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# THE NEW MEXICO MUSICIAN

Official Publication of the  
New Mexico Music Educators Association

Volume LIV

Number 3

Spring 2012

ISSN 0742-8278

NMMEA Website: [www.nmmea.com](http://www.nmmea.com)

## CONTENTS

### DEPARTMENTS

	Page
President's Report .....	2
Office Notes .....	6
From the Editor's Desk .....	8
Vice Presidents' Reports	
Band .....	11
Orchestra .....	19
General Music .....	22
Choral .....	24
Collegiate .....	28
Guitar .....	38
Retirees/Mentoring Report .....	35
<b>ORGANIZATIONAL MATTERS</b>	
New Officers .....	20
Don Gerheart NMAA Award .....	29
Luis Delgado - Advocacy .....	30
University News .....	40
NMMEA Music Industry Council Members .....	44
Advertisers & Corrections .....	46

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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: Printing by Business Printing Service Inc., 4316 Silver Ave. SE, Albuquerque, NM 87108. 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 Don Gerheart.

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# President's Report

## Joseph Flores



Greetings friends! Since we last met in January we have all be incredibly busy organizing music activities at our schools for the spring semester. There is always so much to do and I constantly feel like I am behind no matter how organized I try to be! With all the music events that have happened since the NMMEA All-State Festival and In-Service Conference it seems that an eternity has passed, yet the memories are still fresh in my mind. For me, and hopefully you too, this year's event was an incredible experience! High quality concerts and professional development events such as ours simply do not happen without the meticulous planning and dedication of key individuals, incredible conductors, world-class keynote speakers, talented and well-respected clinicians, energetic student musicians, and inspiring music educators who are passionate about their profession!

### THANK YOU:

I would like to sincerely thank the leadership of NMMEA. The executive committee has contributed greatly to our profession and organization. Recognition and appreciation is due to these incredible leaders: Neil Swapp, Jennifer Rogers, Mika Proctor, Arnell David Arellanes, John Truitt, Neil Rutland, and Dustin Seifert. Thank you for your planning, organization, and coordination that made this year's festival and in-service conference a success!

Special thanks also goes to Keith Jordan, our New Mexico Musician Editor. Keith has done so much for NMMEA over the years. What I appreciate the most about Keith (other than the fact that he is a fellow tuba player) is his down-to-earth humor, his incredibly humble (despite being highly accomplished) nature, and his many selfless offers to always help with whatever the organization needs. Thank you Keith, for everything!

I would also like to whole-heartedly thank Don Gerheart, our Executive Director. Don, thank you for all that you have done, and continue to do, for NMMEA. Your job as Executive Director is truly massive in scope and your organization and budgetary skills are an inspiration to us all! We owe you a debt of gratitude. And personally, I would like to thank you for being such a wonderful friend.

I would also like to thank our new All-State Site Coordinator, Diane Otts. Talk about cool, calm, and collected! Diane and her crew did a fantastic job. At an event of this magnitude, there are always a few unexpected issues with facilities and logistics, however what impressed me most was Diane's unshakeable demeanor. Past Site Coordinators, Diantha Swoboda and Larry Wheeler, would be proud! Congratulations Diane!

Thank you to all of our 2012 honor groups and their directors and students. Congratulations again to the Albuquerque High School Jazz Band, the Albuquerque Girls Choir, the Marshall Middle School Varsity Mixed Choir, the Clovis Freshman Academy Band, and the Deming High School Symphonic Band. These groups, along with the Eldorado High School String Orchestra, the NM Intercollegiate Honor Band, the NM Intercollegiate Honor Choir, and all of the 2012 All-State ensembles provided outstanding, memorable performances.

Thank you also to Dr. Steve Block and the

UNM Music Department for the continued support of our organization. Not only is UNM our host, but they are also a proud financial supporter of our festival and in-service conference.

Additionally, I would like to thank Dr. Scott Shuler, NAFME President for attending our conference. His keynote address and follow-up clinic on advocacy was so very insightful and timely. We speak of advocacy all the time and the importance of promoting our programs, however, it comes down to providing quality music education to "all" students. We must remind our non-music colleagues that music is a core subject and insist that students have access to music education. As Dr. Shuler said, if only 20% of students are involved in school music programs, ultimately, 80% of future principals, superintendents, school board members, elected officials, and other decision makers will not have had the opportunity to experience, firsthand, the importance and benefit of music. As you know, at our Business Awards Luncheon we voted to permanently install the Guitar Division into our organization. We in New Mexico are proud to be the first in the nation to support an All-State guitar ensemble. We should all be very proud of what we have in New Mexico. We are doing wonderful things to support music education, but even still we must all commit ourselves to creatively reaching out to more even students in our schools.

And of course, thank you to all of the members who attended, and assisted with the festival and in-service conference. New Mexico is fortunate to have such a strong community of music educators who are willing to step in and assist with anything that is needed to support this important event. Your presence and active participation helped create a dynamic opportunity for professional growth, collaboration, and social networking.

### PLANNING FOR THE FUTURE:

The NMMEA executive committee met in February and began the process of plan-

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## President...

ning for the 2013 All-State Festival and In-Service Conference. Our vice-presidents are such talented and insightful individuals that represent their respective divisions very, very well. You will find information regarding their planning for your particular division in each of their articles. I strongly encourage you to contact them to thank them for their hard work and offer them your assistance for 2013.

### CHANGES FOR THE 2013 ALL-STATE MUSIC FESTIVAL AND IN-SERVICE CONFERENCE:

Several other important items were discussed and decisions were made at the February executive committee meeting. Most importantly, beginning next year there will be: significant changes to the conference schedule, an added opportunity for a group from your school to perform at All-State, and changes to the format for college/university music education outreach.

#### All-State Music Festival & In-Service Conference Schedule

First, we have modified the Wednesday start time so that the day will begin slightly earlier. Small School Band will meet at 2:30pm and the Honor Jazz Band performance and Required Meeting of All-State Personnel and Directors will begin at 4:45pm. We have incorporated this change in order to help compensate for the length of Wednesday night auditions. We felt it was important that students get home or back to their hotel at a reasonable time the night before their first full day of rehearsals. Additionally, we felt that this positive change would only minimally impact the travel departure time for our out-of-town students and directors.

Second, we have incorporated a major change to our Honor Concert performances. We have received a lot of feedback from many directors, students, and parents regarding our Thursday evening Honor Concerts for choir, band, and orchestra. Most feedback has been negative regarding the length of the evening concert. In the past, the concert begins at 7:45pm and ends anywhere between 9:30-10:00pm. Every one

agrees that the concert is important, however, students and directors are very tired at the end of the second full day of rehearsals and in-service. We are aware that there are some in-town students and several out-of-town students and directors who choose not to attend the Honors Concert due to fatigue and the typical length of concert. For many years, the executive board has received feedback that it is truly unfortunate that not every festival and conference participant is attending the Honor Concert. The students and directors who have been selected to as Honor Ensembles work very hard to prepare a concert that is usually that highlight of both the student's high school career and director's professional career.

We believe that everyone should attend the Honor Concert and that it is our organization's duty to make this possible. Thus, through some creative scheduling, we have split the Honor Concert into two separate performances that will take place during the rehearsal and conference day. Every All-State ensemble will take a break in rehearsals and there will also be a break in clinics and workshops so that all students and educators may attend both concerts. The two concerts will take place in the afternoon (one Thursday and one Friday) in Popejoy Hall. This change would obviously impact the amount of rehearsal time for our All-State ensembles. Thus, we also chose to extend the Thursday and Friday rehearsal days by approximately one hour. We understand that students will be tired, especially at the end of the rehearsal days. However, the students will have approximately the same amount of rehearsal time as in the past and hopefully, the breaks during the rehearsal days will provide students valuable respite from intense rehearsals. And importantly, with the new change to the schedule, students and educators can now leave UNM without having to worry about coming back for an evening event. This frees up students and educators to perhaps get more rest in the evenings and even schedule their own special dinners and activities. Another item we considered was that often school administrators and parents of honor ensembles take time off

from work and travel to Popejoy to support their students and enjoy the Honor Concert. Would this schedule change impact those adults? Yes, however, we did feel that school administrators and adults would attend an afternoon daytime performance just as they would an evening performance because of their recognition of the accomplishment and hard work put forth by their students in preparation for the Honor Concert. I would like to personally thank John Sanks from Eldorado High School for providing the written recommendation for this proposal. The executive committee unanimously voted for this change as it is in the best interest for both students and educators. When next year's schedule becomes available in December, please look for and make note of the changes.

#### "Innovation Ensemble" Performance Clinic Opportunity

NMMEA would like to offer an opportunity for a unique and innovative school ensemble to present a performance clinic at the annual NMMEA All-State Music Festival and In-Service Conference. The purpose of this performance clinic is to provide an opportunity for programs to present a unique and innovative musical performance for music educators while sharing pertinent information about their highly specialized music ensemble. Examples of clinic information include, but are not limited to: ensemble concept and purpose, organization and schedule, equipment and logistical needs, student auditions, rehearsal technique, literature, performance opportunities, and etc. One group will be selected annually and will be recognized as the "NMMEA Innovation Ensemble". The performance clinic will take place in Keller Hall at the UNM Center For the Arts. The NMMEA executive committee will review application forms and materials at their annual July meeting. Selection of ensembles will be based on ensemble uniqueness and innovation, quality of proposed clinic information, and performance recordings. Ensemble directors will be notified of selection after the July executive committee meeting. A copy of the application form is attached at the end of this article and

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## President...

can also be found online on our organization website. Look for the link, "NMMEA Forms". Application and required materials will need to be postmarked by June 1st and sent via registered mail with receipt, FedEx, UPS, Priority Mail, etc, to: Joseph Flores, NMMEA President, 4670 Calle De Nubes, Las Cruces, NM 88012.

### College & University Music Education Outreach

The executive committee spent a significant amount of time discussing our level of service to college and university students who are studying to become music educators. For some time now, many have felt that we as an organization are not doing enough to provide future music educators valuable in-service and social networking opportunities that supplement what they receive at their college or university. While the Intercollegiate Honor Band and Choir have afforded these students a valuable opportunity to perform and attend All-State, we have not done a very good job at offering them multiple opportunities for specialized training and development in their future profession. Thus, the executive committee aims to pilot a new program this fall where the intent is to reach out to music majors on their campuses by offering them opportunities to learn from successful and well-respected New Mexico Music Educators. More information will be announced as details are finalized.

### NAfME MUSIC EDUCATION WEEK

NAfME will hold its annual Music Education Week in Baltimore MD and Washington DC June 22-25, 2012. Registration for the event can be tailored to suit the needs and interests of every individual with "academies" being offered in Guitar, Choral, Orchestral, Composition, Instrumental, Music Theory, Special Needs Students, Music Program Leaders, and more. Performances by National Honor Ensembles, the "President's Own" US Marine Band, and Student Composers Competition Winners Concert will be presented. For more infor-

mation, visit <http://www.nafme.org/events/view/music-education-week>. I encourage all members to take advantage of this and other summertime professional development opportunities.

At this time I would like to sincerely congratulate Aaron Bao from the Los Alamos High School band program for his selection to the National Band Honor Ensemble on trumpet! Congratulations also to his teacher, Jan Sterling McDonald! We are honored to have you represent New Mexico this summer in Washington, DC.

### OTHER IMPORTANT INFORMATION

I am excited to share with you that I have confirmed Dr. Tim Lautzenheiser as our keynote speaker for 2013 All-State Music Festival and In-Service Conference. I know that many of you personally know Dr. Tim from his time at NMSU and/or from his motivational student leadership workshops. If you have never met Dr. Tim or have never attended one of his workshops, you are in for a high dose of inspiration! Many thanks to the Hal Leonard Corporation for their generous sponsorship of Dr. Tim's keynote address and additional clinic!

I am also thrilled to tell you that Luis Delgado has graciously agreed to accept the position as NMMEA Advocacy Chair. So many of us know Luis personally, or through his position as Albuquerque Public School Manager of Fine Arts, or as past NMMEA president and past NAfME Southwestern Division president. Luis is incredibly intelligent and is perhaps on of the nicest people I have ever known. If you know Luis, you can attest to that same statement. His years of leadership in music organizations and his position in APS have made him an authority in past, current, and future trends in music education. Luis is very passionate about music advocacy and we are fortunate to have him in this position. Be on the lookout for Advocacy information from him soon and when you see or speak with him, please thank him for

accepting this critical and challenging position! I am so very excited that all of us will have an opportunity to learn from Luis!

### FINAL THOUGHTS...

Friends, as we approach the end of the year and begin meeting in our various districts throughout the state, I would like to encourage everyone to begin thinking about nominating your colleagues for next year's individual achievement awards. There are so many worthy people who deserve recognition! Additionally, if you and your ensembles have had a particularly good year of performances and you anticipate just as good, or better, performances for the coming year, I would like to encourage you to submit an application for All-State Honor Ensemble or the new "Innovation Ensemble" Performance Clinic. For more information about our awards criteria and honor group, and performance clinic applications, please go to our website and click on "NMMEA Forms".

The greatest strength of our association is our membership. Thus, I personally invite each and every one of you to take a greater roll in our organization. Whether it's at the district or state level, or at our conference, we can all contribute positively. And speaking of positive, thank you so much for the work that you do day-to-day by inspiring the students of New Mexico and providing a high quality music education program. This in itself, is our strongest advocacy tool.

Best wishes to you for a great conclusion to your spring semester and a restful summer! And, thank you so much for teaching music in New Mexico!

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# President...

## New Mexico Music Educators Association “Innovation Ensemble” Performance Clinic Application Form

NMMEA would like to offer an opportunity for a unique and innovative school ensemble to present a performance clinic at the annual NMMEA Music Festival and In-Service Conference. The purpose of this performance clinic is to provide an opportunity for programs to present a musical performance for music educators while sharing pertinent information about their highly specialized music ensemble. Examples of clinic information include, but are not limited to: ensemble concept and purpose, organization and schedule, equipment and logistical needs, student auditions, rehearsal technique, literature, performance opportunities, and etc. One group will be selected annually and will be recognized as the “NMMEA Innovation Ensemble”. The performance clinic will take place in Keller Hall at the UNM Center For the Arts. The NMMEA executive committee will review application forms and materials at their annual July meeting. Selection of ensembles will be based on ensemble uniqueness and innovation, quality of proposed clinic information, and performance recordings. Ensemble directors will be notified of selection after the July executive committee meeting.

### Requirements

1. In addition to this form, you must submit a letter from your local Superintendent of Schools, Principal, or Board of Education, stating that, if selected, the group has permission to attend and perform at the All-State Music Festival and In-Service Conference in January. If selected, the ensemble director will be expected to prepare a performance clinic not to exceed 50 minutes total.
2. Groups should submit one copy of a performance recording of the ensemble (the performance should not be more than one year old) along with three sets of scores of the pieces being performed. Both audio and video DVD recordings are acceptable. Do not send photocopies of the scores unless an official letter of permission from the publisher accompanies them; failure to do so will result in the disqualification of the ensemble. Any sound engineering, editing, or tampering in any way of the recording is expressly prohibited. \*\*\*Note – Selection will NOT be made using a blind process.
3. Additionally, directors shall submit a brief written rationale explaining the uniqueness and innovation of the ensemble. The rationale should detail exactly how the addition of this ensemble fulfills a musical need in the school that is not met through the band, choir, orchestra, guitar, and general music programs. The rationale should also provide a general outline of proposed clinic information.
4. The ensemble director must be a member in good standing of NMMEA and must be the director at the time of the performance clinic.

Director Name(s)

Phone

School

School Address

Official School Enrollment

Grade Levels

Grade Levels in this Ensemble

Number of Performers

Name of Ensemble

Name you want it to appear in the program – i.e. Steel Drum Band, Folk Music Group, etc.)

Selections Performed on Recording (In order of performance)

Title

Composer/Arranger

Application must be postmarked by June 1st. Please send via registered mail with receipt, FedEx, UPS, Priority Mail, etc, to the NMMEA President. Addresses can be found on our website by clicking on the “Executive Committee/Board of Directors” link.

## Office Notes

### Don Gerheart, Executive Director



It goes without saying that our Executive Committee does outstanding work in preparing for and executing our All-State Music Festival and In-Service Conference. Our Vice Presidents bear the brunt of the workload. Thank you Mika Proctor, Arnell David Arellanes, Jennifer Rogers, Neil Swapp, John Truitt, and Neil Rutland for all of your hard work and for organizing the events of your respective sections. Thank you Joseph Flores for keeping us on the straight and narrow and for provided excellent leadership as president of our organization. In addition to serving as our editor of the "New Mexico Musician" Keith Jordan serves as a resource for us because of his long history serving NMMEA. Please check this issue as it contains all kinds of important information. Our Past President Dustin Seifert oversaw the awards process, served as stage manager at All-State, and organized the list of candidates for our election of officers. Thanks Dustin that took a lot of work on your part.

