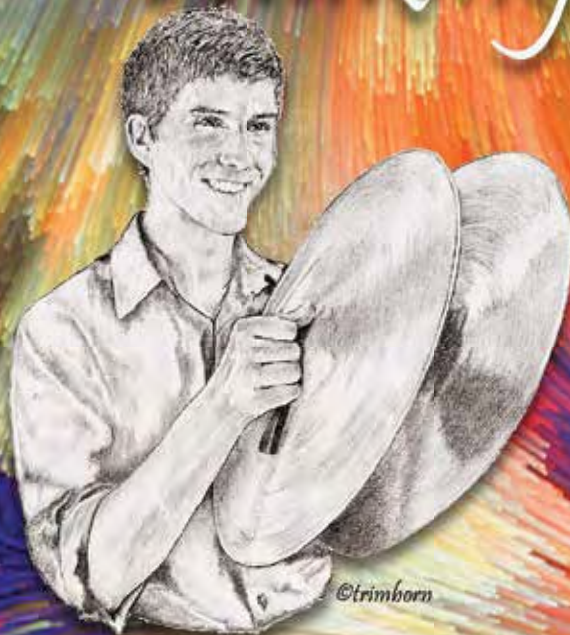


Missouri School Music



Making it happen



©trimhorn

See inside...
Helpful Ideas for your classroom,
District Reports,
Conference Wrap-Up
and much more!

volume 72, number 3, spring issue 2018

The Golden Regiment Invitational

Marching Festival

September 29, 2018
Blue Springs High School
Blue Springs, Missouri

"The Golden Regiment Invitational is one of the nation's leading marching competitions, bringing together the best adjudicators and participants for an event that highlights excellence in performance and sound educational feedback for every participating band."

—Jeremiah Wooten, Editor, *hornrank.com*

ENTRY
DEADLINE
**May 4,
2018**

NATIONAL JUDGING PANEL

Joe Allison • Kentucky • Professor of Music, Eastern Kentucky University/BOA/DCI/WGI
Bill Watson • Texas • Director of Fine Arts, Lewisville ISD/DCI/BOA/The Blue Devils
David Armbruster • Michigan • Michigan Judges Assoc./Music Caption Head/BOA
L. Kevin Kastens • Iowa • Director, Marching Hawkeyes
Todd James • Oklahoma • USBands/Visual Designer
Chris Church • Missouri • DCI/WGI/BOA
Jamie Holly • California • The Blue Devils/DCI/BOA
Joey Orefice • Michigan • Michigan Judges Association/WGI

goldenregiment.org

A black and white photograph of Nathan East, a renowned bass artist, standing next to a Yamaha Silent Bass. He is wearing a dark suit jacket over a light-colored shirt and a dark tie. He has a mustache and is smiling at the camera. His arms are crossed. The bass is a large, upright instrument with a dark body and a light-colored neck. The background is a dark, textured surface.

Nathan East Depends on Yamaha.

"When I'm looking for that 'Upright' sound, I reach for my Silent Bass. The sound quality is rich and full and the feel is very comfortable. In my arsenal of basses, my SVB-200 has become an important instrument for live gigs as well as in the studio."

-Nathan East, Renowned Bass Artist



@YamahaMusicUSA



Missouri School Music

spring 2018, volume 72, number 3

a quarterly publication of the Missouri Music Educators Association

Advertiser Index

inside front cover:	
	Meyer Music
1	Yamaha
7	Western Illinois University
7	TEX
9	Graceland University
15	NW Missouri State University
29	Missouri Baptist University
30	University of Missouri - KC
41	Missouri Baptist University
50	Webster University
55	University of MO - Columbia
inside back cover:	
	Missouri State University
back cover:	
	Band Instrument Company

Noteworthy News

5	About the cover
40-46	News from the Affiliates:
	MBA: Kim Pirtle
	MCDA: Nathan Rudolph
	MoASTA: Kirt Mosier
	MSHSAA: Davine Davis
56-59	District Reports

Table of Contents

6	Making It Happen
	- Brian Reeves
8	Making It Happen, Together
	- Jeff Melsha
12	No Excuses
	- Christina Sprague
13	FAQ's from Our Membership
	- Paula Martin
16	When I Say Go...
	- Karen Dickinson
17	What Makes a Successful Program?
	- Kim Warger
19	Embracing Fear and Failure
	- Michelle Davis
21	Overcoming Challenges in Your Jazz Band
	- Ron Sikes
23	Making Score Study Happen
	- Brian Silvey
25	Revising Missouri Fine Arts Learning Standards
	- Kate Herrell & Daniel Hellman
27	Nonverbal Communication in the Choral Rehearsal
	- Brandon Boyd
31	So One Day on FB
	- Steve Litwiller
33	Making It Happen: Spreading Tri-M Throughout Missouri
	- Sarah Sacco
34	How Did I Make It Happen?
	- Cristin Selle
35	We Make It Happen!
	- Andrew Homburg
35	Another Conference in the Books!
	- Marvin Manring
37	Appy Hour 2
	- Mike Sekelsky
38-39	Featured Retiree & Members Report
	- Buddy Hannaford
49	Why Is Music Important? How Would You Respond?
	- Gary Brandes



MUSIC CONNECTS US

MARCH IS

MUSIC IN OUR SCHOOLS MONTH®

PURCHASE ITEMS FOR YOUR CLASSROOM!

#MIOSM | #MusicConnectsUs

nafme.org/MIOSM



**National Association
for Music Education**

MISSOURI MUSIC EDUCATORS ASSOCIATION BOARD OF DIRECTORS

EXECUTIVE BOARD

EXECUTIVE COUNCIL

Brian Reeves, St. Louis, MO, president@mmea.net President
Chris Sprague, Bradleyville, MO, president-elect@mmea.net President-elect
Jeff Melsha, Kirkwood, MO, past-president@mmea.net Past-president

VICE-PRESIDENTS (Feb. 2, 2016-Feb. 1, 2018)

Christina Sprague, Bradleyville, MO, bandvp@mmea.net Band
Paula Martin, Fenton, MO, choralvp@mmea.net Choral
Michelle Davis, Liberty, MO, orchestravp@mmea.net Orchestra
Kim Warger, St. Louis, MO, elementaryvp@mmea.net Elementary/Early Childhood
Karen Dickinson, O'Fallon, MO, generalmusicvp@mmea.net General Music
Ron Sikes, Festus, MO, jazzvp@mmea.net Jazz
Brian Silvey, Columbia, MO, collegevp@mmea.net College/University

DISTRICT PRESIDENTS (Feb. 2, 2017-Feb. 1, 2018)

Tom Brockman, Smithville, MO, northwest1@mmea.net Northwest #1
Marc Lewis, Columbia, MO, northeast2@mmea.net Northeast #2
Clif Thurmond, Lee's Summit, MO, kcmetro3@mmea.net KC Metro #3
Adam Twenter, Pleasant Hill, MO, westcentral4@mmea.net West Central #4
Aaron Lehde, LaDue, MO, stlsurban5@mmea.net St. Louis Suburban #5
Jean Baker, Owensville, MO, central6@mmea.net Central #6
Chuck Moore, Sullivan, MO, eastcentral7@mmea.net East Central #7
Keith Moyer, St. Louis, MO, stlmetro8@mmea.net St. Louis Metro #8
Kathy Phillips, Republic, MO, southcentral9@mmea.net South Central #9
Tom Broussard, Jackson, MO, southeast10@mmea.net Southeast #10
Marvin Manning, Stockton, MO, southwest11@mmea.net Southwest #11

ADVISORY MEMBERS

ADVISORY COUNCIL

Gary Brandes, St. Peters, MO, advancing.music.ed@mmea.net Advancing Music Education Chair
Paul Copenhaver, Moberly, MO, government.relations@mmea.net Government Relations Chair
Davine Davis, Columbia, MO, davine@mshsaa.org MSHSAA Representative
Nathan Rudolph, Blue Springs, MO, nrudolph@bssd.net MCDA Representative
Buddy Hannaford, Trenton, MO, retired@mmea.net Retired Members Chair
Daniel Hellman, Springfield, MO, smte@mmea.net SMTE Chair
Andrew Homburg, Springfield, MO, nafme-c.advisor@mmea.net NAFME Collegiate Advisor
Steve Litwiller, Boonville, MO, mentoring@mmea.net Mentoring Chair
Marvin Manning, Stockton, MO, historian@mmea.net Historian
Kirt Mosier, Lee's Summit, MO, kirt@kirtmosiermusic.com MO-ASTA Representative
Gloria Pasley, St. Louis, MO, miosm@mmea.net MIOSM Chair
Kim Pirtle, Boonville, MO, kpirtle@boonville.k12.mo.us MBA Representative
Jazz Rucker, Columbia, MO, equity@mmea.net Equity Chair
Sarah Sacco, Ava, MO, tri-m@mmea.net Tri-M Chair
Mike Sekelsky, Warrensburg, MO, technology@mmea.net Technology Chair
Christin Selle, Truman State University, nafme-c.president@mmea.net NAFME-C President
Wendy Sims, Columbia, MO, research@mmea.net Research Chair
Joel Vanderheyden, Fenton, MO, jvanderh@jeffco.edu MOAJE Representative

ADMINISTRATIVE PERSONNEL

Paul Swofford, Gladstone, MO, execdir@mmea.net Executive Director
Elaine Swofford, Gladstone, MO, sec.treasurer@mmea.net Secretary-Treasurer
Rob Nichols, Clayton, MO, exhibits@mmea.net; website@mmea.net Exhibitors Chair & Web Director
David Goodwin, Chillicothe, MO, conferencemgr@mmea.net Conference Manager
Sally Hook, Columbia, MO, editor@mmea.net Editor

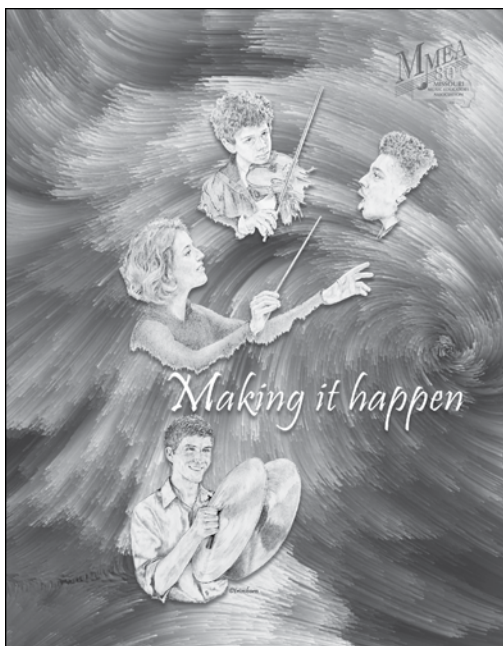
Missouri School Music [MSM] is a quarterly publication of the Missouri Music Educators Association [MMEA], a federated state association of the National Association for Music Education [NAfME]. MMEA is incorporated as a not-for-profit organization under the laws of the State of Missouri. Contact the editors for information regarding the submission of materials to the magazine.



Editors' Notes

It can be difficult to “make things happen.” When the theme of this issue was selected, MMEA’s new president, Brian Reeves, asked us to look at how we accomplish our tasks. HOW do we make things happen? My task is editing this magazine. As editor, I know that a magazine cannot be published without the efforts of many people. First, there are the writers who submit inspiring articles in many areas of music education. Second, there are members of the MMEA Board who lead and take on the jobs of managing and attending to details. Third, there are advertisers who help sponsor the cost of putting these thoughts and ideas into our hands. And last but not least, there are volunteers who proof-read and offer great suggestions about how to correct errors before the final publication. Proof-readers for this issue included Brian Reeves, Jeff Melsha, Chris Sprague, Steve Litwiller, Kathy Bhat, Wendy Sims, Buddy & Karla Hannaford, and John Patterson. Thanks for helping!

Finally, as you read through the following pages, think about how our Missouri music educators struggle and succeed in the classroom every day. Think about how you might try some of their ideas in your classroom preparation, student engagement, and program management. You might just make NEW THINGS happen!



About the Cover:

The theme “Making It Happen” is thought-provoking. What does It mean to us? This cover illustrates the obvious – performance/music. But the following substitutions for the word could certainly be made – beauty, culture, memories, joy, comfort, excitement, inspiration. Most assuredly, music educators make these things and many more happen. Some obvious, others not. Some directly, others indirectly. Some immediately, others delayed. What a wondrous realm in which we teach!

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



Brian Reeves

President

Making It Happen

Thanks to the work of Jeff Melsha, the Board of Directors, leadership across the state, and all our members MMEA is as strong as it has ever been. Membership and finances are steady; programs are growing; our work continues.

Our work continues regarding equity. Who are the underserved students and educators in Missouri and what can we do to help them? Our mission is Music For All. That sense of fairness is embedded not only in our mission but also in the DNA of Missourians everywhere. As one part of this important work an equity council has been established to better understand the issues involved and to propose solutions.

Our work continues to increase member resources. I am excited to announce the formation of the MMEA Leadership Program chaired by Past-President Jeff Melsha. The purpose of this program will be to train existing leaders and also to recruit and nurture the next wave of Missouri's music leadership. If you are interested in becoming the middle school jazz band coordinator for your district, this program will help you. If you know of someone who would make a great middle school jazz band coordinator for your district, you will be able to recommend that person to us. This training will involve time during existing events such as Board of Directors meetings and conferences with the hope of expanding in the coming years. The MMEA Leadership Program will serve both as a member resource and as an engine of equity.

Finally, our work continues by reaffirming our commitment to advocate intentionally and proactively for music, so that every student of

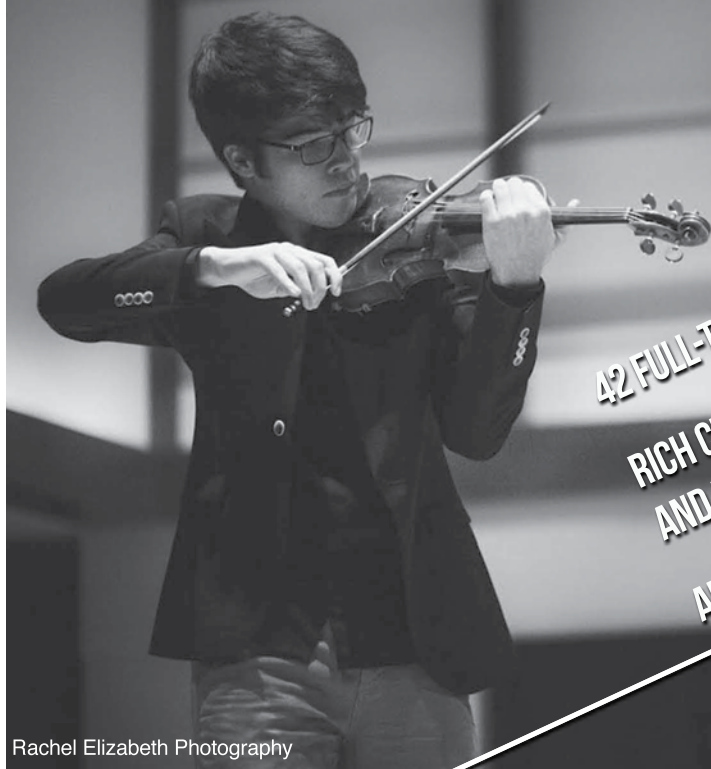
music in Missouri is taught by a fully certified music educator. Advocacy efforts will be led by our Government Relations Chair, Advancing Music Education Chair, and SMTE Representative. Our central goal is to expand capacity, to include as many representatives of the board and the membership as possible. MMEA Advocacy Day will be Thursday, March 15 at the Capitol in Jefferson City. We would love to have you there with us. Legislators want to hear your stories, your passion for music. If you are interested in attending, or if you wish to be "on call" for future advocacy needs, please use the QR code below to let us know.



