



Missouri School Music

Navigating the Future of Music Education



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Honor Ensemble Participants
and much more!*

volume 72, number 2, winter issue 2017



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Missouri School Music

winter 2017, volume 72, number 2

a quarterly publication of the Missouri Music Educators Association

Advertiser Index

ii	Meyer Music
1	Yamaha
3	University of Central Missouri
9	Southeast Missouri State University
10	Webster University
11	University of Kansas
12	Central Methodist University
13	Claude T. Smith Publications
15	Claude T. Smith Publications
20	University of MO - Kansas City
35	University of MO - Columbia
41	Missouri Baptist University
41	TEX
42	Six Flags Festival
45	Southwest Baptist University
58	Northwinds
63	Missouri State Univ. Jazz
64	K-State University
64	University of MO - St. Louis
70	Graceland University

Table of Contents

6	Navigating the Future of Music Education - Jeff Melsha
8	What's Next? - Brian Reeves
14	See You at the Lake! - Christina Sprague
16	Charting the Future of Music Education: What Young Music Educators Have to Say - Paula Martin
19	Exciting Future for Orchestra Teachers: MMEA 2018 Welcomes Robert Gillespie and Dr. Christopher Kelts - Michelle Davis
21	For the Sake of Music - Kim Warger
23	Navigating our Conference...and the Future of Music Education - Karen Dickinson
25	Navigate through Jazz Improvisation - Ron Sikes
27	Navigating the Future of Music Education Will Not Always Be Comfortable - Brian Silvey
28	Mentoring Future Music Educators during Student Teaching - Jocelyn Stevens Prendergast
31	Recruiting the Music Teachers of the Future: The Role of Current Music Teachers - Wendy Sims
33	More Than a Day, More Than a Month: Commemorating Dr. King, Part II - Harry Cecil
34	Forget Siri and OnStar. Directions Available at MMEA! - Steve Litwiller
37	The Future of Tri-M - Sarah Sacco
38	The Future of Music Education - Cristin Selle
39	Technology Corner - Mike Sekelsky
40	And the Rest Is...Music History - Marvin Manning
69	Retired Members Column - Buddy Hannaford

Noteworthy News

5	About the cover
42	Application for the Committee of the <i>Missouri Journal of Research in Music Education</i>
43-44	News from the Affiliates: MBA: Kim Pirtle MSHSAA: Davine Davis
46-49	80th Conference Schedule
50-68	Conference Honor Ensembles

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Contact the editors for information regarding the submission of materials to the magazine.

Sally Hook

Editor

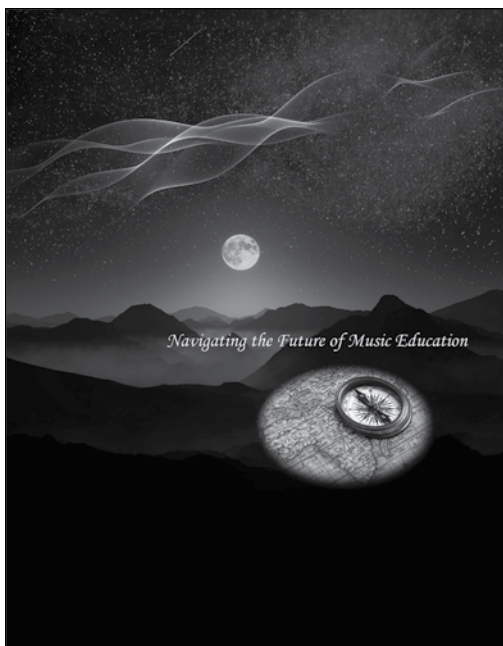


Editors' Notes

Sometimes I have the opportunity to sit in the passenger seat of an automobile. Occasionally the driver will need assistance and ask me to navigate. Whew! It is a big responsibility. If I use a mobile phone and pull up an application to find a map, I must do it quickly, get the address of the place we are going, and ready myself to communicate with the driver. Even though it is the driver who operates the vehicle to get us where we want to go, it is accurate navigation that determines our success.

When music educators set goals to benefit students' futures, they must also set the course that will take those students through unfamiliar territory. Navigating with accuracy is a challenge. As educators lead students, it is helpful when they can rely on other thinkers, writers, practitioners, and veterans. Being active in an organization like *Missouri Music Educators Association* makes it easier to find navigational help.

As always, I want to encourage you to read the information and articles within this issue. Many people have set forth ideas and questions to help you think about your role in navigating the future of music education.



About the Cover:

Every profession must periodically take stock and evaluate where it is and where it wants to go. As music educators navigate the future of music education, some things will stay the same while others will need to evolve in order to surmount inevitable challenges.

Cover art by Thomas Trimborn, Professor Emeritus of Music Truman State University.



Jeff Melsha

President

Navigating the Future of Music Education

a letter from the MMEA President

"We have another chance to navigate, perhaps in a slightly different way than we did yesterday. We cannot go back. But we can learn." Jeffrey R. Anderson

The goal of the Missouri Music Educators Association is to create access and exposure to a well-balanced, comprehensive, and sequential and high-quality program of music instruction taught by fully certified music teachers. Through recent years, our Board of Directors and Advisory Council have made a concerted effort to focus attention on our 21st-century classroom needs to achieve this goal:

Providing equitable opportunities for all students including those in rural and urban schools.

Serving first year teachers with an induction program that is facilitated and developmental to ensure success.

Increasing music advocacy at local, state, and federal levels that include plans for the Missouri implementation of the ESSA and a "well-rounded education."

Embracing the non-traditional forms of music-making and instruction through a contemporary curriculum supported by the 2014 National Music Standards.

Providing support and encouragement for music education as a profession among our students .

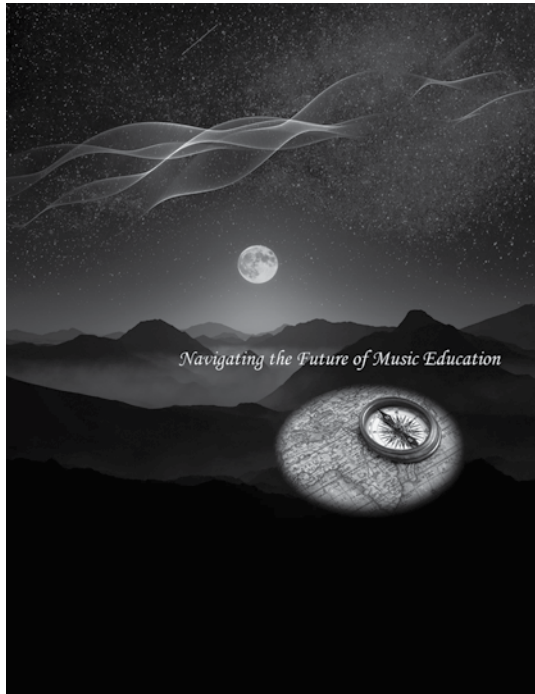
I celebrate and applaud the work of our MMEA Board members who have worked tirelessly on these issues during the 2016-2018 term. The Board has had many heartfelt conversations and has reached out to many others to share our mission and vision. MMEA members have made phone calls and knocked on doors in Jefferson City and Washington D.C. to gain support for a "well-rounded" education including music for all students. During that time, many businesses in the music industry have backed the MMEA vision with financial support for these endeavors, and many leaders nationwide have traveled to our state to observe and assist with the work in Missouri. After two years of service to MMEA, I would like to share some observations about our current status:

There are no quick fixes or easy solutions to these challenges. We have a strategic plan that serves as a map for our journey, but the terrain is rough and uncharted.

Our journey is most effective when we travel together, in unison and as a team.

We may never arrive at the end of the journey during our career; it is a long and treacherous course. As custodians of the educational landscape, it is our duty to stay the course and clear a path for our successors.

See MELSHA, pg. 7



These observations are the inspiration for the 80th Annual MMEA In-Service Workshop/Conference theme, *Navigating the Future of Music Education*; Throughout history, explorers and mariners have used the constellations, an anchor, sonar, a watch or a compass to navigate. What are the navigational tools for music educators?

MELSHA, from pg. 6

Our annual conference offers professional development and networking opportunities for all music educators. For some, it may be technology in your classroom. For others, it's adjudicator training, cross-curricular strategies, or the implementation of the 2014 National Music Standards. Our Conference has many sessions that foster the teaching and development of musical growth in our classrooms and we have the opportunity to listen to the finest performing ensembles in Missouri. Sessions in every area and at all age levels of learning can be found at this professional development opportunity. I hope you will find the comprehensive schedule for the conference and make plans to travel with your colleagues to Tan-Tar-A this coming January.

Among the 2018 Conference highlights is music by our guest group, The Boston Brass. We will hear from dynamic and entertaining keynote speakers Graham Hepburn, John Feierabend, Michael Raiber, and Zora Mulligan. The Missouri All-State Honor Ensembles will be directed by world-class educators and musicians, Amanda Quist (All-State Choir), Colonel Thomas Palmatier (All-State Band), Roger Kalia (All-State Orchestra), Byron Stripling (All-State Jazz Band), and Tia Fuller (All-Collegiate Jazz Band). Rehearsals are open for you to attend, including the Breathing Gym session with Patrick Sheridan and the All-State Band!

It would take me three days to list the incredible events that are scheduled for you, or you can just come to the Conference and Navigate with your friends and fellow-teachers. This is a journey meant for all of us so that we can learn, travel, and grow together. I hope to see you there!



Brian Reeves

President-elect

What's Next?

In thinking about the future of music education I'm reminded of what the economist Paul Samuelson famously said: "The stock market has predicted nine of the last five recessions." When it comes to forecasting trends in our profession I'm not sure we music teachers would do much better. It is difficult to see beyond our own part of the world.

What we can do is to look at *where* we are and more importantly, *how* we will navigate the future of music education.

So, where are we? What is happening that will likely impact the future?

For starters, the majority of our nation's public-school children now live in poverty (Suitts, 2015). This impacts music teachers in a variety of ways: from kids who come to our classrooms in need of food, clothing, and/or shelter, to the financial challenges posed by an eroding local tax base, to the poorer health outcomes that often accompany poverty (Gupta, de Wit, & McKeown, 2007). And as we know, lower income students are too often priced out of opportunities large and small, which can particularly affect those who desire a career in music.

Another national statistic: 21% of high school seniors are enrolled in school music programs (Elpus, April, 2011). With our goal of "Music for All," what music instruction can and should we offer for the other 79%?

Technology continues to evolve. We have seen up close the ways in which technology can increase efficiency and opportunity in our classrooms. Not only do students now have a seemingly infinite array of music at their fingertips, but the ability to create

beats, songs, orchestrations has never been easier. What is next? Can artificial intelligence enhance the music making process? Will cello students be able to take a private lesson from Amazon's Alexa? If so, should they?

OK, so I am not much at predicting the future. But I think ultimately the key to our conference theme, "Navigating the Future of Music Education" is not so much in the *future* as it is the *navigation*. Whatever the future holds, *how* will we navigate it?

MMEA, our members, will navigate the future of music education the same way we (you) have led to this point: by relentlessly pursuing high quality, relevant professional development. Over these past two years I have watched President Jeff Melsha take issues of poverty and lack of diversity and move us forward by working with the MMEA Board to create an Equity Chair, and by increasing related conference offerings. He has worked for the 79% of high school seniors not taking music by placing greater emphasis on courses such as Guitar and Composition. And President Melsha has led our association through a challenging yet vital technological revamp of our website, one that is now not only more aesthetically pleasing but is significantly more efficient and functional for our members.

In the next issue of this magazine I will come back to the aforementioned issues and outline specific ways MMEA intends to help, ways we will make it happen. My sincere hope over these coming two years is to continue the profound work of Jeff Melsha, to navigate the future of music education with you.

See REEVES, pg. 11

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The Clark Terry/ Phi Mu Alpha Jazz Festival has grown every year, becoming known as a premier student jazz event in the region. As we continue to add to the rich tradition of this festival, we look forward to welcoming new student groups, national artists, clinicians, and adjudicators from across the country. Our ultimate goal is to ensure that every participant leaves the festival energized, with a greater appreciation and knowledge for the art of jazz music and performance.

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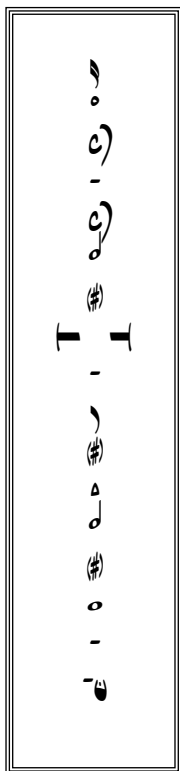


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REEVES, from pg. 8

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Christina Sprague

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See You at the Lake!

Can you believe it is December already? It seems like the first half of the year has just flown by. I hope that you have taken the time each day to think about the good things that have happened this fall. It is so easy to let the negatives outweigh the positives if we allow it. Try to focus on the kid that actually takes his horn home and practices, or the parents that are at every event to support both the kids and you, or the administrator that comes in your room "just to listen." Keep a folder of every kind note, email, or card that is given to you and drag it out on those days that you wish you had any job other than teaching. Sometimes those little reminders are all we need to keep us grounded in the good we do every day in our classrooms.

If you haven't made plans to attend the 2018 MMEA In-Service Workshop and Conference do so NOW. This is the single best professional development opportunity for music educators in our state. Our theme is "Navigating the Future of Music Education" and your board has worked extremely hard to secure excellent clinicians to help us address that theme. Not only will you have the opportunity to attend these clinics, but you

will hear performances from exemplary programs from across the state. As always, one of the best parts of the conference is having the chance to catch up with old friends and make new connections with other educators.

In the band area, we are so fortunate to have Dr. Peter Boonshaft returning to Missouri. If you've never had the chance to hear him speak you are in for an uplifting, thought-provoking, and educational experience. He will be presenting two clinics on Thursday morning. **How We Teach Is as Important as What We Teach: 20 Ways to Energize Your Rehearsals** offers simple techniques to energize and focus our teaching and presents specific ways to solve everyday concerns. This clinic is a practical look at what, why and how we can teach to achieve better results faster, easier and more efficiently. This clinic would be useful for teachers and conductors of any level and type of ensemble. The second clinic, **Warm-up and Ensemble Development Exercises that Work!** offers specific exercises we can use to develop ensemble performance. These will also focus on warm-ups, isolate and target improvement in the areas of balance, blend, intonation,

rhythm, rhythmic subdivision, listening, articulation, dynamics and virtually every aspect of large ensemble playing. This clinic is designed for band directors and teachers of any level: elementary school, middle school and high school.

Dr. Timothy Oliver, Director of Bands from Arkansas State University, is a Missouri native and is excited to be returning to our conference. In his clinic, **Score Study for the Busy Band Director**, he will be presenting tips and tricks for effective score study in a limited amount of time. With the many demands of our jobs, finding time to score study and prepare for rehearsals can be something which falls down on our list of priorities. This clinic will offer practical and proven ways to refine our score study habits by highlighting ways to strategically apply different types of analyzation methods. Participants can expect to learn more about analyzation techniques as related to pedagogy, historical and biographical information, form, harmonic content, articulation and timbre. These are not short cuts, but the information within

See SPRAGUE, pg. 71



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Paula Martin

Choral Vice-president

Charting the Future of Music Education: What Young Music Educators Have to Say

Having just had a BIG birthday, I feel like I'm not the best person to comment on the future of our profession. So, I decided to talk to those who are currently studying at the undergraduate level, those who are student teaching, and those who have been teaching fifteen years or less in order to compile current information regarding the direction our choral programs will be traveling over the foreseeable future. The comments below are a compilation of their thoughts in answer to the following prompts.

1. What changes do you foresee happening in secondary choral programs over the next generation?
2. How can music educators best prepare the next generation of choral musicians in the area of music literacy?
3. How will you incorporate technology into your rehearsals in the future?
4. What challenges do you envision for our profession over the foreseeable future?
5. What do you think will be the best thing about being a music educator over the course of your career?

*[teacher responses 1), 2), 3), 4), 5) will refer to the prompts above]

Teacher #1

I think high school music curricula

will move toward measurable objectives in an effort to justify its existence in an increasingly data-driven culture. My hope is that this materializes as standards and skill-based education and not contest ratings. The latter would be the equivalent of 'teaching to the test.' While I am an absolute believer in solfege as a tool for musical literacy, it is just that and is not the ultimate goal of music education... forest from the trees. I think students benefit from sight reading new material more frequently (excerpts or repertoire), getting away from solfege faster, and regularly reading other parts/clefs. Since sight reading is the fruition of audiation, more rehearsing could be done mentally, saving the voice of the singer. 3)* I think we need to be careful to not justify our profession using the wrong metrics. I see lots of articles, FB posts about music's benefit for the brain, career success related to music involvement, etc. Those things are all true and we should be aware of them, but it's not WHY we do music. If we justify music in schools using those reasons, music will be eliminated as soon as a cheaper and equally effective method can be found. We are about to enter an age of human history when more and more things can be done by super computers, when the things we

see and hear will not definitively be real (essentially Photoshop on steroids), and human to human interaction will never have been more valuable. In the same way that the Olympics are a global spectacle of HUMAN achievement despite the existence of faster and stronger machines, music must also prevail. I believe with all my heart that robots will never be able to render Brahms the way people can. We need music in our schools and our culture distinctly because it's an essential human activity.