One person who deserves special thanks is Diane Otts who served as our site coordinator for her first All-State. Believe me there is an incredible amount of work to be done not only during All-State but for months before making contacts with our officers, the UNM Music Department, the Popejoy staff, the SUB staff, the Rodey staff, etc. in order to be sure we have everything ready when we arrive. Diane did an outstanding job as site coordinator. She admits she made numerous phone calls to Diantha

Swoboda when problems and questions came up. Thank you Diantha for your help.

There is another group of people who need to be thanked and it is a large group to be sure. That group is all of you who volunteered to help with All-State. We could never do All-State without all of you who helped as audition schedulers and site coordinators, ensemble co chairs, monitors, presiders, registrars, drivers, stage crew, to name a few. The hundred and hundreds of hours you give of your time is appreciated. You make NMMEA such a successful organization.

Our officers have already been very busy and have met as an Executive Committee to begin preparation for our 2013 All-State. There are a number of changes that will be made for next year's All-State. Please read their respective columns to learn more about your section. Audition materials, audition teams, guest conductors and clinicians, and programs for each group are pretty much in place and can be found on our website [www.nmmea.com](http://www.nmmea.com).

I really feel that overall we as an organization as well as individuals do not do enough to "toot our own horn". We are proud of what our students and we achieve and what we do needs to be recognized. The months leading up to All-State are extremely busy for me but I have decided somehow I am going to try my best to get publicity out regarding All-State. If you would like to help me with publicity or have ideas on how to might proceed please let me know. In your own communities you need to do the same if you don't already do so. Let's make this year the year we go all out to let the public know why music education is important in the lives of every student in our schools. "For today's students to succeed tomorrow, they need a comprehensive education that includes music taught by exemplary music educators."

I have said this several times before. Your music program will not be cut if you have a strong program with many well-educated students in your ensembles and classes. Do

what you do everyday - teach your students well and have high quality performances. Work with your colleagues teaching music in your district. Don't isolate yourself from the others. We need to work as a team. Be a part of your school community and be an indispensable part of your school's staff. Whatever you do don't isolate yourself in your music room. Yes this may require more time and effort on your part but in the long run it will pay dividends. Last but not least take time to visit with your administration on a regular basis and invite them to your classroom to see what your students are accomplishing.

This is very important. In the last couple of months there has been the need to send out a couple of important messages to all of our music educators. The first one was regarding the bills that were in the Legislature regarding teacher assessment. The District Presidents were asked to send a message out to the music educators in their respective districts. The second message was sent out to members eligible to vote in officer election. The result was the same as it has been over the years - email addresses that were undeliverable and not having current information for all of our music educators. The group that we have the least information on is the general music teachers. PLEASE let me know when your contact information changes. You are important and we need to be able to contact you.

I also ask that you check to see what NAFME has on file for your contact information. Here's what you do. Log on to NAFME's website <https://www.NAFME.net.org/eweb/>. In the upper left side click on "Members Log In". There are instructions of this page to renew your membership or to join NAFME. To update your information continue using these instructions. Log in using your 9 digit ID number - that is your ID number preceded by as many zeros necessary for a total of 9 numbers. If your ID # is 1111 then you log on by entering 000001111. Once you log in the next screen that will appear is your screen. Click on "My Personal Information." Next click on any of the areas that

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## Office Notes...

you need to update and make your changes. Click "add" when you are done with each area. Remember the roster information that is posted on our website is taken directly from NAFME's database. We do not enter or correct any data posted on the on-line roster. It is your responsibility to update your contact information.

Last but not least please check our website and our various links to keep abreast of what is taking place such as "Handbook" changes, the minutes of our meetings, deadlines, etc. A lot of valuable information is posted to keep you informed. As always please feel free to contact me if our have any questions or concerns.

As you finish this school year I wish you the best with your end of year activities. Take some time to enjoy your summer.

A poster for the Greater Southwest Music Festival. It features a central graphic with a stylized mountain peak and the text "GREATER SOUTHWEST MUSIC FESTIVAL" in red and blue. Below this, the dates "May 3d, 4th and 5th, 2012" are listed. Further down, contact information for Kathy Fishburn, Executive Director, is provided, including the address "1000 S Polk Street\* Amarillo, Texas 79101", phone numbers "(806) 373-5093 or (800) 444-4763", fax number "(806) 373-5656", and website "www.gswmf.com". The entire poster is framed by a decorative border of musical notes and staff lines.

**GREATER SOUTHWEST MUSIC FESTIVAL**

**May 3d, 4th and 5th, 2012**

Contact: Kathy Fishburn, Executive Director  
Greater Southwest Music Festival  
1000 S Polk Street\* Amarillo, Texas 79101  
(806) 373-5093 or (800) 444-4763 \* Fax: (806) 373-5656  
[www.gswmf.com](http://www.gswmf.com)



## Editor's Desk

### Keith Jordan



#### Five Things I Forgot That I Knew

##### As a NEW Teacher!

Well after 32 years of teaching, I've finally come full circle and become new again. My new school, a private high school, considers me a NEWBIE teacher. Isn't that exciting? I attend NEWBIE teacher classes with a mentor teacher each month; I frequently get regular new teacher updates by email and phone calls whenever I mess something up. Isn't that GREAT? It is good to be young again. My clique at school is all first year teachers; I know all the first and second year teachers by name because we work closely together on projects. I LOVE IT!!! Makes me feel like I'm 40 again, how cool is that?

I'm experiencing different situations and I search around for answers to interesting questions that have not plagued my brilliant mind in low these many "centuries." In the past, it was I whom others would call upon for my expertise and to impart answers on a variety of topics. Example, you ask? Phone rings, desperate voice reaches out:" Keith, the power went out and we can't figure out how or why, do you know? Can you save us?" Me: "Sure, I'll go check the main breaker box and see if the big 5,000 volt arm tripped." (go to electrical room behind the band room, open door, check voltmeter, yep, main breaker is tripped, grab bar, push reset button, down and back up, large crackle, BANG, voltmeter

begins to come back up, lights flicker, etc....) Me:"OK, I re-set it; the lights will come back on in stages, just wait they'll all pop back up shortly. Them: "Thanks – you saved us from doom." Click. Kids: "Aw, that sucks we wanted to go home, etc..." Twenty five years of hanging around any band room and you tend to become familiar with the set up, especially if you opened the school and actually read the manual.

So now onto the rookie mistakes that I've made in my second round of being a first year teacher, albeit 26 years apart:

1. Nothing, Is the Same – Zip, Nodda, Nothing! All the vast accumulation of knowledge painstakingly gathered at my first school doesn't apply, nothing is the same, and how can this be? I share an office with a wonderful choral teacher named Stephen who is a 3rd year teacher and the "old guy" that I turn to constantly for help, constantly. My first day I ran out on stage ready to begin the day and realized that it was dark, very dark and I had no clue where or how to make it light. Me: "Stephen, um, where's the light switch for the stage?" So Stephen patiently showed me where and how to turn on the lights. Sigh... my ego was quickly becoming replaced with I don't know where ANYTHING is or how it works! My next question to Stephen seemed logical. Me: "Where is the percussion storage room, the instrument room and the equipment storage locker?" Stephen: "they are at your old school and I assume are non-moveable. We have a band, orchestra, piano lab, choir room and IT is right here; we store the instruments in that corner and the percussion in this corner. You work in the middle of the room, have fun."

2. Policies and Procedures. At the old school, attendance was important and roll was to be turned in sometime during the day so the robot caller could begin making calls to absent, tardy or truant kids' parents. In my new school ATTENDANCE IS IMPORTANT, parents are paying for their kids to be in your room learning from bell to the bell, no dilly dallying around. Attendance is DUE at the beginning of the

period or you WILL receive an email and if it's very late, a PHONE call (yikes, the dreaded attendance secretary phone call!) Needless to say, I received MANY emails and even...yes....a couple of phone calls! I'm getting better after having been talked to in NEWBIE teacher meetings about the importance of prompt and thorough attendance reporting! Don't even get me started about GRADES and posting them to the two different programs, both of which are completely NEW to me and I have mastered neither and must call constantly for support from my mentor teacher! (Who's been teaching less years than I have)

3. Trading in a Cozy Network. I was so comfortable at my old school; I knew everyone - the parents, administration, students and in the latter years, I began teaching some kids of former students! We were a successful program and I was in my comfort zone on a daily basis. I knew the system, how to use it and get around it. Who to talk to about EVERYTHING and how to get what I needed to get done to survive. OH MY how the MIGHTY (comfortable) have fallen! Now I don't know which form to turn in to get a bus, which form for an expense voucher, and I have to function within a school budget! Oh, where oh where have my booster clubs gone, oh where oh where can they BE? If I needed a trombone, I called my treasurer to tell him I need a trombone. He'd say, "Ok tell me what kind you want and where to order it from and I'll get it ordered and check sent out and we'll have it in a couple of days." That's been replaced with a purchase order, maintaining my own budget, running everything through the department chair and to get approved BEFORE I order it and I'm still not REALLY sure if I'll have the money or not till it's approved. Everything is a major fund raising effort and nothing is in place for the music department to raise the funds they need for equipment, etc.... It's a learning experience and I'm learning through EXPERIENCE, WOW! I know that MANY of you have to do this very thing on a daily basis but this old dog is having to learn a lot of new tricks.

4. A Slice of Humble Pie. So, I had



## Editor...

45 All Staters last year at the old school and every kid in the program knew what it meant to be a part of All State, how to get ready for the tryouts and their private teachers worked with them on the audition or I worked with them on the audition. So the first week of school as a NEWBIE I asked how many of my kids were going to try out for All State. No hands, long pause, then one boy in the front row bravely asked, "Sir, what is All State?" This precipitated a volley of questions and subsequent enlightenment (authentic assessment): Do you know your scales? Oh, you know your scale. Do we have any scale or etude books? Wow, I haven't seen these books in 30 years, interesting, why do they look brand new? So I patiently explained the audition process and what was required, got them what they needed and thought I was set. But then in September, towards the end of the month when we went to a football game, one my kids remarked about us playing a 3A school while we were a 4A school. Slowly, a tiny light dawned somewhere in the recesses of my brain, 4A – 4A, oh NO...does that mean we're a SMALL school? Frantically after digging through NMAA manuals and

finally a call to Don Gerheart who patiently told me, "YES Keith, you're a small school band and your kids are eligible to try out for the small school BAND!" Weeks ago, I had given them the large school tryout music and requirements; most had dropped out because it was too much to learn in a short time. I just shot everyone in the foot for NO reason! I was so proud of my one trumpet player that made All State this year! He worked SO hard and when asked by the other kids how he did it, he said, "It's easy, just practice 30 minutes a day and you can get it done in a few weeks." IMAGINE THAT!

5. Assuming Ego! I was asked to judge a Music Performance Assessment Festival a few days before our own MPAF. Having judged for over 30 years, I of course said yes and proceeded to judge bands, giving comments on blend, balance, instrumentation, how to shape phrases and tune long notes in the midst of a crescendo or decrescendo, all that really important incredibly complex magic that we band directors hold sway over with our little batons (wands). Secure in the fact that when

it was my turn, my twelve piece band with one trumpet, one flute, one clarinet, one bass clarinet, one trombone, four altos and a tenor, not to mention the drummer, would master all these concepts and play the fire out of the literature I had skillfully selected. Hum, the best laid plans of mice and men; who would have thought my trumpet would get nervous and assume that the lack of perceived sound on stage meant he had to fill in for everyone else. I applauded his daring and brave attempt at playing that high G under pressure. So the learned panel of judges that heard us had the AUDACITY to mention balance to the melody no matter who has it and held me accountable for that. I'm still dumbfounded; hadn't they heard my honor jazz band, state champion concert bands, seen my marching shows? This brings me to the colossal mistake, NEVER ASSUME THAT WHAT WORKED BEFORE WORKS NOW! Adapt, change, move, think, give them what THEY need, not what you need. BECOME - LEARN.....



# National Association *for* Music Education

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Undergraduate Advisor

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Graduate Coordinator

colleens@unm.edu • (505) 277-8401



## The Department of Music

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## Band Section

### Neil Swapp, Vice President



For most of us change is not easy and often met with intrepidation. Change, while difficult isn't always negative but many times a very positive thing. As we look forward to the next few years our profession will undergo countless changes ranging from school schedules, funding sources, curriculum direction and staffing. I believe it is our obligation to spearhead some of this change and at the very least try to ensure it has a positive impact on our programs.

Not only are we looking at global changes in education we are also facing a rapidly changing student. As I reflect on the last several decades of teaching I realize how vastly my students have changed and the changes I have had to make to be effective in the classroom. While my approach has changed, the vehicle has stayed the same... music. I feel incredibly fortunate to be able to help our young people through such a powerful and amazing medium.

As we navigate the waters of change I would encourage each of us to remember the important things...our students and music.

Change is also coming to NMMEA and All State! I am very excited about several changes that will be implemented in the next year that I feel will make NMMEA more effective in our state and also make the All State experience better for our students and teachers. One change is the incorporation of the Honor Concert into the

day rather than at night! Details are still being worked out but the plan is to have two honor concerts (one on Thursday and one on Friday, both during the day). One concert will be comprised of the Intercollegiate Choir and one honor group while the other two honor groups share the other concert. This solution solves a number of the challenges surrounding the honor concerts.

As with any change there will be bumps along the way, but I think we are moving in a very exciting direction that will eventually benefit us all. Please be understanding as we move in a slightly different direction.

This edition of the magazine contains information concerning next year's All-State and should answer any questions you might have but please feel free to contact me directly if you need further information, [neilswapp@gmail.com](mailto:neilswapp@gmail.com)

#### 2012 All-State

All-State 2012 was a huge success due to the hard work of all district and state officers, site coordinators, conductors, sponsors, clinicians, volunteers, students and the entire band division membership. I would personally like to thank Don Gerheart for his unending support and dedication. His help and guidance have been invaluable. I would also like to thank the hundreds of volunteers who made our convention a success.

#### Special Thanks Go To:

- Diane Otts – Site coordinator. What an amazing job Diane did this year! This task is colossal and she handled everything with a smile...thank you so much! You truly do make All State happen!
- Don Gerheart – NMMEA Executive Director, and Jane Gerheart for their talents, time and amazing dedication to our organization!
- Fred Bugbee, Neil Rutland and Scott Ney, our university percussion faculty, for their unending support of our organization and our students. Thank you for your advice, expertise and yes, even equipment!
- Joe Keith and Music Mart for

their continued support of NMMEA.

- Everyone involved with UNM and APS for helping provide percussion equipment to all our performing ensembles.
- The members of the 2011 Audition team: Lisa Van Winkle, Keith Lemmons, Tracy Carr, Eric Lau, Michael Ellzey, Jim Young, and Fred Bugbee.
- Audition Site Coordinators: Sarah Rede and the NMSU Music Department, Dustin Seifert and the ENMU Music Department and John Converse and the La Cueva High School Music Department.
- Band chairs, assistants and percussion assistants: Bill Griner, Bill Lamb, Gary Shaver - Small School Band, Stephen Snowden, Caitlynn Comacho, Sarah Rede – Concert Band, Kurt and Donna Schmidt, Jordan Sayre, Anthony Baca – Symphonic Band.
- Workshop Clinicians and Sponsors: Larry Hill (NMMEA), Amy Williams (NMMEA), Robert Ponto (NMMEA), Katie Tomicek (NMMEA), Russ Teweleit (NMMEA), Richard Miesch (44th Army Band), Neil Rutland (ENMU), Pancho Romero (NMJE & NMSU), Tony Montano (LCPS & NMMEA), Anthony Sanchez (NMMEA), Kevin Vigneau (UNM).
- Honor Groups: Members of the Albuquerque High School Jazz Band and their Director Daniel Holmes, the Deming High School Symphony Band and their Director Bernie Chavez as well as the Clovis High School Freshman Academy Band under the direction of Travis Pruitt. Congratulations on outstanding performances!
- All monitors, presidors, stage crews, final audition teams and sectional instructors. Thank you!

#### Upcoming Events

2012 NMAA State Band Contest: This year the NMAA State Concert Band Contest will be held at Cleveland High School on April 20th and 21st. All registration information, materials and guidelines can be found on the NMAA web page, [www.nmact.org](http://www.nmact.org). Bands receiving a I or II at their District Large Group Festivals are eligible and encouraged to attend.

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## Band...