The theme of this magazine issue was chosen because I am fascinated with people, with educators, who roll up their sleeves and get things done. They produce! When I visit an elementary music room and see effective and purposeful classroom management it is beautiful to watch. When I see an entire marching band move completely in unison it is beautiful to watch. When I think about MMEA, our plans, our goals for the next two years, I'm reminded of what Walt Disney said, "The way to get started is to quit talking and start doing."

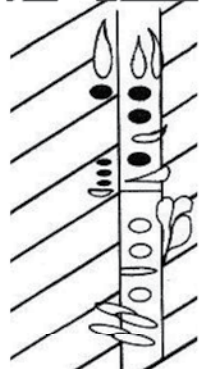
For our work to continue, for MMEA to start doing we will need you. Together we will make it happen.

WESTERN ILLINOIS UNIVERSITY SCHOOL OF MUSIC



Rachel Elizabeth Photography

42 FULL-TIME FACULTY
RICH CURRICULUM AT BACHELORS, MASTERS
AND PERFORMANCE CERTIFICATE LEVELS
AUDITION ONLINE AT GETACCEPTD.COM/WIUMUSIC
WIU.EDU/MUSIC



TEX TECHNICAL EXERCISES FOR BAND

ONE BOOK

Graduated System with
5 Different Levels of Demand

COVERS 4-5 SCHOOL YEARS

*Stop by our booth at
MMEA in January or MBA in June*

DENNIS E. MEYER MUSIC

tex4band@hotmail.com (618) 466-1231

www.tex4band.com



Jeff Melsha

Past-president

Making It Happen, Together!

As needs for the 21st century music educator have increased, MMEA continues to add opportunities for professional development beyond the annual conference. MMEA now hosts an October MMEA Mentoring Conference for our first-year music educators with follow-up sessions in January. We have one of the largest collegiate chapters in the country, supported by multiple sessions at the annual conference. The newly established Tri-M Summit offers high school students an opportunity to meet and collaborate in September. MMEA hosts a Music Advocacy Day in Jefferson City in March, and MMEA leaders advocate for music education in Washington D.C. in June at the National Assembly. I am so excited about where we are with MMEA, and optimistic about where we are going under the presidency of Brian Reeves.

I would like to offer my thanks to the MMEA Board of Directors, Advisory Council, and Administrative Staff for their time, effort and dedication on behalf of MMEA over the past two years. Our shared vision and adherence to the Strategic Plan helped move the association in a positive direction. While there is always more work to do, these people worked closely together to bring professional development opportunities to many music educators and conference attendees.

The 2016-2018 MMEA term came to a close in January and I would like to convey my sincere appreciation and gratitude for the support and encouragement the MMEA membership showed to our elected Board, administrative staff, and volunteers. Being a part of the leadership of this association has been the most satisfying component of my teaching career. It gave a deeper meaning

to what I do in my own classroom and a sense of service to others whom I care deeply about. Throughout the term, I wrote and spoke frequently about the importance of service to the organization. The importance of “giving back,” volunteerism, and servitude cannot be overstated and I hope that each of you will find the opportunity to lead, advocate, and serve throughout your careers.

“Navigating the Future of Music Education” may have ended in name at the conclusion of the 80th Annual In-Service Workshop/Conference, but it is my hope that the spirit of discovery remains with our MMEA membership – the spirit of continuous reflection, problem-solving, and creative teaching in order to meet the needs of ALL students.





Graceland
UNIVERSITY | 1895

Helping You
Achieve

THE POWER OF Music

ProMusica

SCHOLARSHIPS *Annually renewable for a maximum of four years*

- ▶ A competitive scholarship opportunity for outstanding students planning to major in music or music education

Music Performance

SCHOLARSHIPS *Annually renewable for a maximum of four years*

- ▶ Open to students of all majors planning to perform with one or more of the performing ensembles, including Symphonic Band, Jazz Band, Orchestra, Concert Choir, The Marching Yellowjackets and Chamber Singers

AUDITION GUIDELINES

www.graceland.edu/vpa/music-scholarships-auditions



FOR MORE INFORMATION

Dr. Erin Bodnar

MUSIC DEPARTMENT COORDINATOR

Erin.Bodnar@graceland.edu | 641.784.5273



ENTER THE 2018 NAFME STUDENT COMPOSERS COMPETITION

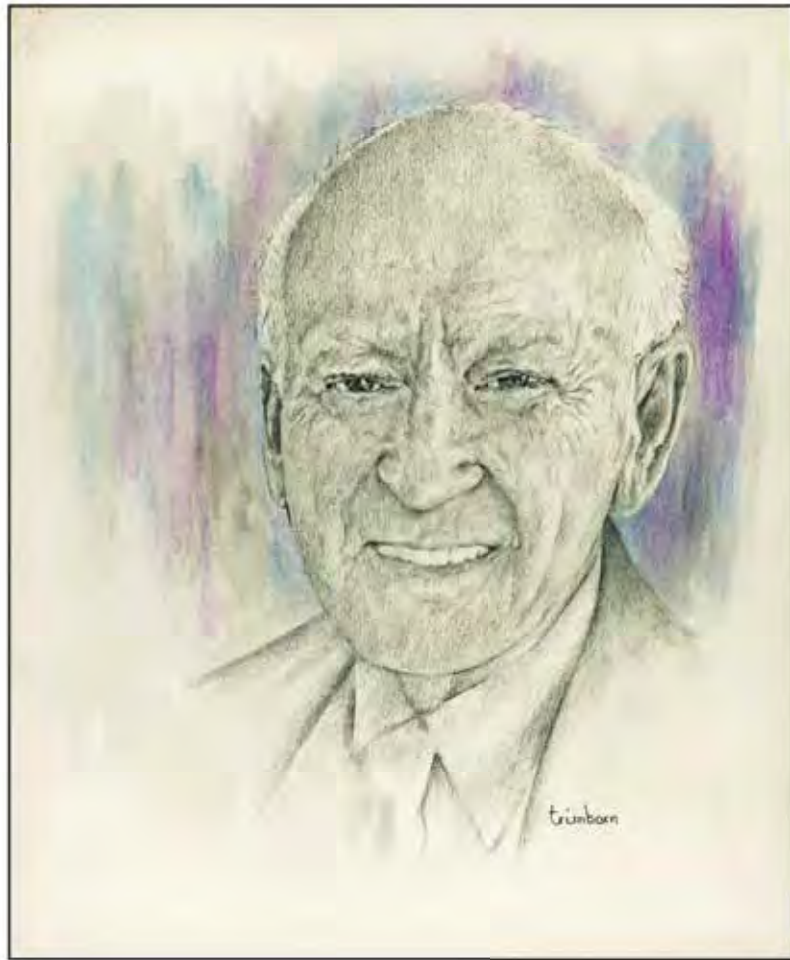
NAfME is seeking original music written by student composers for featured performance in the 2018 Young Composers Concert, held in Dallas, Texas, and the 2018 All-National Honor Orchestra performance as part of the NAFME All-National Honor Ensembles performances at Walt Disney World.

Teachers and students are invited to submit original compositions by students for possible inclusion in the concerts. Students in elementary school, secondary school, college, and graduate school are eligible to submit compositions. Winning compositions may be eligible for cash awards.

Learn more: bit.ly/NAfMECompetitions

Application Deadline: March 30, 2018





Portrait of John Patterson by Tom Trimborn

Upon his retirement from the MMEA Administrative Personnel Staff after 20 years as Exhibitors Chair, John Patterson was awarded MMEA Board Emeritus Status. The Exhibitors Chair position is to be filled by Rob Nichols. John has seen great growth in MMEA and in the Exhibits since he first took the

job after the passing of Russell Chambers in 1999.

John's career biography follows:

Born in Conway, Arkansas, John attended schools in Conway, Flat River (MO) and Carrollton (MO), graduating in 1955. He earned Bachelor's and Master's degrees

from the University of Missouri in 1959 and 1964.

His fifty-nine year career of teaching and conducting includes: Center School District (Kansas City, MO – 3 years);

See EMERITUS, pg. 11

EMERITUS from pg. 10

Louisiana, MO - 2 years;
Columbia, MO – 41 years,
including 35 years at Hickman
High School as Director of Bands
and 25 years as Director of Music
for the Columbia Public Schools;
one year as Visiting Associate
Director of Bands at the
University of Missouri – 2001-
2002; and 12 years as Conductor
of the Columbia Community
Band – 2005-2017.

John considers as highlights of
his career the opportunities to
serve his two favorite
organizations as President:
MMEA in 1984-86, and MBA in
1972-74. He was appointed to
the position of MMEA Exhibitor
Chair in January of 1999 by
Marty Hook. He received the Phi
Beta Mu award for Band of the
Year in 1975, and the Charles
Emmons Outstanding Band
Director award in 1987.

Recognitions include Hall
of Fame designations from
MMEA, MBA and Marching
Mizzou, Missouri Arts Council
2001 Lifetime Contribution
Award, Citation of Merit
for Distinguished Service
to Education from the MU
College of Education Alumni
Association, MU College of Arts
and Science 2003 Honorary
Alumni Award, National
Federation of State High Schools
Award – State Award 1990-91
and Division Award 1991-92,
Phi Mu Alpha Orpheus Award,
MU Alumni Band Distinguished
Service Award, and Columbia
Public Schools Outstanding
Educator Award.

As all music educators know, our
profession requires a high level
of commitment from
not only the educator but also
the spouse. John credits Cheryl,
his wife of 32 years, for
her loving and unwavering
support of his professional

endeavors. An educator herself,
Cheryl provided encouragement
and understanding even when
their schedules left little
time at home together!

Russell & Dorothy Chambers Award
received by John Patterson



Moments from the MMEA 80th Conference --
Left: Past Presidents
Right: Spouses of Past Presidents





Chris Sprague

Band Vice-president, and President-elect

No Excuses

As I write my last article as MMEA Band Vice-president, I am once again reminded of how quickly time passes. It seems as if it was just yesterday when I was struggling to write my first article, wondering what I could possibly say that would have any meaning to my fellow colleagues. Nothing I do in my classroom is original...I have borrowed (sounds so much better than "stolen") every good idea, instructional practice, and classroom management strategy that I use from other teachers. In the past few months I have continued ~~stealing~~ borrowing ideas from our conference clinicians. I am still grateful to Dr. Peter Boonshaft, Dr. Timothy Oliver, Jennifer Shenberger and Becky Long for presenting such relevant clinics with ideas I am still using months later. I hope you found the sessions as helpful as I did.

When teachers leave the profession it usually has nothing to do with a lack of knowledge in their chosen content area. Dealing with paperwork, curriculum and most importantly managing students can be overwhelming. If we find ourselves constantly making excuses as to why our classrooms aren't running the way we would like, we must take a

hard look at ourselves. So much of the time our problems are caused by a lack of management skills. The bad news is we have to stop blaming everyone else for our failures. The good news is that management is a SKILL, and skills can be learned.

Do you have that one kid that you dread to see walk in your room every day? The one that causes you to want to drink Maalox straight from the bottle? One of the best ways to prevent behavior problems is building a good relationship with each student. When I have a student walk in my room that I know has had behavior issues in the past the first thing I do is get to know one thing they like. Whether it's hunting, fishing, basketball, football, working on cars, whatever it is I find at least one thing that has nothing to do with school that we can talk about. Then I make a point to talk with that student at least once a week about their hobby. Many times, this is enough to head off any behavior issues I would have had with this student because we now have a personal relationship. You may think you don't have time to do this but believe me it is time well spent. A few years ago, I was asked to take a "non-musical"

student into a performance-based class because he was a senior and had been kicked out of art and needed a fine arts credit to graduate. I knew it would have to be an independent study and I wasn't sure how I was going to get this kid to do the work without me having to stand over him and repeatedly prod him. When he walked in my room I stopped to visit with him for a few minutes. I gave him a chance to explain why he had been kicked out of the other class and then asked about his hobbies. He told me that he made rifle stocks. We proceeded to talk about stocks for a few minutes, and I even asked him to show me pictures of some of the ones he made. I will never forget seeing the look on my student teacher's face as I was doing this. (Is she REALLY talking about guns in school? Keep in mind, I teach in Bradleyville, a tiny, rural school where EVERYONE fishes and hunts....) From that point on, that student did everything I asked of him with a smile. Those few "wasted" minutes of instructional time paid huge dividends for the rest of the year. Not once did that student refuse to do anything I asked of him.

See SPRAGUE, pg. 18

Paula Martin

Choral Vice-president



FAQ's from Our Membership

Over the course of the past two years, as I served as Choral Vice-president, I have received a number of questions regarding MMEA policies and procedures. I have tried to answer these questions with candor and honesty. I believe that transparency and honesty are keys to success in any organization. To that end, here my responses, to a few of your concerns and questions:

- 1) Do you pick/help pick the choirs that perform for the conference?

No, the Vice -president receives all of your recordings, and organizes them into middle school, high school, college, and community/adult groupings. The VP then travels to an area outside of the state of Missouri, where a panel of three adjudicators listen and decide which choirs will perform at MMEA. In order to formulate a listening panel that would have expertise at all levels, I invited one middle school director, one high school director and one college director.

- 2) Are the adjudicators the same each year?

No. There was no repeat of any adjudicator from one year to the next.

- 3) Do you listen to every single CD?

Yes. We listened to every single CD- song one, song two, and song three.

- 4) Why aren't there more show choirs and choirs from small schools represented?

Over the time that I have been Choral VP, the number of submissions received from show choirs and from small schools has been very small. I **KNOW** there are excellent show choirs in many parts of Missouri. I **KNOW** that there are many excellent choral programs from 1A and 2A schools in Missouri. **I have heard and adjudicated many of them!** If you have a rockin' show choir, please submit! If your 1A, 2A, or 3A school district includes a wonderful choir, please consider submitting a recording of your group for consideration.

- 5) I have three great choirs. May I send multiple recordings?

Yes, but please send a separate CD (and preferably a separate check with the entry fee) for each group.

- 6) Is there a "formula" for filling out the conference schedule? How do you decide which day or time a choir performs?

See MARTIN, pg. 18

MMEA Awards



*Outstanding Educator
Jana Fox*



*Outstanding Young Educator
David Schatz*



*MMEA Hall of Fame
Paul Swofford, Elaine Swofford*



*Outstanding Administrator
Clint Johnston*



*Electronic Music Composition
1st place: Joseph Barker*



*Electronic Music Composition
2nd place: Becket Clark*



*Electronic Music Composition
3rd place: Dane Workman*



EST. 1938



NORTHWEST MISSOURI STATE UNIVERSITY NMusic Camp

June 10-15
2018

Scholarships Available
Registration begins March 1
Current grades 6-12

Bearcats Connect

Find us on Facebook!
[https://www.facebook.com/
events/1516998768606033/](https://www.facebook.com/events/1516998768606033/)



- Band
- Choir
- Show choir
- Jazz ensemble
- Piano
- Guitar
- Marching
- Lessons
- Composition

660.562.1731 • nwmissouri.edu/finearts/music • muscamp@nwmissouri.edu



MMEA MOMENTS





Karen Dickinson

General Music Vice-president

When I Say Go...

Remember the first time you gave directions and your students starting moving before you had finished speaking? It is not a feeling I remember fondly. In that moment, my students had taken control. I knew I did not like that outcome, and I needed to find a way to make it happen the way I wanted. Over time my catch phrase became, "When I say go, you will..." Sometimes I even say, "What will you do when I say go?" Then, when I do utter that magic word, I am pleased to watch my students follow the directions successfully. Well, most of them...most of the time...but on my cue!

Having tried and true procedures in place is one of the ways we make it happen in the music classroom. All of these procedures are part of class management. For this article, I have chosen to focus on management aspects of my own music classroom; not class management as it pertains to students and behavior, which is quite personal and varies greatly, but the administrative tasks that make my life easier by doing them a certain way. At the risk of exposing the type A aspects of my personality, I would like to share my way of doing things. It is not right or wrong. It simply works for me.

