th. Students will audition via OpusEvent from their school site. Auditions will be proctored by directors and monitored by an additional NMMEA member. More details will be covered in Town Hall meetings as well as communicated via email. Brief tangent: Please make sure to have your most current email on the NMMEA/NAfME website. Orchestra teachers and especially new teachers wanting me to update their email on our email list, please email me at orchestravp@nmmea.com. Helpful tip: it is better to use a private email instead of your school district email. Many school districts change emails for various reasons, using a private email can save you the hassle of having to update it. I strongly encourage directors to check out our handbook which is located on the NMMEA.com website to look over the audition materials, timings, and to find resources about registration and uploading. The window for uploading is five days, I suggest you have your students ready to submit in the first two days to give our

Orchestra...

team time to trouble-shoot any issues. Honor Orchestra Alternative: Director Orchestra! We are very excited to announce that we will have a director's string orchestra for the 2022 All-State Conference. The pandemic has made it difficult to really gauge whether or not we should have Honor Orchestra submissions this year. I hope this saves many of you some stress but it also opens up an opportunity to demonstrate to our students that we know what we are talking about! I would like to extend an invitation to any orchestra teachers from our State to join the director's ensemble and perform at the conference. We are currently working out the logistics of scheduling rehearsal time and acquiring a conductor. **If you are interested in performing in the group, please email me at orchestravp@nmmea.com.** Let's come together and show our students what we've got!

2022 Conference Clinics

I am happy to announce that we have some great clinics line-up for next year. Here are some of our confirmed clinicians: Ray Arreola, Steve France, Angela Harmon, Timothy Kaiser, Rachelle Puccini, and Jessica Stephens. Big thank you to Art Scheinberg who has been writing the sight-reading excerpts for auditions and will continue to organize the music-reading sessions at All-State.

2023 All-State Conductors

In our section meeting, the string community agreed to give the 2021 Conductors a chance to work with our students in-person for the 2023 All-State. Michael Alexander will be conducting the Concert Orchestra and Anna Edwards will lead the Symphony Orchestra.

Closing Remarks

This is an important school year. I

know that many programs across our State and Nation have had their reduction in numbers due to school closures and distance-learning. I encourage you all to unite as a community and look for ways to support and help each other grow! We can do this in a variety of ways! I for one will be focusing on the following, to give you some ideas:

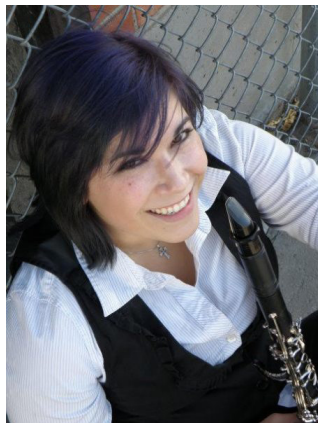
- Elementary Performance Tours (pending COVID restrictions from PED), before 5th grade students register for Middle School classes
- Focusing on student's Social and Emotional Learning
- Focusing on fundamentals lost in the last year
- Participating in MPA and Solo & Ensemble
- Joint concert with the High Schools
- Meet with colleagues to discuss strategies (nothing beats a "choir practice" with the tribe).

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General Music Section

Cat Woo, Vice President



Since Cat has been a bit busy with the new addition to her family, below are just a few high points of what is going on in the General Music section.

ence including three sessions by our headliner, Jennifer Bailey. Please register to attend and enjoy in this great experience.

Town Hall meetings – Please plan to attend the monthly town hall meetings where we can share lessons, best practices, problem solve and get to know each other. This is a great collaborative space. Schedule and login information is posted on the website.

Again, a huge congratulations to Cat on the birth of her new baby. She will be back for her winter article!
(editor)

General Music – Fall 2021
First, a huge congratulations to Cat Woo on the birth of her new baby.

2022 In-Service Conference –
We have many outstanding clinics planned for the 2022 confer-

CIVIC ACTION FIELD GUIDE FOR MUSIC EDUCATION



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

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Choral Section

Ida Olguin, Vice President



I hope everyone's year is off to a great start! After the madness of the 2020-2021 school year, I hope everyone also had a restful summer. It's crazy to think that at this time last year, we were all teaching fully remote, learning the ins and outs of zoom, google classroom, canvas, and loads of other programs and apps. I want to commend everyone for working so hard to make learning meaningful for our students in the virtual classroom. I know it wasn't easy on any of us, but I'm hopeful that this year will be much better for everyone and that we'll get to make music in person with our students all year long!

All-State 2022

We are planning our All-State festival to be in-person this year. Please monitor the website for any updates and check the handbook for audition procedures. As you may know, we will continue to use OpusEvent for our auditions this year. Hopefully this will make things easier on everyone, including our fabulous accompanists and adjudicators! Please take a little time to remind students of the audition process and encourage kids to audition. And as always, a huge thank you to everyone who's agreed to take on the task of judging auditions for us again! You are so appreciated! If you haven't already ordered your learning tracks, they are available from EERC and can be delivered electronically. Please

make sure you adhere to copyright laws and order enough tracks for all of your students who are auditioning!

Please also remind students of academic eligibility and the All-State commitment form. If students are selected for an ensemble, they are expected to attend every rehearsal and performance. Please also kindly remind them that being selected for All-State is an honor as well as a time commitment. If you require students in your top ensemble to audition, please, please make sure they learn their music prior to the memory tests at the start of the festival. Sending kids home isn't fun for anyone, but it's important that everyone is prepared and ready to go upon arrival. Also keep in mind that any singer who's unprepared could potentially have the spot of another singer who would have been ready to go and memorized. If a student doesn't want to commit the kind of time and energy it takes to be successful in an ensemble like this, please consider NOT having them audition, regardless of which ensemble they're in at school.

I am so thrilled to welcome Dr. Amanda Quist and Dr. Arian Khaefi as our conductors for this year's festival! Dr. Quist will be conducting the mixed choir, and Dr. Khaefi will be conducting the treble choir. Please check the website for all information on repertoire for both ensembles. I will be sending out information soon on the divisi in the audition piece, "Water Night."

2022 Director Choir

As some of you may recall from our meeting last year, we will not be selecting any honor ensembles for the 2022 festival. Instead of an honor choir, we will be featuring a director choir, which will include any and all New Mexico choir and general music teachers who want to participate. If you're like me, you miss SINGING in a choir and this is our chance to

make some really beautiful music and show our students we've still got *it*. Please check the website and whatever email you use for NMMEA for updates on repertoire for this ensemble. A HUGE thank you to James Golden for volunteering to be our accompanist. I'm so thrilled that we get to sing for the students this year!

2022 All-State Clinics

Thank you to everyone who gave me feedback on what types of clinics you'd like to participate in at this year's festival. I think we have a stellar lineup of educators and topics, and I hope you'll make an effort to attend as many clinics as possible! Here's what we'll be offering so far:

Middle School Madness in the Choral Classroom Beth Borchert-Thomas *there will also be a reading session following this clinic*

Sight Singing & Solfege - Small Steps to Success Paul Hallsted

Picking Solo Rep. for the High School Singer Dr. Sarah Daughtrey

Bits & Pieces - Choral Excerpts from Major Works That Are Appropriate for HS Singers

Dr. Jason Paulk

Musical Theater in the High School Choral Program Christa Fredrickson

Intentional Warm-Ups: Skill Building and Accountability E r i c Posada

Conducting Gesture as a Musical Model Dr. Jake Taylor

Middle School Magic Anton Tan & Irene Brink

Self-Care & Mental Health Vanessa Casarez

The Ins & Outs of the Booster Organization Arthur Wright

(Continued on page 26)

Guitar Section

Dr. Ricardo Paz, Vice President



Greeting fellow guitar educators! I hope your summer was fun, relaxing and recharge for another productive school year. I am excited to announce that the 2022 All-State Music Conference is scheduled to be in-person on January 5-8th.

Auditions:

Please encourage your students to audition for the 2021-2022 All-State Guitar ensemble which will be held virtually via OpusEvent on October 25-29, 2021. Please note the deadlines for audition sign up and fees on the NMMEA website. All auditioning students will be able to do the audition from their own house using a laptop. To complete the audition process, students are required to go from section to section, click start, do their performance audio recording, and then click stop or be stopped by the time running out. Benjamin Silva, Professor of Guitar at the University of New Mexico will serve as our judge.

The audition material will be:

Scales - A major (30 seconds max) & F# melodic minor (30 seconds max) from Segovia's Diatonic Major and Minor Scales (3 octaves) using i & m rest stroke and free stroke played in eight notes with the quarter note equaling MM 72. IMPORTANT NOTE: Each scale will be played twice: the first time using free stroke and the second time using rest stroke.

Etude (2 minutes max) – Etude No. 17 by Gerald Garcia from

the book 25 Etudes Esquisses for Guitar (Published by Mel Bay). Dotted quarter = 108-140

Sight Reading – 16 measures. There will no longer be an excerpt portion to the guitar auditions due to copyright guidelines. (60 seconds max) study & prep (60 seconds max) Performance

2022 Conductor:

Our 2022 guest conductor is Rex Willis who teaches classical guitar, composition, music theory, music appreciation, and guitar ensemble full time at State College of Florida. He has composed the film scores for several award-winning independent movies including two for One Day Films of Tampa. He composed the score for the musical “¡Ybor!” and wrote the book, music and lyrics for a new musical “Endless Cycle”, still in the workshop process. Willis has conducted both instrumental ensembles and choirs at festivals in Europe including a work of his own (approved by French authorities) during the 11:00 am Mass in Notre Dame Cathedral in 1989, Paris. We are excited to have Rex Willis lead the All-State ensemble in 2022.