**2013 Honor Band Applications:** The 2013 Honor Band will be selected from the field of entries submitted by band directors. The selection process is outlined on the NMMEA web site. I encourage all bands that receive superior ratings at their District Large Group Festivals or the NMAA State Concert Band Contest to apply. This year's preference will be given to large high schools with student enrollment of more than 1200, however all schools are encouraged to apply regardless of classification. Feel free to call me at 575-649-4507 or contact me via email if you have questions. All materials must be postmarked by June 1, 2009 and mailed to:

Neil Swapp  
NMMEA Band VP  
10027 Contana Ct  
Las Cruces, NM 88007

**2013 NMMEA Individual Achievement Awards:** We are fortunate to be surrounded by outstanding retired and active educators, music supportive administrators, and businesses. Please attend your spring district meetings prepared to nominate these individuals so that NMMEA can honor them at All-State. Nomination applications and

materials for awards should be forwarded to Dustin Seifert NMMEA Past President.

**2012-2013 All-State Auditions**  
**Audition Procedures, Material, Sites and Chairs:** Please encourage your students to make the all-state audition a priority. Dates are November 13th - Portales, ENMU (Dustin Seifert), November 14th-15th – Albuquerque, La Cueva High School (John Converse), November 16th – Las Cruces, NMSU (Trae Blanco). This year when registering students online directors will be required to certify that they have collected signed commitment forms. Directors will no longer turn forms in to the state but will keep them for their own files. The commitment for holds the students to the same standards, but directors are responsible for collecting them. In the event that a student doesn't follow through with his or her obligation they may lose the privilege of participating in further NMMEA events. Please collect valid signed commitment forms...this is your responsibility! Audition material can be found in this edition. All tempos of the etudes are included in the audition list some of which are different than printed in the etude books. Please take care that all students

are aware of tempo changes. Small school excerpts are included in audition list.

**2013 All-State Volunteers Needed**  
The success of our All-State convention is contingent upon the participation of educators across the state. Participation can come in many forms, whether it be as a monitor, presenter, band chair, percussion assistant, stage crew, final chair placement adjudicator, guest conductor driver, or many other small, but very important jobs. I will be calling many of you in the coming months asking you to volunteer in some capacity as I continue to plan various aspects of All-State. For those wishing to volunteer early, please send me an email (neilswapp@gmail.com) and let me know how you would like to volunteer. I would like to have as many educators involved as possible. I am very excited to serve as your Vice President and feel that together we can continue to move music education forward in our state. Please feel free to communicate your concerns and ideas to me so that we can continue to make improvements in music education..

### 2013 Concert Programs

#### Small School Band - Dave Kendrick

The Acrobats - David Reed (Grand Mesa Publications)  
Gettysburg: The Third Day - Jay Dawson (Arrangers Publishing Company)  
Forever Holding Close the Memories - Richard Saucedo (Hal Leonard)  
Declaration Overture - Claude T. Smith (Wingert-Jones)  
Currents - Robert W. Smith (Alfred/Belwin)

#### Concert Band - Ken Singleton

Hands Across the Sea, March - Sousa / Brion & Schissel (Barnhouse Company)  
Suite Provencale - Van der Roost (Curnow Music Press)  
Scenes from Old Russia - Tchaikovsky & Moussorgsky / Singleton (Grand Mesa Music)  
Images on "Suo Gan" – Sheldon (Barnhouse Company)  
Danse Bohemien – Standridge (Grand Mesa Music)

#### Symphonic Band - Paula Crider

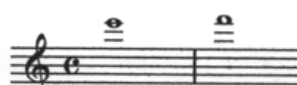
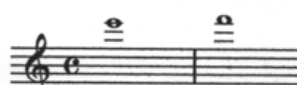
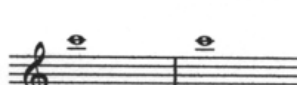
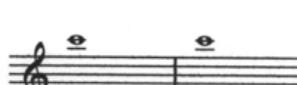
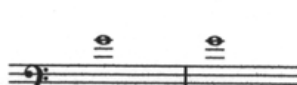
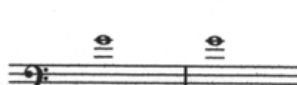
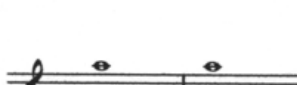
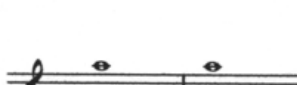
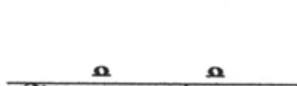
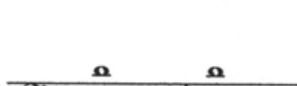
Trumpet Gloria - Donald Grantham (from composer picquant@picquantpress.com)  
Culloden Mvt 3 - Julie Giroux (Musica Propria)  
The Seal Lullaby - Eric Whitacre (Hal Leonard)  
Free Running - Robert Buckley (Citadel Music)  
The Stars and Stripes Forever - John Philip Sousa (original arrangement/not Fennel)  
•Please enlarge parts & request that all flutes bring piccolos.

## Required Range and Scale Requirements Wind and Percussion

### Instructions:

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

	Major	Chromatic
Piccolo		
Bb/Eb Clarinet		
Oboe and All Saxes		
Trumpet		
Trombone/Euphonium		
Tuba		

	Major	Chromatic
Flute		
Bass Clarinet		
Bassoon		
Horn		
Bass Trombone		

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# Band...

## 2012 – 2013 Audition Etudes

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

- page 8, E minor; quarter note = 52-60 (SSB m. 1-16)
- page 21, Giga; dotted quarter = 69-80 (SSB m. 1-16, no repeat)

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

- #1 eighth = 92 (SSB: m 1–downbeat of m 16)
- #6 dotted quarter= 66- 76 (SSB: m 1 – downbeat of 16)

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

- #39 dotted quarter = 64 (SSB - last 29 measures)
- #12 quarter = 120 (SSB m 1 – 21)

### E♭/B♭ Soprano Clarinet - “Artistic Studies- Book I”, Rose ( ed. Hite) (pub. Southern Music Co.) Rose 32 Etudes

- page 61 #16; Adagio Cantabile; eighth note = 92-100, *not quarter* = 50, no tempo change at 22. (SSB: mm. 1 - end of 21)
- page 54 #8; Allegro quarter note = 96 – 104, no repeat. (SSB: mm. 1 – 31)

### Alto/Bass/Contra Bass Clarinet - “Artistic Studies - Book I - From the French School”, Rose (ed. Hite) (pub. Southern Music Co.) Rose 32 Etudes

- Page 49 #3; quarter note = 50-56. SSB - Beginning through m. 25.
- Page 62 #17; quarter note = 84-88. SSB - Beginning through m. 24.

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

- Page 5, #9 in F Major; eighth note = 80-88 (Adagio con espressione); begin at measure 1 and play to the quarter note F on the downbeat of measure 33. (SSB excerpt: Begin at measure 1 and play to the quarter note D on the downbeat of measure 16)
- Page 16, #32 in c# minor; dotted quarter note = 60-68 (Allegretto); begin at measure 1 and play through the end of the etude. (SSB excerpt: Begin at measure 1 and play through the end of measure 32)

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

- page 121; # 104; “Allegretto Maestoso”; quarter note =112 (SSB - do not play this etude)
- pages 102/103; #84; “Andante con moto”; quarter note = 90 (SSB – play entire etude)
- S.S.B.: ONLY pages 102/103; #84; “Andante con moto”; quarter note = 90

### Trumpet - “27 Melodious and Rhythmic Exercises”, by J. L. Small (pub. Carl Fischer)

- Page 29-30, #19 in A Major; quarter note = 80, Begin at measure 1 and play to the end. (SSB Excerpt: Begin measure 33 and play until measure 63)
- Page 15-16, #10 in G minor; quarter note = 60. Beginning until measure 20. (SSB – play same section)

### Tenor Trombone and Euphonium - ( 2 books – Voxman and Bordogni)

- “Selected Studies for Trombone”, Voxman (pub. Rubank)
  - page 22 D♭ Major by Blazhevich; quarter note = 92-100 (Con Moto) (SSB excerpt 6 lines plus one measure)
- “Melodious Etudes for Trombone, Book I”, Bordogni/Rochut (pub. Carl Fischer)
  - page 8, Etude # 7; dotted quarter note = 100 (Allegretto grazioso) (SSB excerpt - play this entire etude)

### Bass Trombone - “30 Etudes”, Uber (Knaub ed.) (pub. Southern Music Co.)

- Page 10, #12, Allegro moderato; **quarter** = 116. (SSB excerpt: Play first 5 lines)
- Page 24, #26, Poco lento e agitato; quarter note = 94.(SSB excerpt: play first 6 lines)

### Tuba - “70 Studies for B♭ Tuba, Volume II”, Blazhevich (Please note Vol. II) (pub. King Music)

- Page 14, #50 in D♭ Major; quarter note = 100 (Con moto) (SSB excerpt: play first page only)
- Page 16, #51 in B♭ minor, quarter note = 76 (Andante cantabile) (SSB excerpt: 20 measures only)

### Percussion

#### Mallets: Morris Goldenberg *Modern School for Xylophone*

- Page 67 (# VIII). Measure 17 to the downbeat of measure 30



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# Band...

## **Snare drum: Anthony Cirone *Portraits in Rhythm***

- Page 27 (# 25). Measures 31 to the end (quarter note = 60). All “slashed” notation is to be performed as buzz rolls

## **Timpani: Vic Firth *The Solo Timpanist***

- Page 9 (# III). measures 1 through 10

## **Multiple Percussion Etude**

Bass drum, tambourine, crash cymbals, triangle. Music and tempo marking information available at [www.nmmea.com](http://www.nmmea.com)

### **Additional Material**

- Percussionists are expected to know all “Even Numbered” Percussive Arts Society Rudiments: No. 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40 (available online at [www.pas.org](http://www.pas.org))
- The adjudicator will ask the student to perform several of the required rudiments.
- The rudiments shall be performed Slow-Fast-Slow (Begin at a slow tempo, accelerando to a faster tempo, and ritardando back to the original tempo)
- Scales - Percussionists will be responsible for knowing all 12 Major Scales by memory, TWO OCTAVES. The adjudicator will ask the student to perform several scales on marimba.
- Sight Reading - All percussionists will sight read a short excerpt on marimba and snare drum.

## **KENNETH SINGLETON**

Professor of Music, Director of Bands, University of Northern Colorado

Dr. Kenneth Singleton directs the UNC Wind Ensemble and Concert Band and is Chair of the Wind Conducting Program. He has also served as Director of Concert Bands at New Mexico State University, and has directed ensembles at the Hartt School of Music, Albertus Magnus College, and Yale University.

Singleton holds a bachelor’s degree from the University of South Florida, and two master’s degrees from the Yale University School of Music. His doctorate in tuba performance was the first awarded by Yale University in that area. An avid transcriber of brass music (over 1,000 titles) and a music editor for the Charles Ives Society, Singleton has nearly fifty publications to his credit, mainly works for band and wind ensemble. His Ives editions have been recorded by the Chicago Symphony, the St. Louis Symphony, the Concertgebouw Orchestra, the Cleveland Orchestra, and numerous other ensembles.

## **DAVE KENDRICK**

Retired Band Director of Silver City High School

Dave Kendrick has 39 years of public school teaching experience. He has taught band, choir and music theory in all grade levels. During his long and noted career he taught in the Emmons Public School in Emmons Minnesota, at Garner-Hayfield High School in Garner Iowa and at Silver High School in Silver City High School. Mr. Kendrick is currently the codirector and founder of the Grant County Community Band.

Mr. Kendrick holds a Bachelor of Music Education from Central College in Pella Iowa and a Masters of Music in conducting from the University of Northern Colorado

## **PAULA A. CRIDER**

Professor Emeritus, The University of Texas

Following a distinguished 33 year teaching career, Professor Paula A. Crider continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician and adjudicator. She has enjoyed engagements in 48 states, Canada, Ireland, the United Kingdom, France, Singapore, Italy, Germany, Spain and Australia. She is Professor Emerita at The University of Texas where she was twice awarded the “Eyes of Texas” Award for distinguished teaching.

During her tenure at The University of Texas, Professor Crider conducted the Symphony Band, the Longhorn Marching and Concert Bands, and served as instructor for undergraduate conducting, Brass Methods, Graduate Wind Literature, supervised student teachers and served as administrator for the Longhorn Music Camps. Highly acclaimed for its musical and marching excellence, the 380 member Longhorn Bands enjoyed national acclaim under her leadership. She continues to serve as visiting guest professor at universities throughout the country. Prof. Crider has written numerous articles for *The Instrumentalist*, *The Band Director’s Guide*, and the *National Band Association Journal*. She has published manuals for *Brass Techniques*, *Marching Band Methods* and *Instrumental Conducting*, and is coauthor for the Hal Leonard “Masterwork Studies” series, a text for high school bands. She has recently completed *The Composer’s Legacy*, *Conductors on Conducting for Wind Band* published by GIA.

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# Band...

## 2013 Clinics

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

*Rooted in his unshakable belief that students of all ages can confidently solve their own rhythm problems, Newell presents new, outside-the-box, visionary, classroom-proven teaching strategies teachers can implement immediately. Less time teaching parts naturally results in more time teaching MUSIC.*

2. **IMPROVING INTONATION and EXPRESSIVE PHRASING in the School Band and Orchestra: The Power of Unison** - David Newell

*Unison playing can have a profound effect on an ensemble's intonation. The more time spent playing in unison, the greater the opportunity for success in establishing superior intonation. In addition, David Newell will share some unique ideas that can create a positive, beneficial relationship between unison rehearsing and expressive phrasing.*

3. **Management Techniques and Musical Skills: Twin Foundations of "Pin-Drop-Quiet" Band and Orchestra Rehearsals** – David Newell

*There are two foundations for achieving "Pin-Drop-Quiet Rehearsals" – Management Techniques and Musical Skills. Both must be present for success. David Newell will outline steps necessary to establish superb discipline and share a unique rehearsal format that allows ensembles to flower musically in a professional rehearsal atmosphere.*

4. **OMG! What You Don't Know Can Hurt You: A Workshop For Young Teachers!** - Jim Young, Luis Delgado

*A wide range of topics will be discussed, everything from classroom management, teaching philosophy, preparing for festival and everything in-between. Combined, the two clinicians have over 75 years teaching experience to share some of the things they wish they had realized sooner in their careers, some of the mistakes they or others have made and how to prevent them. Questions and discussion from those in attendance is encouraged.*

5. **Put the JOY into making Chamber Music!"**- Nancy Joy

*Everyone agrees on the importance of chamber music in the band program. We also agree on how difficult it is to truly make it work for both the students and the director. This workshop will focus on ways to make chamber music successful throughout the entire year, not just the dreaded solo and ensemble season! Focus will be on procedures and literature that is affordable and level appropriate.*

6. **What I tell students in an ensemble who play my primary instrument (Fl, Clar, Sax).** – Katie Tomicek, Tony Monatno, Shawn Silva,

*Have you ever wondered how to have your ensemble sound like every instrument is your major instrument? Ever wondered what educators tell students in their ensembles who play the directors primary instrument? Have you ever wished you felt as comfortable giving instruction on any instrument as you do on your primary instrument? If so, this clinic is for you. We all know there is a world of information to master playing any instrument, but what do educators tell students in their ensembles who play the directors primary instrument? Quick, time-tested jewels of knowledge.*

7. **What I tell students in an ensemble who play my primary instrument (Tpt, Hrn, Low Brass).** – Kurt Schmidt, Amy Williams, Joseph Flores

*Have you ever wondered how to have your ensemble sound like every instrument is your major instrument? Ever wondered what educators tell students in their ensembles who play the directors primary instrument? Have you ever wished you felt as comfortable giving instruction on any instrument as you do on your primary instrument? If so, this clinic is for you. We all know there is a world of information to master playing any instrument, but what do educators tell students in their ensembles who play the directors primary instrument? Quick, time-tested jewels of knowledge.*

8. **What do we all hate most...but have to do the most? Yes, fundraising!** – Beth Fant, Kathy Espinoza, Sarah Rede

*This is not a workshop that will provide you with candy samples and brochures! It is a clinic that will provide you with tried and successful ways to raise money for your program! In today's climate all programs have to worry about money. Learn from various perspectives (director, band parent and accountant) how to do just that. Maybe not an exciting topic...but a very necessary one to survive!*

9. **Help! My instrument is broken!** - Frank "Pancho" Romero D.M.A.

*What can be repaired by the band director and what can't? Learn how to do emergency repairs on all instruments and learn what not to touch! How many times have you needed a minor repair performed and not known what to do? Come learn!*

# Band...

## 10. Scales, not only a technique builder.

*Make the dreaded use of scales not only an important and relative part of student's personal practice, but also a great teaching tool during rehearsal. Tone, technique, patterns and articulations will be discussed that will transform the sound and technique of any ensemble.*

## 11. Conducting Symposium – Will this happen?

## 12. Easy Technology for the Jazz Band Director – Glenn Kostur

*This clinic will introduce two easy to use pieces of software that can help and jazz and director. We will explore Band-In-A-Box accompaniment software and The Amazing Slow Downer software for manipulating recordings. This is a no experience necessary presentation, so we will start from the very beginning to introduce how these great tools can benefit you and your students.*

**2012 Percussion Audition** Rutland

$\text{♩} = 110$

Cymbals  
Tambourine  
Triangle  
Bass Drum

*p* *mf* *p* *mp* *mf* *f* *p* *mp* *mf* *f* *ff* *mp* *pp* *ff* *mp* *pp* *ff* *mp* *pp* *mp* *p* *pp*

5 5 5 5

3

L.V.