Organizing the room

Right inside the door is a table for all the stuff my students bring to music class. It doesn't seem to matter how many times I request that they come to music without extra things, my table is full almost every day. Some days it is really interesting to see the collection of things they bring: coats, shoes, lip gloss, money, papers, books, pencils, jewelry, pieces of nature from recess, water bottles, fidget spinners, and a lot of other things. I require that all of the things go "on the table, by the door," (which is how I

say it, the same way every time), so that we can focus on our learning.

I also have a Kindergarten class that comes straight to music from library, with their books in tow. There were too many books to be on the table by the door, so we had to come up with another location along the back wall to keep our books organized and easy to retrieve at the end of class. With practice, it works.

While my class sits on risers, there is one desk and chair next to the table by the door. My school calls this a safe spot, and every classroom has one. I use it for students who need a break, but I also use it for students who need to put on a band-aid or get the mulch out of their shoe. The trash can is right beside it. It is nice to have a designated place that is out of the way and less distracting to the class.

When lining up to leave, the line leader stands in a clearly marked spot. I use a picture of two feet, taped to the floor. We line up in order, according to our seats on the risers. My students used to be all over the place, out the door, out of line, or trying to stand next to their friends. A clear procedure, along with this simple picture, has made all the difference.

Organizing the kids

Assigned seating is a must for me. I seat my students in alphabetical order by first name, rather than last. I can always remember a first name faster than a last name, and if I seat them near others whose first names start with the same letter, I can usually remember a forgotten name faster, too.

I use an iPad app called iDoceo for my gradebook,

See DICKINSON, pg. 20

Kim Warger

Elementary Vice-president



What Makes a Successful Program?

So often I am asked by new music educators, "How do you build a successful program?" I start my reply with, "It won't come overnight, but if you are willing to invest some time and energy, it will pay off." I have found that there are key areas of focus when building a successful program: visibility, quality educational experiences and positive student teacher relationships. Most outsiders to education tend to think it's as easy as walking into a classroom and knowing the subject matter. Being successful and having a successful program takes much more than just knowing the subject.

Because we are often loners in our buildings with no other colleagues teaching the exact subject, it would seem easy to stay in the classroom behind closed doors, just you and the students with nobody to question what you are doing. Visibility in our area is how we get our biggest supporters. I found that not only did I have to impress my students in order to get them to "buy in" to what we were doing in the classroom, but I also had to impress those outside my classroom. After all, those outside of my classroom were approving

my budget, providing additional equipment through grants, giving me professional development funding, paying for buses for students to attend symphony concerts, and the list goes on. I had to show those outside my classroom that what we were doing inside the classroom was valuable and would forever affect student lives. I started by inviting the classroom teachers at the end of classes to see what their students were doing. Don't forget the administrators! You could call these mini-performances, which got my fellow colleagues to "buy in." They saw the discipline required, the motivation and will to succeed, and faces expressing pride and joy in their accomplishment. Inviting not only families but district administrators to student performances provides even more visibility. That doesn't mean that there should be an abundance of performances. Better to have fewer quality performances that are seen by many.

We all know that what was happening inside our classroom is not all that secretive. What happened at school today is often the dinner table discussion at the end of the day. Providing quality

instruction in an effective manner was important, and my delivery was all the more important. We all know our subject matter or we wouldn't be doing what we are doing. Do we know how to deliver it in a way that students are excited and want to be there? My goal was to have students talking about coming to class and creating music in front of their peers, classroom teachers and parents. I wanted music class to be the dinner table discussion. I needed these outsiders to hear that their students and children were excited to sing and play instruments. So along with that, came the stigma that all we do is have fun and play in the music room. I wasn't that insulted... if we are going to learn about and make music, why not have fun at the same time! When the fun is resulting in beautiful music, it is a win-win for everybody!

The most important key to a successful program was showing my students that I cared. Providing an atmosphere in and out of the classroom that showed my kids they were important created a positive student teacher relationship. Attending other

See WARGER, pg. 22

SPRAGUE from pg. 12

When students know you are invested in them, they are more likely to want to do what you ask of them. Getting to know each of your students on a personal level is one of the best discipline strategies you can use.

I would like to convey my deepest gratitude to the 2016-2018 executive council of Jeff Melsha, Brian Reeves, and Gary Brandes for their tireless work on behalf of our organization. It takes a monumental effort from the executive board, area vice presidents, and the administrative personnel to present a conference that offers exemplary concerts, high-quality clinics, and opportunities for fellowship to teachers of every discipline. Please take the time to thank them for giving what little spare time they have in service to our organization. I am also grateful for the opportunity to continue to serve you. Please do not ever hesitate to contact me at president-elect@mmea.net. As I transition to the office of president-elect I have full confidence in the leadership of incoming band vice-president Craig Finger.

We have many challenges ahead of us, but I have no doubt that music education will continue to thrive in our great state. When things get tough we need only remember President Reeves' theme for this edition... "You can make excuses or you can make it happen."



MARTIN from pg. 13

(answer to 6) on page 13)

The Vice-presidents send the names of the choirs selected by the panel of adjudicators to the MMEA President. The Vice-presidents do not determine performance dates or times.

- 7) Our band, choir and orchestra each are submitting a recording. Can the district send in one check to cover all of the entry fees?

It would be easier if you sent a separate check for each group.

Our conference performances this year were astounding! Every performance demonstrated stellar technique and exuberant, passionate singing! Our presenters were knowledgeable and generously shared their ideas with us. It has been my honor to serve MMEA as Choral Vice-president. I am confident Brian Hartman, newly elected Choral VP, and Brian Reeves, our new President, will take us into the next term with an eye to the future. We are in great hands!

Michelle Davis

Orchestra Vice-president



Embracing Fear and Failure: Making It Happen Every Day in Your Orchestra Classrooms

I'm constantly asking myself what we as orchestra teachers can do in our classrooms to guide students down their paths to leading a happy and fulfilling life? If I had the "magic potion" to happiness and fulfillment, I'd be bottling it up and drinking it right away. First, we must ask ourselves what does leading a fulfilling life look and feel like to us? Is it having money? Fame? Family? Or, maybe it is being able to just get through the day without feeling like a failure. And, if we know what is going to fulfill us, are we practicing it on a daily basis? Once we have a grasp on what most of us need to be successful in life, only then we can really know how to share it with our students.

An expert in the field of fulfillment and joy is Brene Brown. She is a research professor at the University of Houston, and has spent most of her adult life collecting stories, gathering data, and observing patterns of human behavior. She identifies connections that help make meaning of thoughts, behaviors, and feelings. In one of her books, *The Gifts of Imperfection*, she states that what separates people who lead a fulfilling life from those who do not boils down

to this: **being authentic, and feeling a strong sense of love and belonging.** She believes that being connected involves **courage and vulnerability.** She defines connection as "the energy that exists between people when they feel seen, heard and valued; when they **can give and receive without judgement**; and when they derive sustenance and strength from the relationship." We all know that it takes a tremendous amount of courage to present your authentic self to the world, only to be rejected. We've all been there; done that! Even though we'd like to admit that we're perfect, we all know that we are flawed human beings. Why can't most of us be seen as imperfect and vulnerable? Why can't we all just embrace the feeling? Until we get to a place where we can practice authenticity without fear, Brene and others feel that we won't be able to live a meaningful life.

Being in orchestra should be one of the safest places in school to be vulnerable. Students need to be able to play their instruments in class without fear or judgement. We must make sure they feel comfortable making mistakes and also how to fix them. Will Smith

says the best thing you can do in life is to "Fail early, Fail often, Fail forward." He has a quick two minute video on facing your fears. I encourage you to show this to your students because we all need to lean into the fear of the unknown. Brene says that being vulnerable is the "birthplace of joy, creativity, belonging and of love... People who have a strong connection truly believe that what makes them vulnerable is what makes them beautiful." I love these quotes, because as I think of those young students placing the bow on the string for the first time, I'm fairly certain that it will take several attempts to get a sustained sound. It is crucial for them to be in an environment that feels safe to make mistakes. We as orchestra teachers are so very lucky to be able to help our students become more courageous every day.

Students should want to come to class and play for each other and learn from each other. How do we foster this sense of vulnerability in young string players? I believe it has to start from the very first class when they

See DAVIS, pg. 20

DICKINSON from pg. 16

and my rosters are alphabetical by first name. I also store my seating charts and schedule in the app. I use it for rosters and attendance for my choir and percussion ensemble. You may have attended an MMEA conference session in 2015 on this app, presented by Angela Kelton and Bridget Zimmerman. It has options that can be customized for any grading system.

My school promotes Kagan strategies, which utilize Kagan mats for cooperative learning. I put Kagan mats on the ceiling, directly above each riser. That way the students can look up and identify their face partner (who might be behind them) and their shoulder partner. Any time we work in small groups, I try to contact the classroom teacher first. Sometimes they have existing groups that work well together. I also use student numbers or locker numbers (all from the regular classroom) to divide students into groups quickly and objectively.

Organizing instruments

Recorders take a lot of management. I label all recorders. I use masking tape instead of labels, because it is cheaper and sticks well to the canvas recorder cases. I write student names on the tape, using a different colored marker for each class. That way I can look at a name on a misplaced recorder, quickly know which class it belongs to, and return it to the correct bin. The bins are color coded as well.

When a student forgets their recorder, they borrow one from the green “clean” bucket and

return it to the red “dirty” bucket. I always keep the same number of recorders in the clean bucket, so I can tell at a glance if anyone has borrowed one. The students also sign the recorder log, which gives them a greater sense of responsibility since it is modeled after the behavior log they have in their classrooms. When a student forgets their recorder two days in a row, I have a pre-printed note to send home. Days of the week are listed, and I circle that student’s music days.

I label where each Orff instrument goes. I have a nice collection and not a lot of space. In fact, they only fit one way. I have labels on the cart that show where each instrument goes, so the students can put them away correctly and I don’t have to fix it later. I also label each ukulele with a number on the back of the neck. I use a pegboard with hardware to hang the ukuleles, and each hook has a corresponding number.

Hopefully a few of these ideas will help you make it happen in your classroom.

Thank you for the opportunity to serve as your general music vice president. It has been a pleasure working with Kim Warger and other members of the board. Together we have advocated for music education in Missouri. We are making it happen. In fact, music teachers make it happen every day, and aspects of management can help us be more efficient and successful.

Now go!

DAVIS from pg. 19

pick up an instrument. Start with you modeling vulnerability first. Share your stories of how you first started a stringed instrument... what were your first sounds like? I doubt that anyone started with the most beautiful tone quality!

Instructing parents that beginning students aren’t going to have an ideal sound right away is crucial. It takes practice and time to adjust to the feeling of bow placement and bow strokes. Once students feel comfortable in knowing that everyone will have to make mistakes, start having them play alone right away. Yes, one at a time, at every lesson. Students can hear that we all start the same way. Encourage students to play alone during warm ups or during the tuning process. Tune without physically taking the instrument from them. Students are capable of plucking or playing open strings very early on. When students start the bow, start having them create a four beat pattern with a D blues progression in the background. Go around the room and have everyone play on an open string. Have the other students echo them. We all have a strong desire to be creative, and this warm up gets them creating right from the start. Encourage them. Smile, and tell them “wow, that’s cool,” after whatever comes out of their instrument. Tell them often that there are no mistakes in creating. As others are playing their four beat pattern, you can go back and adjust posture to individuals without calling them by name or making them feel uncomfortable.

See DAVIS, pg. 22

Ron Sikes

Jazz Vice-president



Overcoming Challenges in Your Jazz Band To "Make It Happen!"

Jazz education fills an important role in the school band curriculum. However, due to scheduling, population size and other obstacles, band directors have to be creative in how they make jazz part of the students' band experience. One of my mentors, the late Dr. James Sucharski, used to say, "I don't discuss hypothetical situations. I don't know how they turn out." The scenarios listed below are real situations with real examples of how we were able to 'make it happen' in a small school.

Small schools often are faced with the challenge of non-traditional or incomplete jazz band instrumentation. As a director in a small school, I can relate. I do my best to have a traditional jazz band in my high school. However, in my middle school, I encourage ALL musicians to join jazz band. Come one, come all! I expose as many kids as possible to jazz. The more students who play jazz will open up the possibility of finding a student who can excel. If I have students who love jazz, but play a non-traditional jazz instrument, I introduce them to traditional jazz instruments over the course of the year. Flutists and clarinetists often switch to saxophone. Low

brass students often switch to trombone. French horn players often switch to trumpet, UNLESS they have a background in piano.

What if your jazz band lacks an essential player like bass? I have run into this issue from time to time. In a small school, coaches and band directors often share the same students. In my case, at one time the bass player for the jazz band was also a baseball player. Our jazz band tried to play as many times around our community as possible, in addition to non-competitive, clinic-based festivals. What happened when a performance opportunity fell on the same day as a baseball game that had already been scheduled? I could have foregone the performance, but should I have taken away an opportunity from the rest of the jazz band? Luckily the student who played 2nd trombone in jazz band also played tuba in the concert band. First, I gave him bass notation for the songs we were performing. Second, I bought an XLR (mic cable) to ¼ inch adapter. On one end, I attached a microphone. The other end plugged into the bass amp. Finally, I dropped the mic down the bell of a sousaphone (New

Orleans Brass Band style!). And just like that, we had a bass player for the jazz band.

If your instrumentation is decent, but you are lacking members to create a full band, many publishers now offer music that sounds great with limited instrumentation. Most first and second year jazz charts are playable with 2 alto saxes, 1 tenor sax, 2 trumpets, 1 trombone, and rhythm section.

In a perfect world, all of us will have the perfect instrumentation and jazz band during the school day. But as we all know; the world is not perfect. Sometimes we have to go the extra mile to create a great jazz experience for our students. Let's 'make it happen!'

That's a wrap for me! The last two years of serving as MMEA Jazz Vice-president have been an amazing experience. It's been my honor to serve the membership. I'd like to thank everyone I met through this experience for you have made me a better musician, teacher, and person. I look forward to the future knowing Chris Miller will do an outstanding job in his new position as Jazz VP.

Keep swingin!

WARGER, from pg. 18

school activities my students were participating in showed that I did not see myself or my program as better than others. We say, "But our program is the most important. At least to me." Yes, but we are there for them. When we went into the education field we committed ourselves to teaching children. They are why we do what we do. Yes, music is our passion but without the students where would we be? Students who saw me as a kind and compassionate human being, who was willing to share my love of music with them, responded to me with kindness and respect. They were eager to do their best every time they walked into the music room. They gave hugs in the hallway, asked "How are you?" each day, confided in me and brought me love notes. They knew that I genuinely cared about them.

I recently attended the memorial service of a former student of mine. Rebecca had been with me all six years of elementary school and was a member of my choir in fifth-grade. She had been fighting cancer for the last three years and was taken at the young age of 15. I followed her fathers' daily Caring Bridge entries and many of them would have Rebecca's favorite music attached to them. He would remind readers that Rebecca had a love of music, all types of music. When I spoke with Rebecca's father at the memorial service, he hugged me as he called me by my first name and reminded me of what an influence I was in Rebecca's life. He thanked me for sharing myself and my love of music with his children. The tears filled my eyes

and I graciously said, "You're very welcome." I left that day feeling heartbroken that the world had lost a beautiful young lady to such an awful disease, and yet I felt warm inside knowing that I had touched her life in a unique way, instilling a love of music. In that moment, I was reminded that what I had done in my classroom for thirty years affected thousands of children over the years. I consider that one of my best successes in life.