2022 Program:

**Misionera, Fernando Bustamante, arr. by Roger Hudson
Lotus Eaters, Andrew York
Tierra Mestiza, Gerardo Tamez
Kalimba, Jurg Kindle
Trois Gymnopédies No.1, Erik Satie
Fuego, Rex Willis
All of the music can be purchased from Musicality.**

Workshops and Clinics:

We have a fascinating list of workshops planned for All State, presented by a group of brilliant guitar educators. The 2022 All-State Guitar clinics will be:

**Theorbo Practices – Pablo Champion
New Music Reading Session for**

**Guitar – Paul Nielsen
Technology Tools for the Guitar Classroom – Gwen Marie Lerch
Classroom Guitar Before, During, and After COVID – Michael Christensen
The Power of Song: Teaching phrasing to Beginning Guitar Ensembles through alternative repertoire sources – Jorge Torres
TBD – Vanessa Casares**

2021 New Mexico Classical Guitar Festival:

The 2021 NM Classical Guitar Festival was held on June 25-27, 2021 with great success and excellent participation from middle and high school age students. The Youth Guitar Ensemble premiered a newly commissioned composition from Guitar New Mexico by John Truitt called “Sorrisos nao custam nada” inspired by the Brazilian popular music genre known as “Choro”(cry or lament). The Adult Guitar Ensemble also premiered a newly commissioned work from Guitar New Mexico by Mickey Jones titled “A Tree Telling of Orpheus. In his own words Mickey describes this work as “part of a series of compositions that references, in a variety of ways, ecstatic poetry or poetry that traditionally lends itself to religious and spiritual interpretations”. The poem was written by Denise Levertov. The internationally renowned artists for this festival were the magnificent Cuban classical guitarist Iliana Matos and Paul Galbraith who is one of the foremost classical guitarist of our time. Both artists performed an Online Concert.

I encourage all fellow teachers to attend the conference and workshops. I'll be contacting many of you to preside or monitor clinics, lead sectionals, assist with rehearsals, etc. If you have any questions, please don't hesitate to contact me at guitarvp@nmmea.com or look to the NMMEA website at nmmea.com

The New Mexico Musician – Fall, 2021
Best of luck to all of you!

Guitar...

Dr. Ricardo Paz
NMMEA, Vice President of Guitar
Section

Member-At-Large, NAFME Council
for Guitar Education
Director of Guitar / Capital & Ortiz

Middle School
Santa Fe Public Schools

Choral...

(Continued from page 24)
Vocal Jazz

I am thrilled to announce that we will be offering more clinics and performance options in the vocal jazz area. Please make sure you look at the jazz section clinics for vocal jazz clinics and information. I think it's important to expand our students' knowledge and performance base, and I'm hopeful that by introducing more vocal jazz we'll be able to

achieve both of these things. As always, please check the website for updates on vocal jazz information.

I sincerely hope that this year finds us all healthy, happy and making music with our students. I know that the unknowns of the year can take their toll on us, so please reach out to each other and me if you need anything. I'm so thankful to have so many wonderful colleagues and friends throughout our beautiful

state! Our first townhall will be September 9th, so please plan to attend and commiserate with colleagues!

And finally - remember to take care of yourself, too! You can't pour from an empty glass!



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We are NAFME!



Collegiate Section

Dr. Madelyn Moore, Vice President



The Fall is such an exciting time for educators and students alike. We are focused on returning to school, getting back into our routines and seeing where things lie in our programs after a very unusual year. However, we are also looking forward to the NMMEA All-State Conference in January. This year, in the Collegiate Area, we have a lot to be excited about!

The 2022 NMMEA Conference will include the introduction of Collegiate Wednesday; a day of clinics and events specifically dedicated to our members that are future music educators. This is a new endeavor for the organization, and I think it will have some amazing benefits to our younger membership. Collegiate

Wednesday will be a unique opportunity for students to interact with professors from all of the universities, but more importantly, they will be able to meet with experienced, working music educators who are currently in the public schools. They will be able to hear, first hand, from these teachers about what to expect, and how to prepare themselves for their early years of teaching.

Collegiate Wednesday will begin at 12:30 on January 5. There will be four hours of clinics especially designed for college students pursuing music education degrees. One hour will feature clinics focused on the students' particular content areas. This hour will include a general music clinic given by current public-school teacher, Sarah Silva. It will also offer band and orchestra clinics from Dr. Olivia Tucker and Dr. George Nicholson from UNM, as well as a choral clinic from the new Director of Choirs at NMSU, Dr. Jake Taylor.

Music educators are often asked to teach classes that are not what we have specialized in to that point in our careers. To that end, there will be one hour dedicated to creating success while teaching topics outside of one's planned content area. This

hour will include a clinic on teaching elementary music by Paul Halstead, and an orchestral clinic by Rebecca Simons, two public-school teachers who have had immense success teaching outside of their content areas. ENMU's Dustin Seifert will present a clinic on using universal musical concepts to teach wind instruments, while Dr. Jason Paulk and Dr. Travis Sherwood discuss choral pedagogy for non-singers.

Next, there will be two hours of clinics for all college students. The first of these is presented by Dr. Blair Williams from Texas Tech University and is titled, "Come on in the water's fine! Preparing for your student teaching experience and beyond." This clinic will help college students be prepared to make the most of their student teaching experience. We will also enjoy a panel discussion titled "Ask an Arts Administrator." This discussion will include fine arts administrators Daniel Fear from Farmington, Kurt Schmidt from Rio Rancho, Joseph Flores from Las Cruces, Brandon Boerio from Clovis, and Gina Rasinski from Albuquerque. These administrators will give attendees a unique opportunity to discuss interview tips, building a career, and the practi-



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Collegiate...

calities of running a music program.

The final event of Collegiate Wednesday will be a dinner where current music education students can mingle and chat with recent college graduates who are finding success in the classroom. This will be a wonderful time to build bridges with future colleagues from other universities, as well as interact with and learn from current teachers.

Participants in Collegiate Wednesday will also, of course, be able to attend the rest of the NMMEA Conference, including the Conductor's Round Table which will be held on the evening of Thursday January 6. This event, as usual, will provide an opportunity for college students to speak with the wonderful clinicians of our All-State Ensembles. Topics covered usually include teaching philosophy, work experience and potential ca-

reer paths. Needless to say, the 2022 NMMEA Conference promises to be a wonderful learning, networking and social experience for the future music educators of New Mexico!



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Jazz Section

Ryan Finn, Vice President



NMMEA Jazz Division

Jazz Vice President's Report

NM Musician Fall 2021

As we start the new school year and adjust back into our routines, I've found myself struggling to bring back the "old normal". During the 20-21 school year I had a little more time for my family and a little more time for myself. I've vowed going back in that I would continue to prioritize these things. Doing so, while still maintaining a strong school music program, is challenging. If you are reading this and finding yourself struggling, please know that you are definitely NOT alone. Also know that YOU GOT THIS!

I think it's vital that we look back on the last year and not just gripe about what was challenging, but also realize what worked REALLY well. In my middle school jazz classes, I found I was able to bridge a gap with students when working on improvisation. I also was able to create some awesome collaborations with programs around the state that I normally would not be able to do.

This year the jazz audition will be very similar to last year. Winds need to play a full range chromatic, using the range requirements outlined in the band section. All instruments need to perform TWO etudes, the Swing & the Funk, no Ballad again this year. There are now backup tracks posted for each of these etudes - please double check the instrumentation on each track. There are tracks for each instrument - these will be used for the audition. There is a track for practice that includes ALL parts - this one will NOT be used for the auditions. The tempo on the swing etude is 182 NOT 192. The funk is 100, as written.

We're thrilled to announce that we will be introducing VOCAL JAZZ into our Jazz All-State in 2023. For the 2022 conference, we will host a few clinics - special thanks to Ida Holguin for helping organize these! If you host a Vocal Jazz Ensemble at your school, please let me know! In addition to a few vocal jazz clinics, we will also be hosting a number of great jazz clinics for all. We have New Mexico's own, Mr. J.Q. Whitcomb delivering an improv clinic. Both Donna Schmidt and Tai Mikulecky will be providing improv clinics for "non-jazzers". Some of our clinics will be offered at "Concert All-State" and some during the Jazz All-State weekend - check the schedule and join us!

As you probably already know, we will be hosting "Director Ensembles" instead of student Honor Ensembles. This is no different for the Jazz section. The Director Jazz Band will be performing at Concert All-State. If you are interested in joining the band, please contact me in advance (jazzvp@nmmea.com). Next year we are planning on doing student honor groups, so start thinking about

that. Anyone can submit and win in any year, but do keep in mind that preference will go to small/mid schools. We'd love to have as many of your groups submit as possible!

Our Jazz All-State weekend is scheduled for January 21-23, 2022 at UNM in Albuquerque. Not only will students be rehearsing in three amazing bands, but we will have a number of fantastic clinics. NM Educators - please register and join us for a great time! Even if you don't currently teach jazz, you are welcome to join the conference for only \$25. See you in 2022!