Mallets: Morris Goldenberg *Modern School for Xylophone* page 67 number VIII Measure 17 to the downbeat of measure 30

Snare drum: Anthony Cirone *Portraits in Rhythm* page 27 number 25. Measures 31 to the end (quarter note = 60). All "slashed" notation is to be performed as buzz rolls

Timpani: Vic Firth *The Solo Timpanist* page 9 number III measures 1 through 10



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## Orchestra Section

### Jennifer Rogers, Vice President



Within the storm of the spring semester it is difficult to focus on anything other than upcoming festivals, spring trips, grades, fundraising, recruiting, and planning a multitude of concerts and performances. Each year, as I approach March I feel the demands of being an orchestra director and it weighs heavy on me. I begin longing for spring break and continually question my sanity. However intense this semester feels, I am always rewarded by my students outstanding achievements and the opportunity to create change in my classroom. I hope that through all your tedious paperwork, long hours of rehearsal, and extra meetings and obligations you remember that being a music educator in New Mexico is an honor, and everyday we walk into our classrooms and change lives.

As I continue as the orchestra vice president I want to encourage everyone to stay involved in NMMEA. Our organization is for the benefit of you and your students. I will continue to use e-mail as my primary form of communication, so if you are not receiving my e-mails please send me your current e-mail address and I will add you to the list. Also, don't hesitate to contact me if you have questions, concerns, or suggestions.

Now that I have spent I year in this position, I have a much better understanding of what it takes to run a successful All State. I must take the time to recognize the efforts of the many individuals who helped make the 2012 All State Festival and in-service Conference successful for students and educators. First and foremost, my unending

appreciation goes out to Don Gerheart; I cannot begin to express my gratitude for all that he does for our organization. The entire audition team needs to be recognized: our adjudicators Daniel Albela Vega and Jorge Martinez from NMSU, as well as the site hosts Clarissa Clark and Dee Ann Cason all did a superb job. Special thanks to Diane Ottis, who made the arduous task of managing all facilities and equipment needs at UNM seem effortless. Thank you to Fred Bugbee, Hovey Corbin, Nancy Joy, Valerie Potter, Richard White, and Lisa Van Winkle who led woodwind, brass and percussion sectionals on Wednesday night. I greatly appreciate everyone who helped with chair placements, thanks for being willing to help out wherever you were needed.

Special thanks goes out to the orchestra cochairs. Teresa Savage and Karen Ginther not only took care of the needs of the concert orchestra, but also took the time to make Chuck feel right at home. Doug Poff was joined by recently retired Kathy Dollahon to take care of Philip Mann and the symphony orchestra. Together, with their posse, they handled every situation imaginable, plus some that I would have never imagined. I am so grateful to these individuals, thank you again.

Many of you monitored a rehearsal, presided over a clinic, and/or worked on the stage crew; I appreciate your help. I need to acknowledge Joe Keith at Music Mart for organizing the reading session and Don Robertson at Roberson and Sons Violin Shop for lending us instruments. Art Sheinberg, thank you for leading the reading session and lending a helping hand whenever it was needed. NMASTA and Emily Awes thank you for organizing the luncheon and the workshop on String Basics. If you helped in any capacity and I missed you, I apologize and please know that your contributions are also valued.

I want to thank everyone who attended this year's All State in-service Conference. It was a great opportunity for professional development. The workshops were well presented and attended. It was nice to learn from specialist in orchestra education. Margaret, Jeremy, David, and Blake had so much information to share; and I have al-

ready begun to utilize some of their suggestions in my classroom. Attendance at the orchestra section meeting was outstanding. Many decisions were agreed upon for next year, and it was a time of positive discussion. It was nice to meet with our special guests: Don Gerheart, Joseph Flores, and Kristen Derr. Kristen Derr and Rebecca Jolly presented information on the possibility of starting a State Orchestra Competition. If you are interested in this possibility you need submit a letter of intent to participate to NMAA at your nearest convenience. Kristen has already received some letters from orchestra directors, but she needs at least 12 to continue the process.

The Friday afternoon concert, featuring the Eldorado High School String Orchestra was a treat. I appreciate Ruth and her orchestra for accepting our special invitation to perform. What a wonderful way to commemorate the New Mexico Centennial. Congratulations to Ruth Stregiel and her students on an outstanding performance.

This makes a great segue to encouraging all New Mexico orchestra directors to consider submitting an application to be the NM All State 2013 Honor Orchestra. This is an excellent opportunity to showcase your outstanding young musicians and to bring inspiration to musicians throughout the state. The application process is a simple matter of submitting 3 copies of a live recording, with scores, and a letter of permission from your administration. All the specific details are outlined in the NMMEA Handbook on the NMMEA web-site. All honor orchestra applications must sent by registered mail to the Orchestra VP by June 1. This year the format for the honors concerts will be changing. All honors concerts will be split into 2 afternoon performances, and all programs must be limited to 30 minutes on and off stage. This new change should increase attendance and keep the audience engaged. I highly recommend that if you have an ensemble that you are proud of, you should send in an application. Your ensemble could be the next NM Honor Orchestra and that would be a once in a lifetime performance opportunity for your students.

In addition to the new format for the honors concerts, this year will mark the first chance for music educators to showcase

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## Orchestra...

an innovative music ensemble. The application process for this opportunity will be detailed in the NMMEA President's article in this magazine. This new endeavor will not only provide the opportunity to showcase an alternative ensemble, but it will also act as a workshop to teach other music educators how to start similar programs at their schools. If you have a group that you would like to submit please take the time to read Joseph's article and prepare an application.

It may seem early, but now is the time to start thinking about all state auditions. Audition dates will be October 17 and 18, at Volcano Vista in Albuquerque and October 19 at New Mexico State University in Las Cruces. Each audition will consist of a major and minor scale, a prescribed solo, two orchestral excerpts, and sightreading.

A special thanks goes out to Teresa Savage, Daniel Albela-Vega, Kathy Gose, Dee Ann Cason, Chase Morrison, Kurt Christman, and Art Sheinberg for selecting the audition materials. You can find all the materials on the NMMEA website. Solo literature is posted in April and all excerpts will be posted by May 15. Please be sure to check back often in case there are updates or clarifications that may be pertinent to your student's success. If you have any questions about the audition process please refer to the website, the handbook will outline the entire process.

I am excited to announce our conductors for the 2013 All State Music Festival. Andy Moran will be leading the Concert Orchestra. Andy is currently the music director and general manager of the El Paso Symphony Youth Orchestras and the as-

sistant conductor of the El Paso Symphony Orchestra. Our Symphony Conductor will be Jung Ho Pak, the current artistic director of Orchestra Nova San Diego and the Cape Cod Symphony Orchestra, as well as musical director of the World Youth Symphony Orchestra and the director of orchestras at the Interlochen Center for the Arts. Both Andy and Jung Ho have been selecting and preparing rigorous programs for the 2013 All State Orchestra members.

Thank you for giving me this opportunity to serve you and young musicians throughout our state. I am honored to be working with so many outstanding music educators. I hope you all have a wonderful semester and an even better summer vacation.

## *Congratulations*

### NMMEA Officers-Elect for 2013-2014

President – Neil Swapp, Las Cruces

Band Vice President – Jennifer Johnson, Portales

Choral Vice President – Stephen Lewis, Albuquerque

Collegiate Vice President – Jason Paulk, Portales

General Music Vice President – Virginia Hinds, Mountainair

Guitar Vice President – Jeremy Mayne, Albuquerque

Orchestra Vice President – Rebecca Simons, Albuquerque



## 2012 STRING ALL-STATE AUDITION MATERIALS

**Note:** “Solo Title” Composer, in Collection, Publisher, section to play, h = half note/q = quarter note/e = eighth note (approx. length)

**Note:** All auditions will include sight-reading and orchestral excerpts from the 2011 All-State music. Excerpts will posted on the NMMEA website with permission from Luck’s Music Library.

**Note:** Violin, Viola, Cello scales will be 3 octaves, q=90, no vibrato, separate bows. Bass scales are 2 octaves, q=90, no vibrato, separate bows.

**Note:** All solos are listed in order of advancing difficulty. In order to get into Symphony Orchestra you must demonstrate higher quality musicianship; choose your solo accordingly. Points for solos will be awarded based on the difficulty of the solo. The #6 & #5 solos will have a multiplier of 1.0, the #4 & #3 = .9, #2 & #1 = .8. Therefore, if you play the hardest solo perfectly you will earn the full 150 points available.

**Note:** Editions are for reference only; teachers may select any edition desired as long as the same part of the solo is played.

### VIOLIN

Major Scale: E Major

Minor Scale: D Melodic Minor

1. “Sonata for Violin and Piano in E minor, K. 304, 1<sup>st</sup> mvt” Mozart, exposition (beg.- m 84), h=84 (2:00 min)
2. “Sonata in D minor, Op. 1 No. 13, 1<sup>st</sup> mvt.” G.F. Handel, all, e=63 (3 min)
3. “Violin Concerto in G Major, 1<sup>st</sup> mvt.” Haydn, exposition (m 21 – downbeat of 42, m 54 – downbeat of 77), q=66 (1:15 min)
4. “Partita No. 2 in B minor, BWV 1002, mvt. II Double” J.S. Bach, all, q=80 (2:00 min)
5. “Concerto in E Major, BWV 1042, 1<sup>st</sup> Mvt” J.S. Bach, exposition (beg – m 52, including tuttis), q=100 (2:00 min)
6. “Symphonie Espagnole” Edouard Lalo, beg. to downbeat of 80 (solos only), q=144 (2:00 min)

### VIOLA

Major Scale: F Major

Minor Scale: D Melodic Minor

1. “Sonata in E minor for Viola and Piano, Allegro” Marcello, International Edition (Marchet), all-no repeats, q=112 (1:00 min)
2. “Suite in A – Mvt. I. La Milanese (Andantino)” L.C. D’Hervelois/arr.D Preucil, in Suzuki Viola School, Vol. 7, Summy-Brichard, pick up to m. 29 – end, dotted q=63, (2:45 min)
3. “Sonata in A minor, F. XIV n. 3 (originally for cello) for Viola and Piano, Allegro” A. Vivaldi, International Edition(W. Primrose), all, q=90 (2:15 min)
4. “Suite I in G Major, Prelude” J.S. Bach, in Six Suites for the Viola, (originally for cello), Schirmer Edition (Lifschev), all, q=76 (3:00 min)
5. “Adagio and Rondo in D” W.A. Mozart/arr. Preucil, in Suzuki Viola School, Vol. 6, Summy-Brichard, Rondo only (m. 23 – end), q=132, (2:00 min)
6. “Fantasia VII, Allegro”, G.P. Telemann/arr. D. Preucil, , in Suzuki Viola School, Vol. 8, Summy-Brichard, all-no repeats, q=120, (2:00 min)

### CELLO

Major Scale: Db Major

Minor Scale: A Melodic Minor

1. "Suite No. 3 in C, Bourree 1 & 2" J.S. Bach, in Six Suites for Unaccompanied Cello, International, Bourree 1 no repeats, Bourree 2 repeat, q=146 (2:10 min.)
2. Bouree, Op. 24, W.H. Squire, Carl Fischer, all, q = 140 (2:45min.)
3. “Sonata in E minor, Op. 14, No. 5, Mvt. 2 Allegro” Vivaldi, in Revised Suzuki Cello Vol. 5, p. 4, all, no repeats, q = 104 (2:00 min.)
4. “Sonata in D Minor, Op. 5, No. 8, Giga” Corelli (Lindner), International, all-take 2nd repeat, dotted q=112 (2:00 min.)
5. “Concerto in Bb Major, Adagio (non troppo)”, Boccherini/Grutzmacher-Rose, International, m 4 to end-no repeats, e = 69 (3:00 min.)
6. “Concerto No. 2 in D Major, Rondo”, Breval, in Revised Suzuki Cello Vol. 6, all, q = 112 (3:00 min.)

### BASS

Major Scale: F Major

Minor Scale: A Melodic Minor

1. “Gavotte” Handel, in Pieces Classique vol. IIB, Billaudot, all, h=76 (1:45 min)
2. “Passepied” Dell’Abbaco, in Pieces Classique vol. IIB, Billaudot, all, q=56 (1:50 min)
3. “The Elephant” Saint-Saens/arr. Vance, in Progressive Repertoire, vol. 3, C. Fischer, all, e=132 (1:00 min)
4. “Melodie” Massenet/arr. Zimmerman, in Festival Performance Solos, C. Fischer, all, e=60 (1:20 min)
5. “Gavotte” Thomas/arr. Vance, in Progressive Repertoire, vol. 3, C. Fischer, all, q=72 (2:05 min)
6. “Etude #15 in b minor” Simandl, in 30 Etudes, International, all, e=110 (2:50 min)

## General Music Section

### Mika Proctor, Vice President



It's amazing how fast time has flown since we were all together at the NMMEA In-service Conference! It always seems like the third quarter goes the fastest. I hope that your year has been full of beautiful music and learning, not only for your students but also for yourself. Keep your head up as you enter to one of the craziest times of year for a music educator: programs, celebrations, promotions and heading into summer.

All-State

2012

First, thank you to the Thursday workshop presenters. You are an integral part of making this conference a success. I have heard wonderful feedback from the membership about your excitement and expertise. New Mexico is blessed to have such gifted educators.

Thank you to Jerylin Foster and the Albuquerque Girl Choir for taking the time from their winter break to do extra preparation for the conference. Your commitment to your students is an inspiration to us all.

Thank you also to each presider and monitor for your willingness to help make each workshop run smoothly. It may seem like such a small job, but without you things would get a little crazy.

Our headliner, Dr. Jerry Jaccard, brought us kindness and a renewed love for children and teaching music. I know that his enthusiasm about kids and singing got each of you

excited to go back to your classroom and give to your students what they deserve, the very best. Jerry's honesty and sweet spirit is an inspiration to anyone who meets him.

All-State

2013

Next year's conference is going to be an exciting one. I get shaky and excited just thinking about what is to come! A few of you have offered to lead Thursday workshops. Of the four slots we have available, we need one more. Please contact me if you an idea you'd like to share. I am thrilled to announce that our headliner will be Dr. Jill Trinka! Jill Trinka, Ph.D., is well known by children, parents, and music educators as "a dynamic, winsome, and energetic teacher and performer." Her performances bring new life to the musical and cultural treasures of American folk music as she accompanies herself on the dulcimer, autoharp, guitar, and banjo. She has recorded and written four volumes of folksongs, singing games, and play parties for kids of all ages: *My Little Rooster* (1987), *Bought Me a Cat* (1988), *John, the Rabbit* (1989), and *The Little Black Bull* (1996). These publications and her collaborative recordings with John Feierabend – *Had a Little Rooster* (2005), *Old Joe Clark* (2006), and *There's a Hole in the Bucket* (2006) – are published by and available from GIA Music, Inc. Dr. Trinka was a 1974-75 Ford Foundation Ringer Fellow at the Liszt Academy of Music in Budapest, Hungary, where she studied Kodály philosophy and practice in music education. She has taught in public and private schools in IL, NY, CT, and TX, and was on the music education faculties at the University of Central Arkansas, the University of North Texas, and the University of St. Thomas, where she also served as director of Graduate Programs in Music Education. Dr. Trinka holds a B.S. in music education from the University of Illinois, and Ph.D. in music education with secondary studies in ethnomusicology from the University of Texas at Austin. She has taught in Kodály teacher education programs throughout the United States, and served as director of the Kodály Institute of Texas at the University of North Texas, the Kodály

Certificate Program at Portland State University in Portland, OR, and the Kodály Institute at the University of St. Thomas in St. Paul, MN. She is a Past President of the Organization of American Kodály Educators and received their Outstanding Educator Award in 2003. Jill was a contributing author to Pearson/Scott Foresman/Silver Burdett's *Making Music, Grades 5-8*. Jill currently resides in Pawley's Island, SC where she sings in the Carolina Master Chorale and the Carolina Master Chorale Chamber Singers, teaches music education, world music, and elementary education courses at Coastal Carolina University, and conducts workshops for music educators throughout the United States. Her DVD *Jill Trinka: The Bass Hall Children's Concerts* (Ft. Worth, TX) was recently released by GIA Music in late 2011. She is currently working on Volume 5: *Sing a Song of Sixpence*, and a Christmas CD.