DAVIS, from pg. 20

You are still fixing their mistakes, but in a subtle, more safe way then stopping the entire class and calling them out. Make them feel VALUED by giving them the attention they deserve. Make sure you are having fun while doing these activities with them. You can be lighthearted, while having high expectations. It's all in your demeanor and presence. Another activity is to have students play any two notes they choose by themselves. Or, just have them play two open strings in whatever rhythm they like. The key is to have fun playing, even though they are fearful of making mistakes. Through these exercises, they learn how to stay strong and be present for any challenge. After all, what do most string teachers do every day? They correct mistakes, correct more mistakes, and then correct more mistakes!! Students need to be guiding in the process embracing their failures and leaning into the fear of the unknown. They must be able to understand that failing

is not the "end of the world." Sometimes just showing up and doing your very best is good enough. And, what better way to learn this wonderful life lesson than in the orchestra classroom?

One final thought as I reflect on my time as Orchestra Vice-president: I sincerely want to thank Joe Keeney, MMEA , and MoASTA for encouraging me to run for VP. It was an incredible journey, one of personal growth and learning. I wanted so desperately to pass up the fantastic opportunity to serve my profession that has given me so much. Why? Because, even at MY age, I was afraid to fail. I, too, have embraced my fear and have become stronger and more resilient and in the process.

References:

- Brown, B. (2010). *The Gifts of Imperfection*. New York: Simon & Shuster.
- Smith, W. You Tube Video
<https://www.youtube.com/watch?v=wFf6rhcYkXw> WILL SMITH VIDEO---

Brian Silvey

College/University Vice-president



Making Score Study Happen

One of the most enjoyable aspects of my job involves secluding myself in my office, away from all of my colleagues and students. Although they probably wish this occurred more often, I do this regularly in order to complete a task that improves my own (and my students') conducting and rehearsal effectiveness. This is also one thing that most public-school teachers find sliding way down on the list of their priorities due to the overwhelming number of things they have to do each and every day. If you guessed score study (and you forgot about the title by this point), then you are correct!

Not surprisingly, score study is considered by undergraduate conducting teachers to be one of the most important aspects of conductor preparation (Deal, 1985). However, many undergraduate students often wish they had received more formal score study training (Silvey, 2011b). The disconnect between what conducting teachers and students believe is being taught is problematic for important practical reasons. For example, research findings have demonstrated that conductors who score study demonstrate

more frequent and varied eye contact than those who did not, and also employ better rehearsal pacing as a result of knowing the music (Silvey, 2011a). Just as it is in a college environment when music majors are often taking lots of classes, the same problem manifests itself for full-time band and choral conductors in secondary schools. Instead of classes, in-service teachers now have to juggle communication with administrators, parents, and administrators, music booster meetings, professional development responsibilities, daily lesson planning, and a host of other responsibilities, making finding the time to score study seem impossible.

Rather than create a listing of the various types of score study strategies that directors can employ (for a great list, see Silvey, Springer, & Eubanks, 2016), I would like to address ways that you can "make score study happen quickly." Given the busy nature of music educators' lives, finding spaces and places to score study quickly can be difficult. Here are a few examples of where you can score study with varying levels of aggravation to those around you:

Shower: Most people mindlessly get ready for their day by getting clean with soap and shampoo. Some people even sing in the shower. But imagine the productivity gained if you sang the melodies, countermelodies, accompaniments, and bass lines from the pieces that you are preparing for festival. Sing these musical phrases in several different ways to experiment with their expressive content. You will certainly be able to model them more effectively in rehearsal and will know exactly when they do or do not sound like you had sung them previously.

Car: This is a perfect place to practice your conducting gestures while singing all of those phrases that you sang in the shower that morning. *Caution: Do not conduct except when parked or stopped at a red light. Both hands should remain on the wheel while driving.* In addition, you can listen to various model recordings to help assist you in developing an internal aural image of the pieces that you are learning and conducting.

Restaurants: If you are eating by yourself, this is a no-brainer. Bring

See SILVEY, pg. 24

SILVEY from pg. 23

your scores, pencils, highlighters, and post-it notes so that you can mark your scores and write rehearsal reminders. Waiting on the appetizer? (*Highlights melodic content of the A section*). Not getting that extra dipping sauce quick enough? (*Writes a rehearsal reminder for the alto clarinet and contrabassoon sections*). Need a break from the "Mountain High Chocolate Pie" dessert that you should not have ordered? (*Notates cues for all of the soloists*). The best news of all? You can color with your kids at the table and no one will know the difference between what they or you are doing!

Finding time to score study is one of the most difficult things for busy conductors and teachers. While the suggestions of doing so in the shower, car, and at dinner probably seem comical, you never quite know how much you and your ensemble might improve as a result of you "making it happen" in places you may never have thought of before.

References

- Deal, J. J., Boyd, J., Doane, C., Haithcock, M., Johnson, D., Johnson, K., LaBonte, M., Maiello, A., Miller, S., & Richter, G. (1985, February). Report of the CBDNA research committee on undergraduate conducting. Paper presented at the 23rd National Conference of the College Band Directors National Convention, Boulder, CO.
- Silvey, B.A., Springer, G., & Eubanks, S. (2016). An examination of university conducting faculty members' score study attitudes and practices. *Journal of Music Teacher Education*, (26), 82-95. doi: 10.1177/1057083715616442
- Silvey, B. (2011a). Effects of Score Study on Novices' Conducting and Rehearsing: A Preliminary Investigation. *Bulletin of the Council for Research in Music Education*, (187), 33-48. Retrieved from <http://www.jstor.org/stable/41162322>
- Silvey, B.A. (2011b). Undergraduate music majors' perceptions of instrumental conducting curricula. *Journal of Music Teacher Education*, 21(1), 27-38. doi: 10.1177/1057083710387521



2018 MMEA Conference Moment

Daniel Hellman

SMTE Chair



Revising Missouri Fine Arts Learning Standards by Kate Herrell and Daniel Hellman

Standards are an important tool for building shared understanding of student outcomes, teaching strategies and values for music education. At the state level, standards provide school districts and university teacher education programs with available resources for developing local curriculum. Over the last several years, the leadership of MMEA has advocated for intensifying the availability and impact of music education for students in Missouri. These efforts along with the work of other arts partners have resulted in a call for new standards at the state level. In March 2017, the state board of education commissioned a formal evaluation of the Missouri Learning Standards for the Arts. As a result of this action, the existing music standards will be reviewed and possibly revised. This provides us with an important opportunity to expand the potential, visibility and impact of music education and expand our collaborations with other educators and partners to benefit Missouri students.

The process of revising curriculum involves navigating politics and bureaucracy. Missouri House Bill 1490, passed in 2014,

outlines the process for revising state curriculum frameworks. Per the statute, a curriculum workgroup has been established that includes parents, K-12 educators, and representatives from teacher preparation programs nominated by various legislators, state government officials, professional education organizations, and state-approved teacher preparation programs. Educational professionals serving on the workgroup are required to be Missouri residents for at least three years, have 10 years of teaching or content experience in the work group's subject area and reflect the geographic diversity of the state. The workgroup consists of 16 members representing grades K-5 and 17 members representing grades 6-12. Although the state mandates grade-level groupings for the organization of the workgroups, the workgroups will collaborate on vertical planning across grade levels and break into discipline-specific sub-groups to address the needs, interests and concerns of different arts content areas. The membership of the workgroups includes several MMEA members: Stephanie Buscher, Dixie Connell, Erin Helland, Kate Herrell, Tresa Maneval, Janis Neher, Brian

Parks, Kim Pirtle, Baker Purdon, Michelle Ridlen, Laura Swearngin, and James Wrolstad. The names and contact information of all workgroup members is available on the DESE website at <https://dese.mo.gov/college-career-readiness/curriculum/fine-arts>. I (Kate) am pleased to be serving on the 6-12 workgroup and can attest to the strong passion and collective expertise of this group of citizens from across Missouri. The workgroup has important work to do, and we should all look forward to the outcome of these important deliberations.

The Fine Arts Workgroup convened its first meeting in Jefferson City, Missouri on December 11, 2017 to begin the work of evaluating and possibly recommending changes to the Missouri Learning Standards for Music, Art, Theatre, and Dance. Since 2007, these standards, formerly called Grade Level Expectations, have been used as the official state arts curriculum in Missouri. During the meeting, many participants discussed the social, regulatory, professional, and technological changes that

See HERRELL/HELLMAN pg. 26

have occurred in schooling, society and music instruction and how these changes warrant a meaningful review of these standards. For example, music education as a profession now devotes much more explicit attention to innovating curriculum, student-centered learning, technology and the accessibility of music instruction for all students. There was a good dialogue on several issues, and a second workgroup meeting was held on February 2.

House Bill 1490 requires that the State Board of Education hold three public meetings throughout the process of revising the learning standards. The first public meeting took place on January 9, when “leadership from K-5 and 6-12 Committees were present to provide an update on their progress to the State School Board, answer questions from the Board, and hear comments from the public” (Department of Elementary and Secondary Education, 2018). A second public meeting will be held on June 12, 2018, and a third meeting will be scheduled once the workgroup has developed their recommendations. Afterward, the State Board will request comments from the General Assembly’s Joint Committee on Education and academic researchers with expertise in educational standards. The State Board, DESE, and the workgroup aim to be “inclusive, collaborative, and transparent” (Department of Elementary and Secondary Education, 2018). Any revisions to standards that result from this process will be open to public review. Comments will

be solicited through email and surveys on the DESE website. In addition, public notices will be forwarded through MMEA, as they become available.

After reviewing public input, the workgroup will revise the proposed standards as appropriate. All comments are required to be reviewed. State regulations require an explanation of how each suggested revision will or will not be incorporated into the final recommendations. These revised standards and accompanying documents will be submitted to the State Board of Education via the Office of College and Career Readiness for final consideration.

This will likely be a lengthy process. The timeline for workgroups in other content areas has been approximately twelve to eighteen months. During this timeline, I (Kate) along with other workgroup members will have to consider many important questions. How should music and arts standards be organized? How can the standards most effectively benefit students in Missouri schools? How can the standards be developed to meet the wide range of districts across Missouri? During the recent MMEA conference, representatives from the workgroup and the Department of Elementary and Secondary Education participated in a session at the Missouri Music Educators’ Association Annual Conference in an open forum to discuss the process and to seek feedback about the planned standards review. During this meeting, there was a strong interest in incorporating student-centered learning and the processes of performing,

creating and responding into the standards. Work group members in attendance expressed a willingness to respond to be open to input throughout the process. We encourage all MMEA members to stay abreast of this work as it evolves and to actively participate in the process when it reaches the public comment stage. The outcome of the workgroup should be a meaningful set of standards for Missouri students. We hope that the ultimate result is a vision and framework for the music and arts education that they deserve.

Reference

Missouri Department of Elementary and Secondary Education. Office of College and Career Readiness. (2018). Retrieved from URL <https://dese.mo.gov/college-career-readiness/curriculum/fine-arts>. House Bill No. 1490, Mo. Stat. § 160.514 (2014). Retrieved from URL <https://house.mo.gov/billtracking/bills141/billpdf/perf/HB1490P.PDF>



Wendy Sims

From Research to Practice



Nonverbal Communication in the Choral Rehearsal: Tools for Success

**by guest author, Brandon Boyd
University of Missouri - Columbia**

***“First, the human organism felt. Then he moved.
When he moved, he moved with purpose,
and his movement revealed what the purpose was.”***
Jerry Blunt

In the choral rehearsal, teachers are faced with balancing their instruction with student participation and learning. Some choral teachers suggest that verbal is their primary default response to positive and negative behaviors in choral rehearsals. This can be an issue for beginning as well as seasoned teacher-conductors. In general, research suggests that teachers aim for 35-40% of class time engaged in “teacher talk” (Napoles, 2006). Teacher talk is not necessarily bad if it is specific in nature and related to musical activity. Even such things as a specific page, system, or measure can function as “on task” teacher talk because it is a directive related to musical activity (Napoles, 2006). Despite the value of teacher talk, it is vital that choral teachers acknowledge language as only one part of the complexity of the human communication system. Therefore, in rehearsal environment where teachers continuously strive to communicate with singers, it is imperative that they understand how to effectively use nonverbal communication in the choral rehearsal.

Nonverbal behavior was first studied by Charles Darwin (1872) in a scholarly study of facial and body movement patterns and the origins of movement and expressions in humans and animals. In humans, state of mind can be projected through such things as posture, facial expressions, eye contact, body language, proximity and physical attractiveness (Barbour & Koneya, 1976). However, nonverbal messages or cues are useful only if they have

meaning. Without meaning, nonverbal cues have limited musical or educational validity to choral singers. Regardless of what a teacher may say or do, research indicates that in classroom situations, it is what the teacher does that is translated into ideas and behaviors on the student’s part (Madsen & Yarbrough, 1980). To translate, it is our responsibility to reinforce concepts in our gesture by first teaching and then labeling or modeling the gesture that will elicit the desired outcome. Students can’t read our minds, even though we may think they can, but they can read our gesture if properly labeled during the teaching process.

For choral teachers, conducting gestures function as essential nonverbal tools to transmit musical meaning or intent into rehearsals and performance. When analyzing the power of nonverbal conducting gestures, a word of caution is in order. Gestures that help achieve a musical goal may also cause an unintended nonverbal message. Researchers have examined the effects of conducting gestures on singers’ perceptions of inappropriate vocal tension (Fuelberth, 2003). Results of a study utilizing two forms of communication, verbal instructions and conducting gestures, indicated that experienced teachers perceived more staccato articulation and word stress when singers responded to verbal directions (versus conducting gestures), and experienced teachers perceived more staccato and word stress in performances when verbal instructions and conducting gestures were congruent, compared with when these messages were incongruent (Napoles, 2014). The quality

See BOYD, pg. 28

and nature of communication through gesture is fundamental in choral conducting within a musical learning context and contributes to the development of efficient musical leaders (Durrant, 2009).

Eye contact is another valuable communication tool in choral rehearsal. Whom we look at, and for how long, can sometimes have far more impact than words. From as early as two weeks of age, children begin to use eye contact to interact with the world around them, differentiating changes in their internal and external environment (Furrow, 1984; Keller & Scholmerich, 1987; Keller, Scholmerich, & Eibl-Eibesfeldt, 1988; Standley & Madsen, 1991). Proximity, in conjunction with eye-contact, helps to reduce classroom management issues, keeping students “on task” and accountable for their behaviors (good and bad).

Choral teachers who portray musical and non-musical ideas through their posture can convey to their ensembles vital information about their feelings toward the music and their role as performers (VanWeelden, 2002). Posture or body language is a useful nonverbal reinforcement for singers and conductors to demonstrate in performance and rehearsal settings. Erect posture tells the choir that the vocal instrument is active, ready to go, and in its proper placement for the best production. These implications will impact the overall sound and delivery of our ensembles.

Effective choral teachers continuously strive to create efficiency in the choral rehearsal. Such things as verbal instruction, nonverbal instruction, and student engagement (singing time) support the creation of efficient rehearsals. Equally important to musical skills, teachers invest in developing their leadership skills. Pedagogical skills support the development of establishing effective rehearsal environments as noted by Parasuraman and Nachman (1987). They suggested three essential qualities for conductors: competence, credibility, and charisma. Further, they suggested that effective choral leaders possess the following three characteristics: (1) a philosophical underpinning of the role; (2) musical and technical skills; and (3) interpersonal skills. They posit that these skills influence students’ abilities and performances. By strengthening rehearsal leadership and instructional excellence, choral music teachers

and their participating singers can have a positive impact on human society.

In summary, choral teachers with developing singers (musicians not yet independent) will benefit from considering the following points:

- Verbal instruction is imperative for teachers to establish academic and musical concepts (solfege, sight reading skills, rules of musical expression, vocal technique, count-singing, etc.).
- Teachers must transfer examples of the academic and musical concepts to the conducting gesture for students.
- Non-verbal messages (thumbs up for approval, modeling of poor posture vs. proper posture, small and large beat patterns to reinforce dynamic contrast, use of proximity to reduce off-task behavior, etc.) can provide musical results as well as contribute to effective classroom management; in essence, contribute to the overall culture in the choral ensemble.