University News

Eastern NM University, University of NM and New Mexico State University

University News, Eastern New Mexico University
Submitted by Gregory Gallagher

Greetings from the ENMU Department of Music!

We at ENMU hope that you, your students, and your loved ones are safe and healthy during this wearisome season in our world. We believe that music is more important than ever in these unprecedented times and strive to continue upholding our artistic calling. It is in these moments that the universal language of music and its communicative powers can heal our communities and our souls as we band together for an even brighter future.

At ENMU, we have not let this pandemic stifle our music or artistry and are seeking new and innovative ways to deliver the same high-quality music education to our students. Our students and faculty are resilient and while this semester or academic year may look bleak, it is thrilling to be able to teach and make music once again. We hope that you will join us virtually for our unique events as we use music to light our way. For more information, visit www.enmu.edu/music

“To send light into the darkness of men’s hearts – such is the duty of the artist.” – Robert Schumann
“So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it.” – Aaron Copland

Ensemble News

The ENMU Choirs will be meeting virtually this fall, with hopes that next semester will bring a return of face-to-face instruction. Our choirs will combine for two exciting virtual performance experiences this semester: one with the phenomenal Voces8 and another we’ll produce on our own. We’ll share these via ENMU Music’s YouTube Channel when possible. Be on the look-

out. We will also be hosting several virtual Zoom conferences, including a Men’s Choir Resources Day and an All-State Prep Day. Thanks to all of the teachers in our state for staying positive and proactive as we navigate uncharted waters. Our students need you now more than ever! As always, we would love to hear from you. Please let me know if we can assist you in any way. Jason.paulk@enmu.edu or 575.562-2798.

Faculty News

Dr. Richard Schwartz recently released his jazz album *Song for My Mother* distributed digitally through SONY/Orchard featuring jazz titan Ellis Marsalis and nine original compositions. Available through Spotify, iTunes, Amazon, YouTube and more, additional details and pictures may be found at www.RichardAndrewSchwartz.com. In March, Dr. Schwartz performed Gwyneth Walker’s Duets for clarinet and piano, arranged for alto saxophone, at the 2020 North American Saxophone Alliance Biennial Conference on the campus of Arizona State University. In a collaborative effort with Dr. Mark DalPorto, Dr. Travis Sherwood, and Dr. Stephanie Beinlich, Dr. Schwartz’s *Songs for Justice* for voice, alto saxophone, and piano premiered on March 2, 2020. Sheet music and more information are available on his website mentioned above.

University of New Mexico News Submitted by Colleen Sheinberg

UNM Music News

Dr. Eric Lau, Professor of Saxophone and Chair of the Department of Music, has accepted the combined position of Dean of the Honors College and Dean of University College at UNM. Dr. Lau has been at UNM for eighteen years and has been serving as department chair for

the past five. He received the Doctor of Musical Arts and Master of Music degrees from Michigan State University and his undergraduate degree in saxophone performance from Louisiana State University. In addition to his teaching at UNM, he is a performing artist and has given concerts around the world.

Dr. Michael Hix, Associate Professor of Voice, will serve as Interim Chair for the coming year. Dr. Hix has been associate chair for five years and has taught at UNM since 2012. He holds master’s degrees in both voice and historical musicology from Florida State University and a Doctorate of Music in voice also from Florida State. As a baritone soloist, he has performed with the Boston Pops, Oregon Bach Festival, Arizona Bach Festival, Orlando Philharmonic Orchestra, Santa Fe Desert Chorale, Santa Fe Symphony and the New Mexico Philharmonic, among others. As a musicologist, he was the recipient of the American Musicological Society Thomas Hampson Award, the Simon-ton Literary Prize, and a DAAD (Deutscher Akademischer Austausch Dienst) Research Visit Grant.

Beginning this fall, Dr. Olga Perez Flora will be taking over Dr. Hix’s duties as head of the Vocal Area. Dr. Flora joined the UNM faculty in Fall 2020. She has performed with opera companies and symphonies both across the country and internationally. Her academic degrees include a DMA from The Ohio State University and a master’s degree in Opera Theater from Arizona State University, as well as a bachelor’s degree in Vocal Performance from Northern Arizona University.

On October 7, Dr. Karl Hinterbichler will be giving a lecture for Oasis on the history of the symphony orchestra, from the small groups of the 18th century to the powerhouses of the present day. His presenta-

University News...

tion will include examples of some of the most elevating music written for this medium. A second lecture on December 16 will feature a brief history of famous Christmas carols. The class will trace the compositional history of a number of carols, including the texts and melodies, and will describe their usage in both sacred and secular contexts.

The annual John Donald Robb Composers' Symposium, "House Music," was streamed May 1-4 on the Robb Trust Youtube channel. The virtual event featured recordings of new music by UNM composition students and local and international composers, as well as lectures, masterclasses, interviews and panel discussions. A series of curated videos celebrated music of contemporary composers and performers specializing in new music interpretation. The event's concerts included performances by Department of Music faculty Matt Forte, Patrice Repar, Jamie Flora, Kristin Ditlow, Olga Perez Flora, Ben Silva, Michael Walker, Kim Fredenburgh and Kevin Vigneau and many other local, national and international performers. Egbert Hiller from Deutschlandfunk wrote about the Symposium in an article for *Neue Zeitschrift für Musik* (New Journal for Music) titled "An Outstanding Place to Make Art: New Music in the U.S. state of New Mexico."

Dr. Richard White, Associate Professor of Tuba and Euphonium, reports the publication of his book *I'm Possible: A Story of Survival, a Tuba, and the Small Miracle of a Big Dream* (Flatiron Books, a division of Macmillan Publishers). In it he relates his struggles growing up in Baltimore without a home and trying to look after his mother, who struggled with alcoholism. He was taken in by his adoptive grandparents, and discovered a passion for music after joining the band. He was accepted into the prestigious Baltimore School for the Arts and graduated with hon-

ors, even while dealing with racial and socioeconomic disparities as one of the few black students there. He then went on to earn a bachelor's degree at the Peabody Conservatory of Music, and did graduate studies at Indiana University, where he became the first African American to earn a doctorate in tuba performance.

A newly-released CD on the New Focus Recordings label features compositions by Dr. Peter Gilbert, Associate Professor of Theory and Composition. The album is titled *Burned into the Orange* and features recordings by a number of performers, including the Iridium Quartet (with Eric Lau and Richard White), the Arditti Quartet, Camilla Hoitenga, Magdalena Meitzner, Jeremias Schwarzer, Michael Veit and Emanuele Arciuli. More information can be found at: <https://www.new-focusrecordings.com/catalogue/peter-gilbert-burned-into-the-orange/>

Karola Obermueller, Associate Professor of Theory and Composition, was recently awarded the Heidelberg Künstlerinnenpreis (Heidelberg Prize for Female Artists), a prize founded in 1987 to honor the work of contemporary female composers. Musicologist Ludwig Finscher described the prize as "one of the most important cultural prizes in the country....selection of the winners has helped to open boundaries, set quality standards, raise awareness of the stylistic diversity of contemporary composing, honor established female composers and encourage young female composers to make amends for injustices suffered." In October of 2021, Theater Heidelberg will premiere a new opera by Dr. Obermueller. She also announces two CD's that include her compositions: *different forms of phosphorus for cor anglais* is featured on Jacqueline Leclaire's album *Music for English Horn Alone* (New Focus Recordings, FCR272), and *PERSEVERE* for soprano, harp and electronics, with Anne Harley

and Barbara Pöschl-Edrich, appears on *Voices of the Pearl*, Vol. 3.

News of New Mexico State University Submitted by Sarah Daughtrey

Autumn Overture Collage Concert

The annual Autumn Overture concert this year will feature all of NMSU's instrumental and choral ensembles in a collage concert on Sunday, September 26th in Atkinson Recital Hall at 7:30 pm.

Winds and Percussion

We are pleased to announce that Dr. Jacob Dalager has joined the NMSU Music Department as Visiting Instructor of Trumpet and Jazz. Dr. Dalager, a trumpeter and composer, was previously based in the Washington D.C. area and served on faculty at The Catholic University of America, Frostburg State University, and Frederick Community College, teaching trumpet, jazz performance, theory, and history, music theory and ear training, and American popular music. Dalager made his U.S. concerto debut in 2016 with the Austin Symphony Orchestra and returned in 2019 with his original composition, *3utures* for trumpet and orchestra. Prior to that, he was featured as soloist with the Jesselton Philharmonic, Te Deum Chamber Orchestra, and the St. Olaf Band and Orchestra. Before moving to New Mexico, he was principal trumpet of the Washington Chamber Orchestra and has been a guest performer with the National Philharmonic, Rochester Philharmonic, Symphoria, Singapore Symphony, National Taiwan Symphony, and Malaysia Philharmonic Orchestras, among many others.

As a chamber musician, Dalager led the Parkway Brass and M-Street Brass Quintets in Maryland. A versatile crossover musician, he

was lead trumpet of the Wammy-award-winning bands Black Masala (world fusion) and Shamans of Sound (reggae). He is an active jazz freelancer and has performed at the Singapore International Jazz Festival and World Youth Jazz Festival; with James Morrison and Kitaro; and recorded with the Thomson Big Band.

Dr. Dalager's compositions and arrangements have been commissioned and performed by groups across the country, including the Austin Symphony, Parkway Brass, St. Olaf Band, and Lyrica Chamber Orchestra. He was a finalist for the ASCAP Morton Gould Young Composers Award in 2011 and won Second Prize in the 2020 Robert Avalon International Competition for Composers.