Other Important Information

□ Please make sure to update your information at [www.nafme.org](http://www.nafme.org) to keep our information accurate with NMMEA. When you register for the conference, information that has changed is not updated unless a change form has been sent in. The quickest way to update is through the National Associate for Music Education website.

□ It is the time of year to think about that extraordinary music educator that you work with or know. Please consider nominating them for the John M. Batcheller Award for Excellence in Teaching Elementary Music. Take time in your spring district meetings to choose a nominee from your district. Forms and requirements are listed on the NMMEA website at [www.nmmea.com](http://www.nmmea.com). Submissions are due by June 1, 2012.

□ HONOR GROUP: Please also consider submitting a recording of your outstanding elementary performing group to be next year's honor group. This is not limited to a vocal group. Any type of performance is encouraged to be submitted: Orff Ensemble, Drumming Groups...It's General Music. We have the most variety of anyone at this. Let's demonstrate it! Do not be nervous about submitting. Go for it! An application for General Music Honor Group can be found on the

## General Music...

NMMEA website. Guidelines for submissions are simple: (1) submit a video recording of a recent performance (not more than one year old) (2) submit a letter from your local Superintendent or School Board granting permission for your group to attend, (3) the submitting teacher must be a current member of MENC/NMMEA. Keep in mind that your school district is financially responsible for your group's expenses. Send your submission to: Mika

Proctor / 10516 Brookline Place NW / Albuquerque, NM 87114. Submissions must be postmarked no later than June 1, 2012.

□ Upcoming Professional Opportunities:

oDrumming. Go to [www.worldmusic-drumming.com](http://www.worldmusic-drumming.com) for more information.

oOrff-Watch for information.

oKodaly. Go to [music.unm.edu/departments\\_areas/music\\_ed/nm\\_kodaly\\_inst/index.htm](http://music.unm.edu/departments_areas/music_ed/nm_kodaly_inst/index.htm)

oNAfME Education Week: June 22-25, Baltimore, MD. For more information, go to [www.nafme.org/events/view/music-education-week](http://www.nafme.org/events/view/music-education-week)

I hope you have a fabulous rest of the year. Bask in the joy of making music with your children and have a restful summer!



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## Choral Section

### Arnell David Arellanes, Vice President



Another All State Festival and In Service Conference come and gone ... and, from a choral perspective, it was a very successful one at that. There were so many positives and, yes, a few negatives to learn from so we may grow and improve with every All State to come. My biggest concern this year was the number of no-shows in the All State choirs. We had a total of twenty six students who made the All State choirs but, for one reason or other, did not show up to the festival. This means twenty six other students may have had the opportunity to experience All State had these no-shows done the responsible thing in a timely manner. Come on fellow choral directors, let's get on the ball and make sure commitment means just that. Yes, encourage your students to audition for All State – but also instill the importance of commitment before they do go through the audition process. We will all benefit from this, as will our choral programs.

Although the above sounds a bit like a nagging – the more important message I have for all of you is a great big THANK YOU! I am humbled with the support I received during this, my first year as Choral Vice President. So many of you came through when needed; from memory auditions, monitoring, set up, presiding, cochairing, presenting workshops, sponsoring workshops, and so much more. I would like to send out a personal thank you to each and every one of you by name. However, because of my fear of leaving someone out,

I will just say THANK YOU, THANK YOU, THANK YOU to all those who helped make All State such a success. Both Dr. Rollo Dilworth and Charlotte Adams said that New Mexico has one of the finest and best run All State festivals in the country. I let them both know we are successful because of the dedication of our wonderful music educators and non music educators alike, who volunteer so many hours to making our festival and conference what it is. They were impressed with how smoothly the festival went and how well prepared the students were. Having our choral students so well prepared rests on your hard work and that work was recognized by our guest conductors. Yes, the festival seemed to go quite smoothly. It must be noted this would not be so without the incredible organizational skills and hard work of our Executive Secretary, Don Gerheart and a wonderfully impressive first year as facilities coordinator, Diane Otts.

As we look ahead to next year's All State Music Festival and In Service Conference, let's work towards an even more impressive All State. Please keep your contact information up to date by getting any changes to your assignment, name change, phone number, e-mail address etc. to Don Gerheart. Send me an e-mail if you are willing to volunteer for duties during the festival – we can always use more volunteers on stage crew set up. If you did not attend the choral section meeting, let me know if you might be able to help in any capacity with the next All State festival. Also, feel free to recommend clinics and workshops for future All State Conferences that you would find beneficial and names and contact information of those you would like to conduct those workshops. We have several exciting workshops scheduled for 2013. These include:

Contest Music Choices – balance, interest, musicianship

Sight reading methods – solfege or numbers

Best warm-ups for choirs – sharing session

“Finale” use in the classroom – Dr. Edward Harrington

Musicals, show choir, barbershop – what else should we do

Choral music reading session – high school

Choral music reading session – middle school

Please consider submitting application and CD's for consideration as the 2013 All State Honor Choir. Preference will be given to larger schools for the 2013 Honor Choir, but all choirs are encouraged to submit applications. Send applications and CD's by June 1 to Arnell David Arellanes, 6139 Tallsman Drive NW, Albuquerque, NM 87120. You can find guideline procedures in the NMMEA Handbook on the [www.nmmea.com](http://www.nmmea.com) website.

Our guest conductors for the 2013 All State Choirs will be Dr. David N. Childs (Dallas, TX) – Mixed Choir and Dr. Elizabeth Shauer (Tucson, AZ). We are thrilled to have both share their remarkable talents with our youth and look forward to seeing them in action.

Meet our guest conductors

Dr. David N. Childs – 2013 Mixed Choir

David N. Childs, b. 1969 at Nelson, New Zealand, has a Bachelor's degree in composition and musicology from Canterbury University, Christchurch, New Zealand; a Master of Music degree in conducting from the Florida State University, Tallahassee; and a Doctorate of Musical Arts degree from Louisiana State University. Dr. Childs has conducted numerous All-State and honor choir concerts in Tennessee, Maryland, Virginia, Louisiana, Oregon, Texas, Kansas, Mississippi, Alabama, Florida, New Zealand, and Japan. Future engagements include New York City (Carnegie Hall, 2012), Florida, Louisiana, South Dakota, Tennessee, and North Carolina. His compositions are frequently performed in many parts of the world, including Asia, Europe, the Americas and Australasia. He

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## Choral...

has received commissions from around the world, including Japan, New Zealand, and South Africa. In 2008 he was commissioned to write an SATB work for the 2009 American Choral Directors' Association High School National Honor Choir. In June 2009, he conducted a world premiere of his Requiem mass for chorus, soloists, and chamber orchestra, receiving a standing ovation in Carnegie Hall. In March 2011 he premiered his new work Festival Te Deum for choir, orchestra and soloists, also in Carnegie Hall. He is the 2010-2011 Tennessee 'Composer of the Year', and he currently has over 80 choral works in print. In addition to his composing, in 2010 he formed Vox Humana a Nashville-based professional choir of twenty-four voices, as serves as Executive and Artistic Director. David is married to Lesley French Childs, Assistant Professor of Laryngology at UT Southwestern Medical Center in Dallas.

### Mixed Choir program 2013

1. Ngana - Stephen Leek [Morton Music #MM405 \$2.25]
2. With A Lily In Your Hand - Eric Whitacre [Santa Barbara Music Publishing Inc #SBMP431 \$1.95]
3. Sanctus - Ola Gjeilo [Walton Music #08501675 \$2.05]
4. Frohloket Ihr Volker (edited by Kaptein) Alliance Music #AMP0504 \$1.70
5. Heilig (edited by Ray Robinson) Hinshaw Music #HMC1135 \$1.90

### - AUDITION PIECE

6. Earth Song - Frank Ticheli [Hinshaw Music #HPC7098 \$1.55]
7. Where Your Bare Foot Walks - David Childs [Walton Music #08501695 \$2.05]

### Dr. Elizabeth Schauer – 2013 Treble Choir

An award-winning educator, Elizabeth Schauer serves as Associate Director of Choral Activities at the University of Arizona where she conducts Symphonic Choir and University Community Chorus, and teaches undergraduate and graduate courses in choral conducting and methods. Dr. Schauer has conducted college, community, church, honor and public school choirs, and has served as music director of community and university theatrical productions as well. She is in demand as an adjudicator, clinician, guest conductor and presenter throughout the United States. Her choirs have been featured at local, state and regional events of MENC, ACDA and College Music Society, including performances for the 2012 Pacific-Southwest College Music Society Conference, the 2011 Arizona Music Educators Annual Conference and the 2010 Western Regional Conference of American Choral Directors Association, as well as for the memorial service, Together We Thrive: Tucson and America, in the wake of the tragedy that befell Tucson and all of Arizona in January 2011. Dr. Schauer holds degrees from University of Cincinnati College-Conservatory of Music, Westminster Choir College and University of Michigan.

### Treble Choir program 2013

1. Star Spangled Banner
2. Dixit Dominus - Michael Haydn SSA with piano and solos Alliance Music Publishing #AMP0280 \$2.00 Opt. String Parts AMP0280P \$10.00
3. Overture to The Marriage of Figaro - W.A. Mozart SSA, a cappella Hinshaw Music #HMC1328 \$1.80

4. Nigra Sum - Pablo Casals SSA and piano or organ Terra/Continuo #TC120 \$1.40

5. Bonny Wood Green - arr. Stephen Hatfield SAA Alliance Music Publishing #AMP0326 \$1.80

6. Homeland - Gustav Holst/arr. Stroope SSA with piano Colla Voce #45-21106 \$1.70 Opt. Brass & Perc. Parts #45-21106A \$45.00

7. We Rise Again - Leon Dubinsky/arr. Adams SSAA and piano G. V. Thompson #VA2005 \$3.95

Please check the NMMEA website often as answers to most of your questions can be found there at [www.nmmea.com](http://www.nmmea.com). Familiarize yourself with the NMMEA Handbook (link at the bottom of the home page). Contact me with questions or concerns ([adarellanes@yahoo.com](mailto:adarellanes@yahoo.com)) when you are unable to find the answer on the NMMEA website.

I wish you the very best for the next few months in closing out your school year. Remember, your work motivates our youth in becoming the best they can be. Keep up the great work and know you are truly appreciated and valued for all you do.

Arnell David Arellanes

Choral VP – NMMEA

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## Collegiate Section

### Neil Rutland, Vice President



The 2012 convention/in service was a great success for collegiate NMMEA. Participating collegiate students, some 85 singers, wind and percussion players spent two days working with world-class conductor/clinicians. Both intercollegiate groups performed wonderful concerts of great literature. Many thanks to our clinicians: Sigrid Jonson of St. Olaf College and Robert Ponto from the University of Oregon. Their example as teachers and conductors will matter to our students for a long time. Thanks also to Benjamin Brooks (an ENMU alum, I am not above pointing out) from West Texas A&M Canyon for his world premiere work celebrating the New Mexico statehood centennial. Many thanks also to the people who make these groups possible: Jerry Alt, Bradley Ellingboe and Regina Carlow who did all of the organizational work for the choir, and Dustin Seifert, Eric Rombach-Kendell, Chad Simons and Ed Harrington for organizational and audition help with the band. I also want to especially thank Sandia HS band director Tyler North for his generosity in hosting two days of intercollegiate band rehearsals at his school. There is no doubt the intercollegiate group participants benefit from working with such gifted and passionate conductors and that the high school students and others present at the concerts receive a highly edifying and educational experience. This was the second year for the choir and the fifth year for the band so we can say that we have some experience with this model for college participation. It is fitting

at this point to take the time to assess the benefits as well as the cost of these groups and to try to determine the best way forward for Collegiate NMMEA. There should never be an intercollegiate band or choir simply “because there was one last year”; rather, we must always plan for the maximum benefit for our organization and for our teachers in training. Plans are underway to have intercollegiate choir next year while the intercollegiate band will be on hiatus for the 2013 convention. This will be an opportunity to take a fresh look at college participation at the convention and to find other ways of involving college students. While participation in the intercollegiate groups has technically increased college student involvement in the convention, the focus of that involvement has been to prepare a concert much like that of the high school students who make up the all-state bands and choirs. This is an improvement in affairs from the time when college participation had dwindled to almost nothing. We can hope to capitalize on this greater awareness of our January convention and engage these pre-service teachers with their future colleagues in networking and finding new insights from the concerts and clinics the convention provides. We are also looking at ways to integrate an intercollegiate ensemble experience with the convention, inviting directors and clinicians to the intercollegiate rehearsal venues for clinics and discussions. All of this inevitably leads to the questions we know we should be asking but most often seek to avoid. At the collegiate level that means we need to ask: What are the traits and knowledge we are attempting to impart to the music education students? What are the priority levels for each of these abilities? How has the field of public education changed and what does that mean to our students? None of these questions are easy and none of them have permanent answers.

The question of how to prepare a student to teach in public schools depends on what a K-12 music program should look like. Currently, our students are prepared to follow a career along one of four tracks: band, orchestra, choir and general music. Our state

organization is organized along those lines; hence the vice president for each of these areas. Recently, in no small part owing to the excellent work done by John Truitt and his fellow guitarist-educators, we have added another vice president position for guitar. We seem to be under the impression that areas of specialty will continue to be relevant forever. That word “forever” has a decidedly hollow ring to it. If a contemplation of the history of music education is not sufficient to convince us that we will either change or have change forced on us, then a quick look into the trends our culture is following should. After my recent trip to the future, I have mixed news: If you are already in the latter part of your career then relax. You won’t have to change much before retirement. Just do what you have been doing and then make a graceful exit. If you are a music education student or someone just beginning their career, then the news is not so comforting. It turns out that your world is going to be different than the one for which you have been trained.

I urge everyone to read the Music Educators Journal from last September (Volume 98 Number 1) and give special attention to three of the articles, each of which offers a different perspective on what the future holds and how best to prepare for it: “From the Academic Editor: Advocacy for What? Advocacy for Whom?” by Patrick K. Freer, “Music Education for Life: Building Inclusive, Effective Twenty-First Century Music Programs” by NAFME President Scott Shuler and, the article that best describes just how far behind the curve we are, “The Elephant in the Room” by David A. Williams. There are several reasons you won’t hear anyone say “I am sorry, but Johnny has to give up math class for the rest of the semester because he failed his key signature test”, but the main one is that we have failed to establish music study as an actual discipline. I remember a conversation I had with a non-music major while I was an undergraduate at Tennessee Tech. He was having trouble with the very notion that someone could actually major in music. “Well, what do you guys do all day?” he asked. “Do you just sit around and play your instruments?”

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## Collegiate...

My friends and I set about trying to explain the coursework in the music education curriculum and how playing our instruments – actually making music, was only a part of our work. It was difficult to explain since he had no musical experience.

According to statistics discussed in “The Elephant in the Room”, we are only providing meaningful musical experience and training to, perhaps, 15% of secondary education students in public school. We have been doing that for a long time. That means

that there is an 85% chance your next administrator, supportive or not, will have only the vaguest idea of “what you guys do all day.” Try to explain music theory to a non-musician sometime. Good luck.

## Don Gerheart Presented NMAA Distinguished Service Award

Last October the New Mexico Activities Association (NMAA) presented Don Gerheart with their Distinguished Service Award for his outstanding interscholastic leadership and dedicated service to the New Mexico Activities Association and the students of New Mexico. The award was presented at the NMAA Fall Conference Awards Luncheon.

In addition to Don’s leadership as the Executive Director of the New Mexico Music Educators Association he represents NMMEA on the NMAA Activity Council a position he has held since 2003. He has also been the chair of the Activities Council since 2004. Don also is a member of the NMAA Commission representing activities. He has served as the MC for the

NMAA State Choir and Band Contests for several years.

Don presently serves as a member of the Editorial Board reviewing articles for publication in the National Federation of High School’s “Music Association Journal” a position he has held since 2006.



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# Music Advocacy by Luis Delgado

## Coming Soon to a School Near You: Teacher Evaluation Reform

As I sit and write this article, it is late February and the 2012 Legislative Session is over. I was approached by President Flores to write about one of the hot topics in the session: Teacher Evaluation Reform. I realize that by the time this article is published, action on teacher evaluation reform may already be in full swing. Nonetheless, I hope this article will be useful and informative to you.

I have read several newspaper and magazine articles on teacher evaluation reform in several other states and know that we are not alone in wrestling with this particular issue. Some states have already implemented reform plans that were not well designed, or designed so that they have become punitive to teachers and administrators, rather than as a tool to improve education and teacher effectiveness. Other states are now dealing with the effects and complications of some well intentioned, but poorly designed reform plans.