References

- Barbour, A. & Koneya, M. (1976). *Louder than words: Nonverbal communication*. Columbus, Ohio: Merrill.
- Blunt, J. (1966). *The composite art of acting*. New York, NY: MacMillan (as cited in McClung, A. C., 1996. The relationship between nonverbal communication and conducting: An interview with Rodney Eichenberger. *Choral Journal*, 36(10), 17-24. Available at <https://openmusiclibrary.org/article/56026/>).
- Darwin, C. (1876). *The expression of the emotions in man and animals*, Sec. ed. New York, NY: AMS Press, 1772.
- Durrant, C. (2009). Communicating and accentuating the aesthetic and expressive dimension in choral conducting. *International Journal of Music Education*, 27, 326-340. Retrieved from <http://ijm.sagepub.com/content/27/4/326>

See BOYD, pg. 30

Find the inspiration behind the art.

**Missouri Baptist
UNIVERSITY**



SHINE ON

Visit mobap.edu/fine-arts for more information.



MARCH IS

MUSIC IN OUR SCHOOLS MONTH®

**LEARN HOW YOU CAN CELEBRATE
YOUR MUSIC PROGRAM**

#MIOSM | #MusicConnectsUs

MUSIC EDUCATION FACULTY

Charles Robinson, Joseph Parisi, Lani Hamilton



Meaningful connections.
Inspired creativity.

LEARN MORE ABOUT OUR SUMMER MME PROGRAM 2018

June 4–15 (Monday through Friday)—first two-week session.

June 18–June 29 (Monday through Friday)—second two-week session.

All of our courses are structured as two-week experiences with the exception of our Pedagogy of Music Theory course, which is structured as a four-week experience.

QUESTIONS? Contact Dr. Charles Robinson, (816) 235-2930, robinsonc@umkc.edu

FULLY ACCREDITED BY NASM.

2019 CONSERVATORY AUDITION DATES

Feb. 2, Feb. 18, Mar. 1. Application Deadline Dec. 1

For full audition/application information, visit
conservatory.umkc.edu

Admissions | 816-235-2900 | cadmissions@umkc.edu

Relay Missouri: 800-735-2966 (TTY). UMKC is an equal opportunity/affirmative action institution.

Parasuraman, S., & Nachman, S. A. (1987). Correlates of organizational and professional commitment: The case of musicians in symphony orchestras. *Group & Organization Studies*, 12, 287-303. doi: [10.1177/105960118701200305](https://doi.org/10.1177/105960118701200305)

Standley, J. & Madsen, C. K. (1991). An observation procedure to differentiate teaching experience and expertise in music education. *Journal of Research in Music Education*, 39, 5-11. doi:10.2307/3344604

VanWeelden, K. (2002). Relationship between perceptions of conducting effectiveness and ensemble performance. *Journal of Research in Music Education*, 50, 165-176. <http://journals.sagepub.com/doi/pdf/10.2307/3345820>

BOYD from pg. 28

Fuelberth, R. (2003). The effect on conducting gesture on singers' perceptions of inappropriate vocal tension: A pilot study. *International Journal of Research in Choral Singing*, 1, 3-12.

Madsen, C. K., & Yarbrough, C. (1980). Competency-based music education. Englewood Cliffs, NJ: Prentice-Hall.

Napoles, J. (2006). The relationship between type of teacher talk and student attentiveness. *Journal of Music Teacher Education*, 16, 7-19. doi.org/10.1177/10570837060160010103

Napoles, J. (2014). Verbal instructions and conducting gestures: Examining two modes of communication. *Journal of Music Teacher Education*, 23, 9-20. Available at <https://openmusiclibrary.org/article/537939/>.



Steve Litwiller

Mentoring Chair



So One Day on FB

[Note: Situations only reflect possible events. They are not quotes from real FB posts.]

September: *"Hello all you Music Educators out there! I'm in my first year of teaching and I need to share what happened today in 7th-grade general music class. A sweet little girl with braces came up, told me good morning, then proceeded to throw up her school breakfast all over the top of my desk. A boy with greasy blond hair and black glasses started making fun of her, and I wrote a misconduct slip for harassment. While I was doing that the sick girl shoved him so hard he landed face down on my desk in the vomit. He got up and pretty soon they were both rolling around in the mess, so I wrote them both up. The discipline report is in the office. Both of them have an I. E. P. on file, so I don't think anything will happen to them. What do you do when something like that happens to you and how do you clean puke off an autoharp?"*

It was obviously a difficult and demanding day for this young professional. To be sure, it is definitely worthy of conversation and makes an excellent story. The problem is that with the writer's description, with his/her name and profile available on electronic

media, the knowledge of where and what subjects are taught, it is easy to find out the identities of the students. The writer may have violated the Family Educational Rights and Privacy Act of 1974. FERPA protects the privacy rights of students in the educational system. You can be fired or prosecuted for violating the statute, as well as run the risk of upsetting parents, administrators, and district patrons for sensitive posts on social media about the school and students.

A few months later this comes up.

December: *"Happy Holidays to all Music Educators! I've had three students arrested for vandalizing a local funeral home. They toilet-papered the trees and put bubble wrap on the wheelchair ramp. The most serious thing they did was when they spray painted the black hearse with green letters that read 'Lots of luck in your new location!' One of them was my lead soprano and the other two were the only basses in my choir. What do I do for a bass line?"*

One rule that all young teachers learn early is that "Few people ever get in trouble by keeping their mouths shut." A corollary to that rule should be "Nobody

ever got fired for something they DIDN'T post on social media." The funeral home story does have creative criminals, for one thing! The problem is it violates FERPA by describing juveniles in school who committed a crime and will be negotiating with attorneys and juvenile court. If they are under 17 their identities should not be publicized. And the choir still won't have a bass line.

Beware the mid-winter slump.

February: *"Here's a good ole' Facebook update for you! Contest and concert time is here and I'm finding myself to be the only one in this school that has high standards and cares about students! Every other teacher around me tends to let things slide. Our kids have no discipline and they get away with everything. The math, science, English, and social studies teachers have terrible attitudes about their classes. Don't get me started on art and P.E! But let me tell you about my administration. They don't support me at all. There's no financial backing and the scheduling is so bad, I don't see how I'll be able to have a large ensemble next year. P.S. I can't figure out why nobody likes me here."*

See LITWILLER, pg. 32

Start getting a resume ready when posts like this appear, because there's going to be a job opening in the time it takes to get dressed for an interview. When someone complains about their job or administration on electronic media they have little control over who reads it. Privacy settings aside, there is nothing to stop anyone from taking a screen shot of a questionable post and forwarding it on to a student, parent, or board member. Life gets complicated when dirty laundry is aired in a public forum like Facebook, Twitter, Snapchat, etc. Social media is great for publicizing concerts, discovering new literature, teaching techniques, and equipment recommendations. It does not reflect well professionally when failures and frustrations are vented online.

Here is a positive post that goes downhill fast after music festival.

March: *"The kids did their best at contest and all my large ensembles got Superior Ratings! Yay!!!! Small ensembles did well except for when the cops came and hauled off a tenor sax player in cuffs right before his quartet played. He tried to shoplift a bracelet out of the jewelry store in the Mall by throwing the bracelet in the bell of his horn while he was distracting the cashier, then running to the bus. I guess she knew where he was from because of his letter jacket. It made me sad because all three of his step-mothers were there to watch his performance. They told me this was the first time he's been academically eligible to participate in three years. Oh well!"*

This is a triple whammy. The student's academic record, his family situation, and the fact a questionable saxophonist was left unattended so he could rob a jewelry store is all open for public viewing. In addition, professional negligence caused by a lack of supervision has been revealed.

Students and their parents need to feel secure that academic, discipline, and family information stays confidential. The medical and legal communities require privacy at the highest level. Educators should too if we expect to be treated as competent professionals.

Finally.

April: *"Well, it happened. My administration informed me today that I wasn't getting my contract renewed for next year. They said something about poor public relations. I'm searching frantically for a new gig, so please let me know if any of you hear anything. Next job I get teaching music is going to be in an orphanage! I had a lot of problems with parents this year."*

Think twice before posting, hitting "send," or tweeting. Keep it polished, positive and professional.

Good luck with your festivals and concerts this spring. Do good work and keep in touch.

Steve Litwiller
Mentoring Chair

Stevelitwiller@sbcglobal.net
(660)888-0694





Meyer Music



Since 1966



Giuseppe
Orchestral Strings

The
Soloist
Program

Now

is the time for a Soloist Night at your school. Get in step by introducing your continuing music students to the superior quality, sound, beauty and function of the Soloist performance-level band and Giuseppe orchestral stringed instruments. Don't lose the tempo of your music year, call Tom Meyer at Meyer Music Company now to schedule an evening to reinvigorate your students and enrich your band and orchestra. You will hear the difference!

*Call Tom Meyer today
at 816-309-1219.*

*Delivering
unparalleled quality.*



Baldwin

Baldwin is about more than pianos—it's about peerless quality and the absolute best-sounding and best-playing pianos anywhere. The company got its start in 1862 and has become the only American piano company to make and distribute quality pianos to all price ranges and aspects of the piano market. The hand-made Artist Grands, built at the Trumann Factory in the U.S.A., are among the finest anywhere, at any price. Baldwin pianos are famous for their touch, tone, and durability.

*For all your piano needs,
digital, vertical or grands,
call Betty Meyer at
800-497-6696.*



Baldwin 190 Grand Piano



Baldwin BP1 Vertical



Baldwin 243 Studio



YAMAHA



Yamaha YDP-184 Digital

Meyer Music

Blue Springs
1512 W. Highway 40
816-228-5656

Kansas City North
Boardwalk Square
Barry Road & I-29
816-746-0500

Overland Park
133rd & Quivira
11890 W. 135th Street
913-491-6636

Toll-Free 800-497-6696
meyermusic.com

Give us a call!



Ted Meyer
Blue Springs
816-228-5656
tedmeyer@



Betty Meyer
Blue Springs
816-228-5656
bettymeyer@



Tom Meyer
Blue Springs
816-228-5656
816-309-1219 cell
tommeyer@



Mike Meyer
Overland Park
913-491-6636
913-486-4396 cell
mikemeyer@



Mitzi Phelan
Kansas City North
816-746-0500
816-210-0972 cell
mitziphelan@



Kari Barchers
Blue Springs
816-228-5656
karibarchers@



Kyle Jones
Kansas City North
816-746-0500
kylejones@



Tialani Fejeran
Overland Park
913-491-6636
tialanifejeran@



Jim Oliver
KS Representative
913-491-6636
913-579-1102 cell
jimoliver@



Mike Lee
MO Representative
800-497-6696
816-520-7903 cell
mikelee@



Bob Harvey
MO Representative
816-228-5656
816-590-1858 cell
bobharvey@



Gary Sivils
MO Representative
800-497-6696
816-884-3687 home
816-258-3669 cell



Kyle Jones
MO Representative
816-746-0500
816-752-5868 cell
kylejones@



Richard Bell
Orchestra Specialist
816-228-5656
614-378-2212 cell
richardbell@

All email addresses end in @meyermusic.com



Since 1966

Blue Springs
1512 W. Highway 40
Blue Springs, MO 64015
816-228-5656

Overland Park
11890 W. 135th St.
Overland Park, KS 66221
913-491-6636

KC North
6312-14 NW Barry Rd.
Kansas City, MO 64154
816-746-0500

meyermusic.com • Toll-Free: 800-497-6696

Sarah Sacco

Tri-M Chair



Making It Happen: Spreading Tri-M Throughout Missouri

As I sat in salon A waiting to hear the All-State Band perform at the 80th Annual MMEA Conference, I looked through the All-State Festival Concert Program and was delighted to see the representation of Tri-M throughout the All-State ensembles. We had a whopping 115 Tri-M members represented in the program. Hopefully each member of an All-State ensemble received their Tri-M ribbon to attach to their name tag. We love being able to recognize the outstanding members of our organization on such a large scale. They worked hard to be selected to participate in an All-State ensemble and we are very proud to have them as Tri-M members.

Wouldn't it be amazing if EVERY one of the All-State performers was also a Tri-M member? How can we make that happen? Do you have ideas? Are you thinking that you would love to make it happen but need to wait... until you have an assistant... or for students to show interest... or for money to fall off trees? Even if you have an assistant there is always going to be more work to do. Students might not be able to show interest because they have NO IDEA there is anything like

Tri-M. And let's face it, as much as I would love for money to fall off trees, there's never going to be enough money! However, if it did start falling off trees I know the first thing my Tri-M chapter would be doing... planting trees!

If you were able to fit it in your schedule to attend the Tri-M session with Kathleen Swayze at the MMEA Conference I hope you left inspired. One of the biggest things that came home with me from Kathleen is that the kids will do it all on their own. They only need you to get the spark started. Kathleen stepped into her position to help out a sick friend and colleague. Tri-M wasn't even a thought in her mind before her friend needed her. Despite the beginnings of her career in Tri-M, her chapters have achieved amazing things like building wells in Third World countries and so much more. Give your students that chance and be the spark that starts the fire. It may takes years for it to burn bright enough and big enough to burn down a forest (hopefully not one where money is growing on trees), but it will be worth it when it does! It only cost \$100 and a little time to get it started. Take the leap and if you need a helping hand, I am just

an email away (ssacco@avabears.net).

A huge welcome to our 7 brand new chapters in Missouri for the 2017-2018 school year! I hope that you find Tri-M to be a rewarding and fun experience for you and your students!

Unfortunately, our number of active chapters has decreased since 2016-2017. Last year we had 37 active chapters while this year we only have 31 in our state. Even more disheartening is there are 16 schools that had chapters last year whose memberships have lapsed. Our number of active chapters only slightly decreased due to the 7 new chapters. My question is why the lapsed chapters? One issue may be due to chapter advisors changing schools and no one willing to take over the responsibilities. If you find yourself in a situation where you will be leaving your district, I encourage you to do everything in your power to find a replacement before you leave. I know it isn't always possible, but it is heartbreaking to think of the kids who once had the opportunity to participate in Tri-M and then, out of nowhere,

See SACCO, pg. 60

How Did I Make It Happen?

How did I make it happen? As a college student and pre-service teacher without a music program of my own, I immediately wonder, “*How did I make WHAT happen?*” What springs to mind are the hundreds of music educators who have built programs from the ground up, developed former floundering ensembles, or brought music to their communities through new avenues. Answering this proposed question is difficult for college students not because we lack noteworthy experiences and accomplishments, but rather because we are constantly preparing for the future. For pre-service teachers, the crucial question at hand is *How WILL I make it happen?*

In college, the opportunities to learn and improve are seemingly endless. We, as future educators, owe it to both ourselves and our future students to work towards becoming the best educator we each can be. Continuous learning, reflection, and adaptation are how we will make our programs happen. Refusing to become complacent and just slip through all of our classes, seeking opportunities to work outside of

our comfort zones and have our beliefs challenged are how we will grow and pursue the highest degree of music education.

To make music education happen, we must take every opportunity to work with students in a classroom setting. Doing the required hours for a class or for student teaching simply won't be enough. Those of us who earnestly want to make the best classroom experience for our students will seek out opportunities in local schools, summer music camp positions, mentoring programs with experienced educators, and private lesson students. In order to make it happen, we volunteer our time to bring music to the local community and dedicate themselves to the whole study of music and music education without limitations and without fear of the unknown.

When thinking about how to make quality music education happen, no college student can plan on progressing without a strong support network. We will get jobs, build programs, and teach music not alone, but with the support and guidance of

our mentors, peers, family, and friends. These individuals will be a firm base upon which we can continue to grow, pursuing learning full-time. Our mentors and peers will be sources of knowledge and experience we can incorporate into our teaching and familiar faces for when we struggle and even fail.