Dalager holds a D.M.A. in performance from Catholic University (2020), M.M. and Arts Leadership Certificate from the Eastman School of Music (2012), and a B.A. and B.M. in Theory/Composition and Trumpet Performance from St. Olaf College (2009).

This summer has seen the creation of a new ensemble at NMSU: Proud Pete. Directed by Dr. Steven Smyth, Associate Director of Bands, and Larry Hill, Las Cruces trumpet instructor, this group is a funk/pop cover band that has performed throughout Las Cruces. In August, Proud Pete performed in the downtown plaza, at The Game 1 restaurant, and at Amador Live as part of the Aggie Welcome Bash. They also will perform on September 4-6 as part of the Wine Festival and on the 9th at Pete's Patio on the NMSU campus.

The NMSU Wind Symphony, directed by Dr. Michael Mapp, Director of Bands, will perform two concerts this fall in Atkinson Recital Hall. The first will be Tuesday, September 28th at 7:30 pm, and the

second will be Thursday, November 18th at 7:30 pm. The NMSU Symphonic Band, directed by Dr. Steven Smyth, Associate Director of Bands, will present a concert on Tuesday, November 16th at 7:30 pm.

The NMSU PRIDE Band, under the direction of Dr. Steven Smyth, Associate Director of Bands, continues to grow and Dr. Smyth is excited to return for performances at Aggie football games this fall.

This fall's 42nd annual Tournament of Bands will take place on October 30th at Aggie Memorial Stadium, and will bring more than 30 bands from around the region, including New Mexico, Texas and Arizona. In conjunction with Tournament of Bands, an alumni reception will be held on October 29th in the Fulton Center. This event will honor Dr. Greg Fant as well as Dr. Pancho Romero, who both retired last year from NMSU.

Strings and Orchestra

The Music Department hosted the premiere New Mexico Music Festival & Orchestral Academy this August 9-15. Simón Gollo, Associate Professor of Violin and Director of the NMSU Philharmonic Orchestra, established the new festival this year and will serve as its Artistic Director. The Festival and Academy is an international musical event: beginning this summer, young musicians will gather each year in Las Cruces to share the stage with first-class musicians from top orchestras around the United States and beyond. Students will have the opportunity to interact with guest artists and clinicians in a variety of orchestral settings and programs. The Festival and Academy will continue to feature educational experiences in the following areas: preparation of orchestral excerpts in a studio class setting, orchestral sectional preparation, rehearsals

and performances. Maestro Gollo envisions The New Mexico Festival and Orchestral Academy becoming a premiere musical event featuring a unique educational and artistic experience for musicians in both New Mexico and the Southwest.

This year, the festival hosted several world-renowned musicians and educators, including members of the Metropolitan Opera Orchestra, Los Angeles Opera, Pittsburgh Symphony, Houston Symphony, and faculty from the University of North Texas, Louisiana State University and New Mexico State University, and the Camerata del Sol Chamber Orchestra (regional chamber group). Guest artists this year were Lucinda Chiu (First Violin, LA Opera), David Cerutti (Viola, Met Orchestra), Liuh-Wen (Viola, Orchestra of St. Luke's), Adam Liu (Cello, Pittsburgh Symphony), Maki Kubota (Cello, Houston Symphony), Jeff Bradetich (double bass, UNT), Ana Maria Otamendi (piano, LSU), Ana Maria Quintero (Violin, Midland Orchestra), Jorge Espinoza (Cello), Jorge Martinez (Viola), and Simón Gollo (Violin). The festival brought to campus young participants from the north of Mexico, Albuquerque, El Paso, and Las Cruces, and culminated in three concerts: the first presented a program featuring the masterwork *Verklärte Nacht* by Arnold Schoenberg performed by the guest artists; the second, hosted by the Doña Ana Arts Council, featured the Camerata del Sol chamber players joining the festival guest artists performing Joseph Haydn's *Quartet Op. 20/2* and *Metamorphosen* by Richard Strauss; and finally, the last concert culminated in the premiere of the New Mexico Music Festival Orchestra with the participation of all students and guest artists under the direction of Maestro Simón Gollo, performing the *Chamber Symphony (Kammersinfonie)*, Op. 83a by Shostakovich.

University News...

As announced in the Las Cruces Bulletin in July, The Las Cruces Youth Orchestra (LCYO) is coming back stronger than ever after a pandemic-enforced break, LCYO director and founder, Simón Gollo said. "We are ready to come back. This is really exciting." The orchestra formed in September 2019 and continued with lessons, rehearsals and a concert performance, until Covid-19 forced it to shut down in early 2020. With more than 40 middle and high school students participating, "We had a very successful first semester," said Gollo. LCYO rehearsals and lessons will resume September 4, after Las Cruces Public Schools began its fall 2021 semester and parents and students are confident of participants' health and safety. The orchestra will perform a concert on December 4th in Atkinson Recital Hall.

The third annual CelloFest workshop took place on June 5-6, and hosted nearly thirty cellists from the age of seven through adult from the region, including Las Cruces, Albuquerque, Arizona, El Paso, and Juarez, Mexico. The participants were coached by NMSU cello faculty Jorge Espinoza, Erin Eyles Espinoza, and Joel Beckett, former principal cellist with the Austin Symphony Orchestra and the Santa Fe Pro Musica, and assistant principal cellist of the Santa Fe Symphony. The day included cello technique sessions, cello sectionals, cello ensemble, a masterclass, a session on breathing and relaxation techniques, and Mr. Beckett also played a baroque instrument as a demonstration of the evolution of the cello.

Camerata Del Sol, the chamber ensemble founded by Professor of Violin Daniel Vega-Albela in 2017 and co-directed by NMSU graduate Amalia Zeitlin, has maintained a busy schedule of activity, not only during the past spring, but throughout the entire pandemic. The ensemble is a program of New Mexico Advocates

for the Arts, a New Mexico non-profit organization that seeks to support various forms of artistic expression in the state. Given the flexibility of the ensemble, they have performed well over 50 concerts under various configurations, from duos to septets throughout the global health crisis. These include mini-concerts they bring regularly to the community through their Driveway Serenades series, which they created in order to provide live music in socially distanced, safe environments to serve the needs of the southwest Texas and New Mexico areas. In addition to their busy performing agenda, thanks to their daily fundraising efforts as well as a virtual benefit concert, Camerata provided free music instruction through their Virtual Academy project, which they coordinated in conjunction with the El Paso Symphony Youth Orchestras (EPSYOS). All ten student participants are on financial aid in the EPSYOS. In the coming academic year, Camerata Del Sol will begin shifting its educational focus to Las Cruces, but will provide scholarships to the El Paso students who originally enrolled in the Virtual Academy, to continue supporting their musical development. The group is beginning two free after-school beginner music programs to take place at Booker T. Washington Elementary and University Hills Elementary, two Title I schools in Las Cruces.

During the 2021 Lent/Easter Season they presented Baroque music concerts featuring soprano Heather Dials in various churches in the area, including the University Methodist Church, St. Paul's Methodist Church, El Calvario United Methodist Church, Our Lady of Health Catholic Church, The Las Cruces Our Lady of Immaculate Heart Cathedral, First Presbyterian Church of Las Cruces, St. Albert the Great Newman Center Catholic Church, Peace Lutheran Church, Trinity-First United Methodist Church in El Paso, and

the Good Samaritan Society Village Retirement home in Las Cruces. On July 19, Camerata performed for "Music in The Parks" in Las Cruces, bringing classical string quartet music to that series for the first time in recent memory. In June, Camerata was invited to present a monthly chamber music series at the Good Samaritan Society, which is so far planned through the end of December. They also scheduled to perform a chamber music concert at La Viña Winery on September 17th, which will be a large-scale fundraising event in order to help defray the organization's operation costs, including competitive wages for all their musicians.

Choirs and Vocal Area

We are pleased to announce that Dr. Jake Taylor is joining the department as Visiting Assistant Professor of Choral Studies, serving as conductor of the University Singers, Concert Choir and Masterworks Chorus. In addition to his conducting responsibilities, he will teach courses in conducting, choral methods, and music education. Previously, Dr. Taylor was an instructor at Texas Tech University, where he served as conductor of the Matador Singers, director of the Opera Chorus, associate conductor of the Women's Chorale, and co-conductor of the University Choir—TTU's premier choral ensemble. Alongside these positions, he taught courses in Vocal Pedagogy, Choral Conducting, and mentored both graduate students and pre-service teachers.

Prior to working at the university level, Dr. Taylor taught secondary choirs in Texas for six years. In 2014, he co-founded The Houston Men's Choir, a collaborative ensemble of tenor-bass singers that rehearses and performs without a traditional conductor and is a recognized 501c3 non-profit organization committed to the art of singing and its positive impact

University News...

through performance and education.

Dr. Taylor earned his D.M.A. in Choral Conducting from Texas Tech University as well as a master's degree in Choral Conducting and bachelor's degree in Music Education from Stephen F. Austin State University. His recent research focuses on metrical dissonance and other temporal elements in the vocal quartets of Johannes Brahms. He maintains an active schedule as a guest conductor and clinician and has given numerous presentations on score study, conducting gesture, and rehearsal technique.