Teacher #2

I think it will be important for choral educators to explore the BEST practice for all of our methods in how we rehearse, how we assess, how we perform, and even how we connect with our audiences. We need to embrace the resources available through technology and the benefits they can provide to our young musicians. In my own classroom, I am using *sightreadingfactory.com* to assess all of my singers and provide them with feedback to help them grow as individual musicians. I assess every other week and I assign them a level based on their proficiency, so

See MARTIN, pg. 17

MARTIN, from pg. 16

that every student is performing at a level that is comfortable but challenging. Technology is constantly changing and thus creates a pretty wide learning curve. The biggest problem I see for the future is trying to keep up with all of the changes. Despite our changes and challenges, the best thing about our profession will always be the students and the music we make together!

Teacher #3 (student teacher)

I foresee even more of a push for music classes outside of the traditional large ensemble experience. For example, the school where I student taught bought 26 Yamaha keyboards this year for 6 keyboarding classes at the school. I believe they also have three guitar classes now. They were also considering Music Technology as a new course. However, this could mean we may have fewer ensembles or that their importance could diminish. 2)* I believe choral music educators should live by Kodaly. Teaching songs by rote isn't as effective as taking the sight-singing you teach each day and applying it to the music. I foresee much more emphasis on Solfege as a means of teaching independent musicianship. I also have the fear that funding will continue to decrease and ensembles as well as other arts will be cut from education programs. The best thing about being a music educator will be when my students learn to love who they are through music that brings them together. Music that brings them together not only with others in their ensemble, but brings them together within themselves. When my students can reconcile with themselves

and realize that not being perfect is okay...that struggling makes you stronger...that music is important because it's healing and unifying. Seeing my students leave my room feeling not only as if they learned something academic, but having also learned to love themselves will be my highest priority.

Teacher #4

I think that there is going to be a bigger push for culturally appropriate literature to be written. The old guard idea that we as Americans can write music in the "style" of other cultures is going out of vogue, and more accurate performances are in. I also think that contemporary a cappella ensembles will begin to replace show and jazz choirs in the future. 2)* Preparation and repetition are the best methods to get students ready to read a piece of music. Preparation: giving them all of the information they need to know before they read a piece of music. Repetition: doing it often enough that it becomes instinct rather than recall. Piano skills help, too. 3)* I would love to get to a point where students recording themselves with personal devices and submitting for assessment becomes easier 4)* The hardest part about the profession is the same as it has always been: advocacy. The push continues to be "college ready" and we tend to get left out of those groups of classes that fall under that classification, despite the research that points to all of the healthy brain activity music creates. 5)* The best thing for me will always be when students finally make the connection that the music they are singing doesn't have to just be notes on the page, but rather an experience.

Teacher #5

4)* Challenges I envision for the future of the profession are keeping students engaged throughout a rehearsal. Students do not have the desire to work as hard because they are always wanting to look at their phones and it takes a lot more energy to keep them focused. 5)* I think the best thing about being a music educator will be seeing the students' growth over the years and hearing how their sound improves with practice and consistency.

Teacher #6

3)* I use technology most with music literacy. I use *sight reading factory* for daily sight reading and assign a weekly sight-reading assignment to every student so I can track individual progress. I also have our music scores scanned into *FourScore* on my iPad and project them on the board so I can teach students how to mark their scores by marking on mine so they can see it on the board actually in the music. I use *Garage Band* to make learning tracks and record accompaniments since I don't have a full-time or even part-time accompanist. 4)* The biggest challenge I foresee is keeping choral music relevant to kids. Getting kids to see how exciting choral music can be even though it's very different from what they hear on the radio or on shows like *Glee*.

Teacher #7

I believe curriculum will begin to consciously reflect our ever-growing needs to be a culturally responsive classroom, a trauma-sensitive environment, and a differentiated classroom. As the

See MARTIN, pg. 18

MARTIN, from pg. 17

generations of students change, I hope that our curricula address the various challenges and concerns our students bring with them. 2)* Preparing the next generation of choral singers in the area of music literacy: I have observed over the past fifteen years that fewer and fewer of my students regularly attend religious services where the practice of reading music from hymnals is a part of their religious service. As hymns have been replaced in our worship services with learning praise music by rote, fewer students regard music literacy as an important part of the learning process. I also worry that the trend of music as an optional elective in upper elementary, seems to undo much of the hard work our primary specialists spend teaching our students in their formative years. Much like we must continue to develop our skills in language, building musical skills (all aspects of musicianship) should be continued for a lifetime. I do not think this is different from our past practices, but we as music educators should focus on implementing a variety of techniques and a consistent system of sight-reading to teach music literacy in our daily rehearsals. Not just in warm-ups or daily exercises, but as a strand through each piece of repertoire we introduce and rehearse. I am currently, or am planning to implement technology in the following ways. I can take attendance and measure content knowledge instantly through classroom response systems (apps and clickers). Students can complete sight reading exercises online which measure their individual progress. Videos can

be submitted demonstrating their musicianship and also as a way of self-assessment. Communication with students is made easier through the use of calendars, folders, spreadsheets, and documents which are interactive and sharable through Google drive, visiting live with composers from halfway across the world via Skype; the possibilities are endless! As a person who thrives in an organized setting, technology has been one of the greatest tools in helping me become an effective and efficient educator. However—I still use a tuning fork for rehearsals and octavos in hand when singing. It enhances what I do, but won't replace the beauty of face-to-face interactions with my singers. Challenges for the future of our profession: I think keeping the arts as a relevant and important part in curriculum in secondary and even tertiary education, at the moment, is a great concern. We must continue to be more inclusive and diverse, in repertoire, but also in our profession. We need to recruit and retain high quality teachers who better reflect our students in gender and racial diversity. I have great hope that the pendulum of testing and focusing on measurable outcomes will be restoring force to gravity and returning to a more balanced view of our children's education. The best things about being a music educator over the course of my career are the relationships I have developed which will last a lifetime. Impacting the lives of students, sharing sorrows and celebrating successes with colleagues, and spending my life in a vocation that is also my hobby fills my heart with immeasurable joy. At the end of my life, I know that I will have

lived it to the fullest, changing the world in my own little way, and contributing to the betterment of humanity.

Teacher #8 (first year teacher)

I hope literacy changes. They really push reading at my school. It's a top priority and they see music kind of as a foreign language you should learn. I think we need to really work on learning to recognize solfege and stop giving them their notes. I use *Sibelius* to play accompaniment so I can focus on the students more. Also, *sightreadingfactory.com* is a wonderful tool for music literacy. A challenge I envision for the future is students not thinking that music matters because they are being tested in other areas such as ELA and math. I think the best thing for me right now about being a music educator is that I am learning to take leadership of a class and to become more assertive as I am now the teacher and not the student.

Teacher #9

2)* I think it's best for future music educators to have more experience in sight reading as well as teaching it. In my classroom, we sight read almost daily and I have learned to incorporate warm ups that provide ear training elements, which I discovered greatly helped my students. 4)* I believe the most challenging aspect of our careers is and will continue to be supporting the voices of our transgender students. 5)* The best thing about being a music educator is watching my students grow into excellent musicians. The most exciting and rewarding

See MARTIN, pg. 22

Michelle Davis

Orchestra Vice-president



Exciting Future for Orchestra Teachers: MMEA 2018 Welcomes Robert Gillespie and Dr. Christopher Kelts

The future is looking brighter than ever for string orchestra educators in Missouri. We have many thriving programs all over the state that have excellent teachers who want to keep actively engaged in the current trends of string education. Whether you are just starting out in the profession, or, like me, have been teaching for over 20 years, there is always something new and innovative to learn by attending the MMEA Conference.

This year, I am thrilled to announce that we have secured one of the best professors of string pedagogy in the country: **Robert Gillespie**, Professor of Music from The Ohio State University. Professor Gillespie is responsible for string teacher training at OSU, which has one of the largest and most extensive string pedagogy degree programs in the nation. His graduating students teach in school systems and universities throughout the country. I have attended the Ohio State String Workshop three summers throughout my career, and I have learned something new to take to my students every session. His knowledge of the music classroom reaches far beyond string pedagogy; his intuitiveness

and sense of humor ignites and inspires students of all ages, and his classroom management procedures are innovative and creative. If you haven't yet gotten a chance to watch him work, now is your chance to see him for two sessions—one on Thursday morning, and one Friday morning—at the MMEA Conference.

Professor Gillespie's sessions include:

Quick Fixes: Diagnosing Students' Most Common Bowing Problems – What Do I Look For and How Do I Fix Them
Principles for recognizing, determining the cause, and prescribing strategies to fix the most common bowing problems—from simple *detache* to *spiccato* to *sautille*—will be presented. Strategies are designed for heterogeneous string class teaching from beginning through advanced students.

Life Beyond D Major: Teaching Scales, Finger Patterns, Cello Extensions and Higher Positions
Principles and practical teaching strategies for teaching students in the school orchestra left hand skills beyond D major,

including all major and minor keys, upper string finger patterns, cello extensions, and higher positions.

Make sure to stick around for Saturday morning's session, as one of Missouri's finest conductors and Professors, **Dr. Christopher Kelts**, will be hosting an interactive conducting session. Dr. Kelts is the Director of Orchestral Studies and Assistant Professor of Music at Missouri State University. He is also the music director and co-founder of the Kinnor Philharmonic Orchestra and serves as Music Conductor for the Kansas City Civic Orchestra.

Dr. Kelts' session will include: **Conducting Brush Up: What Our Students See & Why**
This workshop will help develop effective conducting techniques to further the musical growth of our students. This conducting session will also identify and address technical changes that may be needed to achieve desired musical intent. In addition, this session will touch on ideas to help our students know what they are looking for in our conducting.

See DAVIS, pg. 20

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Joseph Parisi



Charles Robinson

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DAVIS, from pg. 19

This session will include the William T. White String Quartet as its core ensemble. Educators are more than welcome to bring their own string instruments to participate in the ensemble or as an observer. Dr. Kelts will have extra music, should you want to participate. Conductors will be first come first serve – as many as we can fit into an hour's session. Extra full scores will be available at the session. The repertoire chosen is from very traditional high school/middle school concert programs.

In addition, our annual Orchestra Reading Session will be held on Friday, January 27th from 1:30-3:00 p.m. hosted by Dr. James Richards. Dr. Richards serves as Interim Dean for UMSL Fine Arts and Communication. Prior to this appointment, Dr. Richards held the positions of Senior Associate Dean for Academics and Scholarship, Associate Dean for Academic Affairs, and Chair of the Department of Music. He is a member of the 2005 class of the University of Missouri Leadership Development Program of the President's Academic Leadership Institute. Dr. Richards holds a doctorate from the Eastman School of Music of the University

of Rochester and degrees in orchestral conducting and music theory, as well as a Performer's Certificate in Violin, from the University of Texas at Austin.

Don't forget to check pages 50-69 for the fantastic ensembles that were chosen to perform at the MMEA Conference.

Please consider submitting orchestra recordings of all levels for the MMEA Conferences. Exciting news: We've changed our bylaws to include elementary strings in the MMEA orchestra recording submissions! This will allow string and full orchestras from any level to submit recordings in June, 2018.

As always, I look forward to seeing you all at the 80th Anniversary of our MMEA In-service workshop/conference at Tan-Tar-A.

Kim Warger

Elementary Vice-president



For the Sake of Music

I confess, I am guilty! After thirty years in an elementary music classroom, I have found myself guilty of following the test scores and test givers, touting that I have something that could help boost those test scores. I know in my heart that music can stand alone but in these days of testing, I, along with many of my colleagues, find it second nature to defend our programs by going to the testers and trying to save the day.

I can remember having to write a paper in my music methods class as an undergraduate. Our professor asked that we write as if we were presenting to a school board that was looking to cut the overall budget. We were to defend our music program and advocate for music education. He said, "be prepared...you will be doing this your entire career...better to start now." And yes indeed, he was correct! We have all had to fight for our programs at one time or another. The sad truth is that if a school or district does not recognize the value that music brings to the students, the more vulnerable music is to budget cuts. As Joseph Pergola states, "If school leaders and parents lack a true understanding of the

importance of music education in a child's development, the risk of music suffering serious budget cuts is heightened."

The future of music education lies in our ability to educate our school leaders and parents. We must stop defending and advocate for the art that we know benefits students as well as our communities. Peter Greene states in his article "Stop Defending Music Education" that we must stop using the "keep music because it helps with other things" argument. Greene reminds us that when we do that we are making a tactical error. He states, "If your state gets swept up in the winds of 'test dumpage' and suddenly tests are not driving your school, what will you say to the 'ax guy' (because, tests or not, the ax guy is not going away any time soon)?" If we sell our program as great for test prep, we've made ourselves dependent on the future of testing.

There are many benefits to music in our schools that can stand on their own. Here are some of my favorites found on our own NAFME website. Try sharing these with your parents and school administration.

1. Students learn to improve their work: Learning music promotes craftsmanship.
2. Emotional development: Music students develop empathy towards other cultures and tend to have higher self-esteem. They are also better at coping with anxiety.
3. Music builds imagination and intellectual curiosity: Music study fosters a positive attitude towards learning and curiosity. It develops the whole brain and imagination.
4. Learning music teaches discipline: The process involved to master an instrument requires continued practice and determination.
5. Music study develops creative thinking: Students learn to solve problems by thinking outside the box and realizing there may be more than one right answer.
6. Helps to foster teamwork: Students learn to work together in an ensemble and build camaraderie at the same time.
7. Responsible risk-taking: Performing can bring fear and anxiety. This teaches students how to take risks and deal with that fear.

See WARGER, p. 22

WARGER, from pg. 21

I challenge each of us, for the sake of music education in the future, to share openly with those that are not music educators. Let them see into what we do each day in the classroom with students. Invite them to watch what happens in your classroom. Have them attend one of your concerts. We can't afford to sit back and wait. As Joseph Pergola states, "It only takes a moment for an uneducated school board member or administrator to destroy a quality program. And once an educational program is lost, it rarely (if ever) returns." If we are always advocating and educating our public on what our profession can bring to students, music education has a bright future.

References

- Greene, P. (2016). Stop 'Defending' Music Education. Retrieved from huffingtonpost.com.
National Association for Music Education. (2014). 20 Important Benefits of Music in Our Schools. July 21, 2014.
Pergola, J. (2014). Music Education in Crisis. School Band & Orchestra, February 2014.

MARTIN, from pg. 18

part of my day is when a student finally gets that difficult note or when the group accomplishes a difficult passage that we have been working on. Seeing the joy on their faces and the pride they have knowing we accomplished that together, makes everyday a special one.

Teacher #10 (undergraduate freshman)

In the choral curriculum, I see more choral groups using sight reading as well as incorporating solfege to aid the students. 2)* In choir rehearsals, recording parts and sending it through *Google Drive* or via email is a great way for students to learn their parts. 3)* One of the biggest challenges I foresee is having enough students in a choral program to justify including it in the curriculum, due to a push for AP, Dual Enrollment, and other "College Prep" courses. I worry that there will not be many jobs available for me when the time comes because programs are being cut in many school districts. As a future music educator, I am looking forward to being able to be a part of a high school choir that is willing to discuss, express, and sing scores with a deep meaning. Being able to relate to a

choir director about a piece and share experiences is the most valued aspect in a musician's life and it is something that I cannot wait to experience!

These young music educators and future music educators have certainly given us all a lot to consider. Their insightful and thoughtful responses have given me pause, and cause for reflection, as well as a much-needed dose of encouragement about the future of our profession!



Karen Dickinson

General Music Vice-president



Navigating our Conference... and the Future of Music Education

Navigating the future of music education is something music teachers are doing every day, perhaps without realizing it. The decisions we make lead us forward, whether it is a short term decision ("Does that kid really need the restroom...right now?...*during music?*") or a long term one ("What musical weaknesses do my fifth graders exhibit, and could I prepare them more thoroughly when they are younger?"). Our upcoming conference will offer many great sessions to help us navigate the future in our music classrooms.

Roger Sams will present three sessions. He retired from the music classroom in 2013 after 31 years of teaching music in public and private schools. He has served as adjunct faculty, teaching methods courses and supervising student teachers at Cleveland State University and has been on the faculty in teacher education programs at the University of St. Thomas, Cleveland State University, Akron University, the University of Montana, University of Missouri-St. Louis, and other venues throughout the United States. Roger is a regular presenter at state, regional, and national conferences, has served on the AOSA National Board of Trustees, and has

worked with teachers in Canada, China, Indonesia, India, South Korea, Poland, and Scotland. He currently serves as Director of Publications and Music Education Consultant at Music is Elementary. Trained in Gestalt therapy, Roger is interested in the power of choice in the artistic process, teaching, and life. He is the co-author of *Purposeful Pathways: Possibilities for the Elementary Music Classroom* with BethAnn Hepburn. He has published works for children's choirs in the *Crooked River Choral Project* series and a collection of rounds and partner songs entitled, *A Round My Heart*.