Teaching is more than a profession, it's a way of life that brings challenges and great rewards with it. Life-long learning is essential in this pursuit and won't stop once we graduate and enter our first school district. We attend conferences and workshops, collaborate with our peers and mentors, and interact with our community to learn and improve for the benefit of our students. All of these experiences, interactions, success, and failures will be what we remember years down the road when we sit back and think, *how did I make it happen?*

Andrew Homburg

NAfME-Collegiate Advisor



We Make It Happen!

Future music teachers – congratulations on yet another successful NAfME-C track on an outstanding conference. Over 500 of you attended a fabulous conference, a record number of attendees for us. Just like our conference, our organization is strong and growing. Collegiate chapters report more and more members. The future of music teaching in Missouri is indeed bright!

NAfME-C's future is also bright. We have a new batch of state officers who are going to continue to lead with gusto. Their ideas for growing the conference and the state organization are numerous, and their zeal is inspiring. The guidance of your governance is top-notch. Your new faculty advisor is also top-notch. Upon the MMEA Board's approval, this advisor will begin a term in the spring with much wisdom and experience to share. Missouri NAfME-C, you are in great hands.

For years, the collegiate chapters of NAfME in Missouri have been making it happen. From advocacy to conference planning, our accomplishments are noteworthy. I have no doubt the future accomplishments of NAfME-C will exceed expectations. I am thankful to have been a part, and excited to see the next phase as future music teachers continue to make it happen.





Marvin Manning Historian

Another Conference Is in the Books!

Another conference is in the books! Your Board and Advisory Council members are annually encouraged by the editor to look ahead, and avoid the post-conference 'rehash' of events...but what's a historian to do? [Editor's note: Agreed. The Historian's case is an exception.]

Some highlights from MMEA at 80:

Archives: Thanks to all the conference attendees who stopped by the history room on Thursday and Friday of the conference. There's always something new, and this year MMEA enjoyed a contribution from Dr. Tom Trimbora of the artist's favorite MSM covers. Special thanks to Collegiate NAFME members Sara Ravens and Kelli Anderson for volunteering their time on Thursday morning.

Honors: Each year, the Thursday evening general session includes recognition of music educators who have served for 25 years or more. Here's the full list of honorees, which was not presented in its entirety at the general session:

Julie Capps (36), Christy Church (36), Chris Church (32), Brian Lanier (32), Jeff Singer (31), Ann Marie Libby (30), Betsy Cytron (27), Tony Griswold (26), Brad Heckman (26), Doug Smelser (26), Scott Rybolt (26), Steve Harms (26), Nancy Daby (25.5), Lori Hutton (25), Debra Hees (25), Christine Nichols (25).

Help Wanted: The Hall of Famous Missourians has not seen a new inductee since 2014. How about our own MMEA Hall of Famer Claude T. Smith? Contact your state representative, open an advocacy channel, and let's keep his name on the top of his list.

Roll the Credits: Our state conference is complimented time and again as standing among the very best in the nation. This event maintains high standards and attains new achievements, largely because of a year-long effort behind the scenes. If you'll allow a moment of personal privilege, having an honor ensemble perform in Salon A this year reminded me of the incredible degree of planning and execution by your Board, your Conference and Exhibit

Managers, and the fine group of Collegiate-NAfME volunteers, all of whom put in countless hours to make our annual professional gathering a success. Every year, a Conference Program provides not only a working reference for our days at the Lake, but also a valuable historical reference for our archives. We owe a great deal of thanks to Kathy Bhat for her terrific work in putting together this document.

Coda: 80 years of MMEA, 40 years at Tan-Tar-A, and (believe it or not) 20 years until our association's 100th Conference. They'll go fast, especially if we make use of our organization throughout our teaching year. MMEA isn't just an annual gathering, it's a community. You make history every day in your effort to communicate a love of music with others.



Mike Sekelsky

Technology Chair



Appy Hour 2

On Thursday, January 26, 2017 MMEA offered an inaugural technology session titled “Appy Hour.” The goal was to provide a safe environment where app users and enthusiasts could share unique music apps that they use in the classroom as well as updating attendees regarding developments of older apps. The success of the inaugural events suggested that this should become an annual session at the MMEA conference. Many thanks to Matt McKeever for serving as the inaugural clinic host and emcee as well as the host and emcee for the 2018 Appy Hour.

Following is a list of new apps that were presented and discussed at Appy Hour 2018. The apps are listed in order of presentation at Appy Hour with basic information provided allowing the reader to research each app online.

Splashtop

Available: Cross-platform. Available from www.splashtop.com

Description: A device streamer that will mirror your laptop or desktop screen on a mobile device such as the iPad Pro. This allows the user to become mobile and move around the classroom. Matt McKeever used this to project his laptop screen to his iPad Pro allowing him to walk up to individuals and show them the technology as well as answer questions while clicking through apps.

Sight Reading Factory

Available: iTunes Store for both iPhone and iPad (Free); Supports recent versions of the most popular web browsers: Chrome, Safari, Firefox, Internet Explorer, and Microsoft Edge. Supports these browsers on Windows, Chromebooks, Mac OS X/macOS, and Linux. We also support mobile browsers iOS Safari and Android Chrome.

Description: Sight Reading Factory makes practicing the important skill of sight reading quick, easy, effective and fun! This app composes music instantly and on-demand, providing musicians with a virtually unlimited supply of sight reading material. There are multiple levels of difficulty and the exercises can even be customized exactly to the needs of the musician.

Kami

Available: A cross-platform tool that also has a chrome extension.

Description: Kami is your digital pen and paper where you and your students can learn, create, and collaborate. A pdf annotation tool.

See SEKELSKY, pg. 52



Buddy Hannaford

Retired Members Chair

**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
or
retired@mmea.net**



Featured Retiree, Mike Lee

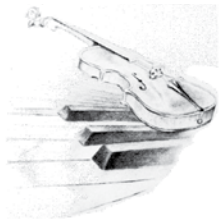
Mike Lee has 28-years of experience in music education as a band director in Missouri. Mike started his career with two years at Southern Boone County Schools (Ashland, MO), followed by ten years at South Harrison Schools (Bethany, MO), and finished his last 16 years in the Blue Springs (MO) School District. Mike's emphasis in Blue Springs was at the middle school while assisting with marching band at Blue Springs High School.

Since retiring in 2006, Mike has worked as an Educational Representative at Meyer Music in Blue Springs. Mike and his wife, Terri, currently reside in Blue Springs. They have two sons and four wonderful grandchildren.

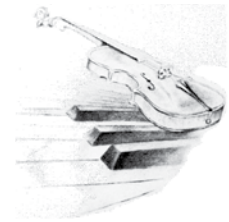
In order to 'Make It Happen' in your classroom, Mike believes in a constant flow of information among colleagues, parents, administration, and the community. This should include news from your classroom, as well as recent student accomplishments and upcoming plans.

Mike also believes in making an effort to reach out to other respected local directors and proactively expanding your network. By having open conversations about different classroom achievements, all sides can benefit and fit new ideas into a daily routine.

Good luck to all of you as you "Make It Happen!"



Retired Members Report by Buddy Hannaford



Forty-seven members and guests registered during the 2018 MMEA Retired Members Coffee at Tan-Tar-A Friday morning, January 26th, in Parasol II. Those attending were Robert Altman, Kenneth Beckham, Ben Buckman, Bob Cochran, Russ Coleman, Paul & Nancy Copenhaver, Mr. & Mrs. Phil Duncan, Mike Everman, Nancy Forquer & Danny Martin, Ed Frederickson, Buddy & Karla Hannaford, Pete Havely, Jane Hicklin, Julie Hoffman, Sally Hook, Marilyn Humiston, Gene Hunt, Kathryn Kuntzman, Dee Lewis, Ann Libby, Steve Litwiller, Larry McCann, Bill & Bev Maupin, Roy Maxwell, Jim Oliver, Carla Oliver, Joe Pappas, John Patterson, Mary Poettker, Ed & Gail Roberts, Larry Sanborn, Ron Schuler, Neil Seipp, Cindy Price-Svhela, Murphy Tetley, Maureen Travis, Tom & Jane Trimborn, Doug Watts, Phil Wood, Jlee Woolley.



Current NafME dues for retirees are \$47.00. For retirees, there are no membership dues or conference registration fees for MMEA, and you may receive the *Missouri School Music (MSM)* free of charge. To receive the free magazine, you should contact the editor by email: editor@mmea.net. The focus for our *MSM* March issue is "*Making it Happen*." Retirees can relate to that as we understand the importance of good managerial and communication skills. The focus of the summer issue will be "Taking Stock: Reflecting on Instructional Practices; Career).

Retired members are encouraged to submit candidates for nomination into the MMEA Hall of Fame. We possess the most historical knowledge of individuals worthy of this honor. Requirements for the Hall of Fame can be found in the *MSM* in the next issue (summer 2018, vol. 72, no. 4). Retirees also have an excellent opportunity to continue participation through mentoring. If you are interested, or would like to know more about this process, contact Steve Litwiller, Mentoring Chair.

We welcome suggestions for our retired column captioned... "*Where Are They Now?*" [Please see the facing page 38].

It was great seeing you at our coffee and throughout the MMEA Conference sessions and clinics. Thank you for your continued commitment to MMEA and to improving the quality of music education in the State of Missouri.

Affiliate Organization News

MISSOURI BAND MASTERS ASSOCIATION

Kim Pirtle, President

50 Is Nifty! 50th Annual MBA Summer Convention

Join us as we celebrate the BIG 50! MBA has planned a great slate of clinics for the 2018 MBA Summer Convention at Tan-Tar-A June 17-20, 2018. A wide variety of topics designed to educate and motivate the working music educator in preparation for your next challenging school year!

Clinics and concerts include:

- 1) Dr. Paula Crider, Professor Emertius University of Texas-Austin
- 2) Tracy Harris, College of the Sequoias/Yamaha Performing Artist Flute/Piccolo
- 3) Lance LaDuke, Carnegie Mellon University/Educational Ambassador Jupiter Band Instruments
- 4) Dr. Miranda George, University of Texas-Austin
- 5) Dr. Josh Gardner, Arizona State University
- 6) Elizabeth Puryear, Brittany Hill Middle School in Blue Springs
- 7) Warrensburg Community Band, under the direction of Dr. Russell Coleman
- 8) Thespian Hall Conservatory Band, musical director Steve Litwiller
- 9) Conductors Symposium Rehearsal Clinic with Dr. Brian Silvey and Dr. Curran Prendergast
- 10) Beginning Band Instrumental Technique Clinic
- 11) Selecting Literature for District Solo & Small Ensemble Festival
- 12) Concert Band Reading Session sponsored by J.W. Pepper

The goal of Missouri Bandmasters Association is to pack this year's convention full of clinics and concerts to meet your professional needs.

Family and Social Activities include:

- *Annual Sunday Golf Tournament
- *Kids' Fishing Derby
- *Spouses' Luncheon
- *Babysitting sessions
- *Dogs-n'-Drinks Sunday Dinner
- *BBQ Dinner Tuesday
- *Brunch Wednesday morning
- *Swimming pools (indoor and outdoor)
- *Miniature Golf
- *Indoor Water Park

Save money with the Early-Bird Convention registration option that will be open between early March - June 4. Check Facebook and email for the exact date registration will open. Online and ground mail registrations will be accepted. After the deadline all registrations can be made on-site at the convention. Visit www.missouribandmasters.org for complete details.

See PIRTLE, pg. 41

Affiliate Organization News

PIRTLE from pg. 40

The Resort provides golf cart transportation around the complex for ease of access. This service is readily available and will be expanded to serve our membership. Room reservations can be made now by calling Tan-Tar-A Resort and Spa (573) 348-3131.

Make plans now to join us at Tan-Tar-A, Lake of the Ozarks, for the Missouri Bandmasters Association Clinic, June 17-20, 2018!

Early Bird Convention Registration.....on-line, ground mail

- *March - June 4, 2018 *Membership Dues must be renewed by June 4, 2018
(FREE Membership for College & 1st year teacher)
- *Active \$60
- *Retired \$40
- *First Year Teacher \$30
- *Collegiate \$20
- *Hall of Fame WAIVED

On-Site Registration

- *Active \$80
- *Retired \$60
- *First Year \$50
- *Collegiate \$40
- *Hall of Fame WAIVED

Meals included with Registration for Member & family

- Sunday evening: Dogs & Drinks
- Monday: Continental Breakfast
- Tuesday: Continental Breakfast
- Tuesday evening: BBQ Dinner
- Wednesday: Brunch

Thank you to Paul Fliege, All-State Band Coordinator/President-elect, for organizing the All-State Band auditions, rehearsals, and performance. His dedication and attention to detail created the opportunity for a memorable experience for all students. Colonel Palmatier's musical insight guided the All-State Band to an unforgettable performance for all in attendance Saturday afternoon in Salon A.

Ken Hansen will be the 2018-2020 Coordinator for the All-State Band. His insight and energy is inspiring! Thanks to the Board of Directors and Advisory Board for their commitment to band directors across the state. Any one of these fine colleagues is available to help you at any time: Linda Huck, Denis Swope, Kurt Bauche, Doug Hoover, Paul Fliege, Ken Hansen, Cindy Svehla, Steve Litwiller, and Erin Johnson.

Thank you to all those who helped make the MBA Booth at MMEA a huge success. The behind-the-scenes effort of many people is truly appreciated: Doug and Lori Hoover for preparing and updating the display, Paul Bauer for storing and transporting the large oversized display, and the dedicated of directors of all ages who volunteered to be at the booth to answer questions and be the voice of our organization.

Affiliate Organization News

MISSOURI CHORAL DIRECTORS ASSOCIATION

Nathan Rudolph, President

My first MCDA conference was after my first year of teaching 20 years ago. Carl Vuncannon (my HS choir teacher) and Jeff Carter (my HS piano teacher and voice lesson teacher...sorry about that whole “not practicing piano enough” thing) graciously let me crash in their room. I still remember staying up late and just talking and laughing...you haven’t truly experienced watching *There’s Something About Mary* unless you’ve watched it for the first time with the hearty chortles of Carl and Jeff. Their tutelage from my HS years carried over to my beginning professional years when they helped me know that I could do this job. I’m sure most of us have mentors like this from our early years that deserve our gratitude.

MCDA continues to find ways to help the membership of our organization beyond the camaraderie and time to just sit and talk through issues we’re working on in our respective classrooms. The **MCDA Founders Grant** is a relatively new avenue in which MCDA is attempting to help choral music educators. Founded in partnership with one of MCDA’s founders, Noel Fulkerson, a council of past MCDA presidents will award grant money to schools with smaller and emerging programs. This could include hiring instrumentalists for a special concert, a combined concert/festival with other schools, or a guest clinician. Last year’s grant recipients included Boonville High School and Warner Bailey to perform a combined performance of the Vivaldi Gloria with Central Methodist University as well as Pattonville Middle School with Tracy Baker for a commissioned work for his school’s MMEA performance this year. Mr. Fulkerson has graciously increased his contribution to the grant for this year, so there will be more opportunities for this to happen for a greater number of programs. Check the MCDA website for application info.

This July, MCDA is celebrating its 40th annual conference. 40 years of making it happen. 40 years of helping to shape choral music educators. 40 years of leadership and guidance. If you’re a veteran of this conference, you already know how important it is. If you’ve never been, it’s time to make it happen. Come help us celebrate 40 years this July in Jefferson City. We can even have a viewing of *There’s Something About Mary* and I’ll try to recreate Carl and Jeff’s riotous laughter. See you then!



Missouri All-State Choir, 2018

Affiliate Organization News

MISSOURI STRING TEACHERS ASSOCIATION

Kirt Mosier, President

Five Steps to Making It Happen for Your Program When Resources Are Scarce

The theme chosen by MMEA for this article is “Making It Happen,” so I have chosen to write about ideas on how to make it happen when resources are scarce. Here are 5 steps to take to get the funds you need to succeed.