Dr. Taylor will lead the NMSU choirs in several concerts this fall. On October 22nd, the University Singers and Concert Choir will perform "Songs of Love and Loss" with works by Brahms, Hagengerg, and Dello Joio. Later, in November, the MasterWorks Chorus will make their greatly anticipated return to performance. Finally, to conclude the fall semester, the choirs will present the annual Home for the Holidays concert on December 3rd.

Simón Gollo announced the formation this past July of the Las Cruces Youth Choirs in addition to the Las Cruces Youth Orchestra, which he founded in 2019. Under the direction of Ida M. Holguin, a graduate of NMSU and choral director at Organ Mountain High School in Las Cruces, the Las Cruces Youth Choir is a non-auditioned community choir for kids from 7th through 12th grade. Ms. Holguin will teach and build healthy and age-appropriate vocal techniques, all in a fun and encouraging setting. Techniques that will be addressed include breath, vocal placement, producing a healthy tone, vowel unification, posture, and more. Choir members will learn a wide variety of music from various historical eras, regions, composers, languages, and styles.

Rehearsals will take place every Saturday afternoon from 2:00 – 4:00 in the NMSU Choir Room. Each rehearsal is designed to engage singers while helping them grow in skill level, confidence, and friendship. For more information, please see the website: <https://lascrucesyouthorchestras.com/choirs/>

Fall Clinics and Workshops On September 10th, the NMSU Choral and Vocal Department hosted the High School All-State Prep Day, featuring clinicians from the faculty and greater Las Cruces community. The Band Area presented an All-State Prep Day on Saturday, September 18. At this free event, high school students worked with NMSU Wind and Percussion faculty on tips and techniques for preparing the All-State etudes and scales.

The NMSU Bands will host their annual Southwest Honor Band February 4-6, 2022. Guest conductors will include Dr. Caroline Beatty, Director of Bands at Texas State University, Dr. Mark Norman, Director of Instrumental Ensembles at The University of North Carolina School of the Arts, and Dr. Jason Nam, Assistant Director of Bands at the Indiana University Jacobs School of Music. More information on submitting video auditions for Southwest Honor Band will be released in the fall.

Faculty Performances, News & Accomplishments

Associate Professor of Violin Simón Gollo was the Recipient of the College of Arts and Sciences Outstanding Faculty Achievement in Scholarship/Research/Creative Activities Award for his far-reaching achievements both as a world-class musician as well as his work in the community and region in building opportunities for young musicians to learn and perform music. He was presented with the award virtually

in a ceremony this past spring featuring other award recipients and the College of Arts & Sciences Dean Enrico Pontelli and Associate Dean for Research, James Murphy.

Jim Shearer, NMSU Regents Professor of Music and Graduate Coordinator, produced Celeste's Shearer's new solo album, *Sultry & Eccentric*, which has recently been released on Summit Records and is available for streaming on Spotify, iTunes, or internationally via a number of streaming music sites. It is also available for purchase in CD format from Summit Records, Amazon, Barnes & Noble, or anywhere commercial CDs are regularly available. The recording features the music of composer James Grant, and most of the works were created in special versions for this specific CD release. The recording also features Dr. Shearer performing on three tracks of the *Double Concerto* for French horn, Tuba, and Winds (performed with piano on this recording). *Sultry & Eccentric* is already receiving positive reviews and industry recognition. A series of CD release concerts are tentatively planned for this fall and winter, depending on current COVID protocols and the ability to return to traditional live performances.

In June, Dr. Laura Spitzer, Associate Professor of Piano, published *Scaling New Heights*, a duet book which presents the new concept of playing major scales to the accompaniment of classic piano solos in all keys. Recordings can be heard at <https://lauraspitzer.com/scaling-new-heights/>.

Dr. Michael Mapp, Director of Bands, gave masterclasses in June to graduate conducting students at the University of Kansas. While in Lawrence, Kansas, he also guest conducted the Crossroads Wind Symphony and the Lawrence City Band.

University News...

Dr. Madelyn Moore, Assistant Professor of Clarinet, lectured and performed as part of the International Clarinet Association's ClarinetFest. On July 11 she was a panelist for a discussion titled "Essentials of Clarinet Pedagogy: The First Three Years" and on July 17 she performed Daniel Dorff's Summer Solstice with Ji Young Han on piano. She will give a full recital in Atkinson Recital Hall on October 10 at 3 pm.

Jorge Martinez-Rios, Associate Professor of Viola, had a busy summer performing, recording and teaching. In May, he offered an All-State workshop at NMSU for students from New Mexico, as well as video recorded and commissioned music for flute, viola and harp as part of a grant awarded by the International Harp Society. He also recorded the violin-viola part of an upcoming CD in Los Angeles. In June, Professor Martinez-Rios performed three chamber recitals and two orchestra concerts as principal viola and also taught face to face and online students from Mexico, Colombia, Venezuela and the US at the Classical Music Institute Summer Program in San Antonio, TX. He also did a video recording with the Dreamscape Ensemble, a new chamber orchestra that will represent Latin-American music.

In July, Martinez-Rios founded the Organ Mountain Music Academy in Las Cruces, NM. The idea behind the Academy is to provide quality instruction to students from the city and to develop opportunities for young artists. The academy kicked off with a summer camp for students from the community. In July, he also rehearsed and performed a recital in Zacatecas, Mexico in preparation for the upcoming viola and piano recording in Los Angeles.

Professor Martinez-Rios' plans for the fall include conducting a concert with the New Horizons Symphony

Orchestra, completing his commercial CD, chamber music recitals in the US and Mexico, performing as soloist for the "Suite in Old Style" by D. Tabakova in Zacatecas, Mexico and Trinity University in San Antonio, and visiting the Conservatorio de las Rosas in Morelia, Mexico for masterclasses, workshop and performances. In the spring and summer, Professor Martinez-Rios coordinated a cooperative effort with the Conservatorio de las Rosas to offer master classes with NMSU faculty members Jorge Espinoza, Assoc. Professor of Cello, and Sarah Daughtrey, Associate Professor of Voice. Both master classes took place virtually, and professors Espinoza and Daughtrey worked with several students of the Conservatory. Professor Martinez-Rios hopes to further enhance cooperative efforts between the institutions in the future with in-person exchanges in both Mexico and the U.S.

Sarah Daughtrey, Associate Professor and Voice Area Coordinator, served as an adjudicator for the National Student Auditions for NATS (National Association of Teachers of Singing) this summer, which was held virtually. Dr. Daughtrey adjudicated the first round for the first-year treble voice category, judging more than 40 singers in three selections. Dr. Daughtrey, who is the Rio Grande District Governor for NATS, is also serving on a new committee to establish scholarships for underserved students in the region.

Student and Alumni News

Several NMSU vocal students participated in this past spring's Albuquerque-based Vocal Artistry Art Song Festival, which was held virtually. This year's theme was Art Song in English and featured workshops, performances and master classes of American and English song, including the works of composer John Harbison. NMSU

vocal students were winners of the entire Music Education/Choral Division: Sebastian Calderon, student of Dr. Sarah Daughtrey, was the winner of the AV Wall Award (\$500), Bryan Berard was the winner of the Desca Music Award (\$150) and Nicholas Gallegos was the recipient of the Joanna Hart Award (\$100). Both Mr. Berard and Mr. Gallegos are students of Ms. Sarah Neely.

The NMSU Clarinet Choir was invited and performed at the International Clarinet Association's annual ClarinetFest. On July 17, 2021 the students gave the world premiere of Desert Suite by Marcos Cavalcante, who is a Brazilian composer and educator currently living in Las Cruces. The performance was viewed by clarinetists all over the world.

Amalia Kelter Zeitlin, graduate of NMSU's masters program in Violin Performance studying with Daniel Vega-Albela, was featured on 6 tracks on Americana artist Larry Lesser's album "Sparks," which was nominated for 4 awards and received one for best song from the New Mexico Music Awards in July. Amalia was a featured performer at the awards ceremony in Albuquerque.

This spring, Joseph Seth Zamora, who completed his B.M. in Piano Performance with Dr. Laura Spitzer in 2019, completed his M.M. in Piano Performance at UT Austin. recently released an album with avant-garde percussionist Tatsuya Nakatani entitled "City of Rocks" on the Full Spectrum label. The album consists of free instrumental improvisations inspired by the Southwestern landscape.

Simón Gollo, Assistant Professor of Violin and director of the NMSU Philharmonic Orchestra, recently released a new album, "Chausson," featuring the music of French romantic composer Ernest Chausson on the IBS Classical label. The album

University News...

features Gollo as violin soloist, piano soloist John Novacek, violinists Benjamin Sung, Ingrid Capparelli Gerling and Randolph Kelly, cellist Maki Kubota and soprano Mariola Cantarero. The album was recorded in Granada, Spain and took many years to complete and included rehearsals and production

in New York City and other cities in both North and South America. Dr. Sarah Daughtrey, Voice Area Coordinator, had her article entitled "Let's Start at the Very End: Teaching the Singers of Generation Z," published in the September/October issue of the NATS (the National Association of Teachers of

Singing) Journal of Singing. She was also appointed the District Governor of the Rio Grande area (all of New Mexico and far west Texas) for NATS, and will this year coordinate the new African-American Spirituals competition for the Texoma Region of NATS in October.