Orff Schulwerk is a process-oriented approach to teaching that empowers students to create music and movement with what they are learning, cultivating deeper understanding leading to mastery. While the barred percussion instruments are wonderful, they are not a requirement for Orff Schulwerk to thrive in your classroom. *What! No Xylophones?* will explore lively, student-centered lessons that utilize speaking, singing, body percussion, untuned percussion instruments, and movement, but no barred percussion instruments.

In **Integrating Orff, Kodály, and Dalcroze Eurhythmics**

with Integrity, Roger will model lessons that integrate processes from three active music making pedagogies, demonstrating the effectiveness of combining approaches to reach all students offering differentiated instruction in the elementary music classroom. Cultivating cognition and artistry through music making will be the theme.

In **Part-Singing and Percussion**, participants will experience model lessons that build part-singing skills and utilize barred percussion instruments to support singers growing the skills required for part-signing. Participants will work with arrangements that could be used in both general music classrooms and elementary choirs.

Dr. Maud Hickey is an Associate Professor of Music Education in the Bienen School of Music at Northwestern University. During the 20 years of her time there, she has taught various music education courses, including a required music education course titled Teaching Composition and Improvisation in the Classroom. For the past seven years she has

See DICKINSON, pg. 24

DICKINSON, from pg. 23

ed a music composition project for juvenile residents of the Chicago Cook County Temporary Juvenile Detention Center. She is the author of the book *Music Outside the Lines: Ideas for Composing in K-12 Music Classrooms*.

Dr. Hickey will present **I don't know anything about popular music! How can I possibly teach it?** In this interactive session, participants will listen, analyze and even compose with various forms of popular music. Participants will learn ways in which they can provide the scaffolding for their students to engage and learn about music through popular music, learn themselves AND have fun while doing so!

Mary Lynn Lightfoot is the Founding Editor of the new educational choral line for Choristers Guild: *Sing! Distinctive Choral Music for Classroom, Concert and Festival*. In addition to her editorial responsibilities with Choristers Guild, Mary Lynn has effectively established herself with an active composing career and currently has over 295 published choral compositions, arrangements, and musicals. She has received an annual ASCAP Award for her compositions from the ASCAP Standard Awards Panel since 1988, and was selected an Outstanding Young Woman of America in 1984. Mary Lynn has received two prestigious awards from the Missouri Choral Directors Association (MCDA): in 1994, she was the recipient of the Luther T. Spayde Award for Missouri Choral Conductor of the Year, and in 2005, the recipient of the Opus Award for her SSA composition,

"The Rhodora." In conjunction with her writing, Mary Lynn is in frequent demand as a guest conductor/clinician for both schools and churches, having had the privilege of working with thousands of singers, students, teachers, and directors through workshops, clinics, and conventions in 39 states and throughout Canada.

Mary Lynn received her BME degree from Truman State University (formerly Northeast Missouri State University), Kirksville, where she graduated *magna cum laude* and was the recipient of the Sigma Alpha Iota Scholarship Award. She taught for a total of eight years in both public and private schools in Missouri and Iowa; has served in varying capacities for both a retail music dealer and a music publisher; served for two years as an assistant director for the Mid-America Youth Chorale's Concert Tour of Europe; and for six years served as the Director of Youth Choirs and Assistant Chancel Choir Director at Blue Ridge Presbyterian Church, Raytown, Missouri.

Mary Lynn is a member of the American Choral Directors Association; the American Society of Composers, Authors, and Publishers (ASCAP); the Missouri Music Educators Association; NAFME; Sigma Alpha Iota Music Fraternity; Choristers Guild and the PEO Sisterhood. She resides in Kansas City, Missouri, with her husband, Jack, a professional trumpet player.

Join Mary Lynn for **Superb Solutions for Young and Developing Choirs**, a dynamic reading session exploring a variety of creative and accessible

pieces in two-part treble, three-part mixed, and SAB voicings for young and developing choirs. She will share insightful teaching tips and will also highlight "Learning Resource Pages," a unique feature of **Sing!** octavos, which provides teachers with focus questions and suggested activities to easily align their use of the choral piece with the newly developed National Core Standards for Music - Ensembles (2014). Participants will receive a complimentary music packet or booklet. Denise Robinson will accompany on the piano.

Navigating our conference at Tan-Tar-A may be a bit different this year as well, as the venue is renovated and restructured in some ways. The executive board has been assured that after this transitional year, Tan-Tar-A will be the venue we have always wanted for our conference. I am looking forward to seeing the upgrades in 2019. See you at the lake!



Ron Sikes

Jazz Vice-president



Navigate through Jazz Improvisation

The theme of this year's MMEA conference is "Navigating the future of music education." I started thinking about how the theme applies to jazz education. How do we help students navigate through jazz improvisation? Every director is different. Some teach solely by ear training and transcriptions, while others teach through music theory and discuss which scales and arpeggios work over certain chord changes. Other directors combine ear training and music theory to reach different students.

In our jazz program, I approach improvisation with the idea that the root word of improvisation is not *improv*, but *improve*. We learn to solo by trying to improve the original melody through theme and variations. Students are instructed to construct variations of the original melody when improvising. Next, we work on ear training by transcribing solos from the jazz masters. However, this approach wasn't working for every student in the class. I began exploring different ways to incorporate music theory in jazz band. At the same time, we had a brand-new sophomore bass player who had never before walked a bass line. While helping my young bass player I thought, "What if every student learned to walk a bass line?" I began teaching the entire class and using this new approach to teach improvisation. Below are the steps I used.

Give students a handout with examples of bass lines. If you have time, you can give the students blank staff paper and teach them to construct their own, or you can give them a head start with examples. The examples should include Major, Minor, and Dominant chords to start. The example should also include ascending and descending bass lines. The students first labeled the scale degree of each chord. [See image/step 1 below]

The handout displays three rows of musical notation for bass lines, each with four measures of music and scale degrees written below the notes.

Row 1: Major Chords

- Measure 1: CMaj7, notes C4, D4, E4, F4, scale degrees 1 2 3 5
- Measure 2: FMaj7, notes F4, G4, A4, B4, scale degrees 1 7 6 5
- Measure 3: Bbmaj7, notes Bb3, C4, D4, E4, scale degrees 1 2 3 5
- Measure 4: etc., notes Bb3, C4, D4, E4, scale degrees 1 7 6 5

Row 2: Dominant Chords

- Measure 1: C7, notes C4, D4, E4, F4, scale degrees 1 2 3 5
- Measure 2: F7, notes F4, G4, A4, Bb4, scale degrees 1 b7 6 5
- Measure 3: Bb7, notes Bb3, C4, D4, E4, scale degrees 1 2 3 5
- Measure 4: etc., notes Bb3, C4, D4, E4, scale degrees 1 b7 6 5

Row 3: Minor Chords

- Measure 1: Cm7, notes C4, D4, Eb4, F4, scale degrees 1 2 b3 5
- Measure 2: Fm7, notes F4, G4, Ab4, Bb4, scale degrees 1 b7 6 5
- Measure 3: Bbm7, notes Bb3, C4, Db4, Eb4, scale degrees 1 2 b3 5
- Measure 4: etc., notes Bb3, C4, Db4, Eb4, scale degrees 1 b7 6 5

See SIKES, pg. 26

SIKES, from pg. 25

Give students blank staff paper with only the chord symbols labeled. Have the students compose bass lines modeled after the examples given. I equate this process to putting a puzzle together. The pieces should fit easily. Encourage them to construct melodic bass lines with smooth voice leading. The bass line should be “singable”. [See image/step 2 below]



Have the students perform their composed bass line. Encourage them to connect the notes like a bass player. I recommend having the students memorize the bass line. Then have them perform the same bass line, but make a few rhythmic variations. [See image/step 3 below]



Next, have the students repeat Step 2. If the student starts with an ascending bass line, have them construct a descending bass line, then repeat Step 3. [See image/step 4 below]



Once students are comfortable with the first four steps, you can encourage many variations. Here are a few we’ve tried.

- Cross out the root notes of each chord and replace with either the major 7th, the $b7$, or the 9th
- Insert quarter rests
- Take existing quarter note bass line, add chromatic 8th notes between quarter notes.
- Insert eighth rests
- Discuss tritone substitutions over dominant 7th chords

This approach has helped every student gain a deeper understanding of music theory. I’ve noticed students are less likely to get lost in the form. They are building music vocabulary and the solos are becoming more melodic. But as an educator, the biggest benefit to this method is seeing students solo with confidence and not be intimidated by improvisation.

Now on to MMEA!

I’m excited for this year’s conference! We have a little something for everyone. Our clinics will address big band articulations and style and jazz piano for non-pianists.

See SIKES, pg. 29

Brian Silvey

College/University Vice-president



Navigating the Future of Music Education Will Not Always Be Comfortable

I think it is fair to say music education has traditionally been a conservative discipline, one rooted in historical practices that have often remained unchanged for decades at a time. In many situations, this has served us well, whereas in others we may have been too slow in adopting needed and important change both individually and collectively. When given the theme “Navigating the Future of Music Education” several months ago at our annual MMEA Leadership Retreat, I was delighted that our membership would have the opportunity to explore new ways of thinking about tough issues that have become increasingly important in our profession. With that in mind, I solicited a presentation for the 2018 MMEA Convention membership from Dr. Jay Silveira, Assistant Professor of Music Education at the University of Oregon, who will speak openly about a relevant and complicated issue related to diversity and inclusion in the music classroom – providing support for transgender students. He will share the challenges of one gender-variant student and ways to support transgender students in the music classroom.

Unfortunately, there are many negative reports surrounding the

inclusion of transgender students in schools. For example, Kosciw, Greytak, Bartkiewicz, Boesen, & Palmer (2012) reported that 80% of transgender students who were surveyed felt unsafe at school due to their gender expression. Perhaps more striking, 57% of those students reported hearing negative comments from teachers or school staff. This is problematic, of course, as teachers should be providing an inclusive and welcoming environment for all students, irrespective of their gender identity. However, there is positive news with regard to music educators. Silveira and Goff (2016) found recently that music teachers had fairly positive attitudes toward transgender individuals and were in favor of supportive school practices to assist these individuals. However, not everyone in the music education community—or society at large—shares these views, as many have reported their opposition to measures such as allowing transgender individuals to select the restroom that corresponds with their gender identity (Pew Research Center, 2016). For certain, this is a complex and multifaceted issue that involves individuals’ sense of morality, religion, and fairness. However, I do believe that highlighting and addressing these

uncomfortable issues will help to strengthen our profession.

This is but one example of an issue that music educators now face and may not feel comfortable addressing. Luckily, NAFME provides several resources for teachers who may need assistance in making their classroom into a more diverse and inclusive place. One helpful resource about helping your classroom to become more LGBTQ-friendly appeared last year on NAFME’s website (“The ABC’s of Creating the LGBTQ-Friendly Classroom,” 2016). In this blog, author Stephen Paparo presented several practical and concrete strategies for making LGBTQ students feel more comfortable. I would encourage everyone to explore similar postings that are available on the NAFME website. Regardless of your personal stance on related issues, I think that being uncomfortable is often a positive thing, perhaps forcing all of us to confront longstanding thoughts about tradition, gender, diversity, and inclusion.

As you look forward to spending time with family and friends during your holiday vacation, I hope to see you in January at

See SILVEY, pg. 29



Daniel Hellman

SMTE Chair

Guest Author:
Jocelyn Stevens Prendergast
Assistant Professor of Music Education
Truman State University

Mentoring Future Music Educators during Student Teaching

If you have served as the mentor of student teachers, you know that it can be a rewarding, challenging, invigorating, exhausting experience. Even when provided with guidelines from your student teachers' university, it can be difficult to know how to approach this work. During my initial meeting with mentors and student teachers at the beginning of each semester I always discuss the content of a mentoring relationship. Drawing from prior research in the fields of teacher education and industrial/organizational psychology (Butler & Cuenca, 2012; Eby et al., 2013), I explain that the content of mentoring can be understood as consisting of four areas: Career Support, Emotional Support, Socialization, and Relationship Quality. Understanding these four areas can help mentor teachers consider their roles in potentially new ways and be more intentional about the work they do during this critical period of a young teacher's career.

Career Support

The category of career support

involves the parts of student teaching related to teaching, content, and organization, and often means that the mentor takes on the role of instructional coach. This mentoring role is one that most mentors expect to embody in the context of a student teaching experience. Effective mentoring behaviors within this area may include modeling lessons for your student teachers and then having them teach the same lesson later that day, discussing and collaborating with lesson planning, offering guidance about rehearsal techniques and instructional methods, and providing feedback about teaching that is frequent, constructive, and specific.

Emotional Support

Many mentor teachers do not think that it is their role to provide emotional support while student teachers often desire this from their mentors. Providing this kind of support can be uncomfortable for some people and entirely natural for others, but it is important to indicate to your student teachers that their

emotional well-being is valuable to you, and to their success in the profession. Demonstrating sensitivity to your student teachers' concerns, regularly asking how they are managing the expectations of the overall experience (including things like the often high-stress MoPTA), talking about your own strategies for managing stress, and expressing an interest in them as an individual are examples of ways to offer this critical support. This is the same spirit with which you get to know your own students and demonstrate your investment in them beyond their role in your class as a student.

This aspect of the mentoring relationship can be the most fraught for your student teachers. While they want to earn your respect, and present themselves to you as knowledgeable and capable, they will unavoidably

See PRENDERGAST, pg. 29

SIKES, from pg. 26

Jerry Tolson is professor of jazz studies and music education at the University of Louisville, where he is chair of the music education division, directs instrumental and vocal jazz ensembles and teaches jazz pedagogy, jazz style, jazz history, and African American Music classes. Jerry will be presenting **The Jazz Commandments: Guidelines for Successful, Authentic Swing Performance**. The ultimate goal of this clinic is to provide useful tips for helping students understand jazz articulation and style and create an authentic swing style.

Phil Dunlap is the Director of Education and Community Engagement for Jazz St. Louis. Phil will be presenting a clinic on jazz piano. The clinic is geared towards directors with little-to-no background in jazz piano so the director will have more resources to help jazz piano students in a big band setting.

What would MMEA be without performances from fine ensemble from around the state? University of Missouri-St. Louis Jazz Ensemble, directed by Jim Widner, Grandview High School Jazz Orchestra, directed by Charles Jakes, and Parkway Central High School Standard Time Vocal Jazz, directed by Ben Silvermintz will offer performances which will blow you away!

In addition to the fine clinics and performances mentioned, I encourage you to learn more about the Missouri Association for Jazz Education (MOAJE). MOAJE will be sponsoring a jam session, a reading session, and All-State clinician, Byron Stripling! Do

yourself a favor...visit one of his All-State rehearsals and take time to hear the performance of the All-State Jazz Ensemble! Make plans to attend MMEA!



SILVEY, from pg. 27

the MMEA Convention at Tan-Tar-A Resort. And in addition to attending all of those clinics you have already circled on the schedule of events, I do hope you will select one or two that might make you feel just a bit uncomfortable.

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PRENDERGAST, from pg. 28

make mistakes. The capacity to be vulnerable in those moments is critical for reflection and learning to take place, but puts them in a position where they may fear appearing incapable of doing the work of a music teacher. Especially given the fact that they will look to you to provide a letter of reference on their behalf for jobs, this may place the student teacher in a precarious position if they are not met with a mentor teacher who has demonstrated an investment in their emotional well-being.

Socialization

As a mentor teacher, you have a significant influence on the perspectives and practices of your student teachers, including the non-instructional responsibilities of teaching. The ways you speak to and about your administration, colleagues, school staff, students, and parents, for example, will impact the perspective your student teachers assume about their roles in these relationships once they are employed teachers. In order to be a positive force in this socialization process, be mindful of these interactions and share with your student teachers how and why you approach them the way you do. Discuss with your student teachers how you created and implemented your class rules and procedures, how you approach discipline and classroom management, how you handle email and administrative responsibilities of your job (including creation of sub plans, arranging for subs, preparing for festivals or competitions, handling the budget, creating a handbook), and any of the other

See PRENDERGAST, pg. 30

critical work of a music teacher that is not the teaching of music. Further, introduce your student teachers to people in your building, provide a designated space for them in your office or classroom, provide an orientation tour of the building, and regularly conference with them about questions they have or things you would like to discuss.

Relationship Quality

This final area of the content of mentoring is a bit more nebulous than the others, but consists of a variety of behaviors. These include the importance of collaboration, attention to the power structures of the relationship, flexibility in allowing your student teachers to try new approaches in the classroom, and ultimately 'turning the class over' to the student teachers for incrementally longer periods of time until they have the experience of teaching full class periods, and eventually full days. Related to this is ensuring your student teachers knows what they will teach in advance. While we all know that plans change in teaching, it can be extraordinarily unnerving for student teachers to not have adequate time to prepare for what they will be teaching on a given day. If your student teachers are repeatedly placed in a situation that they have not been given sufficient time to plan for, it may harm the overall relationship.

While the examples provided in this article do not encompass the full range of the content of mentoring in the student teaching experience, thinking about it in terms of these four categories can give some structure to how you conceive of your role as a mentor. These categories can also help you to evaluate the strengths of the mentoring you already provide and challenge you to consider ways you might expand your mentoring to better meet the needs of your student teachers. As a university supervisor, you have my deepest appreciation for assuming the role of mentoring the future of our profession.