Step 1

Build your program through enrollment. In general, resources go to the “squeaky wheel.” Many think of the squeaky wheel as someone who is constantly lobbying for their program. We can actually hurt our cause by constantly lobbying without the performance to back it up. Bottom line, your program has to be thriving and in need. When this happens, your PROGRAM will become the squeaky wheel. You will simply become an advocate for the needs of the monster that has grown to the point that resources are required. Building your program through enrollment puts the ball squarely on your shoulders to have a great pedagogy, great relationships, and a great plan to move forward. Once the needs grow out of this, the administration will be receptive to diverting funds to your program. Remember that resources are limited so the ugly truth is that your program must outperform other programs before funds will be taken from one area and transferred to you. Early in my career, it took 2 years of teaching one monster-sized orchestra before my district would let me split into two classes.

Step 2

Engage your parents organization and ask for ideas to come up with resources. If we simply just ask for funds, people tend to pull back. If we present an area of concern and ask for a think tank solution, people become involved and will get their problem solving motors running. When your parents feel like they are coming up with solutions they take ownership in the program and the results can be astounding. Once again, all of this is predicated on the fact the you are building a thriving program that has goals and tangible results that are measurable.

Step 3

Display broken instruments in a “silent auction” fashion at the front entrance of your concerts (complete with spotlight!). Put the cost of repairs on an easel in front of each instruments with lines for people to sign up to pledge a certain amount of money towards the repair. When people actually see the broken instrument displayed at the entrance to the concert, it strikes their compassion nerve! They actually SEE the need and feel badly enough to break into their pocket book. Make sure you let the administration know you are doing this as they might be embarrassed enough to give you the funds before they let the public see the sad state of repair in their building!

Step 4

Engage community businesses with specific needs and offer to put their advertisements in your program. Make sure you have statistics on how many people are attending your concerts. You could also take pictures of broken instruments to ask them to specifically sponsor. When you do this, be willing to play at their place of business for holidays or any other events. Be an active participant in your community. No business donation is too small.

See MOSIER, pg. 45

Affiliate Organization News

MISSOURI STATE HIGH SCHOOL ACTIVITIES ASSOCIATION

Davine Davis, Assistant Executive Director, Music

State Music Festival Scheduling

Problems scheduling performances at the MSHSAA State Music Festival due to local conflicts (i.e. proms, musicals, theatrical productions, athletic events, etc.) are becoming more prevalent. Due to the size of the festival, it is impossible to schedule every performance to avoid local conflicts. School administrators and activities directors are asked to avoid scheduling local events that will conflict with the MSHSAA Music Festival performances. The dates of the 2018 Festival are scheduled for April 26-28.

Music directors should also be aware that with approximately 10,000 – 11,000 students participating at the State Festival each year, some events from your school may be scheduled at the same time. It is impossible to build a schedule that will allow every director to hear each entry. Therefore, schedule changes will only be made if there is a direct conflict with an accompanist or a student scheduled for two events during the same time period. Please remember that an individual may accompany no more than **20** entries per day at the district and state music festivals.

Due to the number of participants at the State Festival, the MSHSAA staff will not be able to honor specific performance time requests. In an effort to assist school administrators and music directors in making appropriate plans for the event as far in advance as possible, a brief summary of the scheduling process is being presented.

Schools should plan to have their schedule encompass the amount of time indicated below. These performance schedules are based on the average amount of time necessary to accommodate the entries as listed.

40 or more entries	allow 8 hours
30-39 entries	allow 7 hours
20-29 entries	allow 6 hours
10-19 entries	allow 5 hours
6-9 entries	allow 4 hours
5 or fewer entries	allow 3 hours

Schools spending the night prior to their performance date should plan on beginning early in the morning. Schools spending the night the day of the performance should plan on performing through the end of the day. Schools with many entries will be scheduled to occupy the mid-morning through afternoon time slots.

When listing accompanists, it is very important that only a true accompanist is listed. If directors list themselves and are not truly accompanying the performance, scheduling problems for their school and other schools may occur. Please list events appropriately. Your cooperation is appreciated.

As a reminder please review the MSHSAA State Solo and Small Ensemble Festival Assignment by Day link located on the music activities page of the MSHSAA website. Beginning with the 2017-18 school year the

See DAVIS, pg. 45

Affiliate Organization News

DAVIS, from pg. 44

three-day MSHSAA State Music Festival schools will be divided equally across the three days. Each group will rotate the following year to the next day. For example, schools in Group A will attend state on Thursday for 2018, Friday for 2019 and Saturday for 2020. The cycle will repeat for 2021 back to Thursday for Group A. If you are unsure which day you are assigned, go to the Music Activities link of the MSHSAA web site (www.mshsaa.org). If your school is not listed, the school did not register for music for the 2017-18 school year, and you should contact MSHSAA immediately.

MSHSAA Board Policy on Required Submittal of Adjudicators' Evaluations by Schools

Music directors are required to evaluate district and state festival adjudicators. The evaluation is to be completed for each adjudicator hearing performances for a school through the MSHSAA Festival Manager Program. Each school music director submitting entries to the MSHSAA Music Festivals shall submit the required evaluations by the following established deadlines.

- District Solo and Small Ensemble Festivals **prior** to entering events in the MSHSAA State Solo and Small Ensemble Festivals.
- Large Groups, State Solo and Small Ensemble Festivals and all non-state solo and small ensemble events **no later than May 15.**

Each school music director who fails to submit the required adjudicator evaluation(s) by the established deadline shall be issued a **\$25.00** late penalty fee and sent a reminder letter to the principal, giving the school until May 30. Each school music director who fails to submit the required adjudicators' evaluation(s) by the extended deadline shall be placed on probation by the MSHSAA Board of Directors and assessed an additional penalty fee of **\$100.00 (\$125.00 total fine)**. A certified letter shall be sent to the superintendent indicating the consequence if the evaluation(s) are not submitted for a second consecutive year and that probation is automatically extended for one year.

If a school music director does not submit the required adjudicator evaluation for a second consecutive year by the established deadline, the MSHSAA shall send a reminder letter to the principal indicating the school has been assessed a **\$25.00** late penalty fee and the school has until the extended deadline to complete the evaluation(s). If MSHSAA does not receive the required adjudicator evaluation by the extended deadline the school will have probation extended and be assessed an additional penalty of **\$200.00** by the MSHSAA Board of Directors. Additionally, the school administrator and person responsible for not submitting the required adjudicator evaluations(s) shall appear before the MSHSAA Board of Directors to show cause why the school should not be considered to be suspended from the district and state music festivals.

MOSIER from pg. 43

Step 5

And finally, learn some basic luthier skills yourself. You can fix end pins, tail pieces, change strings, boil bridges (if you have to) and even set sound posts! Be willing to learn the basic skills so that you can save your money for the big things like cracks and broken necks.

I have thoroughly enjoyed the opportunity to be your president for the past two years and look forward to my role as past president. Please welcome Joseph Keeney as the new MoASTA president. He will do a great job and I will be here to support him at every turn. Best of luck to all in your upcoming festival seasons.

Affiliate Organization News



Missouri All-State Orchestra, 2018



Missouri All-State Jazz Band, 2018



Missouri All-State Band, 2018



MMEA Work Crew 2018 by David Goodwin, Conference Manager

All members of the Work Crew for the 2018 MMEA In-Service Workshop/Conference hailed from the NAFME-C Chapter at Truman State University. This group of outstanding young men and women worked very hard to ensure that the performance halls and clinic rooms had everything that was needed. They also did an excellent job of keeping all of the performances on schedule. Whether it was setting up chairs and stands, moving pianos, delivering data projectors, or shuffling percussion equipment, they did so with punctuality and took pride in their jobs.

Collegiate students interested in assisting with the 2019 MMEA Conference are invited to apply next fall on the MMEA Website. It is a wonderful opportunity for on-the-job training, networking, and the ability to attend concerts and clinics. Thank you!





2018

ELECTRONIC MUSIC

COMPOSITION COMPETITION

The NAFME Electronic Music Composition Competition recognizes outstanding compositions and highlights the effectiveness of music technology in the school curriculum. Entries will be judged based on their aesthetic quality, use of electronic media, and the power of the composition.

Association member adjudicators will select a winner in each of the following categories:

1. **Grades K-8**
2. **Grades 9-12**
3. **Collegiate**

- Each entrant must be sponsored by a NAFME member teacher, or be a NAFME Collegiate member in good standing.
- Compositions should be 5 minutes or less and should either be composed electronically or include electronic instruments (vocal and/or acoustic instruments may be combined with electronic instruments)

Entries must be received by March 30
bit.ly/NAfMECompetitions



Gary Brandes

Advancing Music Chair



Why Is Music Important? How Would You Respond?

"Music . . . can name the unnameable and communicate the unknowable." — Leonard Bernstein

Recently while attending the 2018 MMEA In-Service President Brian Reeves asked me to speak to the benefits of music education for a video he would like to produce as an advocacy and marketing/promotional piece. Great idea Brian!! I didn't have a lot of time to prepare and I wasn't too concerned because certainly I have talked about this enough that I could easily supply at least 5 minutes of convincing dialogue on a topic that I believe in. So, the camera turns on and I realize that I really was not as ready as I thought. I remember years ago being encouraged to develop what was called an "elevator speech" a brief statement that you had at your disposal if you had two minutes with a policy maker in which you could make an impact. I think at one point I had a pretty good one but the words are not as ready as they once were. So, standing in front of that camera and sounding pretty uninformed I realized that first I should have taken more time to prepare and that if this is something that I believe in so adamantly about, then I needed to get my facts in order and be ready to tell the world when the opportunity would arise.

So, if you were asked the question, "Why is music important?" What would you say? Could you answer? Could you give a concise response that would encapsulate your personal belief or, perhaps, a more global response that substantiated the essential place of music in all cultures? Or, what if you were asked to articulate in twenty-five words or less why what you do every day really matters? How would you respond? Could you put it into words? If you can't, you should! So should I and so should all of us who obviously believe music plays a vital role in the development of our children.

We live so close to the world of music education and music making that we lose sight of its priceless and essential place in our lives. We know how to clean our ensembles, prepare for the next concert, auditions, assessments, budgets. All essential and necessary but these routine aspects of our daily lives get in the way of "why music is important."

Help can be found from several sources. The Broader Minded, "Think beyond the bubbles" advocacy campaign developed by NAFME, (www.broaderminded.com) is a terrific resource of ideas and documentation of the benefits of music in educating the whole student. It speaks to facts based on research as to how music improves academic achievement, brain development and how it helps students stay in school. Twenty-first century skills are documented. Inherent benefits such as decision making, process orientation, multiple ways of knowing, emotional awareness and grit.

See BRANDES, pg. 61



Music Advocacy Day

State Capitol

Jefferson City

Make a Difference!
Join us for MMEA's Music Advocacy Day
March 15, 2018
from 9:00 a.m. until 3:00 p.m.
at our state capitol in Jefferson City



BE ENRICHED. BE ENLIGHTENED. BE HEARD.

Award-winning students. Master teachers and performing/recording artists. Brilliant guest speakers. Acclaimed ensembles. Life-changing study abroad in Vienna. Renowned alumni. A beautiful campus in suburban St. Louis.

That's the **Department of Music** at Webster University.

Areas of study include:

Bachelor of Arts • Bachelor of Music Education

Bachelor of Music (Collaborative Piano, Composition, Instrumental Performance, Jazz, Music Direction for Musical Theatre, Music Technology, Piano Performance, Songwriting, Vocal Performance)

Master of Arts • Master of Music (Church Music, Composition, Conducting, Performance)



Leigh Gerdine College of Fine Arts

DEPARTMENT OF MUSIC

1-800-753-6765 • webster.edu/music

Webster
UNIVERSITY

Forscore

Available: For iPad and iPhone. <https://forscore.co/>

Description: Since they're so common, forscore was designed around the PDF file format. That makes finding new music, digitizing your existing collection, and sharing files with colleagues a breeze. Many cloud storage connections available as well as features that work with Bluetooth page turning devices.

imslp.org

Available: Web-based public domain music library.

Description: IMSLP stands for International Music Score Library Project and started on February 16, 2006. It is a project for the creation of a virtual library of public domain music scores based on the wiki principle; it is also more than that. Users can exchange musical ideas through the site, submit their own compositions, or listen to other people's composition; this makes IMSLP an ever-growing musical community of music lovers for music lovers.

GarageBand

Available: Apple devices

Description: GarageBand is a fully equipped music creation studio right inside your Mac — with a complete sound library that includes instruments, presets for guitar and voice, and an incredible selection of session drummers and percussionists. With Touch Bar features for MacBook Pro and an intuitive, modern design, it's easy to learn, play, record, create, and share your hits worldwide. Now you're ready to make music like a pro.

Notion

Available: <https://www.presonus.com/products/Notion>

Description: Bring musical inspirations to life with the blazingly fast and intuitive Notion™ 6 music composition and performance environment. Compose when and how you want and even enter music with your own handwriting. Take projects to the next level with deep integration with Studio One®. Hear and perform music with gorgeous samples by the London Symphony Orchestra and others. Deliver polished scores faster than ever before, from complete film orchestrations to simple lead sheets and guitar tab.

Musescore

Available: Open source music notation software. <https://musescore.org/en>

Description: Professional music notation software. Completely free, no limitations. Easy to use, yet powerful. Open source. Input via MIDI keyboard. Transfer to and from other programs via MusicXML, MIDI and more. FREE DOWNLOAD.

NiceChart

Available: Online, customized arrangements for a variety of ensemble types. <https://nicechart.com/>

Description: NiceChart specializes in producing customizable sheet music. Our patented technology allows users to customize and preview purchases that fit them like a glove. NiceScore, our band/orchestra product, allows music directors to enter their instrumentation, rate individual player proficiencies, change key, add TAB, add chord diagrams, display in slash notation, and even select individuals for soloists. We build the arrangement around those specifications, doing our best to match instruments with the most appropriate part, balancing the group, highlighting better players, and giving playable parts to less experienced players.

See SEKELSKY, pg. 53

Shoparoo

Available: Available from iTunes or Google Play Store. <https://shoparoo.com/>

Description: Turn your shopping receipts into donations for your school. It's that simple.

Audacity

Available: Open source, cross-platform audio recording and editing software. <https://www.audacityteam.org/>

Description: Audacity is a free, easy-to-use, multi-track audio editor and recorder for Windows, Mac OS X, GNU/Linux and other operating systems.

Tonal Energy Tuner and Metronome

Available: iTunes Store and Google Play Store. <http://tonalenergy.com/>

Description: For musicians from pros to beginners, whether you sing, play a brass, woodwind or stringed instrument or any type of guitar, this app provides a set of feature-rich practice tools that gives fun and rewarding feedback. It's much more than just a tuner!

SuperMetronome GrooveBox Pro – Drum Machine (update)

Available: iTunes Store for both iPhone and iPad (\$6.99)

Description: The best metronome for iPhone, is also an intuitive and powerful groove box / drum machine with high definition sounds and an amazing tempo practice tool, now with Audiobus compatibility!

Amazing Slow Downer (repeat)

Available: Mac and Windows versions (www.songsurgeon.com)

Description: Amazing Slow Downer by Roni Music was one of the first software programs available to slow down music. Like most programs available, Amazing Slow Downer (ASD) can speed up or slow down the tempo without changing the pitch. Tempo or speed change settings range from 20% to 150%. Pitch change settings are done in increments of a semitone and range 12 semitones or one octave in each direction. ASD also has a built-in equalizer and a loop editor.