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2022 John Batcheller Award

Ana Maria Dark - Rio Rancho

Ana Maria Dark was born in Illinois but lived most of her childhood in Europe as a military child. Her family moved to New Mexico in 1992. Ana Maria was a fifth grader and attended the school that she currently teaches at! Fast forward a few years, she ended up being one of the first graduating class members of Rio Rancho High School. Ana María then got her vocal performance degree at New Mexico State University in 2003 and later continued her education and got her masters in 2006 from the University of the Pacific in Stockton California. She received a masters in music education and began teaching right away. Ana María taught for two and a half years in Stockton California and created four choir programs. She then moved back home and be-

gan her journey as a road runner at Rio Rancho Elementary school. In



her time there she has created a choir program, school traditions and has discovered so much about herself. She strives to know every student

and to keep her classroom always innovative and fun, even during the pandemic! She creates a dark room and she uses black lights a lot of the time, it is Mrs. Dark's dark room. Ana María hopes to continue to reach students and families and to advocate for music education. Ana Maria is very involved in NMMEA and has acted as the VP of general music for district IV for the last three years. Ana María wants to thank all of the educators and administrators and of course the music educators for all they do to support music in our schools! She is honored to receive this award and is very proud, Thank you!

2022 Music Educator of the Year

Jadira Flamm - Rio Rancho

Jadira Flamm is a graduate of Santa Teresa High School. She holds a Bachelor of Music Education with an emphasis in voice from New Mexico State University and her Master of Music Education from the University of New Mexico. This will be her 17th year teaching in the Rio Rancho Public Schools. She is the Director of Choral Activities and Fine Arts Instructional Leader at V. Sue Cleveland High School in Rio Rancho, NM. She holds a NM Level Three-A Instructional Leader/Teaching License and a Level 3 Kodaly certification. She is honored to be one of the first members to receive the NMMEA New & Emerging Teacher of the Year Award. She is a part of the worship team at Sagebrush Community Church where she sings and plays keys for the community. She is humbled to be a part of a community that embraces music education and honored to be a part of the one and only Flammily in town.

Jadira is currently serving as the NMMEA District VI President. She has also served as the NMMEA District VI Treasurer from 2012-2016 *The New Mexico Musician – Fall, 2021*

and Choir VP from 2007-2012. She has been honored to adjudicate MPA and Solo & Ensemble festivals throughout the state of New Mexico and was the NMMEA All State Audition Choir Master Scheduler in 2019. During the pandemic shut down, Jadira was a Choral Co-Chair in the NMMEA Guidance Document Committee. One of her most favorite things to do is to be a part of the University of New Mexico Cooperating Teacher team. She has had the privilege of working with some of the best future music educators during their student teaching term since 2010.

The choral program at V. Sue Cleveland High School is a testament to her commitment to excellence in music education. She directs five choral groups which consistently receive superior ratings in state and out of state and perform in collaborative performances. They are active in the community to spread the joy of music. Jadira is humbled to work in a school that has one of the best facilities in the state. This has led Jadira to be the founder of the Best of New Mexico A Cappella Festival. This festival was

created to foster a cappella music and a friendly environment where students can improve their craft, build relationships, and have fun. This festival has also opened the door to work in collaboration with the St. John's United Methodist Music Ministries in which they've had the privilege to work with Voces8 and Apollo 5.

Jadira currently resides in Albuquerque, NM with her loving and supportive husband Russell. She was blessed to share life with her sweet daughter



Grace and adventurous son RJ. She also enjoys furry hugs from her dog Ranger. Jadira is blessed to have music in her life. She is thankful that her family has always been supportive of her passion for music. She breathes, drinks and eats music. She believes that music changes lives and it provides an unexplainable bond in humans..

2022 Rollie Heltman Service Award Lauren Espinoza - Las Cruces

Lauren Espinoza is a native of Las Cruces, New Mexico, where she has been strongly involved in the music community for most of her life.

Lauren is a 2008 graduate of Mayfield High School, participating in the high school jazz band, orchestra, wind symphony, and pep band during her four years there. In high school she was also selected as the John Philip Sousa Award recipient and was selected to participate on clarinet in the NMSU Southwest Honor Band, and NMMEA All-State bands throughout her high school career.

Lauren graduated with high honors from New Mexico State University in 2013 with a Bachelor of Science in Agriculture and minors in both mu-

sic and journalism. She also attended Belmont University's Music Business Program in Nashville, Tennessee.

Though she doesn't play clarinet in ensembles as much as she'd like to, Lauren still participates in the local music community by volunteering. She has volunteered to help her local high school raise money for over 16 years in events around her community. She is also active in the New Mexico Music Educator's Association, where she is involved in the planning and execution of the annual All-State Conference.

Lauren currently runs a flower shop in Las Cruces and loves traveling with her four dogs.



FREE WEBINARS

PROFESSIONAL DEVELOPMENT FOR MUSIC EDUCATORS

2022 New and Emerging Music Educator Joshua Dumais - Rio Rancho

Joshua Dumais began his musical journey in Las Cruces, NM. Whether it was piano lessons with his mom, jazz band with Arnold Rose, trombone lessons with Alan Kaplan or marching band with Neil Swapp and Sarah Rede, music was a huge part of Josh's upbringing. After graduating high school, Josh went on to study music education at UNM and continued to be influenced by incredible music educators, musicians, and friends. Josh began teaching at Mountain View Middle School and assisting at V. Sue Cleveland High School in the fall of 2016. At the time, MVMS was part-time band and part-time general music with only 90 students enrolled in the band program. Josh saw this as an opportunity and in 3 years, there were nearly 170 students in the band program. Along the way, he started a middle school jazz club that focused solely on listening and improvisation, a second jazz band at CHS, and constantly brought

in clinicians and colleagues to help work with his students. He owes a large amount of credit to these individuals. Under Mr. Dumais's baton, the MVMS Advanced Band received superior ratings for all three years that he led the group. The band participated in the NMAA State Band Contest for the first time in the school's history, where they also earned superior ratings. Due to the increase in band enrollment between Mountain View Middle School and Cleveland High School, Josh took on a new full-time position at CHS teaching alongside Daniel Holmes. All of their ensembles have continued to receive high marks. Josh has served as the secretary for NMMEA District VI over the past year and enjoys the culture of collaboration that he finds not only in his portion of the state, but across New Mexico. Josh would not be where he is today without the tremendous support of everyone around him. He is grateful to have ended up



in a position that allowed him to meet and work with Daniel Holmes, who he considers to be one of the best music educators he's ever met, and an even better friend. He is blessed to have the support and love of his wife and family who are with him every step of the way. Finally, he is humbled by the phenomenal students, parents and administrators who have trusted him as their band director.

2022 Hall of Fame Award Brian Uerling - Clovis!

I was a public school music teacher



from 1983-2021, with thirty-two of those thirty-eight years in New Mex-

ico. I taught in the Albuquerque, Moriarty and Clovis public schools, preceded by schools in Nebraska and Missouri. I have been privileged to work with truly wonderful music supervisors and mentors, including Hall of Fame recipients Dale Kempter, Diane Bonnell, Norvil Howell, Don Gerheart and Wayne Anderson. I have also served as a private piano studio instructor and church musician for forty-nine years. During my career, I have directed twenty Broadway musicals at both the high school and college levels. I have also taught at the college level for Clovis Community College and Eastern New Mexico University. I was privileged to teach Elementary Music Methods for ENMU in 2021. I was the

Clovis Municipal Schools Teacher of the Year in 2007. I was also an instructor at the ENMU Summer Choir Camp for twenty years, and was the organist for the ENMU European Choir Tour in 2018, including performances in Notre Dame (Paris) and St. Paul's (London). I have been a professional church organist and music director for forty-eight years.

My education includes two Bachelor degrees from Hastings College in Nebraska (Music History, Literature and Business, 1979 / Music Education, 1983). My Master of Music Education is from ENMU, 2000.

My service for NMMEA includes holding offices as District

2022 Hall of Fame Award

Debbie Fleming - Rio Rancho

Debbie Fleming is an active advocate for music throughout her community. Debbie co-founded and served as the co-conductor of the Rio Grande Youth Chorale, all while being an administrator in Rio Rancho. The Choral consists of two choirs, the Youth Singers and the Kokopelli Singers and is comprised of students from Rio Rancho, Bernalillo, Corrales, Jemez Pueblo, Placitas, Algodones, and Albuquerque. Debbie supports school music programs through this community choir by requiring students to be a member of their school's band, choir, or orchestra. In Rio Rancho, Debbie Fleming advocated for music in many different ways. She visibly supports school music programs with attendance at concerts, festivals and other events. In her capacity as Fine Arts Director, Debbie made efforts to insure that Rio Rancho Public Schools music programs are well funded and adequately staffed. Debbie is a passionate advocate for the New Mexico Fine Arts Education Appropriation and regularly managed the renewal every year for RRPS. Her efforts were a fundamental reason RRPS has strong music programs K-12. Debbie created elementary school music program budgets to include student travel, instrument repair and maintenance, clinicians, professional development, and materials. As

RRPS Fine Arts Director, Debbie managed the budget for the district arts programs. Debbie advocated maintaining or increasing music staffing levels in order to preserve high quality music programs at all levels K-12. Debbie Fleming was known for strong leadership and management skill throughout her career. Her work at the administrative level and at the district level have given her opportunities to develop strong music programs within the school system and the community at large. She has served in leadership roles, acting as a mentor to teachers and students. She has worked in collaboration with directors of musical groups to put together unique performance opportunities for students. She has served as a clinician for middle school and high school choirs and has modeled lessons for new teachers. She facilitated the RRPS District-Wide Fine Arts Professional Learning Community for both elementary and secondary teachers. She has been an active contributor to music education by presenting clinics and trainings for Orff Level I and II, along with Kodaly Level I certification courses. Debbie Fleming is passionate about music and is a staunch supporter of school music programs. She advocated for music programs within the RRPS and contributes to music in the community through her



work with the Rio Grande Youth choral. Her passion and dedication to music helps make RRPS a wonderful place to be a music teacher. Debbie is a retired music educator and fine arts administrator who spent most of her career working in Rio Rancho Public Schools. She taught music at the Elementary, Middle, and High School levels in three states: Colorado, Texas, and New Mexico. She is currently a member of the New Mexico Advisory Council on Arts Education, and has served as a district and state officer for NMMEA. Debbie is honored to be recognized by this outstanding organization and to be included in the NMMEA Hall of Fame..