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Wendy Sims

From Research to Practice



Recruiting the Music Teachers of the Future: The Role of Current Music Teachers

The future of music education depends on the music educators of the future. This is the time of the year when high school seniors are anxiously trying to decide what degree to pursue and where, so it is a good time for school music teachers to think about their role in recruiting the bright, talented, musical, committed music educators of the future. This is a topic that has interested music education researchers, who have provided some information that may help teachers understand their influence on students' music teaching career choices, and give guidance about how they can encourage worthy students to choose music education as a major.

School music teachers have an extremely important role to play in this decision-making process. Many authors over the past 20-plus years have found that the high school music teacher is one of the most influential contributors to students' decisions to pursue a career in music education, and even perhaps the most influential (Hamilton, 2016; Rickels et al., 2013; Thornton, 2015). But, they are not the only music teachers to play a role. Elementary general music teachers, middle school ensemble directors, and music

faculty in higher education should note that individuals in these positions also have been found to be influential, based on the results of a study of music education majors' reflections on their career choice decision making (Bergee, Coffman, Demorest, Humphreys, & Thornton, 2001).

Music teachers at all levels can identify and encourage students they believe have music teaching potential by directly discussing this with them, and promoting the positive aspects of the profession (Henry, 2015). According to Austin & Miksza (2012), "Finding ways to alter high school students' perceptions about the teaching profession and/or assist them in recognizing the rewards associated with teaching, prior to when career-related decisions are made, is clearly an important consideration. . ." (p. 24). Speaking not only with the students, but also with students' parents/guardians to potentially alter their misconceptions about teaching, also has been recommended (Bergee, et al, 2001; Thornton, 2015).

In addition to direct conversations, there are other strategies music teachers can employ to assist with recruiting

new teachers to the profession. One important way is to foster their students' musicianship (Thornton, 2015) and help shape their identities as a musician (Rickels et. al, 2013). This might include encouraging students to take private lessons and theory classes, participate in solo and ensemble festivals and honors ensembles, and attend music camps (Bergee et al., 2001; Henry, 2015).

Providing opportunities for leadership and teaching can be a very important means for current music teachers to encourage future music educators. In a survey of All-State musicians, Henry (2015) found that the students who planned to major in music education, as opposed to those who did not, had significantly more music leadership experiences. These include opportunities to conduct and/or rehearse an ensemble, lead a sectional, and give private lessons.

Early experiences in school music teaching settings are also influential (Austin & Miksza, 2012; Bergee et al., 2011; Henry, 2015),

See SIMS, pg. 32

SIMS, from pg. 31

so facilitating possibilities for students to work with younger musicians could be a worthwhile endeavor for teachers at all levels, where all parties benefit in multiple ways. Burrak (2009) explained a systematic way to provide these important experiences in the form of a Music Teacher Apprenticeship program. Providing students with the opportunity to discover that teaching may not be for them is also important, and another potentially valuable outcome of early classroom experiences (Austin & Miksza, 2012).

Career decision-making is complex, of course, and the positive influences that have been identified only account for a part of that process. Some disturbing data have been reported recently about music teachers who, in response to an anonymous survey, indicated that they actively discouraged students from pursuing music education (about 21% of a sample of 456 participants; Porter et al., 2017). Analysis of the written comments indicated to the researchers that these teachers “may have been influenced by a lack of personal job fulfillment or dissatisfaction with the profession” (p. 18), or even school or social forces outside of the control of the music education profession. These authors speculated that this result also might have been due to the large number of older teachers who “may be concerned about reductions in staff related to the recent economic conditions and the effect this may have on future job stability or availability” (p. 22). Nonetheless, as Porter et al. noted, “when students share their intent or interest in the

profession with an ‘influential other’ such as their music teacher, they deserve encouragement and opportunities to explore this career path” (p. 23).

It is notable that “love of music” has been identified as a common theme in multiple studies among students choosing to pursue music education degrees (Bergee et al., 2001; Henry, 2015; Thornton, 2015). Based on this, Bergee et al. came to a conclusion that will benefit all school music students, regardless of their future career intentions; “Given these sentiments, perhaps the strongest influence on recruiting future music teachers is to encourage quality music making and music learning in *all* educational environments” (n.p.)! Music teachers at all levels should be cognizant that they may be very influential in their students’ career choices, and therefore that their words and actions could have an impact the long-term health and strength of the music education profession.

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Guest Author:
Harry Cecil
Director of Choirs
Mineral Area College

More Than a Day, More Than a Month: Commemorating Dr. King, Part II

In the fall 2017 Issue of *Missouri School Music*, I expressed to readers how we should expand on the tradition of honoring Martin Luther King, Jr. and his legacy of championing freedom, inclusion, and equality in the spring 2018 semester. In this issue, I want to continue the topic by highlighting his passion for humanitarianism and service.

Because 2018 will be 50 years since the death of Dr. King (d. 1968), we have the special opportunity to commemorate this half-century mark by taking a more active and extended approach to how we remember this American hero. Let us celebrate him beyond MLK day or Black History month; but, by honoring King deep into the spring semester with a fuller curriculum of themes, music, and projects.

In Rev. King's final speech, he encouraged the crowd to be more altruistic and to have a selfless heart. To illustrate his point, King emphasized the biblical story of the Good Samaritan. While the other men in the story dismissively walked past the wounded victim prioritizing their own self-interests, King explained that the Good Samaritan asked this question: "If I do not stop to help this man, what will happen to him?"¹ Martin Luther King, Jr. believed it was our duty to serve, because he wondered what will happen to our beloved communities if we did not.

Our spring study centered on the teachings and leadership of Dr. King, focused on humanitarianism, and community activism. Through philanthropic concerts, student-lead community service efforts, and interdisciplinary activities with other academic disciplines, we can honor Dr. King's legacy by providing dynamic and enduring experiences for our students.

Add a charitable sponsorship to your spring concert. In our surrounding communities, there are many wonderful charities that we can give to. There are many ways to administer this. We can take up a donation throughout the audience at a key moment during the performance. We can have receptacles placed near the ushers and/or exits. We can make the concert a ticketed event with all proceeds going to the sponsored philanthropy. By making our concerts about community upliftment as well as musical excellence, we can actively promote Dr. King's memory of altruism.

Community service is part of Dr. King's belief in a double education: "academic learning from books and classes, and life's lessons from responsible participation in social action."² Let's team up with other student organizations in our buildings and go do something to elevate the community around us.

See CECIL, pg. 36

1 King Jr., Martin Luther. "I See the Promise Land (1968)," in *I Have a Dream: Writings & Speeches that Changed the World*, ed. James Melvin Washington (New York: HarperCollins Publisher, 1992), 201.

2 King Jr., Martin Luther. "The Time for Freedom Has Come (1961)," in *I Have a Dream: Writings & Speeches that Changed the World*, ed. James Melvin Washington (New York: HarperCollins Publisher, 1992), 78.



Steve Litwiller

Mentoring Chair

**Forget Siri and OnStar.
Directions Available at MMEA!**

As a first-year teacher half-way through the year, you have learned how to line the students up on the risers without breaking an ankle, or where the best restroom stops are for a forty-member marching band between home and a festival over an hour away. "Navigating the Future of Music Education" is a tall order if the biggest worry right now is just to keep the boat afloat until May.

To chart a course for the future you need to decide where to go (goals) and how to get there (process.) While your short-term musical goals may be to keep a tenor voice from changing until after contest, finding reeds that never squeak, or discovering a non-threatening way to mute a classroom full of recorders, those day to day problems can keep you from thinking about long term objectives for you, your students and school.

Our best resource to assure the success of music education is the students that we work with on a daily basis. If we teach, inspire, and motivate young people to participate in music, then music programs will continue to thrive. If we lose focus on who is sitting in front of us, there won't be much of a future left. We need to navigate with a purpose. It is not enough to have students give magnificent musical performances. Our work must be dedicated to **MUSICAL LITERACY AND QUALITY MUSIC EDUCATION FOR EVERY STUDENT.**

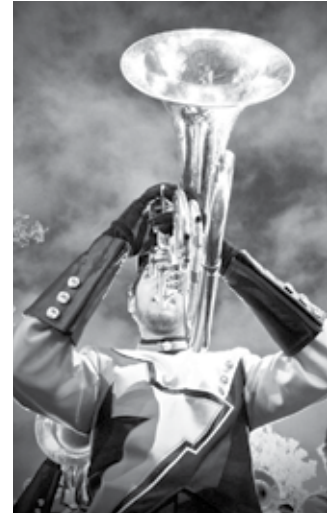
To do that you must continue to learn new literature and methods to sharpen your chops. A proven way of gaining knowledge is to establish and maintain contact with successful music educators and with professional organizations like MMEA, MBA, MO-ACDA, Mo-ASTA and MOAJE.

The 2018 MMEA In-Service on January 24-27 at TanTarA is important for young music educators for that reason. If you want your students to learn, you have to continue to learn as well. President Jeff Melsha and the MMEA Board have organized great concerts and outstanding clinics to assist you in charting a course for your professional future. There will be first-year teacher specific clinics for strings, vocal, instrumental, general music, and K-12 educators to assist you with new materials and techniques.

Plan on attending the MMEA Pre-Conference Session, "Six Months and Counting: Ideas, Techniques, Literature, and Networking for First Year Teachers" on Wednesday, January 24, 2018, at 1:00 pm. You can register online at MMEA.net.

See you there!

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In one of Dr. King's great sermons, he reminded us that we all have the capacity to serve; and by serving others, we all have the capacity to be great. "If you want to be great—wonderful. But recognize that he who is greatest among you shall be your servant. That's your new definition of greatness. By giving that definition of greatness, it means that everybody can be great. Because everybody can serve."³

With project ideas and altruistic performances that we will execute in the spring, we should invite other teachers to be a part of it. The study of Dr. Martin Luther King, Jr. and his human rights movement is a combination of multiple academic disciplines—History, Speech and Language Arts, Civics, Economics, Fine Arts, etc. This can be an enriching experience for many students extending outside our music classrooms. Let's find ways to weave the arts with general studies to reach more students, and to make this expanded reflection of Dr. King's great ideals ecumenical.

April 4th, 1968 was a tragedy that we lost one of America's greatest heroes. Yet Dr. King left a legacy that has made our country greater today than it was 50 years ago. But even Dr. King would tell us that there is still so much more to do. To truly commemorate Dr. King in 2018, let's hold up his passions for human rights and love for all by having our music students be a service to their communities.



3 King Jr., Martin Luther. "The Drum Major Instinct (1968)," in *I Have a Dream: Writings & Speeches that Changed the World*, ed. James Melvin Washington (New York: HarperCollins Publisher, 1992), 189-190.

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Sarah Sacco

Tri-M Chair



The Future of Tri-M

Since I started as the state Tri-M advisor in April of 2016 I have seen growth in our Tri-M presence in Missouri. We had our 2nd Annual Tri-M Summit on September 12 & 13th at Missouri State University. Attendance at the event doubled what we had last year having 56 students in attendance compared to 26 in attendance in 2016. We have also had a growth in active chapters. In the 2016-2017 school year we had 37 active chapters in the state of Missouri. That is an increase of 9 chapters from the 28 chapters we had in 2015-2016. The last time we had this many active chapters was in 2010. In 2012, we had 17 active chapters. Hopefully, with our continued efforts to provide more opportunities for our Tri-M chapters, we can bring back previously active chapters and continue to increase the amount of active chapters we have in Missouri. I am hoping our active chapters increase for 2017-2018!

The future of Tri-M in Missouri is bright! If we continue our positive efforts to enrich the lives of our students with membership in Tri-M the future of music education can shine even brighter. Tri-M members grow up to become music patrons, music educators, and most importantly music advocates. When times are tough and money is tight we all know that the arts often get cut first. The more student's lives our programs can reach and have a positive impact on, the more people we have to fight for music. These are the people we need when it might be our class on the chopping block, or when you need new marching band uniforms, or when your ensemble needs help raising money to travel. They can help you fight for what is needed to help keep music in our schools! Train them to know how to advocate for music and help know whom to advocate to. Visit school board meetings (March is a great time to do that...Music In Our Schools Month), ask your local paper to do an article on music in your school, get out in your community and perform. Don't just stop at the local level. Look into

Music Education Day at the capital, the Show-Me Arts Summit, and or any other way to get your Tri-M members talking to legislators. If you train them now they will be a powerful tool for the future.

The Tri-M Summit is one of the ways we can help our students find their places in music after they graduate. With having the Summit for only two years we already have at least two success stories of how information they received at the Summit helped them plan their future. Last year we had sessions on music therapy and instrument repair. Two Tri-M members learned about these careers at the Summit and due to their experiences they decided to pursue those careers in college. One student is studying instrument repair at Iowa Tech and the other is studying music therapy at Drury. I can't wait to see how this year's Summit influenced the futures of the attendees. Please keep your eye out for the Third Annual Tri-M Summit in 2018!

Activities that you do with your clubs can also help brighten the future of music education. At the MMEA Conference in January we will be having Kathleen Swayze, the Indiana State Tri-M Chair, present "Getting Your Tri-M Club Rolling." If you already have an active chapter, don't let the title fool you; it is not just for new chapters. Kathleen will be sharing with us activities and projects that she has used over the past 10 years that she has been involved with Tri-M. Want to send a cello to Honduras? Want to build a well in Africa? Want to host a Dancing with the Teachers or karaoke night in your school to raise money for charity? This is just a taste of what Kathleen has to share with us! If you ever feel stuck and need to know what to do with your chapter this session is a great place to recharge your club's battery!

I am excited for the future of Tri-M in Missouri and I hope you are too!

The Future of Music Education

Given the topic “The Future of Music Education,” where does one even begin? As a college student, I hear “you’re part of the future of music education,” “you’ll be educating the future of music education,” and “the future of music education looks like...” This list goes on, but none of these define what exactly “the future of music education” even means. Is it multicultural education? Inclusive education? Technology-driven education? To me, the future of music education goes beyond a series of buzzwords and trending pedagogies. It is not separate from, but rather an extension of, quality education. It encompasses all students from all backgrounds, all ability levels, and all interests.

The future of music education depends on flexibility and adaptability. It is a classroom in which students from varying cultures study music that is relevant and important to them. It is a high school choir, middle school orchestra, or elementary general music class in which all students have the opportunity to participate equally, regardless of ability level. The future of music education is a classroom full of students, not a list of IEPs, 504s, or grades.

The future of music education is relevant. It is a classroom in which students work in teams towards a common goal, preparing them for life after school. It is a classroom in which students create, perform, and discover through technology and music, exploring interests and skills that extend beyond the music classroom. The future of music education is a classroom in which students build connections between their work in class and life outside the classroom, whether in extracurricular activities, volunteer work, or free time.

Above all, the future of music education is exploration. It is a classroom in which students can find their own identities, interests, and expression. It is a classroom in which students of any age can be themselves, not a score or rigorous application. The future of music education is an environment wherein students can have fun and be kids, not living automatons moving from one standardized test to another, preparing college applications before they’ve left the fifth grade.

If this sounds idealized, it is. These goals are lofty and indistinct,

but attainable. As a college student and future educator, I play a direct role in the future of music education in relation to both my colleagues and my students. Music educators can continue working towards music education that is inclusive of all students, regardless of culture, socio-economic status, ability level, or age. The future of music is what we make it. It is a product of cooperation with teachers, administrators, and parents. It is a continuing role in advocacy and policy making, and on-going research in education. The future of music education is the joy of making music shared with anyone and everyone who will listen.



Mike Sekelsky

Technology Chair



Technology Corner... Second Annual MMEA "Appy Hour" Headlines Conference Technology Sessions!

The 2018 technology sessions will feature the second annual Appy Hour session as well as a variety of music technology sessions sure to benefit all conference attendees.

Schedule Snapshot - all sessions in the **Redbud Room:**

January 25, 2018
10:15 am – 11:15 am

Exploring the New Web-Based SmartMusic

January 25, 2018
12:00 pm – 1:00 pm

Charms 101

January 25, 2018
5:00 pm – 6:00 pm

Appy Hour

January 26, 2018
8:45 am – 9:45 am

Simple Ensemble Recording Method

January 26, 2018
10:00 am – 10:30 am

Electronic Music Composition Contest Awards Ceremony

Exploring the New Web-Based SmartMusic. Clinician - Leigh Kallestad:

SmartMusic is now on the web! Come to this clinic to learn about the new interface, functionality, and pricing that will have all

your students easily covered at an affordable price. Features of the new platform include among others: immediate feedback in real time, no need for an external microphone, easy looping for practice, import new content by dragging and dropping MusicXML files, and more. Special guest, Laura Vaughan, will discuss and share New SmartMusic vocal features.

Charms 101. Clinician - Ron Sikes:

Charms is an all-encompassing, cloud-based office assistant designed for busy music teachers like you! Charms keeps track of all your student, member and adult information such as email addresses, phone number, their grade and lots more. Charms can organize and make sense of your library, and keep track of your inventory, equipment, props and uniforms. Charms knows who turned in their forms and how much money they owe for their trip. Charms does the work, so you can focus more on music!