Here in New Mexico, the Teacher Evaluation Reform initiative put forth by Governor Susanna Martinez and Secretary of Education Designate, Hanna Skandera, was not passed by the legislature. The fact that none of the bills put forth dealing with reform of the teacher evaluation system is both good and bad, and there are implications involved that will affect all music teachers in New Mexico's public schools. As music educators and teachers of elective, non-tested content/subject areas, we must be very wary of the next steps to be taken by Secretary-Designate Skandera and the Public Education Department (PED).

To quickly recap what has been happening:

- June 2011 – The New Mexico Effective Teaching Taskforce (NMETT) was convened. This group was charged with determining how to best measure the effectiveness of teachers and school leaders based on specific parameters. Their recommendations were to include identified measures of student achievement which would con-

stitute at least 50% of a teacher's evaluation; identify the best practices of effective teachers and teaching, which would also be factored into the teacher evaluation system; and to develop a transition plan to a performance-based compensation system based on student growth and progress.

- The NMETT met from June through late August and issued its Final Report and Recommendations on August 26, 2011. A synopsis of the Taskforce recommendations for reforming teacher evaluation is as follows: 1.) Replace the current pass/fail system with a system utilizing five effectiveness levels (ineffective, minimally effective, effective, highly effective, exemplary); 2.) Effectiveness levels would be determined using multiple measures, including student achievement data, observations, and other local district selected measures; 3.) Use a value-added model (VAM) of data analysis to measure a teacher's impact on student achievement. The teacher's value-added contribution would be determined by the PED and provided to the local school district for evaluation purposes. Teachers in tested grades and subjects would be evaluated on the following basis: 50% on VAM student achievement, 25% on observations, and 25% on locally adopted measures; 4.) Eventually use value-added measures for teachers of non-tested grades and subjects. These value-added measures would have to be developed. The initial evaluation for teachers of non-tested grades and subjects would be 25% based on the A-F School Grade, 25% based on observations and 50% on locally adopted measures; 5.) In addition to student data, continue the use of observations and employ objective protocols and procedures; 6.) School districts should adopt research-driven, and PED approved measures for the locally determined portion of the teacher's evaluation process. Districts should have a process for key stakeholders to provide input on these policy decisions; 7.) Districts should use a recommended matrix to determine a teacher evaluation rating.

In the 2012 Legislative Session, there were two bills introduced that addressed teacher evaluation reform. House Bill 249/Senate Bill 293 closely mirrored the recommendations of the NMETT. The other bill introduced, House Bill 251/Senate Bill 315, proposed creating a council that would make recommendations for a state teacher evaluation framework, which incorporated many more measures than the proposal from the NMETT. A call went out to all music and art educators in the state to contact their legislators with concerns regarding these two bills and how they would fairly or unfairly impact those teachers of non-tested subjects. Neither of these two bills was approved in the House Education Committee, but a compromise bill was crafted and forwarded to the full House of Representatives on the final day of the session. The compromise bill was neither debated nor voted on and died when the legislative session ended.

So, what is the situation as it currently stands? Because New Mexico was recently granted a waiver from having to calculate Adequate Yearly Progress (AYP) that is part of No Child Left Behind (NCLB) legislation, and because the waiver request was granted on the premise that a teacher evaluation system would be one of the reforms to be put in place, we will most surely be looking at some type of teacher evaluation system reform. Commenting on the failed efforts to pass their education legislation, Secretary-Designate Skandera stated that they would be looking at using "executive rule" or regulation to implement their teacher evaluation reforms. What the reform is going to look like has yet to be determined, but do expect that many facets of it will mirror the recommendations of the NM Effective Teacher Taskforce.

Educators, as a whole, are not opposed to being held accountable and as music educators, we are constantly being held accountable and being judged on student performance. This performance is a direct result of the teaching strategies, pedagogy,

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## Advocacy...

and curriculum that we implement in our classrooms and is one over which we have direct control. Contrast that to the proposal that 25% of a music teacher's evaluation is to be based on a school's "A-F Grade" which is highly dependent on student standards based assessments (SBA) scores in reading and math. Other factors used in the determining a school "A-F Grade" are Opportunity to Learn (an environment that facilitates learning) and Student and Parent Engagement. This is where the fine arts are listed as a category or catalyst for engagement. Also note that Student and Parent Engagement only generates "five bonus points" toward the final school grade. One has to be concerned that at the secondary level, the majority of a school's staff will be graded on the primary work of perhaps 20% of the teaching staff, i.e. the Math and English teachers. At the elementary level, those teachers of non-tested subjects and grade levels receiving 25% of their evaluation based on the school grade will be the K-2 classroom teachers, music, art, physical education, computer or technology, librarians and any other specialist teacher that works with the elementary population. We all contribute to the overall educational mission, but if we are to be evaluated fairly, the rating of effectiveness and competence needs to be determined with reliable and accurate measures that are tied to the teaching and achievement that occurs in our classrooms.

Also look for observations of instructional practice to become a larger part of the evaluation system, for tested and non-tested grades and subjects. Again, for music educators this is nothing new. We are used to being observed in the classroom and the performance arena. What will probably be different is the criteria or rubric that will be used as the evaluation or observation tool. A rubric that only considers a music teacher's contribution to reading or math content, or attendance rates or school engagement undervalues what the music educator provides for the students and music as a course of study. All the proposed reform bills mentioned multiple observations over

the course of the school year. Because of the time involved in possibly doing two to four observations per teacher, other administrators, "trained observer teams," or peer teachers will be taking on some of these responsibilities. If observation is to be a vital part of the evaluation process, then is it imperative that the observer be knowledgeable and informed about the content area being observed. Observer feedback could be part of the formal evaluation process or become part of a professional development plan to improve the effectiveness of the observed teacher.

The category of "district approved measures" is somewhat of an unknown at this point. While it is acknowledged that music programs contribute to school wide measures of attendance, dropout prevention, graduation rates, and work habits/ethics, these should not be the sole measure of the effectiveness of a music teacher and his/her contribution to a school's success. If anything, they should be a minimal part of a music teacher's evaluation. For music teachers, district approved measures should reflect the 1.) Curriculum that is taught; 2.) State and national standards that focus on creating, performing and responding; 3.) The number of students taught; 4.) The amount of instructional time available; and if a growth model is to be used, then 5.) A system must be developed that takes into account the beginning level of student achievement and accurately measures individual and program growth at all levels.

So what can you (and your colleagues) do to if you find yourself subject to an evaluation system that does not adequately reflect your contributions as a teacher? First and foremost, educate yourself on what is happening at your school building and/or school district. Do not be afraid to talk to the decision makers and ask questions. It is important to do so in a professional manner. Make an appointment and go into the meeting with a prepared list of questions. Be prepared to offer suggestions, ideas, information, assistance and to be part of the solution.

Talk to other colleagues, music and non-music, to get different perspectives and be part of the dialogue with professional organizations such as a teacher's union, New Mexico Music Educators Association or any of the other professional groups to which you may belong.

Align yourself with those for whom the "one size fits all" model does not serve well. You will find ready colleagues in the other arts areas, but also teachers in other non-tested subjects, i.e. science, history, library, vocational and technology, and physical education. A strong unified voice can make an impact and change minds. Don't think of this as a "battle to be won," but as an opportunity to create a better system for you and your colleagues, a way to have your contributions and challenges noted and accepted.

Realize that principals and other administrators will also have a new evaluation system. There will be new expectations for administrators on how they work with their teaching staff and for the professional development they will have to undergo to improve as instructional and educational leaders. Know that some administrators will be open and receptive to your input and ideas, while others will perhaps have their hands tied in the matter and won't budge from mandated policy. Regardless of the situation, it is imperative that you work within your school's protocols or "chain of command" system; remain professional, positive and productive; and instead of thinking of this as something "that will be done to you," work to make it a positive action that will work for you. For more information and resources on Teacher Evaluation, visit the NAFME website.

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## Five Books Every Beginning Choral Director Should Read

Being a young conductor and finding resources to help you in the pursuit of knowledge about your craft is very important. Which resources are available? Which resources are reliable? Which ones contain information you need to know and can use with your choirs? Which ones just take up space on your bookshelves? These are all questions we must ask ourselves when considering conducting texts to read and practice from. Many of the books we buy depend on what we hope to learn from them: gesture, performance practice, rehearsing techniques. Listed here are a variety of books every beginning choral conductor should read.

*Evoking Sound*, by James Jordan, is an excellent text for the conductor that takes the approach that we "actually do not conduct; we evoke sounds from our singers with our gesture, which is set into motion with our own breath, the miracle that is the musical phrase" (Jordan 6). The text deals with the physicality of conducting: the conductor's alignment using the Alexander Technique, how gravity and the muscles interact, Laban techniques, and teaching the body how to move. Jordan helps guide the conductor on how to be a good listener and learn basic conducting gestures, and offers many exercises for the conducting student to practice and evaluate themselves on what they have learned. Also, I find his section on rehearsal technique to be most valuable.

*Music for Beginning Conductors*, by Dennis Shrock, is an anthology of music designed to include all repertoire necessary for beginning choral conducting classes. However, the music in the anthology can also be music that you use for practice with your own choirs not just in a beginning conducting class. "Organized from simple to complex, the 103 pieces in the anthology represent and address standard and basic techniques, including entrances on and off beats, phrasings and articulations, fixed and changing dynamic levels, varied tempos and meters, fermatas, extended beat patterns, and mixed meters. In addition, each of these categories is explained at the beginning of the anthology. The pieces are scored so you have experience with unison,

canonic, independent two-part, homophonic four-part, independent four-part, a capella, and simple keyboard-accompanied textures, and much of the music consists of folk songs and other familiar melodies that have been arranged with a simple harmonic bass part that can be played, if desired, on a keyboard instrument. All of the music is accessible in terms of melody, rhythm, and harmony, thus allowing the music to be read with relative ease and to be adaptable to classes of varying sizes and resources" (Shrock).

Among the well-known texts that choral conductors should have is *The Structure of Singing*, by Richard Miller. This book is essential to any person who sings or works with a choral ensemble. The book offers a variety of information on pedagogical techniques for learning how to sing and understanding the vocal apparatus. The information will help the choral director or the singer understand what is happening to singers during a rehearsal and help solve problems as they arise. The text can also be used to help resolve persisting problems that the singers of your ensemble are demonstrating. It gives information on vocal ranges, vocalises, appoggio breathing techniques, and working with different voice types. On a personal note, I would not recommend this text for anyone who does not enjoy heavy reads or taking a lot of notes.

*Choral Charisma*, by Tom Carter is considered a literal "must read" by many adult, high schools college, middle school, elementary, and children choir directors across the United States.

"The book begins with an exploration of how directors can create the environment necessary to support such a paradigm shift, presenting thoughts on how to create a safe and supportive atmosphere within the choir... and why doing so is so important. What follows gives readers all they need in order to institute profound changes within their program- or add different pedagogical methods to their toolbox" (Carter). The text includes many exercises that help to free up singers physically, mentally, and emotionally. These ideas are easily adapt-

able to use in individual or group settings. Some exercises can be used exactly as they are written and others are easily modified to use in part, or modified for the given situation. Many of the exercises dig down to a very personal level, which will challenge the best of singers.

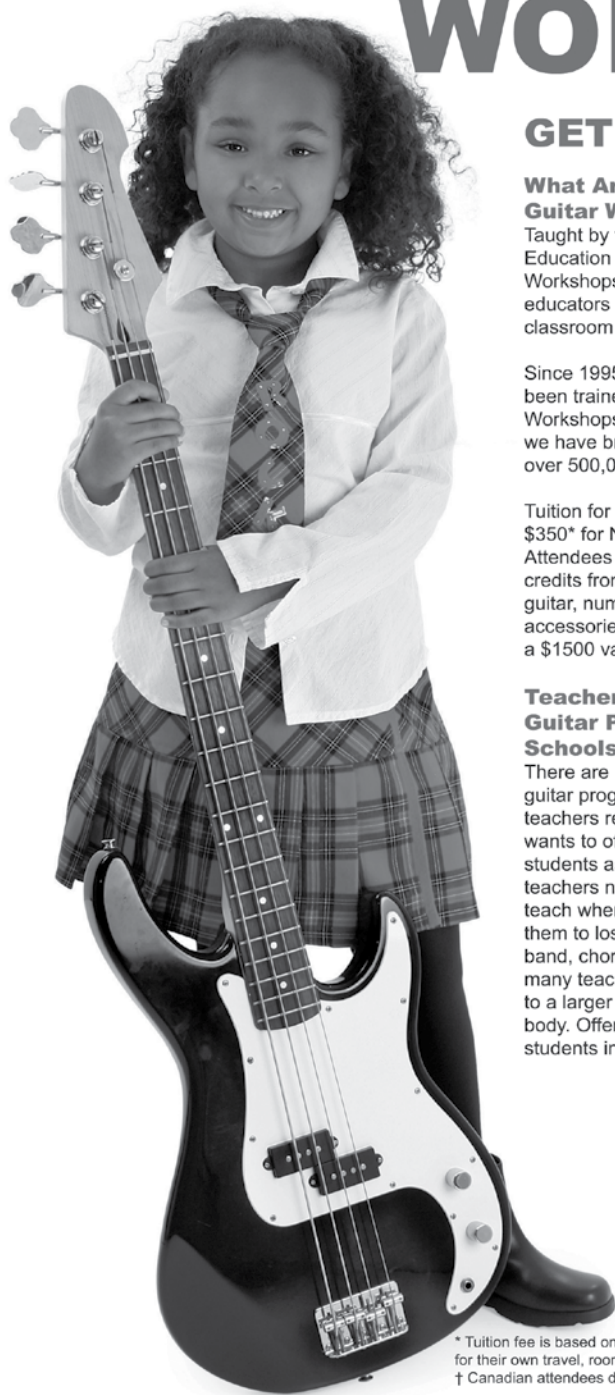
Finally, there is *Group Vocal Technique*, by renowned vocal specialists Frauke Haasemann and James Jordan of Westminster Choir College. This text is an excellent source for the vocal growth of any choir. The text helps guide the conductor in techniques for teaching posture, breathing, and the use of voice training the choral rehearsal. The book is filled with different exercises that stress the importance of vocal technique and different methods to incorporate these techniques into your choral rehearsal. For any vocal technique issues that arise during your rehearsals, this book is the place to go. The book also has a video as well as cards that serve as supplemental materials.

All of the texts that I have suggested are only the begging texts that every choral director should read or in many instances own. These texts serve as invaluable references when working with your own choir or will at least be able to point you in the right direction to solve any issues your choir is having. These texts are written by successful choral directors for both the beginning and professional choral director. Each of the books on the list includes books that I have enjoyed reading and have added to my collection. Hopefully you will do the same, enjoy your reading!

**Written by Cody Duff - One of our Collegiate Members from Eastern NM University**



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\* Tuition fee is based on 2012 rates, Canada Workshop tuition fee is \$250. All workshop attendees are responsible for their own travel, room and board. U.S. attendees must be NAFME members. Rates subject to change.  
† Canadian attendees do not receive graduate credits, Level II attendees do not receive a guitar.

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*Dean, College of Fine Arts*

**Dustin Seifert**

*Department Chair,  
Director of Bands,  
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**Chris Beaty**

*Saxophone, Jazz Studies*

**Tracy Carr**

*Music History, Double Reeds*

**Mark Dal Porto**

*Music Theory, Aural Skills,  
Piano, Composition*

**Michael Ellzey**

*Trumpet*

**Travis Erwin**

*Guitar/Bass Instructor*

**Tiffany Holmes**

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**Bruce Keeling**

*Trombone*

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**Jason Paulk**

*Director of  
Choral Activities*

**Kayla Paulk**

*Vocal Coach, Accompanist*

**Neil Rutland**

*Associate Director of Bands  
Percussion, Music Technology*

**Jason Vest**

*Voice*

**Liz Wade**

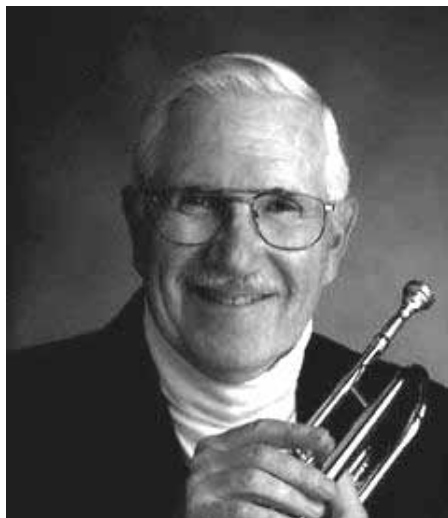
*Voice*

**Jeanie Wozencraft-Ornellas**

*Voice*

# Retirees/Mentoring News

## Ron Lipka, Chair



Friends; My Burning Question #2 Why do so few university Music Education programs fail to include Classroom Management as a required subject? Is on hold for a bit while we deal with another.

Are the current approved materials for band All State auditions currently appropriate? How and by whom are the assignments from the approved materials decided?