Brian Uerling - Clovis

Choral VP (2), District Choral President (1), State Choral VP (2), State President /Past President (1), Piano Collaborator for both Treble and Mixed All-State Choirs (6). NMMEA honors include directing three NMMEA All-State Honor Ensembles: Clovis Ambassador Choir (2), Clovis High School Chorale (1), Music Educator of the Year (2007). I have adjudicated for both large group and solo/ensemble events in all of the NMMEA districts.

I have been most fortunate to be exposed to and influenced by many fine practitioners of music education, and have incorporated ideas from countless educators and theorists over the years. My own personal philosophy has evolved into three main ideas. (1)... The "best things in life" aren't things. (2)... ALWAYS tell the truth, at least the way you see it, and with kindness. There's less to remember. (3)... When you're "over the hill", you pick up speed. NEVER stop learning.

I retired at the end of the school year in 2021, and moved to Taos

with my lovely wife of forty-two years, Jude, and our rescue dog of two years, Monet. Many thanks to NMMEA for this humbling "Hall of Fame" award. I already miss my Clovis and District 2 (SWNMMEA) colleagues and my Music Supervisor Brandon Boerio very much.

I have had a blessed career. May God keep and bless each and every one of YOU! Sincerely, Brian

2022 Administrator of the Year

Michelle Ronga - Las Cruces

Michelle Ronga has served as the principal of Las Cruces High School for three years, but she has worked within the Bulldawg Nation for eleven years. Her journey in New Mexico has been a unique one, but after 27 years in education, she celebrates being “home” in her Dream Job!

While she was born in Las Cruces, NM, Michelle grew up in Southern California, earning her B.A. in Liberal Studies, with an emphasis in English, and her M.A. in Curriculum and Instruction from the University of La Verne. Her teaching career began in 1994, and she continued to teach English in CA until she moved home to Las Cruces in 2010. Her teaching career captures broad experiences, ranging from Grades 9-12, including Advanced Placement, reading intervention, the International Baccalaureate Program, and a specialized English Language Learners Academy, which she founded nine years ago. A lifelong learner, Michelle returned to NMSU to earn an endorsement in Special Education in 2011, and ultimately decided to pursue her administrative degree in 2015. She truly believes each and every experience has helped develop her vision as a building leader, and she strives daily to create a culture where every student and teacher thrives and reaches his/her utmost potential.

Daily, Michelle can be found greeting students as they arrive on campus and visiting classrooms, often interrupting the lesson because she loves to participate and celebrates spontaneous and relevant conversations with students. Her daily mission is to ensure every student feels welcome and safe at school, and she strives to

foster an environment that provides activities and organizations for ALL learners. Her belief in student involvement stems from her own experiences as a student, and from those of her parents. Michelle’s ardent desire to see students embracing their high school experience is the catalyst for her attendance at all school functions. The greatest compliment she receives from her parent and students is that she and her team are highly visible and actively engaged with all organizations! Whether it is the performing arts, academic organizations, athletics, or a newly formed club a student sees a need for, she wholeheartedly embraces these activities and their events. The fundamental belief she preaches is that



students are our greatest stakeholder. We have to be willing to invest in them to yield their greatest return!

After attending the NASSP National Principals Conference in Boston during the summer of 2019, she challenged herself to embrace and model the positive power of social media. Within the last two years, she has

taken to sharing the school’s story on Twitter, realizing the power of narrating the story, and successes, of Las Cruces High School with the larger community. Each Thursday, she can be seen traversing campus with a motivational sign, snapping selfies with students, and posting on her Twitter handle with the hashtag #positivesignthursday, a national movement celebrating positive thinking and positive student behaviors. What started as a small challenge has now become a celebrated morning with students who wait to see what the positive sign of the week is!

While education is her passion, Michelle’s other passion is her family. This year she will celebrate 24 years of marriage with her husband, Tony, whom she credits for his incredible support of her career and love for students. She has been blessed with three beautiful children, all of whom are also Bulldawgs: Teáh, Class of 2019; Emma, Class of 2023; and Anthony “Bubba” Ronga, Class of 2024. Her countless hours at the soccer and baseball fields hardly feel like work when she is enjoying watching her own kids develop and flourish through school activities.

Lastly, Michelle credits this nomination and humbling moment to her music teachers: Jennifer Rogers, Ty Frederick, and Tai Mikulecky. Without their astonishing passion for the arts, tremendous knowledge of music, and authentic relationships with their students, none of this would be possible. Their commitment and dedication is unparalleled, and she is incredibly grateful to work alongside such consummate professionals.



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—Tammy, 32-year general music educator from Illinois
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2022 Award of Distinction – Las Cruces Public Schools

Throughout its history, Las Cruces Public Schools has consistently shown a commitment to support its music programs. This long standing commitment is demonstrated through funding, facilities, and the importance and recognition it places upon music education and its music programs. There are twenty five elementary schools, eight middle schools, and four comprehensive high schools all with quality, dedicated classroom and rehearsal spaces and inventory for music programs. The LCPS District Superintendent, instructional leaders, and Chief Financial Officer prioritize instructional support and funding in order to ensure that every child may participate in music and has the opportunity to do so under the best circumstances. Each teacher and school receives resources to meet the musical needs of the students so that teachers may teach and students may flourish.

In LCPS, elementary schools offer music twice a week during the school day for all six years and also offer students opportunities to participate in a district honor choir as well as supplemental after school music programs. At the middle school level, LCPS offers full band, choir, and orchestra programs during the regular school day. Several middle schools also offer piano classes during the day and opportunities to participate in after school musical theatre productions; one of the middle schools even offers a music technology magnet program where students can study music theory, part writing, and music notation software. Once students reach high school, in addition to being offered full band, choir, and orchestra programs, students can also choose guitar, piano, mariachi, and Advanced Placement Music Theory courses that are also scheduled during the school day. High school students also have opportunities to participate in after school show choir programs and musical theatre productions.

From New Mexico's state equalization guarantee, LCPS receives funding via the Fine Arts Education Appropriation (FAEA) application to specifically support elementary music education through allocation of salary expenses, supplies and materials, as well as professional development. For decades, LCPS has demonstrated increased financial commitment well beyond that provided by FAEA to further support its elementary music programs and all secondary music programs. Even in difficult budgetary times, LCPS maintains its commitment to music education and seeks alternative revenue sources to maintain and grow staffing. Notably, LCPS continues to add staff annually in support of its largest elementary schools so that they can have two full-time music teachers in order to provide service to all students without over-extending teachers. Additionally, all high school band programs are staffed with one or more full time assistant directors.

Great effort is made to recruit and retain exceptionally qualified music educators who demonstrate a commitment to children through continuing education and professional service endeavors. Access to professional development is important to LCPS and is supported financially. LCPS teachers give of their time to attend trainings, workshops, and other professional development in order to keep abreast of the current trends in music education. Many LCPS music teachers possess advanced degrees, Orff, Kodaly & Dalcroze certifications, College Board Advanced Placement approved syllabi, and various other recognized skills above and beyond what they learned during their music undergraduate studies. Additionally, LCPS teachers voluntarily serve annually as NMMEA Southwest District 1 officers as well as NMMEA state level officers. These examples demonstrate the commitment of LCPS music teachers to be their very

best in the classroom as well as support their colleagues and advance their profession through service.

At the elementary school level, funding is utilized for salaries, music supplies, materials, and professional development. Beyond providing additional funding for salaries, music supplies, materials, and professional development, LCPS supplements FAEA funding for student travel. For example: LCPS budgets funding to pay for all 5th grade elementary school students to travel to a showcase performance presented by each district high school music department for the purpose of promoting continued music education at the secondary level.

Similarly, at the middle school and high school levels, LCPS allocates funding to each campus to cover the costs of music supplies and materials, student registration and travel, equipment repair, and professional development for teachers. For example: At the middle school level, funds are provided for all music ensembles to register for and travel to Southwest NMMEA district MPA events and other local and state events as requested. LCPS also provides funding for all selected high school students to travel to the NMMEA All-State Music Festival, NMMEA Jazz All-State, NMACDA Youth All-State and, as possible, provides funding to help facilitate registration and travel to other various events as requested. Additionally, every secondary music instructor has a budget for purchase of music, instrument/equipment maintenance and repair, as well as support in the form of funding for temporary employee contracts for choral piano accompanists and high school marching band tech instructors (percussion, colorguard, etc).