MMEA "Appy" Hour. Clinician - Matt McKeever:

As smart phones and tablets continue to rise in popularity, music teachers are discovering new ways in which these devices can supplement their teaching and meet a variety of educational

objectives in their classrooms. This clinic will begin with an overview of indispensable applications that music teachers can use to improve in the areas of instruction, classroom management, assessment, and communication. From there, audience members are invited to plug in their own devices and show off their favorite apps, "show-and-tell" style.

Simple Ensemble Recording Methods. Clinician - Renee Tarczon:

Recording your ensemble in class, during rehearsal, or performances has become a fundamental part of the music classroom. Whether you capture for assessment or to share, there are a multitude of options to make it easier than ever before. This session will include popular recording practices, recording tips, and budget friendly hardware options and for various sized ensembles.

MMEA Electronic Music Composition Contest Winners

The students selected as winning composers in the third annual MMEA Electronic Music Composition Contest will be recognized at this ceremony. Their compositions will be played for the audience. When possible, their teachers will join them.



Marvin Manning

Historian

And the Rest is...Music History

Have you taught 25 years? Please let MMEA know! Each year, the Association presents the MMEA Service Award to recognize 25 (or more) years of work in music education. Visit the MMEA website and search "25" for an information form. The Class of 2018 will be presented at the Thursday evening session in Salon A at 7:30 pm.

Make sure your 80th Conference plans include a stop by the Hawthorn Room (halfway between Market Lane and Crystal Ballroom) to visit the MMEA Archives. We'll have historical materials on display during Thursday and Friday from 8 am to 4 pm.

Each year, the archives grow a little--member donations, a complete DVD set of the conference honor ensemble performances, and programs of the past year's workshop--and our Association's rich history grows as well. We are also working to bring forward more information about MMEA's founders at each Conference.

Among the lore of over eighty-plus years of the Missouri Music Educators Association is the

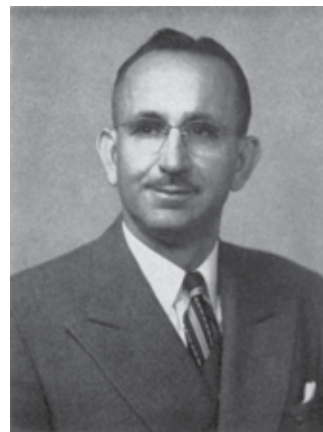
story behind the founding of the organization. In the summer of 1934, Clarence Best of Webster Groves and James Robertson of Springfield met for a round of golf at Joplin's Schifferdecker Park. As the pair progressed through 18 holes, the discussion turned to the formation of a state band director's association.

Best and Robertson parted ways that summer day with the intention to contact as many of the state's school music teachers and determine their interest in meeting. Their letters and calls resulted in a November gathering at Columbia's Tiger Hotel, where the attendees voted to create the Missouri School Band and Orchestra Association. Best assumed duties as MSBOA's first president. After the formation of a partner organization for choral teachers, the two groups eventually merged into our present-day association.

Clarence Best's teaching career in Missouri was relatively short. He left Webster Groves for the School District of Maplewood (now Maplewood-Richmond Heights) in 1938, assuming duties as orchestra director and later as music coordinator. In the late

1940s, Best left the state to further his music studies at the George Peabody School of Music, and moved to Fort Worth, TX as chair of the Texas Christian University Music Department.

The search continues for information as to the remainder of Best's career. Robertson left Springfield for the Wichita State University Music Department. The career of T. Frank Coulter is well-known in Missouri, but not MMEA treasurer Lytton Davis after his departure from Monett. Do you have any biographical information about these MMEA founders? Please share at mmanring@stockton.k12.mo.us. See you at the lake!



Clarence Best

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Call for
Editorial
Applications
for the Committee of the
Missouri Journal of Research in Music Education

Openings are available on the editorial committee of the *Missouri Journal of Research in Music Education* (MOJRME). These are 6-year terms, beginning in February 2018.

The qualifications for the position are as follows: A candidate must be a member of MMEA and SRME (NAfME's Society for Research in Music Education) with a demonstrated involvement in music education research. This may include publishing

original research related to music education, presenting original research related to music education, and reviewing research for a refereed music education research journal.

To apply for consideration for these positions, please submit the following items: 1) copy of your current professional vita, including only information relevant to this position such as educational background, teaching experience, publications, research presentations, graduate student supervision, etc., and 2) a short letter of application, including any additional supporting information you wish the committee to consider. Inquiries and materials should be sent electronically to Wendy Sims, MMEA Research Chair, simsw@missouri.edu. Application materials must arrive on or before January 16, 2018.



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Affiliate Organization News

MISSOURI BAND MASTERS ASSOCIATION

Kim Pirtle, President

50 years in the Making--50th Annual MBA Summer Convention!

Mark your calendars and plan to attend the 50th Annual MBA Summer Convention June 17-20, 2018, at Tan-Tar-A. This landmark convention features many opportunities for attendees including special guest clinician Paula Crider, Professor Emerita, University of Texas. The professional and family friendly atmosphere of our convention combine to form the perfect setting to recharge over the summer at this budget friendly convention.

Deadline for Grant Applications & Award Nominations

The deadline is March 1, 2018 for numerous grants and awards:

- 1) Young Band Director Grants sponsored by Paul & Nancy Copenhaver, Joe Pappas of JPM Music, and MBA. Grants that assist with the cost of registration and lodging are available to educators in their first three years of teaching.
- 2) MBA Hall of Fame.
- 3) Butch Antal Service (forms and info added to website soon).

Applications and information will be posted on the MBA website under the "Forms" link.

MO All-State Band and Colonel Thomas Palmatier, ret. U.S. Army Band

Colonel Thomas Palmatier completed a distinguished military career spanning more than 37 years as the Leader and Commander of the The United States Army Band, "Pershing's Own," the largest military music unit in the United States and served as senior musician in the U.S. Armed Forces. He is now able to dedicate his efforts to music education and to maximizing the success of arts organizations as a clinician, guest conductor, and consultant.

Be sure to attend Colonel Palmatier's Clinic titled "Lessons Learned - Don't Make the Same Mistakes That I Did!" It will include reflections on some things that work and the common mistakes many of us make as music educators. This clinic will focus on some of the core principles that can help increase your chances of career success.

MBA Events during the MMEA Convention

Clinic: Lessons Learned - Don't Make the Same Mistakes That I Did!

Colonel Thomas H. Palmatier, All-State Band Director
Thursday, January 25; Rooms 74-77; 4:15pm-5:00pm

MBA Business Meeting

Friday, January 26 from 4:30 - 5:15 p.m. in Rooms 76-77.

Affiliate Organization News

MISSOURI STATE HIGH SCHOOL ACTIVITIES ASSOCIATION

Davine Davis, Assistant Executive Director

MSHSAA Music Adjudicator Training Session

The MSHSAA will sponsor one music adjudicator training session this school year. It will be held at the MMEA Conference on Wednesday, January 24, 2018. If you would like to register for this session, simply complete the registration form located on the MSHSAA website under the 'Music Activities' link and return it to MSHSAA. This program was developed by the MSHSAA Adjudicator Training Committee.

This session is open to any music educator at no charge. In order to be certified to judge at the MSHSAA festivals, it is a requirement that the attendees have 7 years of teaching experience. Music educators with less than 7 years teaching experience are welcome to attend and would likely find the session beneficial. Again, to register, simply complete and return the registration form available on the MSHSAA website under the link 'music activities'. **Registration deadline is January 8, 2018.**

Lawley Receives the NFHS Outstanding Music Educator of the Year Award

Each year the NFHS Music Association presents its Outstanding Music Educator of the Year award to one recipient in each state. This year, MSHSAA is pleased to recognize Mark Lawley of Springfield, Missouri as the Missouri state award recipient. Lawley is the Director of Choirs at New Covenant Academy High School in Springfield. MSHSAA plans to present the award to Lawley on Thursday evening, January 25th during the Second General Session of the Missouri Music Educators Association Conference.



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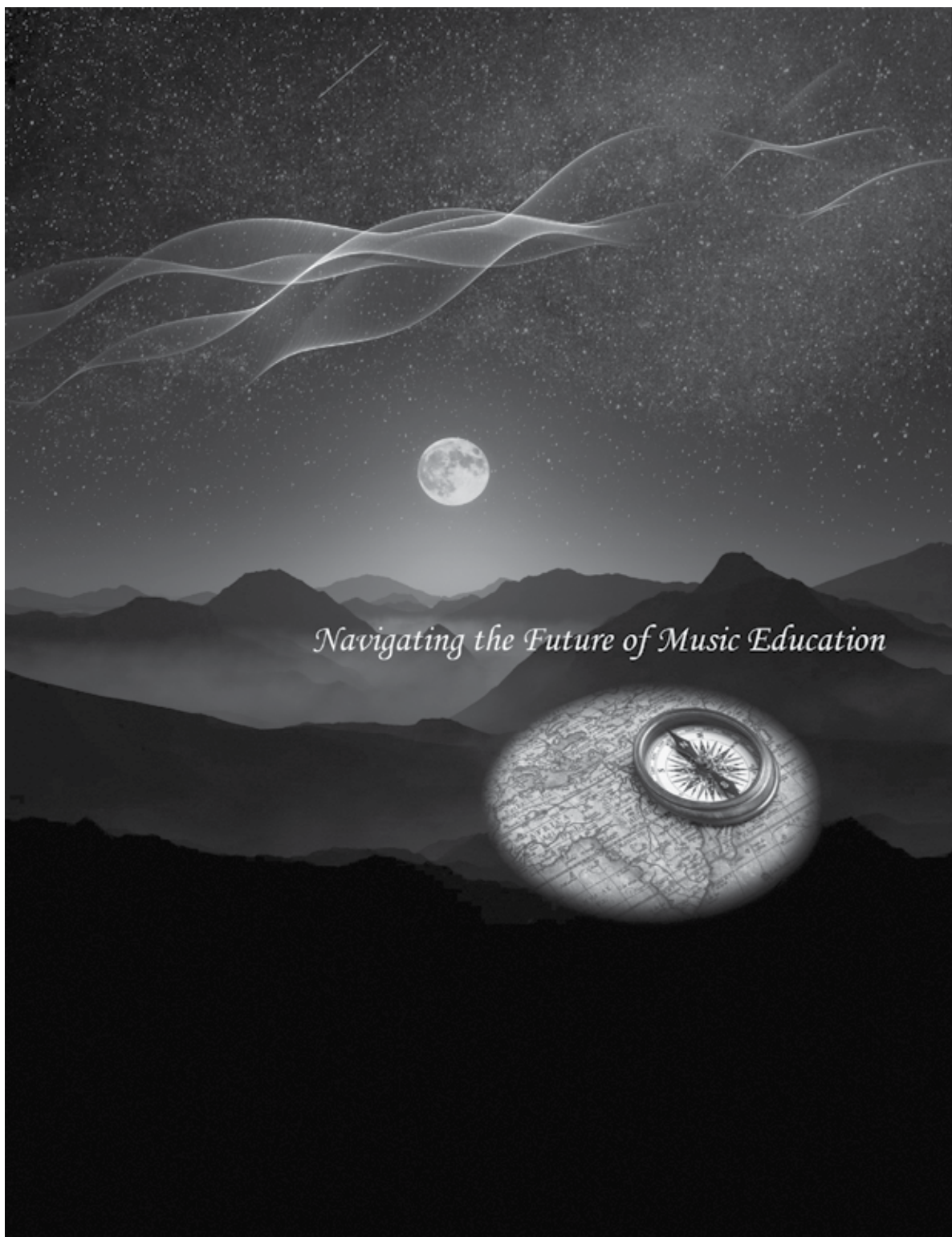
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80th Conference Schedule: pages 47-49



80th Annual In-Service Workshop/Conference Schedule

(Dates, Times, and Sessions are subject to change)



12:00pm	Parasol II	MSHSAA Adjudicator Training – Vocal	Sandy Cordes
	Crystal Ballroom	MSHSAA Adjudicator Training –Instrumental.....	Skip Vanderlicht
1:00pm	74-77	MMEA Mentoring Pre-Session:	
		Six Months & Counting: Ideas, Techniques, Literature, Networking-First Year Teachers	Steve Litwiller
1:30pm	Northwinds	MMEA Pre-Session I	
		Bringing Guitar Out of the Garage and into The Classroom	Traci Bolton
2:00pm	Suite G	MBA Board of Directors Meeting.....	Kim Pirtle
3:00pm	Salon B	80 th Annual MMEA Conference Pre-Registration	Paul and Elaine Swofford
3:30pm	Northwinds	MMEA Pre-Session II	
		Composing & Improvising in the Classroom: Just Do It!	Maud Hickey
4:00pm	Lobby	80 th Annual MMEA Conference On-Site Registration.....	Paul and Elaine Swofford
	Lobby	NAfME-C Conference Registration	Cristin Selle
5:00pm	74-75	SMTE Pre-Conference Session	
		Status of the Missouri Fine Arts Standards	Tom Tobias, Daniel Hellman
	Parasol I	Missouri All-State Registration	MBA, MCDA, MO-ASTA, MOAJE
	Parasol II	Missouri All-Collegiate Jazz Band Registration.....	Brian Silvey, John Evans
6:00pm	Northwinds	NAfME-C Wednesday Night Reception	Cristin Selle
6:30pm	63-64	MMEA Board of Directors and Advisory Board Dinner.....	Jeff Melsha
8:00pm	Salon C	First General Session: Graham Hepburn, Keynote Address and The Boston Brass	
		Outstanding Educator and Outstanding Young Educator Award.....	Jeff Melsha
	Dogwood	MCDA Board of Directors Meeting	Nathan Rudolph
10:15pm	Salon C	All-State Honor Ensemble Members Session	The Boston Brass
	Mr. D's Lounge	MMEA Welcome Reception and MOAJE Jazz Session	

Thursday, January 25, 2018

7:30am	Cedar Cove	MCDA Resource Chairs Meeting	Nathan Rudolph
8:00am	Lobby	MMEA Conference Registration.....	Paul and Elaine Swofford
	Hawthorne	MMEA History Room.....	Marvin Manning
	Salon C	How We Teach Is as Important as What We Teach:	
		20 Ways to Energize Your Rehearsals	Peter Boonshaft
9:00am	Wingate Hall	Visit the Exhibits!	John Patterson, Rob Nichols
	Parasol II	Mentoring: Sight Reading, Recruitment, Management and More –	
		Help for First Year (and Beyond) Choir Teachers	Patrick Dell
	Redbud	Why a Flipped Classroom?	Gail Fleming and Caitlyn Stevenson
9:15am	Northwinds	Part-Singing and Percussion	Roger Sams
	74-77	Life Beyond D Major: Teaching Scales, Finger Patterns, Cello Extensions and Higher Positions ..	Robert Gillespie
10:00am	Salon A	Warm-Up and Ensemble Development Exercises that Work!	Peter Boonshaft
10:15am	Redbud	Exploring the New Web-Based SmartMusic	Leigh Kallestad
	Cedar Cove	MWBDA Business Meeting	Julie Capps
10:30am	Parasol II	Mentoring: Specifically Strings	Michelle Davis, Marie Coleman, and Parker Stanley
	Northwinds	I Don't Know Anything About Popular Music! How Can I Possibly Teach It?	Maud Hickey
11:15am	70-73	NAfME-C: Creating the Culture for Your Music Program	Linda Huck
11:30am	Parasol I	MO-ASTA Luncheon and Business Meeting	Joseph Keeney and Kirt Mosier
11:45am	Northwinds	Integrating Orff, Kodaly, and Dalcroze Eurhythmics with Integrity	Roger Sams
	74-77	Improving Equity in the Music Classroom	Wendy Barden
12:00pm	Redbud	Technology: Charms 101	Ron Sikes
12:15pm	70-73	Mentoring: Big Ideas for Small Bands	Leslie Chambers and Kyle Donnelly
	Dogwood	Missouri Assoc. of Departments & Schools of Music Business Meeting.....	Jeffrey Carter
1:00pm	Northwinds	The Science of Music Performance Skill Acquisition:	
		Planning, Executing, and Reflecting	Peter Miksza
1:15pm	74-77	Rewired with the Boston Brass	Jeff Conner