NMMEA President Joe Flores and Band V.P. Neil Swapp agreed that these questions might be studied and recommendations made concerning these issues. The last series of recommended changes seems to have been around 1997-98. They have allowed me to form a committee and I have done so trying to use mostly our retired educators as well as several other experienced and well-qualified members. Forming the committee was way easier than expected as these were questions that interest so many of us. Here is the letter I sent.

Friends; Addressing my concerns about some of the All State audition material Band Vice President Neil Swapp has authorized the formation of a committee to examine the current material and investigate alternate material which might better serve the needs of our students and teachers. The idea is not to entirely replace the current etude books (some of these have worked just fine) but to address some that may need a better choice. For this committee I am seeking the help of music education retirees as they may have the time and wisdom of experience to improve the auditions.

As I have heard mock auditions at Cibola High School for a number of years some

problem areas have been evident. Some most obvious to me are:

Some of the French Horn etude choices have been extremely difficult and, in my opinion, have limited the number of possibly talented students from trying.

The alto and bass clarinet assignments have been from the Rose studies intended for soprano clarinet and are not appropriate for alto, bass, contra alto or contra bass clarinet.

The "48 Famous Studies for Oboe and Saxophone" may be fine choices for Alto and Tenor Sax but not so famous for oboe, English horn and Baritone Sax.

Are the Weissenborn/Ambrosio studies really practical for burgeoning bassoonists?

Should the tenor trombone students really have to buy two books?

Years ago we settled the issue that tenor trombone and bass trombone are entirely different instruments and the percussion things have been updated. Now it is time to consider some other issues.

A major concern of mine has been not just the choice of the etude books but the assignments within those books. Currently the assignments are made by the auditioners for the upcoming year. This is usually college personnel and I can respect their involvement. However not all of the auditioners may have significant experience with high school students and may be (often hurriedly) choosing inappropriate assignments. My suggestion has been for a committee of retirees to also make these assignments. Who is better equipped for choosing music that will occupy thousands of hours of student and teacher work?

In considering alternate etude/studies books it is important that the book is AVAILABLE AND AFFORDABLE. All auditioning students must play from original music. No copies are allowed.

This committee needs expertise in each area:

ARE YOU READY TO HELP?

CONTACT ME:

Ron Lipka

lipkar@cybermesa.com

505-890-0618 (H)

505-280-0878 (C)

\*\*\*\*\*  
\*\*\*\*\*

AND SO THE COMMITTEE HAS BEEN FORMED.

VOLUNTEERS FOR THE AUDITION MATERIALS COMMITTEE:

FLUTE: Steve Baldock (Clovis)

OBOE/ENGLISH HORN: Rebecca Ray (Albuquerque)

BASSOON: Martha Anderson (Albuquerque)

SOPRANO CLARINET: Donna Nossett (Albuquerque)

ALTO/BASS CLARINET: Tom Martin (Albuquerque)

ALTO/TENOR SAXOPHONE: Diantha Swoboda (Albuquerque)

BARITONE SAXOPHONE: Paul Blakey (Albuquerque)

FRENCH HORN: Elliott Higgins (Jemez Springs), Tom Schripsema (Albuquerque)

TRUMPET/CORNET: Ron Lipka/ Ken Anderson (Albuquerque)

TENOR TROMBONE: Charles Faulkner (Albuquerque)

BASS TROMBONE: Bill Clark (Las Cruces)

EUPHONIUM: Charles Faulkner (Albuquerque)

TUBA: Keith Jordan, Richard White (Albuquerque)

PERCUSSION: Pam Towry Church (Red River) Les Leach (Farmington)

MISCELLANEOUS: Norvil Howell (Clovis)

These volunteers are now in the process of evaluating and forming suggestions.

Should you like to have input to the committee please contact me.

A related issue is the All State Wind Instrument Audition Judging Sheet which has some unclear terminology and redundancy. Perhaps it could have some tweaking to make it clearer and more useful.

Ron Lipka





## Tips to Share with Your Principal

Principals and school boards have the ability to substantially aid music educators in their quest to enrich children's minds through music. Fostering a strong music program will help them achieve their goals as a leader in the education community, and, most of all, will aid the growth and development of children in their school.

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

### Create and Foster an Environment of Support

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Provide adequate funding for instruments and music education materials.
- Make certain that your school has a fully staffed faculty of certified music teachers.

### Communicate Constructively

- Make statistical studies and research supporting the value of music education available to other administrators and school boards.
- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students' successes with district colleagues. Include articles in school and district newsletters to communicate the value of music in a student's education.

Visit [www.nafme.org](http://www.nafme.org) and search "Power of Music" for more Principal Resources.



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## Guitar Section

### John Truitt, Vice President



It is hard to believe, but we are now busy preparing for our fourth New Mexico All-State Guitar Ensemble! As I look back on the terrific journey we have been on these last years, all I can say is wow! The growth in the guitar programs in our state has been phenomenal, and our work here has been emulated and talked about in virtually every MEA in the country. Look for more and more exposure in the national spotlight in years to come, as guitar is accepted by state after state. Nevada will begin All-State Guitar in April, and active discussions are going on in Missouri, Arizona and Utah. It's happening!

This year's group had its own special sound. The group had a presence quite unlike any of our previous groups, and the only thing I can attribute this to is the improving technique across the state. Sound production is just getting better and better, and so the youngsters come to all-state with a better concept of tone and how to produce it. The pallet of tone was really on parade in the Mark Anthony Cruz piece "Awakenings" and also in "La Bananita," which was arranged by our clinician, Bill Swick. I was so proud that Bill was at the NMMEA Luncheon at which the Guitar Division was officially voted into our organization. Bill has been very helpful to us, and deeply involved in the guitar education movement in the United States for a long time. It was an honor to have him witness to the formal adoption of guitar as an All-State Division. Truly a milestone! At the rehearsal that followed the meeting, he told the students how

mush it meant to be a part of something so groundbreaking. We were so honored that he was there to be a part of it!

Next year's All-State will have some notable differences procedurally both for the guitar division and for the event as a whole. First, here are some things that will be impacting everyone. The biggest thing we have to inform everyone about it that we have extended the day for all participants. This has been done to accommodate the Honor Concerts into the daytime schedule. It has long been noted that many all-state participants do not get to hear the honor groups because the concerts were at night. Concerts will be held mid-afternoon, and after the concerts groups will return to rehearsal until 6:00pm. There will not be evening concerts!

The other substantial change has to do with a category of performance group we are calling "The Innovative" ensembles that exist across the state. There will be a clinic time devoted to the presentation of a performance and clinic of a group that may not be represented in the groups usually associated with All-State, like steel drum bands, mariachi bands, show choirs and others. This clinic would involve a demonstration by the group and a clinic by the teacher on methods and materials used in its teaching. We are excited about the potential for new ideas and teaching with this clinic! Please notify someone on the executive board if you may fit in this category.

There are some things that will be different for us as guitar directors, too. At our section meeting, it was decided that we would not be using two etudes for our audition this coming year. There will be an excerpt from our repertoire chosen by the clinician and vice president in place of the second etude. Our etude source has changed as well. The audition materials are as follows:

1. Study #6 in D Major by Fernando Sor (20 Studies by Fernando Sor, Segovia Edition, Marks Publishers, quarter note=82
2. Excerpt TBA
3. Three Octave f melodic minor scale, two

octave Eb major scale, quarter note=100 as presented in Diatonic Major and Minor scales, Andres Segovia. (Theodore Presser)

4. Sight reading example.

Our Audition site will once again be Cibola High School, and our site chair will be Eduardo Trujillo. Eduardo has done a fabulous job in running auditions for the last two years, and we are thrilled that he will be doing it again. The dates will be October 17 and 18, 2012.

It was noted by all the directors present at the opening rehearsal of this year's event that many of the kids were arriving with a less than adequate level of preparation. In order to encourage better preparation we will be starting our rehearsals differently this coming year. Wednesday evening will begin with sectionals run by the directors to insure readiness for the first general rehearsal, and to identify those students who may need special help. We will follow the procedures that the choirs have used for a long time, and require the students to be ready or face dismissal. Being ready with the music is a basic responsibility!

There was a fair amount of discussion at our February Executive Board meeting about the future inclusion of a guitar honor group in All-State. We have also talked about this in our section meetings, and now is the time to begin considering this in earnest. How we select the group and when we want to begin this tradition will be things we will need to put in place in the coming year. How exciting! Be sure to record your group's concerts and think carefully about the selections you play in the coming year...a lot could depend on it!

Our clinician for 2013 will be a true star in the guitar world, the famous Martha Masters. Martha is one of the most respected guitarists in the world, but in addition to being a sought-after recitalist, she is also acknowledged as one of the top guitar educators in our country. In addition to having a Naxos recording contract, Martha has won the GFA competition, The Andres Segovia

## Guitar...

Competition in Spain, and been a prizewinner in many more. She is the Director of Guitar Studies at Loyola Marymount University, and has published works for Mel Bay Publications. She is a star for sure, but she started her career studying guitar in a public school, the first of our clinicians to rise through the ranks from a school guitar program. We are very excited to have her! At this time, she is carefully considering the repertoire we will be using next year, and that will be announced on the NMMEA website by April 1.


Sadly I must tell you that this will be the last column that I write as Acting Vice President of the Guitar Division. Since my retirement from Albuquerque Academy, I have enjoyed the ability to visit many of your classrooms and help with things that you are working on. I have been amazed at the vitality that the guitar programs have in our state, and it has been a tremen-

dous honor to lead this enterprise through a very auspicious time. It is time now for a new leader to guide the division, and I am thrilled to pass on a growing tradition of enthusiasm and innovation in the teaching of guitar in the schools. We have done something together that no one else had ever done before, and in doing so we have led the way for a new wave of energy in music education on our country. Everyone has grown as a result of the efforts we put forth, and now we can see the results begin to show in ways that we only hoped a few years ago. Youngsters are leaving high school with the goal of becoming guitar directors; composers and publishers are focusing more effort on the producing music for the guitar ensemble; two more states have started All-State Guitar Ensembles; and school administrators are beginning to see the immense value in their communities that guitar study can have. Our meeting in 2005 in which we dreamed out loud


about guitar in All-State bore fruit. Pretty sweet fruit at that. To all of you who have helped in any way to advance our division, I thank you from the bottom of my heart. We are so fortunate to live in a state like New Mexico and at a time in which our state organization is so forward looking and ready to see the potential in new ideas. Blessings to you all!

Long Live the New Mexico All-State Guitar Initiative!

John Truitt  
Albuquerque Academy (emeritus)  
Truitt@aa.edu



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- Check out and print "Get the Message" Flyers at [advocacy.nafme.org](http://advocacy.nafme.org) and distribute to your supporters.
- Sign the Music Education Advocacy Pledge at [advocacy.nafme.org](http://advocacy.nafme.org) and forward to your social media network.
- Register for your MIOSM Flag Certificate at [advocacy.nafme.org](http://advocacy.nafme.org).
- Invite a guest speaker to your class to talk about music's role in his or her life.
- Play NAFME "Why Music?" PSA's during morning announcements.
- Retweet and repost the MIOSM Fact a Day from the NAFME Facebook and Twitter pages.
- Tie your events to another newsworthy happening or a public figure in your community.
- Purchase the specialty items offered at [www.nafme.org](http://www.nafme.org) and give them to your students and colleagues to remind them of the importance of music education.

Find more ways to spotlight school music during MIOSM at [nafme.org/events](http://nafme.org/events).

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# University News

## Eastern NM University News

Submitted by Jennifer Laubenthal

Greetings from the ENMU Department of Music! The Department has experienced many musical happenings this semester including recitals given by students, faculty and guest artists. We also hosted the College Music Society Rocky Mountain Chapter Conference, Eastern Plains Clarinet Celebration and the Texas Tech Saxophone Quartet. Most of these recitals and events are free and open to the public.

For more information, please visit our website at [www.enmu.edu/music](http://www.enmu.edu/music)

### Ensemble News

The ENMU Chamber Singers will be joining forces with Santa Fe Symphony and Chorus for a performance of Ein Deutches Requiem by Johannes Brahms on Sunday, April 22 at the Lensic Performing Arts Center in Santa Fe. The ENMU Choirs will be performing a New Mexico Centennial Celebration Choral Concert on Thursday, May 3 in Buchanan Hall on the ENMU Campus. The concert will feature music of New Mexico

Calling all ENMU Choral Alumni: The ENMU Choirs and Alumni Choir members will be traveling to Italy for a twelve day performance tour, May 14-25, 2013! Dr. Jason Paulk and Dr. George Umberson will co-direct the tour as we perform in some of Italy's grandest venues, including St. Mark's (Venice), Santa Maria del Fiore (Florence), and St. Peter's (Rome). Don't miss this exciting opportunity to rekindle friendships and make some incredible music together. Contact [Jason.paulk@enmu.edu](mailto:Jason.paulk@enmu.edu) for more information.

### Faculty News

Eastern New Mexico University hosted the Rocky Mountain College Music Conference on March 2 – 3, 2012. College

Music Society promotes music teaching and learning, musical creativity and expression, research and dialogue, and interdisciplinary diversity. The society joins together college, conservatory, university, and independent musicians and scholars interested in all disciplines of music as well as addressing concerns facing music in higher education. CMS is separated into 9 regions of the US. The Rocky Mountain Chapter has over 325 members which encompass Colorado, eastern Idaho, eastern Montana, New Mexico, Wyoming, western North Dakota, northwestern South Dakota, Utah, Alberta, and Saskatchewan. Chapter conferences are held once a year.

ENMU was very well represented at the Conference with Dr. Tracy Carr and Dr. Mark Dal Porto as co-hosts. Presentations, performances, and lecture recitals were given by: Dr. Tracy Carr, Dr. Jeanie Ornelas, Dr. Jennifer Laubenthal, and Mrs. Kayla Paulk. Dr. Mark Dal Porto and ENMU student Jared Aragón premiered choral and band compositions at the Friday, March 2nd composer's concert.

Kayla Paulk, Vocal Coach and Collaborative Pianist, in addition to collaborating in thirty faculty, guest and student recitals this semester, presented her research, "Plays Well with Others: Fostering Collaborative Piano Skills in the Undergraduate Piano Student" at the Rocky Mountain Regional Conference March 3, 2012. Mrs. Paulk also received acceptance of two articles for nationally peer-reviewed journals: "From the Bench: Facilitating Collaborative Support from the Choral Accompanist," for the of the American Choral Directors Association's Choral Journal, and "Playing Well with Others: Nurturing Collaborative Skills in the Private Piano Studio" for Music Teachers National Association's American Music Teacher. Outside of her university activities, Mrs. Paulk received notice from the Office of the Secretary of State (New Mexico), Diana Duran, that a

photograph of hers, Tu Morro, was chosen as one of fifty to be featured in the Centennial issue of the New Mexico Blue Book. The book will be published Spring 2012.

Jenny Laubenthal, Assistant Professor of Clarinet, has actively been involved in regional and international conferences. She recently presented her research, "Trend and Observations Found in Stravinsky's use of the Clarinet during the Years 1914-1919: Why does Stravinsky Switch between the A and B-flat Clarinets so Often?" at the 2012 Hawaii International Conferences on Arts and Humanities in Honolulu, Hawaii and she performed Songs for the Shadowland by Paul Stanhope for the College Music Society Rocky Mountain Division Conference held on March 3, 2012. In addition to presenting and performing at conferences, Dr. Laubenthal was recently chosen to adjudicate the International Clarinet Association Research Competition during the Clarinetfest Conference in Lincoln, Nebraska August 1-5, 2012.

The clarinet studio hosted Dr. David Carter, University of Arkansas-Fort Smith, for the first annual Eastern Plains Clarinet Celebration on February 25, 2012. The day included a warm-up workshop, college and high school master class, clarinet clinic on improving finger technique, and concluded with a clarinet recital by Dr. Carter.

Chris Beaty, associate professor of saxophone/jazz studies, had a busy March traveling to Lubbock, Texas on the 2-3 to conduct the Region 16 Honor Jazz Ensemble, Maryville, Missouri the 8-11 to perform as a guest artist/clinician at the Northwest Missouri St. University Jazz Festival, Tempe, Arizona the 14-18 to perform/attend the North American Saxophone Alliance National Biennial Conference hosted by Arizona St. University and to Farmington the 29-30 to adjudicate the Northwest District Jazz Festival hosted by San Juan College. Dr. Beaty has also accepted his first invitation to perform at the triennial World Saxo-

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## University News...

phone Congress to be held in St. Andrews, Scotland July 10-15 at the University of St. Andrews.

ENMU hosted its annual Jazz Fest on March 22-23 and celebrated the New Mexico Statehood Centennial by inviting all New Mexico ensembles this year. Among the performing groups were: Clovis High School Jazz Band I (directed by ENMU Alum Karl Powell), the Bert Dalton Trio, and the ENMU Combo and Jazz Ensemble directed by Chris Beaty.