At the district level, even more funding is allocated to program for major purchases such as uniforms, new instruments, risers, other equipment,

2022 Award of Distinction – Las Cruces

Public Schools

etc. For example: LCPS provides funding for new instruments and equipment to replace and supplement the inventory of every high school music program. Schools receive this funding on a ten year rotation in tandem with uniform replacement. LCPS is currently working to add policy to include a similar new instrument replacement and inventory supplement rotation for middle schools and elementary schools. In an effort to begin this process, in FY20, LCPS allocated \$350,000 total for new middle school band instruments. In addition, the community of Las Cruces gladly celebrates music programs through full-throated support and passage of all bond elections for remodel and new construction of secondary music classrooms in addition to generous support of fundraising beyond program basics.

As historically and presently recorded, LCPS music students and ensembles have been recognized at the state, regional, and national levels. The city of Las Cruces greatly values its music programs and has come to expect high quality outcomes for music education and performances. Be-

yond hosting some of the best music programs in New Mexico and the region, LCPS music programs play an active and important role in the community. The high school marching bands regularly appear in local parades and events. Various choral and instrumental groups routinely perform around the community at grand openings, dedications, retirement centers, legislative events, school board meetings, and other events. LCPS music teachers actively collaborate with other entities to enhance the musical experiences of children. These collaborations include, but are not limited to: New Mexico State University Music Department, Doña Ana Arts Council, City of Las Cruces, Las Cruces Symphony, New Mexico Philharmonic, Mesilla Valley Concert Band, Santa Fe Opera, and the Kennedy Center Partners in Education. In addition, all LCPS music programs participate annually in SWNMMEA and NMMEA activities and the school district serves as primary host for SWNMMEA events. A review of NMMEA historical record shows that the students, teachers, and principals of LCPS have a rich history of selection and perfor-

mance as honor ensembles as well as educator and administrator recognition awards. LCPS was first recognized by NMMEA with the Award of Distinction in 2015. LCPS has also been recognized as a recipient of the 1998 Kennedy Center Alliance for Arts Education and National School Boards Association Award for Excellence in support of high quality arts education in its school district, community and state and has most recently been recognized as one of the 2021 NAMM Best Communities for Music Education.

Las Cruces Public Schools is honored to receive the 2022 NMMEA Award of Distinction in observation of its long standing and deeply held commitment to music education and its current initiatives to further grow capacity and funding for its music teachers and students. Quality music programs at all levels and in all disciplines is the standard in Las Cruces Public Schools and is a reflection of the dedication, effort, and support of its community, leadership, teachers, parents, and students.

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2022 Emeritus Teacher John Sanks - Albuquerque

Mr. Sanks is humbled to be selected as a NMMEA Emeritus Teacher. It has been a privilege being a part of such a noble profession and an honor to receive an award for doing something you love. I have been very fortunate to watch and help many teachers in our state and am so impressed with the amount of passion and dedication they display to their profession. All of the retired music educators I know will gladly do anything we can to help our music teachers, and the NMMEA, continue to keep music alive and well. Music is truly a lifelong passion.

Mr. Sanks retired in 2013 after 29 years of teaching and then taught 5th grade beginning band part time for 8 years for a total of 37 years. He taught in Three Forks, MT, moved to NM and taught at Rio Grande HS, Highland HS, Santa Fe HS, and Eldorado HS. Mr. Sanks also directs the Albuquerque Concert Band, an 80 plus

member adult community band that performs all year long. He is an active trombonist that plays in a brass quintet, in a rock band, and plays in the Albuquerque Jazz Orchestra. He was the leader of the Albuquerque Jazz Orchestra for 21 years and was the Director of the Albuquerque Jazz festival for 30 years retiring in 2020. He loves to travel, play golf, softball, go bowling, getting together with friends, and riding his motorcycles.

His family members include his wife Christine, daughters Dawn, Gina, Mary, and son Lucas. They have 5 grandchildren; Hayden, Jared, Madison, Ella and Tyler. Other family members are the dogs, Indi-16, Nitro-8, Haji-4, and Charger-18 months.

Mr. Sanks was the KOAT Teacher of the year in 1993 & 2002, the National Federation Interscholastic Music Association Teacher of the Year in 1999 & 2004, and the New

Mexico Music Educator Association Music Educator of the Year in 2004. He was inducted into the New Mexico Music Educators Association Hall of Fame in 2013.



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2022 Emeritus Teacher Pam Towry Church - Red River

Pamela Towry Church is the Director of Bands for the Cimarron, New Mexico Municipal Schools. A native of Dallas, Texas, Ms. Towry attended the University of Texas at Austin, earning her Bachelor of Music degree (1979) as well as her Master of Music degree (1985) in Instrumental Conducting. She taught in the public schools in Texas prior to assuming the position of Assistant Professor of Music, Assistant Director of Bands, and Percussion Instructor at Northwestern State University of Louisiana in 1987. Ms. Towry moved to New Mexico in 1990, teaching at Santa Fe High School for two years before serving as the Music Department Chair and Director of Bands at Los Alamos High School until the spring of 2000. She re-established the band program in the Cimarron schools in the fall of 2000. Ms. Towry is also a dual credit instructor for Eastern New Mexico University. A frequent adjudicator and clinician, she conducts honor bands, marching and percussion clinics, and band workshops throughout the year. In its third year of existence under her direction, the "Cimarron Wind En-

semble" was awarded "First Place" in Division A-AA at the New Mexico Activities Association's State Concert Band Contest in 2003. They have since garnered the A-AA State Championship trophy in 2003, 2004, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2014, 2015, 2018 and 2019.

Ms. Towry has served in several capacities on the Board of Directors and Executive Board of the New Mexico Music Educators' Association, including Band Vice-President and President of the association. She currently serves as Percussion Facilitator for the All-State performing ensembles. In addition to her activity in the New Mexico Music Educators' Association, Ms. Towry is a member of the Texas Bandmaster's Association, Texas Music Educators' Association, Tau Beta Sigma, Sigma Alpha Iota, Phi Beta Mu, and Phi Kappa Phi. She is the Past-President of the New Mexico chapter of Phi Beta Mu, national honorary bandmaster's fraternity, and is a member of the NMAA State Concert Band Contest Advisory Board.



Ms. Towry was named the Los Alamos Public Schools' "Teacher of the Year" for 1999-2000. She was the Cimarron Municipal Schools "Teacher of the Year" in 2007 and 2011, and was the 2011 New Mexico Music Educators' Association's "Music Educator of the Year..

Pamela is recently retired from a VERY successful band career. Congratulations on an award that is WELL DESERVED!

Certificate of Distinction Rio Rancho Public Schools

Rio Rancho Public Schools was founded in 1994, and has maintained a strong support for music education since its inception. The district is now 17,000 students strong, and maintains eleven elementary schools, four middle schools, two comprehensive high schools, two cyber schools, and an alternative high school. Music is taught every year at all elementary grade levels by certified music teachers, and the secondary schools offer instruction in band, choir, orchestra, guitar, piano, AP Music Theory, and general music. Rio Rancho Public Schools has made a commitment to music education. The district has maintained the number of teachers and programs in every school, and funding for all

programs is stable or increasing. The district years ago increased funding to our music programs to eliminate the out-of-pocket contributions families must make. No student needs to pay a cent simply to be a member of any of any RRPS music program. In recent years, RRPS even expanded our teaching and support positions. For example, the district added a percussion specialist position years ago to help support our band directors. In the midst of the COVID pandemic, RRPS reestablished the elementary band program coordinator position, and added another for a full-time assistant band director at one of our high schools. The district also funds two part-time music department sec-

retaries at its high schools to aid teachers with secretarial tasks. RRPS also supplies the Fine Arts Department with operational funds for instrument and equipment purchases. These funds have remained steady year after year. Rio Rancho Public Schools provides stipends and professional development funds for teachers. All music programs are supported with district funds. RRPS partners with the Santa Fe Opera. Teacher-artists work with students at the elementary and middle schools to create student-produced operas. RRPS also partners with the Kennedy Center in Washington, DC to offer teachers professional development in arts integration. The district has excellent facilities, each high school

Certificate of Distinction Rio Rancho Public Schools

maintaining its own performing arts center. Marching bands at each high school have fields solely devoted to rehearsal space. Elementary music teachers have their own rooms and large inventories of instruments. RRPS partners with the Rockley Family Foundation, which supplies pianos to schools free of charge. Many of our music teachers serve as officers at the district or state level of NMMEA, and many teachers are past officers. The Rio Rancho community overwhelmingly supports bond proposals and has never voted one down. Parents are highly engaged in our music programs, maintaining booster programs in band, choir, and orchestra at the high school and middle school levels. RRPS programs occasionally receive grants from the Rio Rancho Educational Foundation, and the district is very for-

tunate that the community supports students through many donations. Several businesses donate supplies, food, and time to RRPS music programs. For example, the Intel factory in Rio Rancho offers incentives for employees to volunteer their time to district music programs, whether it be driving equipment trucks for marching band competitions or chaperoning for a music field trip. Rio Rancho Public Schools prides itself on being a leader in the state, whether it be in regular education or arts education. RRPS is the perfect size to provide the opportunity for expansive and meaningful music education to all students. RRPS is big enough to make a difference, yet small enough to care. Rio Rancho Public Schools has for three years straight received the National Association of Music Merchants Foundation "Best Com-

munity for Music Education" designation, which reflects the valuing and appreciation for music in the schools, and that music teachers do not need to fight for their survival. It is understood here that music is a core discipline and that it will be done and done right.



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