1:30pm	Salon C	Choral Reading Session (High School, Collegiate, Community Choirs).....	Susan LaBarr
1:45pm	Parasol II	Fundamentals of Jazz Piano	Phil Dunlap
2:15pm	70-73	Successful Beginning Percussion: A Curriculum Guide to Advance the Motor Skills and Development of Beginning Percussionists	Lamar Burkhalter
	Northwinds	What! No Xylophones?	Roger Sams
2:30pm	Dogwood	Phi Beta Mu Board Meeting	Jay Jones
	74-77	Score Study for the Busy Band Director	Tim Oliver
3:00pm	Parasol I	MOAJE Business Meeting	Joel Vanderheyden
3:15pm	70-73	MO-PAS Business Meeting	David Gronneberg
	Northwinds	Mentoring: How to be Successful and Happy K-12	Elizabeth Betts and Vanessa Miner
3:45pm	Redbud	The World Is Your Oyster! Building Cross-Curricular Connections Through Folk Music and Movement	Graham Hepburn
	Parasol I	Selling the Invisible – The Value of Music Education in 2018	Byron Stripling
4:00pm	Parasol II	Fifty Years Later: Activating Dr. King's Legacy of Equality, Freedom, and Inclusion in Our Classrooms	Harry Cecil
4:15pm	74-77	Lessons Learned:	
	70-73	Don't Make the Same Mistakes That I Did!	Colonel Thomas H. Palmatier
5:00pm	Redbud	MSHSAA Update.....	Davine Davis
5:30pm	Northwinds	MMEA "Appy Hour"	Matt McKeever
6:00pm	Windrose	Palen Music Dinner – Invited Guests	AAaron Bryan
	Parasol I	Past-President's Dinner	Gary and Brenda Brandes
	Parasol II	Missouri State University – Department of Music Reception	Dr. Julie Combs
	74-77	Central Methodist University Reception	Dr. Dori Waggoner
	76-77	Northwest Missouri State University Reception	Dr. Brian Lanier
7:30pm	Grand Salon	UMKC Conservatory of Music and Dance Reception	Dr. Charles Robinson
		Second General Session: Michael Raiber, Keynote Address:	
10:00pm	Parasol II	25 Year Recognition, National Federation Award.....	Brian Reeves
10:30pm	Salon C	Missouri Western State University Alumni Reception	Lee Harrelson
10:45pm	Lobby	MOAJE Jazz Reading Session	Dave Dickey
		Phi Mu Alpha and Sigma Alpha Iota Step Sing	John Isreal

Friday, January 26, 2018

8:00am	Lobby	MMEA Conference Registration.....	Paul and Elaine Swofford
	Hawthorne	MMEA History Room.....	Marvin Manring
	Salon C	Choral Reading Session (Elementary, Middle, and Treble Choirs)	Danaya Roller
8:15am	Northwinds	Mentoring: Stoking the Fire! Transitions and Class Management to Retain Student Focus	Sheila Baer and Rene Spencer
	Parasol I	Why Aren't We Getting Better? The Truth About Practice Pedagogy	Becky Long
8:30am	Cedar Cove	CBDNA Business Meeting	CBDNA
	Parasol II	Retired Members Coffee	Buddy Hannaford
9:00am	Windgate Hall	Visit the Exhibits!	John Patterson, Rob Nichols
9:15am	Northwinds	First Steps in Music: Vocal Development in the Early Years	John Feierabend
	70-73	Value-Added Performance Assessment	Wendy Barden
9:30am	Parasol I	The Jazz Commandments:	
	74-77	Guidelines for Successful, Authentic Swing Performance	Jerry Tolson
9:45am		Quick Fixes: Diagnosing Students' Most Common Bowing Problems	
		"What Do I Look For and How Do I Fix Them?"	Robert Gillespie
10:00am	Redbud	MMEA Electronic Music Composition Competition	Mike Sekelsky
10:30am	Northwinds	Superb Solutions for Young and Developing Choirs	Mary Lynn Lightfoot
	70-73	We Covered That: Developing Music Skills	
		Through Vernacular Music Making in any Setting	Michael Raiber
10:45am	Parasol II	Get Your Tri-M Club Rolling	Sarah Sacco and Kathleen Heenan Swayze
	Redbud	Projects for Every Process:	
		Encouraging Students to Create, Perform, Respond, AND Connect	Graham Hepburn
11:30am	Parasol I	Phi Beta Mu Luncheon.....	Jay Jones
11:45am	Northwinds	NAfME –C Business Meeting.....	Cristin Selle
12:00pm	70-73	Building Sound and Spirit: Discovering the Voice of the Choir	Amanda Quist

12:30pm	Northwinds	NAfME-C: <i>Transitioning from Music Major to Music Teacher</i>	Aaron Stewart
	74-77	MMEA Research Poster Session	Wendy Sims
12:45pm	70-73	MCDA Business Meeting	Nathan Rudolph
1:00pm	Redbud	Beyond the Classroom:	
		<i>SpecDrum, BeatsNF, Harmony Project KC</i>	Matt Henry, Phil Dunlap, Carmen Eppright
1:30pm	Parasol II	MO-ASTA Reading Session	Ann Geiler with Dr. James Richards
1:45pm	Northwinds	<i>First Steps in Music: Movement Development for Pre K-Third Grade</i>	John Feierabend
2:00pm	Parasol I	<i>The History and Expansion of Women in Jazz</i>	Tia Fuller
2:15pm	Redbud	Missouri Small School Band Directors Meeting	Joe Voga
2:30pm	70-73	<i>Solving the Mystery of Middle School Boys Choir</i>	J. Reese Norris
3:00pm	Northwinds	<i>12 Steps to Music Literacy Using Conversational Solfege – Part I</i>	John Feierabend
3:15pm	74-77	<i>Behind the Rating</i>	Jennifer Shenberger
3:30pm	Redbud	SMTE Annual Meeting	Daniel Hellman
	Parasol I	<i>Lost in Trans-lation? Providing Support for Transgender Students</i>	Jason Silveira
3:45pm	70-73	<i>Beyond “Learning Styles:” Cognitive Science in the Choral Rehearsal</i>	Nicole Aldrich
4:15pm	Parasol II	Roundtable Discussion: <i>If I Could Be a New Teacher Again</i>	Joe Voga
4:30pm	74-77	MBA Business Meeting	Kim Pirtle
4:45pm	Dogwood	Missouri Journal of Research in Music Education Business Meeting	Brian Silvey
5:15pm	Redbud	Reception: John Patterson, Exhibitor Chair	Rob Nichols
5:30pm	Northwinds	MO-PAS Drum Circle	David Gronneberg
6:00pm	Parasol I	University of Central Missouri Reception	Dr. Eric Honour
	Parasol II	Southeast Missouri State University Reception	Kevin Hampton
6:30pm	Eastwinds	MCDA Sightreading Challenge	Aaron Young
7:30pm	Grand Salon	Third General Session , John Feierabend, Keynote Address	
		Hall of Fame, Chambers, and Administrator Awards	Jeff Melsha, Gary Brandes
9:00pm	Suite G	All-State Band Breathing Gym Clinic	Patrick Sheridan
10:00pm	Northwinds	NAfME-C Mixer	Cristin Selle
	Crystal Ballroom	MMEA Members Mixer: featuring The Jim Widner Big Band with Harry Watters	

Saturday, January 27, 2018

7:45am	60	MMEA Board of Directors and New Vice-Presidents Breakfast Meeting	Jeff Melsha
	63-64	District #1 Northwest Business Meeting	Tom Brockman
	76-77	District #2 Northeast Business Meeting	Marc Lewis
	70-71	District #3 Kansas City Metro Business Meeting	Clif Thurmond
	Drawing Room	District #4 West Central Business Meeting	Adam Twenter
	Cedar Cove	District #5 St. Louis Suburban Business Meeting	Aaron Lehde
	74-75	District #6 Central Business Meeting	Jean Baker
	72-73	District #7 East Central District Business Meeting	Chuck Moore
	Parasol II	District #8 St. Louis Metro Business Meeting	Keith Moyer
	61	District #9 South Central Business Meeting	Kathy Phillips
	Redbud	District #10 Southeast Business Meeting	Tom Broussard
	Parasol I	District #11 Southwest Business Meeting	Marvin Manning
9:00am	Wingate Hall	Visit the Exhibits!	John Patterson, Rob Nichols
	Northwinds	<i>12 Steps to Music Literacy Using Conversational Solfege – Part 2</i>	John Feierabend
9:45am	70-73	<i>Developing a People-first Choral Program</i>	Joel Norris
	Parasol I	<i>Conducting Brush Up: What Our Students See & Why</i>	Christopher Kelts
	74-77	<i>Beginning Band Basics: Daily Workouts and Techniques Designed to Energize and Motivate the Young Band Student</i>	Patrick Sheridan and Richard Canter
	Redbud	NAfME-C: <i>Sound Equipment Basics</i>	Mark Reinig
10:15am	Northwinds	<i>Jazz It Up!</i>	Wendy Sims
12:00pm	Grand Salon	Fourth General Session : Zora Mulligan, Keynote Address;	
		2018-2020 Vice President and President-Elect Introductions	Jeff Melsha, Brian Reeves
12:30pm	Grand Salon	Missouri All-State Band, Col. Thomas H. Palmatier	Kim Pirtle, MBA
1:30pm	Grand Salon	Missouri All-State Orchestra, Roger Kalia	Joseph Keeney, MoASTA
2:30pm	Grand Salon	Missouri All-State Jazz Band, Bryan Stripling	Joel Vanderheyden, MOAJE
3:30pm	Grand Salon	Missouri All-State Choir, Amber Quist	Nathan Rudolph, MCDA

Thursday, January 25

8:15 a.m.

Kirkwood High School Woodwind Chamber Ensemble



The Kirkwood High School Woodwind Chamber Ensemble is an extracurricular auditioned ensemble that meets weekly after school from November to March. The ensemble's mission is to broaden the chamber music experience and refine woodwind technique through preparation and performance of woodwind choir literature. Kirkwood High School's band program consists of three concert bands: Wind Ensemble, Symphonic Band and Concert Band. Wind Ensemble and Symphonic Band are auditioned ensembles. Concert Band is made up of all freshmen. The KHS band program also supports the Pioneer Pride Marching Band, Jazz Band, Jazz Combo, Woodwind Choir and Brass Choir.



Rebecca Friesen is in her 25th year of teaching, and has been with the Kirkwood School District since 2005. She directs the fifth-grade Beginning Clarinet Class, North Kirkwood Middle School sixth-, seventh- and eighth-grade bands, Kirkwood High School Woodwind Chamber Ensemble, which she founded in 2005 and co-directs the Kirkwood High School Wind Ensemble. Previous to teaching in Kirkwood, she taught in the Washington and Fort Zumwalt School Districts and was a member of adjunct faculty at St. Louis Community College - Meramec. She earned her BME from Missouri State University (1992) and an MME from Southern Illinois University-Edwardsville (1998).

9:15 a.m.

Stockton High School Concert Band



The Stockton High School Concert Band is making its first appearance on an MMEA Conference Program. The band is comprised of instrumental musicians from grades 9-12 who perform in many roles through the year as a marching, athletic, and concert band. The concert band has earned Division 1 Honors in the MSHSAA State Band Festival each year since 2006. We are excited to perform for the MMEA membership as a part of the 80th Annual Conference and Workshop and proud to represent both our school and the Stockton community. We look forward to seeing you at our Thursday morning concert!



Marvin Manring has taught in Missouri public schools for 33 years. A graduate of Central Methodist College (now CMU), he taught in California and Slater before coming to Stockton in 1993. Manring currently serves MMEA as Historian and is also completing a term as President of Southwest District #11. He has served on MSHSAA's Music Advisory Committee and is currently a Rules Interpreter and District 7 Festival Manager in the Southwest Missouri area, as well as an instrumental and vocal adjudicator for MSHSAA. Professional affiliations include MSTA, MENC/MMEA, MBA, ACDA/MCDA, and Phi Beta Mu.

Thursday, January 25

Platte County High School Sound Express

9:45 a.m.



Platte County Sound Express, from Platte City, MO, is an audition-only ensemble comprised of 10th- through 12th-grade students. Originally founded in 1994, this group performs as both a chamber choir and competition show choir. This ensemble has received top ratings and numerous awards at various music festivals. While these students are leaders inside the classroom and on the field, they also dedicate themselves to service within the community as an ensemble. This will be the debut performance of Sound Express at MMEA.

Originally from Cresskill, NJ, Brian von Glahn graduated from Northwest Missouri State University in 2002 and returned to NWMSU in 2006 as a graduate assistant. After teaching middle school and high school in Cameron, MO, Brian came to Platte County High School in 2013. His ensembles have performed in numerous venues including Carnegie Hall and Lincoln Center. Brian, currently, is the Director of Choral Activities, Co-Director of the musical, sponsor of the Tri-M Chapter at PCHS, and a member of the MCDA Executive Board. He is humbled and excited for the opportunity of Sound Express to perform at MMEA.



Vox Nova of Columbia

10:45 a.m.



Vox Nova is a vocal chamber ensemble based in Columbia, Missouri. The members are established music educators, conductors, and professional vocalists. They currently come from cities spanning from Seattle to New York. Many of the members perform with other professional choirs, prominent music festivals, and opera companies, both locally and across the United States. They frequently collaborate with native Columbia chamber ensembles and composers. They have been guest artists for the Odyssey Chamber Music Series, the Idaho International Choral Festival, and the True/False Film Festival. *Vox Nova* is committed to choral excellence and to spreading choral music to listening audiences.

Christine Jarquio Nichols is an active music educator, singer, conductor, and pianist in Columbia. In addition to her full-time career teaching middle school vocal music, Christine directs and accompanies various ensembles with the Columbia Youth Choirs, as well as maintaining a private voice studio. Christine also enjoys performing. She most recently sang the role of Hansel in Humperdinck's *Hansel & Gretel* with MOSTly Opera, the Jefferson City Symphony Orchestra, and her own choir students from Jefferson Middle School! She is a member of the professional choral ensemble, Prometheus, as well as the Artistic Director of *Vox Nova*.



Thursday, January 25

11:30 a.m.

Liberty North High School Symphonic Band



Liberty North High School opened in 2010. Over the last seven years, the band program has grown from 40 students in two grades to 160 students in four grades. The Symphonic Band is an auditioned group that meets during the school day beginning in late October after marching season. The group performs at three or more home concerts, state festival, and other special occasions. They will perform at the Kauffman Center on March 11 as part of Windfest, sponsored by William Jewell College. Guest clinicians for the group include Steve Davis, Joe Parisi, John Bell, and Col. Thomas Palmatier.

Shane Fuller is in his twenty-fifth year of teaching, and eighth year as Director of Bands at Liberty North. Mr. Fuller's bands have received a superior rating at High School and Middle School Large Group Festival every year during his tenure at Liberty. His marching bands performed at the Statue of Liberty and for President Barack Obama at the 2013 Presidential Inaugural Parade. Mr. Fuller taught at Smithville from 1997-2006. Under Mr. Fuller's direction, the Smithville Symphonic Band performed at the 2005 MMEA Conference. Mr. Fuller also taught at Gallatin where his Symphonic Band performed at the 1997 MMEA Conference.



11:45 a.m.

Pattonville Heights Middle School Concert Choir



Pattonville Heights Middle School is in Maryland Heights, MO and serves one of the most diverse student populations in the state. There are over 20 native languages spoken at home. The Concert Choir is made up of 7th- and 8th-graders, has three different sections in the school day, and is an un-auditioned group of singers. Starting in October, the entire group met after school one day per week for group rehearsals. The Concert Choir consistently gets 1 ratings at festival and last year's submission group won 1st place and grand champion at Festivals of Music in Cincinnati, OH.

Tracy Baker, choir director at Pattonville Heights is in his 21st year of teaching and in his 3rd year in the Pattonville School District. Prior to teaching at Heights, he was the director of choirs at McCluer North High School. Originally from Kentucky, Tracy moved to St. Louis after completing his BME at Murray State University. He holds a MM from Webster University in Vocal Performance and sings with the St. Louis Symphony Chorus. In addition to being a music educator, he is also the music director at St. John's Episcopal Church in St. Louis.



Thursday, January 25

Platte County High School Wind Ensemble

12:30 p.m.



The Platte County Wind Ensemble is comprised of the top 52 to 60 musicians, selected by auction, from over 200 high school instrumental music students at Platte County High School. Members of the Wind Ensemble annually earn top places in the Northwest All-District and Missouri All-State Bands. Graduates of the Wind Ensemble have gone on to perform in the top ensembles at nationally recognized collegiate programs. The ensemble performs a variety of styles and genres, ranging for Grainger and Sousa to Gillingham and Maslanka. This performance will be their second since the group's inception in 2006.



Dr. Jay Jones is in his twentieth year as Director of Bands for Platte County and twenty-eighth year of teaching. In addition to his teaching duties, Dr. Jones serves as Coordinator of the Wilson Center for the Performing Arts, is Fine Arts Department Chair, President of the Platte County chapter of the Missouri State Teacher's Association, and member of the Board of Directors of the Platte County Education Foundation. He is also Secretary of the Northwest district of MMEA and President of the Lambda Chapter of Phi Beta Mu. This is Dr. Jones' fourth appearance on an MMEA in-service program.

Liberty High School Chamber Choir

12:45 p.m.



MMEA's 80th Conference marks the third appearance by the Liberty HS Chamber Choir under the direction of Dr. Rika R. Heruth. An extra-curricular group which meets on Monday evenings, the LHS Chamber Choir is the top auditioned choir at Liberty High School. The group is selected from students in our auditioned Concert Choir class. This ensemble performs a wide variety of literature, from the Renaissance to Vocal Jazz. Additionally, they have performed at the Southwest American Choral Directors Association Conference, and have received consistent Exemplary ratings at MSHSAA Large Group Contest.



Dr. Rika R. Heruth has served as the Director of Choral Activities at Liberty Senior High School for more than 15 years. Having dedicated over 33 years to teaching choral music, Dr. Heruth holds degrees from Augustana College in Sioux Falls, South Dakota, and the UMKC Conservatory of Music. Since 2015, she has been assisted by Mr. Baker L. Purdon, whose degrees are from the University of Kansas and the University of Central Missouri. Both Dr. Heruth and Mr. Purdon are accomplished pianists and enjoy a team-teaching approach to the LHS Choral Program.