Dr. Mark Dal Porto, Professor of Music at Eastern New Mexico University, has received several awards as a composer this past year. They are:

ASCAPPlus Award (6th year in a row). The award is given annually to composers whose works are judged by an independent, distinguished panel of judges based upon the value of each writer's catalog of original works which receive notable and exemplary recognition and performances within the past year. (January 2012)

Boston Metro Opera 2012 International Composers' Competition. Winner for *I Seek Rest for my Lonely Heart* for A Cappella Choir. (January 2012)

International Music Prize for Excellence in Composition (Thessaloniki, Greece). Won Elementary Level Award for *Renaissance Spring* for Concert Band. (December 2011)

International Music Prize for Excellence in Composition. Won Advanced Level Award for *Song of Eternity* for Orchestra. (December 2011)

Berkeley Preparatory School Choral Composition Competition. Winner of competition for *Spring*, the *Sweet Spring* for SATB Choir and Piano. (December 2011)

Santa Fe Community Orchestra

Composition Competition. Contest winner for *There Will Come Soft Rains* for Orchestra. (September 2011)

On March 2nd, (during ENMU's hosting of the College Music Society, Rocky Mountain Chapter, conference, Dal Porto's recently completed choral work titled *I Seek Rest for My Lonely Heart* was performed by the Eastern New Mexico University Singers conducted by Dr. Jason Paulk. Dal Porto's recently completed band work titled *Renaissance Spring* was also performed at this same concert with Dustin Seifert conducting the work. Dal Porto's band piece was performed again on March 4th by the ENMU Wind Symphony and his choral piece performed again by the ENMU Singers on May 3rd as part of their 100th anniversary celebration of New Mexico composers. Dal Porto's composition student Jared Aragón also had his latest choral work titled *Rain Dance* performed at the March 2nd and May 3rd concerts.

### University of New Mexico News

#### Submitted by Colleen Sheinberg

We are pleased to announce the addition last fall of Dr. José-Luis Hurtado Ruelas to the faculty in the area of composition. Winner of the Rodolfo Halffter Ibero-American Composition Prize, Dr. Hurtado is part of a new generation of Mexican composers. His music has been performed worldwide by ensembles and soloists such as the Boston Modern Orchestra Project, International Contemporary Ensemble, Jack Quartet, Juilliard Ensemble, New York Miniaturist Ensemble, Seattle Chamber Players, Callithumpian Consort, The Ikarus Chamber Players, Talea Ensemble, SEM Ensemble, The North/South Consonance Chamber Orchestra, Interensemble, Concorde Ensemble, Ensamble 3, Ensamble Ónix, Orquesta Uninorte, Orquesta Sinfónica de Guanajuato, Orquesta Sinfónica de San

Luis Potosí, Camerata de las Américas, Quatuor Molinari, Pierrot Lunaire Ensemble Wien, Tony Arnold, Garth Knox, Le Nouvel Ensemble Moderne and the Arditti String Quartet, among others. Dr. Hurtado holds degrees in piano performance and composition from Conservatorio de las Rosas (Morelia, Mexico), a Master of Music in Composition from Universidad Veracruzana (Xalapa, Mexico) and a Ph.D. from Harvard University, where he studied under Mario Davidovsky, Chaya Czernowin, Magnus Lindberg, Brian Ferneyhough and Helmut Lachenmann. He is the pianist of Nueva Música Dúo (contemporary violin and piano duo), founding member of *áltaVoz* (Latin-American composers collaborative in the U.S), artistic director of Morelia Nueva Música (Mexican cycle of concerts dedicated to the performance of contemporary music) and former director of The Harvard Group for New Music.

The UNM Wind Symphony announces two new recordings that are now available from Summit Records. *Tales of Imagination*, featuring JD Shaw, UNM's Professor of Horn, includes the music of Astor Piazzolla, Hardy Mertens, James Beckel and Rick DeJonge. The Wind Symphony's latest recording, *Fascinating Ribbons*, features the music of Joan Tower, Roberto Sierra, Warren Benson, Carlos Surinach, Robert Linn, Jonathan Newman and Stephen Gryc. On March 28, the Wind Symphony will perform Michael Colgrass' *Urban Requiem* in Popejoy Hall as part of the John Donald Robb Composers' Symposium, with the composer in attendance. In April, the ensemble's final concert of the semester will feature classic works for band, including Lincolnshire Posy, Variations on America and Holst's Second Suite in F.

Kim Fredenburgh, Associate Professor of Viola, and Kevin Vigneau, Associate Professor of Oboe, visited Brazil in November. They both performed as concerto soloists with the Sinfonica de Sergipe, the state orchestra located in the capital city of

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## University News...

Aracaju. Prof. Fredenburgh performed the viola concerto by Béla Bartók, and Prof. Vigneau performed the oboe concerto by Ralph Vaughan Williams. The two gave numerous masterclasses in Sergipe for the orchestra members and area students. Dr. Vigneau also delivered a lecture on American musical courses of study at the Federal Universidade do Sergipe. He also appeared as a recitalist in a concert series presented by the Museum of Modern Art in Rio de Janeiro and gave classes at the Villa-Lobos School of Music in Rio. Prof. Fredenburgh also gave masterclasses at the Federal University of Rio de Janeiro (UniRio) and the Federal University of Rio Grande do Norte in Natal.

This spring UNM will once again be hosting the Vocal Artistry Art Song Competition, with singers from all corners of the state participating. The event will take place March 30 through April 1 in Keller Hall and will include the competition as well as masterclasses and a winners' final concert and reception. Adjudicators and clinicians will include Bruno LaPlante, winner of the Grande Prix du Disque in Paris, Matthew Greer, Marilyn Bulli (Boston Conservatory), and pianist collaborator Kirt Pavitt from the Santa Fe Opera. All events are free and open to the public. For details, please visit the Vocal Artistry webpage at <http://www.vocalartistryartsong.com/>

In November, the UNM Opera Theater presented "Mozart, Mayhem and Madness." The performances included scenes from *The Magic Flute*, *Così fan tutte*, *The Impresario* and *The Marriage of Figaro*. The production was an overwhelming success and played to sold-out audiences. As part of the semester's experience, the opera students joined with UNM Cinematic Arts students to produce a version of *The Impresario* with film as background. The resulting creation was performed as part of the Southwest Film Festival in November,

and marked the first time that film and opera have come together in a performance in the state of New Mexico. This spring the Opera Theater, co-directed by Leslie Umphrey and Sam Shepperson, presents two one-act operas on the same evenings—*The Beautiful Bridegroom* and *I Pagliacci*. The performances will be a fully staged, fully costumed production, in collaboration with the UNM Symphony Orchestra under the direction of Dr. Jorge Pérez-Gómez.

### NM State University News

#### Submitted by Nancy Joy

Greetings from the NMSU Music Department! We trust that you have had a great year and are looking forward to a restful, energizing summer!! We are excited about the following events involving our faculty and students!

#### From the Choral Area:

For two weeks this summer, singers from NMSU Choirs will journey to Rome, Italy to join singers from the choir of St. Paul's Cathedral in performances and workshops. The trip will culminate with two performances of the Bach "Mass in B Minor". The NMSU Choirs will sing two performances of the B Minor Mass at NMSU, April 24-25, 2012 in preparation for their performances in Rome.

#### From the Keyboard Area:

Samuel Wong held several master classes on Saturday, March 31 and Sunday, April 1, working with the entire piano studio of Dr. Laura Spitzer.

Samuel Wong, a native of Hong Kong, studied at the University of North Texas, and completed his MM in piano from Peabody Institute where he studied with Leon Fleisher. Mr. Wong has appeared in recitals and master classes in Asia, Europe, and South America. Awarded the 2003 Pre-Collegiate Teacher of the Year by the Texas

Music Teachers Association, he recently gave master classes and presentations for the Santa Fe Music Teachers Association, California Association of Professional Music Teachers (CAPMT) State Conference, Young Pianist Series in Knoxville, Tennessee, and the Munich Hochschule für Musik.

Dr. Spitzer will direct and teach a two-week piano workshop July 8-21, 2012 at the Idyllwild Arts Summer Program to children 8-13. Information about this program can be found at: <http://www.idyllwildarts.org>

#### From the String Area:

About to finish their third year as Quartet-in-Residence at NMSU, the La Catrina Quartet has been busy recruiting talented young students in order to continue developing the strings area at the Music Department.

The La Catrina Quartet is also working alongside the string students to create NMSU's first conductor-less string ensemble. Much like the Emerson String Quartet at SUNY Stonybrook, the members of the quartet act as principals in the group, offering leadership and advice on how to perform effectively in a small ensemble, focusing on different techniques to improve their students' ability to understand the intricacies of chamber music performance.

Some of the upcoming activities for the quartet include a collaboration with Dr. James Shearer, professor of Tuba at the Music Department at NMSU, in which they will premiere a quintet for tuba and string quartet by department chair Dr. Lon Chaffin; a collaboration with Ballet Pro Musica Albuquerque in the summer and a two week residency in Arizona during the fall, where the quartet will offer concerts and many outreach activities, including several masterclasses for young string players. In addition to this, members of the quartet will record the chamber music

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## University News...

of José Pablo Moncayo in Mexico City this spring.

From the Wind & Percussion Area:

The NMSU Bands have been very busy this Spring, with the annual Southwest Honor Band held February 10th-12th, bringing over 180 high school students to campus for the clinic and concert. This year's clinicians were Mr. Dennis Johnson from Murray State University and Mr. Jon Shultz from Lake Hamilton High School. Students were treated to concerts by the NMSU Symphonic Winds conducted by Monty Hill, the NMSU Jazz Ensembles conductor by Dr. Pancho Romero, and the NMSU Brass Choir conducted by Nancy Joy.

The NMSU Symphonic Winds concert featured two world premier performances. Dr. Lon Chaffin, NMSU Music Department Head composed "Summon the Elements" for the occasion. Symphonic Winds also featured NMSU Regents Professor Dr. Jim Shearer on the premier performance of "Three Furies for Tuba and Winds" by composer James Grant. It was an honor to have James Grant serve as composer in residence as well.

March blows in like a lion with the annual "Winds and Friends" concert on March 12. This year's concert featured Onate High School Symphonic Winds under the direction of Mr. Shawn Silva and Mr. Kevin Moreman. The Symphonic Winds will feature two new compositions by NMSU alumnus Justin Raines entitled "Fanfare Della Vittoria" and "Metropolis." Justin is a recent graduate of the University of Nevada Las Vegas with a masters in composition.

The NMSU Pride Band is excited to announce that the 36th Annual Tournament of Bands Marching Contest will be held on November 3, 2012 in Aggie Memorial Stadium. More information will be forthcoming about TOB.

The NMSU Flute Ensemble under the direction of Dr. Lisa Van Winkle was selected to perform at the National Flute Associations annual convention to be held in August in Las Vegas, NV. The ensemble consisting of 14 students will perform a concert on August 8th. This is the second appearance of the NMSU Flute Ensemble at the NFA Convention.

Dr. Laroy Borchert, Professor of Clarinet, premiered the soprano clarinet version of James Grant's "Sextet for Clarinet and Strings" at the recent NMSU/Warner Hutchison Contemporary Arts Festival. He has had a paper entitled "Music Composition in the Applied Studio" accepted for presentation at the MACRO (Music Theory) Workshop this summer in Madison, Wisconsin. Dr. Borchert also traveled as part of the NMSU International Border Programs, to Mexico City visiting with representatives from the Mexican Federal Government, US-AID, and several private foundations for planning and research for a cooperative and comprehensive umbrella grant project.

Saxophone professor, Dr. Rhonda Taylor released her second solo CD, "Interstice", on March 2nd, in conjunction with her annual faculty recital. The CD includes music by Ben Leeds Carson, Justin Rubin, Avi Tchamni, and Ben Grosser. Dr. Taylor also recently performed at the North American Saxophone Alliance Biennial Conference, at Arizona State University. She will appear as a guest artist at the University of North Las Vegas on April 20th and 21st, performing both a solo recital, as well as conducting a master class. Dr. Taylor will also be premiering a new work by Avi Tchamni in July at the World Saxophone Congress, held in St. Andrew's, Scotland.

Horn Professor, Ms. Nancy Joy will be performing as a contributing artist at the 44th Annual International Horn Society Symposium at the University of North Texas in May. Her flute, horn and piano trio, Allura,

is also performing a "world premier" by Linda Holland at the International Women's Brass Conference at Western Michigan University in Kalamazoo, MI in June.

The NMSU Horn Choir aka the NMSU Corno Crew gave their annual concert on April 10th, as a benefit for the Dr. Warner Hutchison Endowed Horn Scholarship. The concert repertoire includes all the works written for the NMSU "Corno Crew" by Dr. Hutchison and featured the Mark Schultz composition "Lights" with the solo horn part played by NMSU Horn Alumna, Mr. Victor Valenzuela, who is currently 3rd horn of the Tucson Symphony.

Dr. Allan Kaplan, trombone professor, recently returned from the University of Nebraska-Omaha "Great Plains Jazz Festival XL". Dr. Kaplan performed as a guest artist, clinician and judged at the festival where 52 bands from 5 states participated. The festival concluded with a final concert by former "Tonight Show" trumpeter Doc Severinsen and his big band.

Dr. Fred Bugbee recently hosted the second annual NMSU/Warner Hutchison Contemporary Arts Festival. The three day event included five concerts and two lectures that focused upon interdisciplinary works. It included participation from five departments on campus and featured local, national and internationally known artists. The LINKS percussion ensemble, of which Dr. Bugbee is a member, was featured on the first evening of the Contemporary Arts Festival. LINKS recently performed on the Sunday Chatter series in Albuquerque, and will be featured on Arizona State Universities centennial celebration of John Cage in April. The ensemble will also be in Phoenix this summer to make their first recording.

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## Tips to Share with Parents

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

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

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

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

### Access the Status Quo:

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

### Communicate Effectively

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

Visit [www.nafme.org](http://www.nafme.org) and search "Power of Music" for more Parent Resources.



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Greater Southwest Music .....	7
Highlands University .....	36
Hummingbird Music Camp .....	BIC
Music Mar .....	37
New Mexico State University .....	27
Robertson & Sons Violin Shop .....	BC
Summit Tour and Travel Company .....	47
University of New Mexico .....	10
University of New Mexico Summer Workshops .....	48
University of Texas El Paso .....	18
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### **TWO VERY IMPORTANT CORRECTIONS FROM THE WINTER ISSUE!!!!**

**1. The director of the Small School Band for the 2012 all-state conference was MONTY HILL from NMSU, not Dave Kendrick. Somehow Dave got promoted a year too soon. My sincere apology to Monty Hill, he did a BRILLIANT job of conducting the Small School Band at our 2012 all-state convention. Thank you Monty for all you do!**

**2. The director of the fabulous Deming High School band was BERNIE CHAVEZ not Bernie Higgins(showing my age). Bernie your band was fabulous, I thoroughly enjoyed hearing them at All-State. Bernie Chavez directed the Deming High School Symphonic Band at our 2012 NMMEA All-State Conference.**



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# Music Education Workshops

at the

## University of New Mexico

### Summer, 2012

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The UNM summer music education workshop series provides varied and relevant topics taught by nationally and internationally recognized clinicians. This year we offer five of our traditional 2 ½-day events, plus the fifth year of the New Mexico Kodály Institute.

#### **2 ½-Day Music Education Workshops**

##### **The Nature and Nurture of Early Childhood Music Education**

Audrey Berger Cardany

May 31-June 2

##### **Learning Together: New Concepts in Group Learning and Ensemble Training for String Players**

Bill Dick and Winifred Crock

June 4-6

##### **Classroom Guitar Pedagogy II**

Lynn McGrath

June 4-6

##### **Choral Workshop**

Z. Randall Stroepe

June 6-8

##### **Creating a Dynamic Learning Community with Traditional Dances, Song and Storytelling**

Peter and Mary Alice Amidon

June 6-8

#### **New Mexico Kodály Institute**

##### **Kodály Certification Level I, II and III**

Regina Carlow, Márta Sárosi, Zsuzsánna Mindszenty, Shelly Cooper, Sarah Martinez, and Kathleen Setash

June 18-June 29

Workshop fee: \$500 (\$600 after June 1). Optional university credit is in addition to the workshop fee.

##### **Kodály à la Carte**

The following individual classes are available:

- Solfège Level I, II and III - \$175
- Pedagogy Level I, II and III - \$175
- Conducting Level I, II and III - \$175
- Advanced Musicianship (for level III Kodaly program graduates; includes conducting, choral ensemble and solfa) - \$250

For detailed information about schedules, location, registration, fee payment and materials go to:

[music.unm.edu/musedworkshop.htm](http://music.unm.edu/musedworkshop.htm)



**The University of New Mexico**