Thursday, January 25

1:30 p.m.

Clayton High School Symphonic Orchestra



The Clayton High School Symphonic Orchestra is excited to perform at the MMEA 80th Annual In-Service Workshop/Conference. The CHS Symphonic Orchestra is the highest level orchestra at CHS, made up of 40 talented and dedicated musicians. Outside of CHS, the orchestra is represented by its students in the Missouri All-State Orchestra, St. Louis Symphony Youth Orchestra, Webster Young People's Symphonic Orchestra, the Webster Preparatory Program, and many more. These students are also involved in many sports, activities, and civic organizations. The CHS Symphonic Orchestra last performed at the MMEA conference in 2015.



Daniel Henderson is in his third year as the Clayton High School orchestra director. He received his Bachelor's degree in cello performance from the HARID Conservatory of music and his Master of Music degree in cello performance from the University of Florida. Prior to working in Clayton, Mr. Henderson taught in the Pattonville, Parkway, and Fairfax County school districts. He maintains a private cello studio and is an active freelance performer. He lives in Creve Coeur, MO with his two daughters and his wife Katie, who also teaches orchestra.

2:30 p.m.

Liberty North High School Chamber Orchestra



Liberty North opened in 2010 with one orchestra class. Since that time, the program has grown to include four orchestras: Freshman, Concert and two auditioned ensembles, Symphonic and Chamber Orchestras. Chamber Orchestra is the most advanced ensemble and is currently comprised of 1 Freshman, 1 Sophomore, 9 Juniors and 4 Seniors. In addition to school performances, Chamber Orchestra has performed for various community events, including the Doctors of Greater Kansas City Philippines Benefit Gala and at the Kauffman Center as part of the William Jewell College String Festival. Chamber members also provide entertainment throughout the community performing in small ensembles.



Lynnita Harris is currently in her 38th year of teaching and 6th year at Liberty North. Previous experience includes teaching orchestra for McPherson, Lawrence, and Blue Valley Public Schools in Kansas as well as teaching String Education courses at McPherson College, serving as Adjunct Instructor at University of Kansas, and String Ensemble Director at Mid-America Nazarene University. Ms. Harris is also an active adjudicator and clinician. Multiple high school and middle school orchestral ensembles under her direction have been selected to perform for the Kansas Music Educators Association State Convention and the Chicago Mid-West International Band and Orchestra Clinic.

Thursday, January 25

Missouri State University Men's Chorus

3:15 p.m.



Established in 2014, the Missouri State University Men's Chorus is comprised of students from a variety of majors from various colleges within the university. This 58-member ensemble, open to freshmen through graduate students, performs regularly throughout the year both on and off-campus. In 2016, the MSU Men's Chorus was selected and performed at the Intercollegiate Men's Chorus National Seminar at the University of Illinois. The MSU Men's Chorus is a vital component to the choral studies program at Missouri State.



Cameron F. LaBarr is director of choral studies at Missouri State University where he leads a comprehensive choral program including over 200 singers in five choirs. His primary teachers include Guy Webb, Jerry McCoy, Richard Sparks, David Itkin, Simon Carrington, and Alice Parker. Choirs under his direction have been selected for performance at the conferences of the Tennessee Music Education Association, Tennessee ACDA, MMEA, MCDA, the National Collegiate Choral Organization, SWACDA, the Intercollegiate Men's Chorus, and the Piccolo Spoleto Festival. LaBarr has worked as guest conductor across the United States, Europe, South Africa and China.

Mehlville High School Symphonic Band

3:30 p.m.



The Mehlville High School Symphonic Band prides itself on the integrity presented in every performance and demonstrated in every band member. Committed to bringing life-changing experiences and opportunities to our students, Mehlville's band program consistently connects with wind conductors, composers and musicians from around the country. These partnerships take the music off the paper and create inspired development in the musicianship of both staff and students. This is the fifth appearance by the Mehlville High School Symphonic Band at the MMEA Conference. Additionally, the Washington Middle School Symphonic Band, a feeder to Mehlville High School, performed in 2004.



Tony Brown is in his twenty-fifth year as a Director at Mehlville High School. This is Mr. Brown's fifth appearance at MMEA with Mehlville High School. He was also a guest soloist with Washington Middle School in 2004. Mr. Brown is a 1987 graduate of Mehlville High School. He attended The University of North Texas on a music scholarship and received a Bachelor of Music. Later, Mr. Brown received a Master of Music from Southern Illinois University-Edwardsville and a Master of Education in Secondary Administration from Lindenwood University.

Thursday, January 25

4:30 p.m.

Sunrise Strikers and Sunrise Singers, Richmond



Sunrise Singers was formed in 2002 as an auditioned elementary performance choir. Sunrise Strikers, an elementary Orff ensemble, was established in 2016 to compliment the long established elementary choir program and to give elementary students instrumental ensemble experience. Both groups require students to attend before and after school rehearsals. Together, the groups provide concerts for organizations throughout the community. The ensembles perform songs both separately and together to give students varying levels of experiences and to expand their musical performance skills. The generosity of community members and organizations allows both groups to thrive in the Richmond R-XVI School district.

Chelsea Frick is in her sixth year of teaching, her third with the Richmond School District. She teaches kindergarten and first grade music at Dear Elementary and directs Sunrise Strikers. Chelsea earned her Bachelors in Music Education from Missouri State University in 2012. Sandy Cazzell is in her twenty-fourth year of teaching, her eleventh with the Richmond School District. She teaches second- through fifth-grade music at Sunrise Elementary and directs Sunrise Singers. Sandy earned her Bachelors and Masters of Music Education from Ouachita Baptist University. Both are members of NAFME, MMEA, ACDA, MCDA, MSTA, and Richmond Teachers Association.



4:45 p.m.

Grandview High School Jazz Orchestra



The Grandview Jazz Orchestra rehearses 5 days a week and performs every year at 4 to 5 jazz festivals. For the past 17 + years this ensemble has received Straight Superior ratings at all the jazz festivals they have attended. Some very distinguished performances over the years have been Music Educator's National Conference in Minneapolis in 2004, Mid-West Band and Orchestra Clinic in Chicago in 2005, International Association for Jazz Educators conference in New York in 2006, and the Essentially Ellington Jazz Festival at the Lincoln Center in New York in 2007.

Charles Jakes is in his nineteenth-year of teaching instrumental music at middle and high schools in Missouri. He taught in the Hickman Mills C-1 School District, 1999-2000. From 2000-present he has taught in the Grandview C4 school district. Mr. Jakes directs the Grandview HS Symphonic Band, jazz orchestra, jazz combo, a jazz technique/improvisation class, brass choir, and assists at Grandview MS, co-directs the ninth-grade band and the marching band. He received his BME in 1999 from University of Missouri-Kansas City, his MSE from University of Central Missouri, Warrensburg in 2005, and his Education Specialist in Secondary Administration in 2014.



Thursday, January 25

8:15 p.m.

Springfield Youth Symphony



The Springfield Youth Symphony is one of three honors orchestras sponsored by Springfield Public Schools. The SYS is open to students in grades 9-12 via a successful audition. The SYS was started in 1956-1957, and has been an integral part of arts education in SPS ever since. The SYS season lasts from August through May with weekly rehearsals and several concerts per season.

Andy Johnston also directs the SBU Orchestra, Glendale High School Orchestras, and four elementary schools' orchestras. Andy is the eighth director of the SYS, taking the podium in 2011. He holds a BM from Oklahoma State, and MM from Missouri State. Andy was SPS 2014 Teacher of the



Year, MOASTA's 2016 Outstanding Secondary Educator, and NFHS's 2017 Outstanding Music Educator for Section 5. Carla Wootton is Associate Conductor of Springfield Youth Symphony since 2007. She recently retired from public school teaching after 26 years. Carla received her BM in Education and MM in Orchestral Conducting from Missouri State.

9:00 p.m.

Missouri Western State University Chamber Singers



The Missouri Western State University Chamber Singers is the university's select auditioned ensemble, comprised of thirty-four voices. Under the recent direction of Dr. Elise Hepworth, the MWSUCS tours regionally each spring (Kansas City, Omaha, Saint Louis), presents a full Elizabethan-style madrigal dinner each December, and enjoys an international tour every three years (recently touring the Republic of Ireland in May of 2017). This ensemble is composed of entirely undergraduate students from a variety of majors across the campus of Missouri Western, and rehearses only 150 minutes each week. This is their first appearance at MMEA in ten years.

Dr. Elise Hepworth is associate professor and Director of Choral Activities and Music Education at Missouri Western State University. She teaches choral literature, choral conducting, K-6 and 7-12 music methods courses, and conducts the MWSU Concert Chorale and the MWSU Renaissance/ Chamber Singers. She sings with Kantorei of Kansas City, and is the founding director of the Robidoux Chorale, a semi-professional chamber ensemble in Saint Joseph. Dr. Hepworth is a graduate of Northwest Missouri State University (B.S.Ed.), University of Missouri-Kansas City Conservatory of Music (M.M.E.), University of Mississippi (D.A.), and the New Zealand School of Music (G.Dip.).



Thursday, January 25

9:45 p.m.

Missouri State University Wind Ensemble



The University Wind Ensemble is the premier wind band of the Missouri State University Department of Music composed of the finest wind, brass, and percussion music majors, as well as outstanding non-music majors, selected by audition. The Wind Ensemble is guided by a philosophy seeking to expose its students and audiences to the highest quality repertoire written or transcribed for wind instruments including commissioning new music and promoting the growth of the wind band repertoire. Graduates from the Wind Ensemble hold distinguished teaching positions at all educational levels, as well as positions in orchestras and military bands around the world.



Dr. John Zastoupil is the Director of Concert Bands and Assistant Professor of Music at Missouri State University, where he conducts the Wind Ensemble, Wind Symphony, and the Springfield Youth Wind Ensemble; teaches graduate conducting; founded and coordinates the MSU Conducting Workshop; and guides all aspects of the concert band program. Zastoupil has conducted professional and student ensembles throughout the United States and abroad, including the Union Musicale "San Roque" wind ensemble of Villagordo del Cabriel outside of Valencia, Spain. Zastoupil holds a DMA from Northwestern University; a MM from the University of Michigan, and a BME from Baylor University.

Young Artists Solo Competition

Winner receives a \$1,000 Scholarship and a performance with the NorthWinds Symphonic Band

The Kansas City area NorthWinds Symphonic Band, a music educators' ensemble, announces the 9th annual solo competition for outstanding young instrumentalists. The winner of the competition will receive a \$1,000 scholarship and perform with the NorthWinds Symphonic Band on April 29th, 2018, during their annual Spring concert. Woodwind, brass, and percussion instrumentalists ages 15-18 during the 2017-2018 NorthWinds season (August 2017 - May 2018) are eligible.

For more information, please visit our website for an official application and details on what to prepare. A letter of intent is due February 5th, and the application needs to be postmarked by February 12th, 2018.

www.nwsband.org

NorthWinds

Friday, January 26

8:15 a.m.

Truman State University Concert Percussion Ensemble



Concert Percussion Ensemble I is part of the comprehensive large and chamber percussion ensemble experience at Truman State University, which includes Concert Percussion Ensemble II, University Steel Bands I & II, and a variety of World Music and Marching Percussion Ensembles. The ensembles are widely recognized for their outstanding performances of standard, world-ethnic, and experimental percussion music. Ensemble I has been the featured percussion ensemble at five prior MMEA Conferences, the Missouri Percussion Arts Trophy, as well as the Percussive Arts Society International Convention, and has been involved in the commission and premiere performances of several new works for percussion.



As an internationally recognized percussionist and composer, Michael Bump brings many years of professional experience in a number of arenas. For over 33 years, he has enjoyed synthesizing and sharing these experiences with his students at universities such as the University of Mississippi (Ole Miss), the Ohio State University, and Truman State University. He has also served on the faculties of the Tennessee Governor's School for the Arts, Sewanee Summer Music Festival, (TN) and the Illinois Summer Youth Music Program.

9:30 a.m.

Grain Valley Wind Ensemble



The Wind Ensemble is comprised of approximately 50 students in grades 9-12. Selection into the ensemble is determined by auditions in the spring. The ensemble begins rehearsal at the conclusion of marching band and performs at three concerts and district music festival throughout the year. The Wind Ensemble has consistently received top ratings at the MSHSAA State Music Festival. In 2014, they performed at the Missouri Music Educators Association Conference. Every member performs either a solo or small ensemble at the district music festival. Several members are annually accepted to All-District and All-State ensembles.

Reid Atkinson is Director of Bands at Grain Valley High School. He conducts the Wind Ensemble, Wind Symphony, Symphonic Band, Marching Band, Pep Band, Chamber Ensembles, guides all aspects of the Grain Valley Band program and teaches AP Music Theory. Reid has taught at Grain Valley High School since 2008. The program has earned a reputation of professionalism and has been honored with state and national performance opportunities such as the 2014 MMEA performance and the 2016 Macy's Day Performance. Mr. Atkinson attended MSU in Springfield. In 2013, Reid completed a Master's Degree in Music Education from the UCM.



Friday, January 26

9:45 a.m.

Helias Catholic Women's Choir



The Helias Catholic Women's Choir has been in existence for six years. The choir is non-auditioned and made up of all 9-12 grade women in the choirs at Helias Catholic High School. The Women's Choir has consistently received one ratings at state music festival. The women meet daily in the two mixed choirs, Concert Choir and Chorus, and rehearse before school for Women's Choir. The women of the choir are proud to represent Helias Catholic High School as the first ensemble from the school to perform at MMEA.



Jana Fox is in her 6th-year teaching at Helias Catholic High School in Jefferson City, Missouri. She studied music education and choral conducting at Central Methodist University and the University of Missouri-Columbia and has conducted choirs of all ages for over 30 years. Jana serves as Missouri Youth Honor Choir Coordinator for the Missouri Choral Director's Association. She lives in Jefferson City with her husband David and is the proud mother of son Dustin, daughter-in-law Erin, and daughter Kaia.

10:30 a.m.

Wildwood Middle School Concert Band



Wildwood Middle School is one of six middle schools in the Rockwood School District in west St. Louis County. The WMS Bands include Beginning Band (grade 6), Cadet Band (grade 7), and Concert Band (grade 8). These band programs involve approximately one quarter of the school's students. Two sections of each ensemble meet daily for 44 minutes, at which time beginners are grouped homogeneously and upper grades are split heterogeneously. Students regularly participate in before-school chamber ensembles, after-school

Symphony Orchestra, and community performances. Additionally, band students attend out-of-town performance festivals biannually.

In his eighteenth year as a music educator, Neil Hershey directs the Concert Band, assists the Cadet Band, starts Beginning Band saxophone and percussion students, and oversees all aspects of the Wildwood Middle School band program. Rockwood alumna Denise Elam Dauw is completing seventeen years in music education having served the WMS Bands for the last ten. Ms. Elam Dauw starts Beginning Band flute, oboe, and low brass students, directs the Cadet Band, assists the Concert Band, directs the WMS Symphony Orchestra, and co-chairs Rockwood's Curriculum Advisory Council.



Friday, January 26

10:45 a.m.

Lee's Summit West High School Concert Choir



The 120 members of the Lee's Summit West Concert Choir represent more than 365 fellow students in the LSW choral program. The Concert Choir features highly motivated student musicians who have been involved in the choral program since their freshman year. Performing a diverse body of choral repertoire, the Concert Choir annually performs in various acoustic venues in the Kansas City metro area and has performed in Symphony Hall (Chicago), Avery Fisher Hall (New York) St. Patrick's Cathedral (Washington, D.C.), and the Kauffman Center (Kansas City). This is the Concert Choir's first performance at an MMEA Conference.

Amy Krinke has served as Director of Choirs at Lee's Summit West since 2008. Recipient of the 2015-2016 Lee's Summit R-7 Teacher of the Year Award and a Missouri T.O.Y. finalist, Mrs. Krinke studied at Wichita State University (B.M.E) and the UMKC Conservatory of Music (M.M.E. expected 2018). Jacob Lowry received his Bachelor of Music Education and Master of Music in Choral Conducting degrees at Sam Houston State University in Huntsville, TX under the tutelage of Dr. Allen Hightower and Dr. James Franklin. He is in his fourth year of teaching at Lee's Summit West.



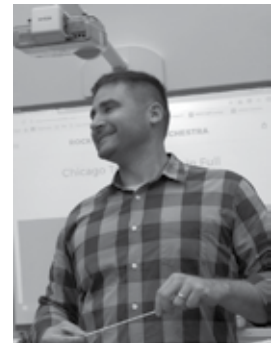
11:30 a.m.

Rockwood Summit High School Symphonic Orchestra



The Rockwood Summit Symphonic Orchestra is one of the top string orchestras in the state, consistently achieving the highest rating of Superior honor 1 ratings at the MSHSAA State Large Group Festival. The group has accomplished this for over 10 years running. Students from the orchestra perform regularly with other area ensembles including the Webster Young People's Concert Orchestra, the Webster Young People's Symphony Orchestra, St. Louis Symphony Youth Orchestra, SLSMEA All Suburban Honors Orchestra and The Missouri All State Orchestra.

John Mazar is currently the Orchestra Director at Rockwood Summit High School in Fenton, MO. This will be his 4th year at Rockwood Summit High School and 11th year in education. Mr. Mazar graduated from Southeast Missouri State University with a Bachelor of Music Education and Cello Performance, where he was also the winner of their "2007 Concerto and Aria" Competition. Mr. Mazar performs regularly in the St. Louis area and has performed with the St. Louis Philharmonic, Town and Country Symphony Orchestra and the Shaw Heights Quartet.



Friday, January 26

11:45 a.m.

St. Joseph Youth Chorale - Bel Canto



Bel Canto was founded as part of a non-profit corporation in 2012, a community group, the St. Joseph Youth Chorale. The St. Joseph Youth Chorale consists of two ensembles, Bel Canto (grades 3-6) directed by Ashley Porter, accompanied by Lori West, and Lyric Singers (grades 6-12) directed by Karen Heyde-Lipanovich. Karen Heyde-Lipanovich and Karen Jensen founded the SJYC in order to promote excellence in choral experiences for exceptional singers in grades 3-12 in St. Joseph and the surrounding communities. Singers come from public, private, parochial, and home-schooled educational settings. Currently, 35% of singers receive a donation-sponsored scholarship.



Ashley Porter has directed Bel Canto since 2016. She has served as an elementary music teacher at Edison Elementary in the St. Joseph School District since 2015. Previously, she taught K-12 choir, band, and general music. She graduated from Northwest Missouri State University with honors in 2011, with a BS Ed in Instrumental Music. She loves teaching the younger students. They have so much to offer, even though many people seem to think otherwise. Bel Canto, as part of the St. Joseph Youth Chorale, is a musical setting where singers can prove their worth.

12:30 p.m.

Shenandoah Valley Honors Orchestra



The Shenandoah Valley Honors Orchestra is an advanced extracurricular ensemble made up of third-, fourth-, and fifth-graders. Rehearsals are held one morning a week from January through May. The Honors Orchestra has been part of the school community for many years and has performed at the Suzuki Association of the Americas International Conference in 2000, 2006, and 2008. They also performed in a side by side concert with the St. Louis Symphony Orchestra in 2010. The orchestra currently has performances within the school community and also extends its mission of service with concerts at local nursing homes.



Alicia Bont, conductor of the Honors Orchestra, completed her bachelors of music education and violin performance at Southern Illinois University at Edwardsville as well as a masters in music and human learning from the University of Texas at Austin. She has been director of Honors Orchestra since 2011 and taught at a Grammy Signature school prior to Shenandoah Valley. Mrs. Bont is an active performer in the St. Louis area and also teaches an early childhood Suzuki music class.



The Annual
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JAZZ FESTIVAL

A Full Day of Improvisation

Saturday February 24, 2018

The Missouri State University Department of Music is excited to present a full day of jazz education and performances with the MSU Jazz Studies faculty and guest clinicians including trumpeter **Mike Williams**, with the **Count Basie Orchestra**, and saxophonist **Glenn Kostur**, formerly with **Maynard Ferguson**.

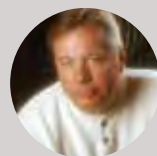
A great opportunity for your students to demonstrate their improvisational skills

Competitive and non-competitive categories are available for middle school and high school big bands and jazz combos. Each group will perform for a panel of jazz adjudicators and receive a 30 minute clinic immediately following their performance.

The day will end with an awards ceremony and concert presented by the MSU Jazz Studies Ensemble I and featured clinicians.

Space is limited. First come, first serve.

For more information & online registration
go to missouristate.edu/jazzfest





Randy Hamm, *Director of Jazz Studies*
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JAZZ ENSEMBLE

Friday, January 26, 3:45pm | Salon A.



UNIVERSITY SINGERS

Friday, January 26, 8:15pm | Salons A & C.

UMSL | Music
University of Missouri–St. Louis

Friday, January 26

12:45 p.m.

Inman Intermediate GraceNotes Honor Choir, Nixa



The Inman Intermediate GraceNotes Honor Choir is an auditioned group of 140 fifth- and sixth-grade students. The ensemble meets once a week after school under the direction of Blake Richter, who happens to be an alumnus of the group. The GraceNotes are accompanied by Peggy Preston, Inman Intermediate's first music teacher. This choir includes almost half of the entire Inman Intermediate student body. GraceNotes Honor Choir has been in existence for over

a decade and consistently receives top ratings at local festivals and competitions. This year marks the GraceNotes first ever MMEA performance.

Blake Richter is the music teacher at Inman Intermediate in Nixa, Missouri. He leads a diverse music program which includes guitar, voice, musical theater, and music technology classes. He also directs the GraceNotes Honor Choir which is comprised of 140 fifth- and sixth-grade students. Blake holds a Bachelor of Music Education from Missouri State University. In 2017, Blake was named one of Missouri's 32 Regional Teachers of the Year in addition to being awarded Nixa Teacher of the Year. He frequently presents at district and state-level conferences including STAR Summit and the Missouri Choral Directors Association Conference.



1:30 p.m.

Rockwood Summit High School Symphonic Band



The Rockwood Summit High School Symphonic Band is the top auditioned band comprised of 54 students grade 9-12 at Rockwood Summit. It is directed by Joe Padawan and assisted by Colin Hunt and Peter Repp. The band meets daily once marching band concludes and performs at the Fall, Winter, MIOS, and Spring Concerts along with the Commencement Ceremony. The Symphonic Band has been awarded a Division I rating over fourteen times at the MSHSAA Large Group Festival and earned a Division I rating at the 2017 MFA Metro East Concert Band Festival. This is their first appearance at MMEA.

Joe Padawan is a graduate of Missouri State and the American Band College. He has performed with Blast!, several drum and bugle corps, and taught on the Brass Staff for Carolina Crown. Joe currently performs with the St. Louis Brass Band and resides in Ballwin, MO. Colin Hunt holds a B.A. in Music and a M.A.E. in Music Education from Truman State where he studied trumpet under Dr. Greg Jones. He has had the opportunity to work with many talented students and directors throughout St. Louis. Colin resides in Saint Louis County with his wife Sarah and their two labs.



Friday, January 26

1:45 p.m.

Lee's Summit North High School Combined Women's Choir



The Lee's Summit North High School Combined Women's Choirs contains approximately 150 members from the LSN Concert Choir, Women's Choir, and Freshman Women's Choir. Though these ensembles rehearse separately, they combine to perform for the annual MSHSAA Large Ensemble Festival. The LSN Combined Women have received MSHSAA Superior ratings since the school was opened in 1995. The LSN Combined Women's Choirs performed for the Missouri Music Educators In-Service

Workshop/Conference in 2006 under the direction of Mrs. Jenny Malotte. The LSN Choral Department consists of five curricular ensembles and two extra-curricular chamber choirs involving approximately 340 students.

Jonathan Krinke has served as Choral Director at Lee's Summit North since 2012. Mr. Krinke was a recipient of the 2016-17 Lee's Summit R-7 Excellence in Teaching Award and the 2010 MCDA Prelude Award. Mr. Krinke studied at the UMKC Conservatory (B.M.E., B.M.C., B.M.P. 2005) and (M.M.E. expected 2018). Brad Light is in his third year as Choral Director at Lee's Summit North High School. Mr. Light was nominated for the 2016-17 Lee's Summit R-7 Excellence in Teaching Award. Mr. Light studied at Harding University (B.A.M. 2010) and the University of Mississippi (M.M.E 2012).



2:30 p.m.

St. Louis Wind Symphony



Founded in 1998, the Saint Louis Wind Symphony is one of the premier community bands in the Midwest. The Wind Symphony is dedicated to preserving and performing quality wind band music, supporting music education, and commissioning new works. Two-thirds of the current 70 members are practicing or former music educators. The Wind Symphony has commissioned or premiered ten new wind pieces over the past eight seasons. The group presents six to eight concerts per year at various locations in the St. Louis area. The Wind Symphony is directed by Tom Poshak and Gary Brandes; Dan Presgrave is director emeritus.

Music Director Tom Poshak has been associated with the Wind Symphony since 2001 as a player, associate conductor and as music director beginning in 2016. He retired in 2001 following a thirty-year career as band director at Ladue and Kirkwood High Schools. He is also the Music Director of the University City Summer Band. Associate Director Gary W. Brandes serves as Teaching Professor of Music, Director of Bands and Chair of the Department of Music at the University of Missouri-St. Louis. Degrees include Bachelor of Music Education, UMSL 1978; Master's in Conducting, MU 1992. He is currently MMEA Past-President.



Friday, January 26

3:00 p.m.

Parkway Central High School Standard Time Vocal Jazz



The Parkway Central Music Department offers ensemble performance opportunities in band, choir and orchestra as well as group guitar and piano classes, music technology and both introductory and advanced placement music theory. A curricular ensemble, Standard Time is in its second full year of existence, having evolved from a long tradition of performance in the show/swing choir genre. Members of Standard Time are also enrolled in either the Concert Choir or Chamber Singers and are campus leaders in student government, athletics, drama and various service organizations. Standard Time collaborates with the Parkway Central Jazz Band throughout the year.

Ben Silvermintz is in his eighth year of teaching at his alma mater, where he directs five curricular ensembles including Standard Time. He holds degrees from The University of Texas at Austin (B.M., 2007) and American Military University (M. Ed., 2012) and completed his Kodaly certification at Wichita State University (Level III, 2017). He is a Bronze Star recipient and veteran of Operation Enduring Freedom, having deployed to Afghanistan twice (2009-2010, 2013-2014). Mr. Silvermintz directs the High Holy Day Choir at Congregation Shaare Emeth in Creve Coeur and lives in Chesterfield with his wife, Chelsea, and sons Sawyer and Conrad.



3:45 p.m.

University of Missouri - St. Louis Jazz Ensemble



In addition to its performances at MMEA, the UMSL Jazz Ensemble has been featured at the Midwest Band Clinic and the Jazz Education Network (JEN) International Conference. The Greater St. Louis Jazz Festival has given the band the opportunity to share and perform with such legends as Clark Terry, Doc Severinsen, Christian McBride, Arturo Sandoval, Clayton – Hamilton Jazz Orchestra, Gordon Goodwin's Big Phat Band, Count Basie Orchestra, Maynard Ferguson Alumni Band, Peter Erskine, Lou Marini, Jon Faddis, Terrell Stafford, and a host of others. In 2015, a group from the Jazz Ensemble performed in Beijing, Xian and Shanghai, China.

Jim Widner is a former bassist with Stan Kenton, Woody Herman and the Glenn Miller Orchestra directed by Buddy DeFranco.

He is Professor and Director of Jazz Studies at the University of Missouri – St. Louis. Jim holds degrees from the University of Missouri, University of Memphis and has done post graduate work at the University of North Texas, where he directed the Three O'Clock Lab Band. Awards and recognitions include: The "Statesman" title *The Statesmen of Jazz*, recipient of *Downbeat* magazine's Achievement Award, featured articles in *Downbeat* and *JazzEd*, and the Faculty Excellence Award from UMSL College of Fine Arts.



Friday, January 26

8:30 p.m.

University of Missouri - St. Louis University Singers



Celebrating 50 years, University Singers from the University of Missouri-St. Louis has appeared in concert halls around the world, including the Kennedy Center in Washington D.C., Carnegie Hall in New York City, and venues in London and Oxford, England. This is its third MMEA conference performance. The ensemble has appeared with the Bach Society of St. Louis, the St. Louis Children's Choirs, Dance St. Louis, and the Nashville Ballet. University Singers is comprised of freshmen through graduate students representing multiple majors. We are bound by our desire to make meaningful music and our belief in music's power to unify people.



Dr. Jim Henry holds degrees in music education, music theory, and music composition. He is Director of Choral Studies at UM-St. Louis, where he conducts University Singers and Vocal Point. He directs the Ambassadors of Harmony, an international champion men's chorus, and has sung in two champion quartets, the Gas House Gang and Crossroads. Dr. Henry travels the world as a conductor, clinician, and lecturer, and is a contributing author for the Encyclopedia of American Gospel Music and the Grove Dictionary of American Music. His awards include the Governor's Award for Excellence in Teaching and NAFME's "Stand for Music" award.

Saturday, January 27

9:00 a.m.

Blue Springs High School Wind Symphony



The Blue Springs Department of Bands will have an ensemble performing for the 8th time in 16 years at this year's MMEA conference. The Band Department is a recipient of the John Philip Sousa Foundation's Sudler Shield Award. They are a Grammy Signature School, and a Grand National Finalist. They have performed twice in the Macy's Thanksgiving Day Parade, twice in the Tournament of Roses Parade, the Presidential Inaugural Parade and twice at the NSBA convention. Blue Springs Bands believe in the life-changing influence of music education and that all types of ensembles are equally valuable in a child's education.



Blue Springs High School band staff is a collaborative approach with directors Tim Allshouse, Lisa Evans and Nathan Bushey. Middle School Directors include Elizabeth Puyear, Matt Wills and Nathan Wilhoit.



Buddy Hannaford

Retired Members Chair

ATTENTION RETIRED MUSIC EDUCATORS! Don't forget our retired members' coffee, held on Friday morning of the Missouri Music Educators Association In-Service Workshop/Conference. We would like to count you among the growing number of attendees.

Navigating from a Past to Present Music Educator

My name is Linda St. Juliana, and I retired from the Missouri Public Schools in 2011. I graduated from Northern Michigan University with a Bachelor of Music Education in 1976, certified to teach K-12 Vocal music and 7-8 all subjects. I started by teaching third grade and music at St. Brigid Elementary School in Midland. We moved to Missouri in 1982. I gained Orff-Schuwerk Level III certifications from Webster, and in 1999 and a Master of Arts Education from Lindenwood.



I have taught music for over 34 years from grades kindergarten through the twelfth grade, twenty-five years for the Hannibal Public Schools. I now do some substitute teaching and give private lessons. For the last four years, I have been an adjunct faculty member at Culver Stockton College and presently their student teacher supervisor. This year I have added teaching vocal music at Holy Family Catholic School in Hannibal.

Part of my assignment at Culver Stockton College is to help our future Missouri music teachers become great teachers as they practice their skills during their student teaching. The students are well-prepared and are getting plenty of experiences in the music classroom. There has been lot of changes through the years in what they will use as teaching guidelines. The format of the music concepts may change, but the goals are basically the same. The young educators are teaching students to appreciate, enjoy and become future musicians in the world. They enrich their educational experiences and help to awaken their thinking potential. The future of music education will be in good hands.

**Where are you now, and what is keeping you busy?
We want to know about our retired members. If you are
interested in sharing, please contact
Buddy Hannaford, Retired Members Chair,
at hannafords62@gmail.com**

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**National Association
for Music Education**

SPRAGUE, from pg. 14

this clinic can make your rehearsal preparations more efficient and effective.

Jennifer Shenberger, brass specialist and band director in the Clayton school district, will be presenting a clinic on the solo and ensemble process. This clinic will focus on coaching techniques designed to help both directors and students feel more confident, capable, and comfortable once contest day arrives. Topics will include literature, tuning, ensemble seating configurations, room placement, accompanists, general etiquette, and a definitive list of do's and don'ts for the performance room.

Finally, Becky Long, currently with Palen Music and former director in the Rockwood district will be presenting a clinic on revolutionizing the way we teach practice skills to our students, and how that can dramatically improve our group rehearsals. Topics will include specific techniques to guide our students in their practice sessions including self-reflection and perseverance in the practice room.

If your administration is reluctant to let you attend the conference you can find some ideas to present to them at <http://mmea.net/welcome-to-mmea/>. In the past, I have copied the conference schedule and highlighted all the sessions I planned on attending, and submitted that along with my professional development request. Many administrators don't realize our conference offers multiple sessions all day for three and a half days. In addition, I have created a letter you can use as well. Here is the link: goo.gl/F60JD0. Feel free to customize it in any way you need.

As you are packing for the conference don't forget to bring comfortable shoes just in case the escalator is still out of commission....See you at the lake!



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Celebrating 80 Years of Missouri Music Education

Thursday Jan 25, 2018



MISSOURI STATE WIND ENSEMBLE

9:30 pm
SALON A

Under the direction of
Dr. John Zastoupil
Director of Concert Bands

Alumni reception | 6 pm to 7:30 pm | Parasol 1



MISSOURI STATE MEN'S CHORUS

3:15 pm
SALON C

Under the direction of
Dr. Cameron F. LaBarr
Director of Choral Studies

See the future of music in action as the Missouri State Department of Music Wind Ensemble and Men's Chorus perform at the 80th MMEA Conference this January. The talent and passion of these students is sure to brighten the gloomiest winter day and inspire fellow students and educators alike.

Our 2018 Audition Dates

Location:
Missouri State University Campus
Springfield

Saturday, December 16

Registration closes Dec. 9, 2017

Friday, February 9

Registration closes Feb. 3, 2018

Friday, February 2

Registration closes Jan. 27, 2018

Monday, February 19

Registration closes Feb. 11, 2018

Saturday, February 3

Registration closes Jan. 27, 2018

Friday, March 2

Registration closes Feb. 24, 2018

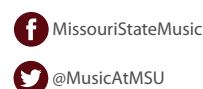
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