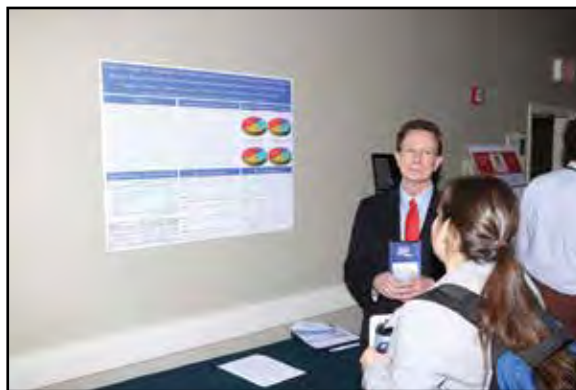
Staff Wars Live (repeat)

Available: Google Play Store (\$.99) and iTunes Store for both iPhone and iPad (\$.99)

Description: Staff Wars is a game designed to help beginning and intermediate musicians learn, practice and woodshed the note names of the treble, alto and bass clefs.



2018 MMEA Conference Moments



MIZZOU MEANS *music*

Welcome New Faculty



Brandon A. Boyd, PhD
Choral Conducting/Music
Education



Barry Ford, DMA Candidate
Director of Orchestral
Activities



Sam Griffith, DMA
Director of Jazz Studies

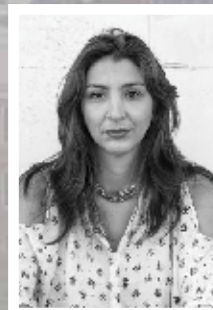
and Post-Doctoral Fellow



Amy M. Knopps, DMA
Director of Athletic Bands,
Associate Director of Bands



Pete Zambito, DMA
Assistant Director of
Athletic Bands, Percussion

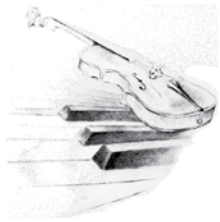


Carolina Heredia, DMA
Composition

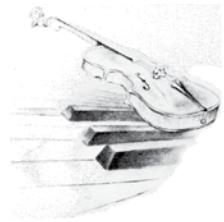


Web: music.missouri.edu | **Phone:** 573-882-4471 | **Email:** music@missouri.edu

Facebook: University of Missouri School of Music **Twitter:** @MizzouMusic **Instagram:** @MizzouMusic



District Reports



NORTHWEST DISTRICT #1

Tom Brockman, MMEA District President

The subject of this issue is "Making it Happen." This phrase can mean many and different things to each of us. Upon driving home from another amazing MMEA conference, my brain immediately switched from the experience of witnessing many amazing performance to all the tasks that were awaiting at home for this semester. I'm sure many of you felt the same way. Once the convention concludes, it really is time to make it happen. The busy spring semester awaits all of us and I'm sure all of you will make it happen for your students and performances.

Below is the list of the newly elected officers for our district. I am positive that each and every one of them will continue to lead us in the amazing direction that we are in. Note that choir board members will change after this summer's MCDA convention.

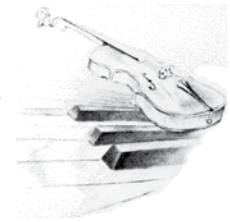
- President, Ann Goodwin-Clark (Cameron)
- President-Elect, Chad Lippincott (St. Joseph-Central)
- Past President, Tom Brockman (Smithville)
- Vice President of H.S. Bands, Joe Schreimann (St. Joseph-Lafayette)
- Vice-President Elect of H.S. Bands, Blake Duren (Cameron)
- Vice-President of Jazz Bands, Donald Heaton (Braymer)
- Vice-President of J.H. Bands, Jon Bailey (Platte County)
- Vice-President Elect of J.H. Bands, Chris Kauffmann (North Platte)
- Vice-President H.S. Choir, Dustin McKinney (Kearney)
- Vice-President J.H. Choir, Emily Mahnken (Platte County)
- Treasurer-Band, Jamie Heil (Kearney)
- Treasurer-Choir, Brian von Glahn (Platte County)
- Secretary, Jay Jones (Platte County)

It has been my pleasure serving all of you as president. I am extremely proud of this district and the amazing teaching that I witness each and every year. It truly has been a humbling honor to have been your president. Best wishes and have a great 2nd semester!





District Reports



NORTHEAST DISTRICT #2

Marc Lewis, MMEA District President

I would like to thank everyone in the Missouri Northeast District for the privilege of serving as President for the past few years. I found this experience to be very rewarding both personally and professionally. I would also like to use this opportunity to publicly thank all the individuals in MMEA who served in district and the state level offices. Your leadership constantly shines through whether it is at an MMEA event or in a discussion behind the scenes. I am honored to consider so many of you my friends. I will always consider this brief time in office one of the most meaningful experiences of my life.

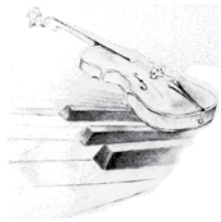
Although serving the past year on the district board has been very rewarding, it has also been professionally very different compared to previous years. The deluge of tasks from the summer until now (marching band, district meetings) always seems to distort my perspective. Getting caught up in the day-to-day emergencies, appointments and general grind wears me down into the stereotypical agitated band director we all have been at one time or another. Normally this happens to me around mid-January.... just in time for our MMEA Conference/Workshop.

Being allowed to reflect away from students, while experiencing camaraderie among my colleagues, revitalizes me and gives me the strength to reach the end of the school year on a positive note. I feel fortunate to live in a state where our music educators can annually enjoy a conference that constantly provides us with such high-quality professional development and motivation through so many wonderful performances and clinics. Congratulations to the performers, administrators and the staff at Tan-Tar-A for a wonderful conference.

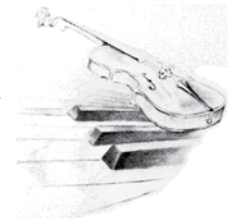
Here is the current list of 2018-2020 officers for Northeast District #2:

President	Brad Hudson	bhudson@kirksville.k12.mo.us
President-elect	Bill Schaffer	bill.schaffer@wrightcity.k12.mo.us
Past President	Marc Lewis	mlewis@cpsk12.org
Secretary	Jenna Maule	jenna.r.maule@gmail.com
Treasurer	Debbie Higbee-Roberts	dhigbee@hannibal.k12.mo.us
Band VP	Alex Kirby	akirby@fayette.k12.mo.us
Jazz VP	Ryan Christian	rchristian@lewis.k12.mo.us
JH Band VP	Jamie Baker	jbaker@macon.k12.mo.us
HS Choir VP	Jessica Bennett	jessicabennett@moberlyspartans.org
JH Choir	Rebecca Murphy	rmurphy@kirksville.k12.mo.us
Elem Choir VP	Ryan Cooper	cooperry@troy.k12.mo.us
MIOSM	Wade Aldridge	waldrige@mexico.k12.mo.us
Mentor Chair	Kelsy Whitacre	kwhitacre@glasgow.k12.mo.us
University Chair	Skip Vandelicht	rvandeli@centralmethodist.edu

Our Facebook page can be found by searching for Northeast Missouri Music Educators Association.
Our website is under NEMMEA.org



District Reports



CENTRAL DISTRICT #6

Jean Baker, MMEA District President

Central District 2018-2019 Officers

President	Derek Limback, St. James School District	dereklimback@hotmail.com
Past-president	Jean Baker, Gasconade County R 2 Schools	jbakeroms@gmail.com
President-elect	Amy Yoder, School of the Osage	yodera@osageschools.org
VP HS Choral	Dustin Felan, St. James School District	dfelan@stjamesschools.org
VP JH Choral	Jason Bartlesmeyer, Rolla School District	jbartlesmeyer@rolla.k12.mo.us
VP HS Band	Lori Pyatt, Dixon School District	lpyatt@dixonr1.com
VP JH Band	Amanda Fall, Camdenton Schools	afall@camdentonschools.org
VP Elementary	Lisa Martin Sander, St. James Schools	lmsander@stjschools.org
VP Jazz	Jeff Kile, School of the Osage	kilej@osageschools.org
All State Choir Coord.	Patrick Dell Hermann School District	pdell@hermann.k12.mo.us

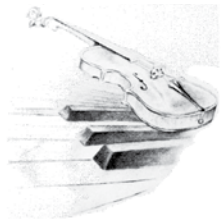
EAST CENTRAL DISTRICT #7

Chuck Moore, MMEA District President

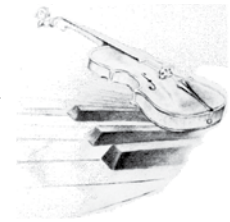
"Making it happen" is a phrase music educators and their students can relate with many successful experiences. One way music educators are "making it happen" is by successfully using differentiated instruction to reach all of our students. Music rooms are the melting pot of the school. Each of our students have varying degrees of musical talent and aptitude. Music teachers are constantly adjusting lessons so that they reach every student in the group and allow each student to be the most successful he or she can be. We reach our students, in part, because we have excellent teachers but also because of our content.

Music transcends and is able to break through so many boundaries. Evidence of this was really demonstrated to me at a clinic I attended this year at The Midwest Clinic in Chicago. The name of the clinic, "United Sound," really captivated my interests. The description of the clinic centered around making music accessible to students with special needs through the use of orchestra or band students as mentors or tutors along with the help of special services teachers and directors. The program begins by having a special services teacher work with band or orchestra students on how to teach their students. After that, the special needs students choose an instrument to play with the assistance of their new student mentors. Once selection is complete, the first rehearsal is set up. Special needs students learn how to read rhythms by associating them with words of different lengths. They learn how to read music notation by using colors to indicate notes. Rehearsals take place after school by using a lot of one-on-one time with the student mentors and special needs students. Gradually the students need less and less one-on-one time playing with their mentors and more ensemble practice takes place. This is the point where students have the opportunity to truly experience ensemble playing. The special needs students perform their music that has varying degrees of accommodated parts alongside their mentors. The United Sound ensemble performs a piece at the end of the semester during a scheduled band or orchestra concert. We all know students have to work together collectively everyday in our classrooms to be successful, right? This is proof that differentiated instruction makes music accessible to all students. The theme of MMEA this year was Navigating the Future of Music Education. This program is a great

See BAKER, pg. 59



District Reports



BAKER from pg. 58

illustration of how the power of music allows everyone to be a part of a school group! As you look for ways to make it happen in your school, I encourage you to check out www.unitedsound.org and look for ways that music can reach everyone in your school and community,

Congratulations to the new officers for the East Central District! Feel free to contact any of them with questions you might have.

President: Doug Rice

President-elect: Natalie Moore

Past President: Chuck Moore

Secretary/Treasurer: Sarah Falch

HS Band VP: Steve Harms

HS Choir VP: David North

HS Jazz VP: Dobie Carroll

MS Band VP: Trisha Holm

MS Choir VP: Josh Geringer

MS Jazz VP: Kaitlin Glauber

Elementary Music VP: Sheila Yoder Baer

College Rep: Joel Vanderheyden

Mentoring: Joe Pappas

Webmaster: Darrell Boyer

riced@unionrxi.org

mooren@sullivan eagles.org

moorec@sullivan eagles.org

wards@grandviewr2.org

harms@foxc6.org

nortd@unionrxi.org

tcarroll@ncsd.k12.mo.us

tricia.holm@washington.k12.mo.us

jgeringer@windsor.k12.mo.us

kglauber@potosir3.org

baers@union.k12.mo.us

vanderh@jeffco.edu

pappasj@jeffco.edu

boyer.darrell@desoto.k12.mo.us

SOUTHWEST DISTRICT #11

Marvin Manring, MMEA District President

The district met on Saturday morning of the 2018 MMEA Conference with over 65 educators in attendance. A new officer slate was approved unanimously. Contact information for the 2018-2020 Board and content-area vice-presidents can be found at www.swmmea.net or through the link on the MMEA website.

Webb City Band Director Butch Owens will lead as SWMMEA President during the next cycle. Butch was serving on the SEMMEA's Board before coming to Webb City, and has been a part of District 11's leadership team as Middle School Honor Band Coordinator. Erin Smith of Aurora continues as district treasurer, Erica Gorman of Cassville is the new secretary, and Brad Heckman of Mt. Vernon has been selected as President-Elect.

SWMMEA is wrapping up a successful year of honor ensembles and clinics, and our district leaders continue to refine the audition and selection process for each of these groups. The coming year will include a return to the district's long-standing practice of an annual commission for one of the honor ensembles.

The district's fall professional day is tentatively scheduled for Saturday, August 25 at Webb City High School, 8:30 am to noon. SWMMEA members are invited to contact board members with clinic session ideas and items of business to consider.

it's gone. Are there other reasons? Is there more that MMEA can do to help Tri-M flourish in our state? Please share any thoughts or suggestions you have! We are here to serve you and are willing to do whatever we can to help Tri-M thrive.

One of the things MMEA is doing to help the development of Tri-M in our state is the Missouri Tri-M Summit. I am happy to announce that the 2018 Missouri Tri-M Summit will be located at Central Methodist University. We look forward to sharing with you all the amazing sessions and activities we will be having in 2018! Keep your eyes peeled for a date and registration near the end of the school year!

Lastly, I would like to encourage each and every one of you reading this article to get involved in Music In Our Schools Month this March. One way you can get involved is by attending MMEA Advocacy Day on Thursday, March 15th at the Capitol in Jefferson City. Bring your students and have them step up and advocate for music education! Politicians hear from us all the time about the need for music in our schools, but when we talk they just hear us wanting to save our jobs. When they hear our students talk it hits them on another level. They hear about how much it means to them both academically and emotionally. Their eyes are opened to the impact our programs have on the betterment of our students' lives. Words can never fully express how big of an impact our students can have on the choices of politicians. Not all of our students are going to go on to be performers or educators but we can help to train each one of them to be advocates for music! If you can't attend I encourage you to have your students write to your representatives and send their letters to the Capitol this March.

So how are you going to make it happen? Are you going to start a chapter? Are you going to bring back a lapsed chapter? Are you going to join us at the MMEA Advocacy Day? Whatever you decide to do, make sure you do it! Follow through! It will be worth it in the end!

The 2018 All-National Honor Ensembles will take place at *WALT DISNEY* World.

November 25-28, 2018

Application Deadline: May 4, 2018



I appreciate all of that stuff but what about the value of giving expression to a thought or a feeling without words, the values of phrasing that expression so that it can be understood and felt by others. Why is it that music helps a text have more meaning? Music exists and remains indispensable because it is an essential element of the human experience.

This statement should be personal. Music speaks to each of us differently. Research and facts are good but why has it been important for you and your students is the essence of a good statement. I am going to rework my statement so I'm ready next year when President Reeves asks or when an opportunity presents itself with an administrator.

"The musician is constantly adjusting decisions on tempo, tone, style, rhythm, phrasing, and feeling – training the brain to become incredibly good at organizing and conducting numerous activities at once. Dedicated practice can have a great payoff for lifelong attention skills, intelligence, and ability for self-knowledge and expression" (Ratey, 2003).

"Music enhances the process of learning. The systems it nourishes, which include our integrated sensory, attention, cognitive, emotional and motor capacities, are shown to be the driving forces behind all other learning" (Konrad, 2000).

It has been my sincere pleasure to serve MMEA for the past eight years. The Association has been good for me and to me. I am grateful for the experiences and the lessons learned. I encourage you to volunteer and serve MMEA and music education in whatever capacity you are comfortable with. It will be the best thing that you ever did for yourself! Thank you MMEA!

References

Floyd, Richard (2015). *The Artistry of Teaching and Making Music*. GIA Publications.

Konrad, R. R. (2000). *Empathy, Arts and Social Studies*. Dissertation Abstract.

Ratey, John J, M.D. (2003). *A User's Guide to the Brain*. Penguin Random House.



Parents: Support MUSIC as a well-rounded subject in your child's school district!

For more information on ESSA, visit bit.ly/EverythingESSA

For more information on parent advocacy, visit bit.ly/SupportMusicEd



National Association
for Music Education

2018 MMEA Conference Moments



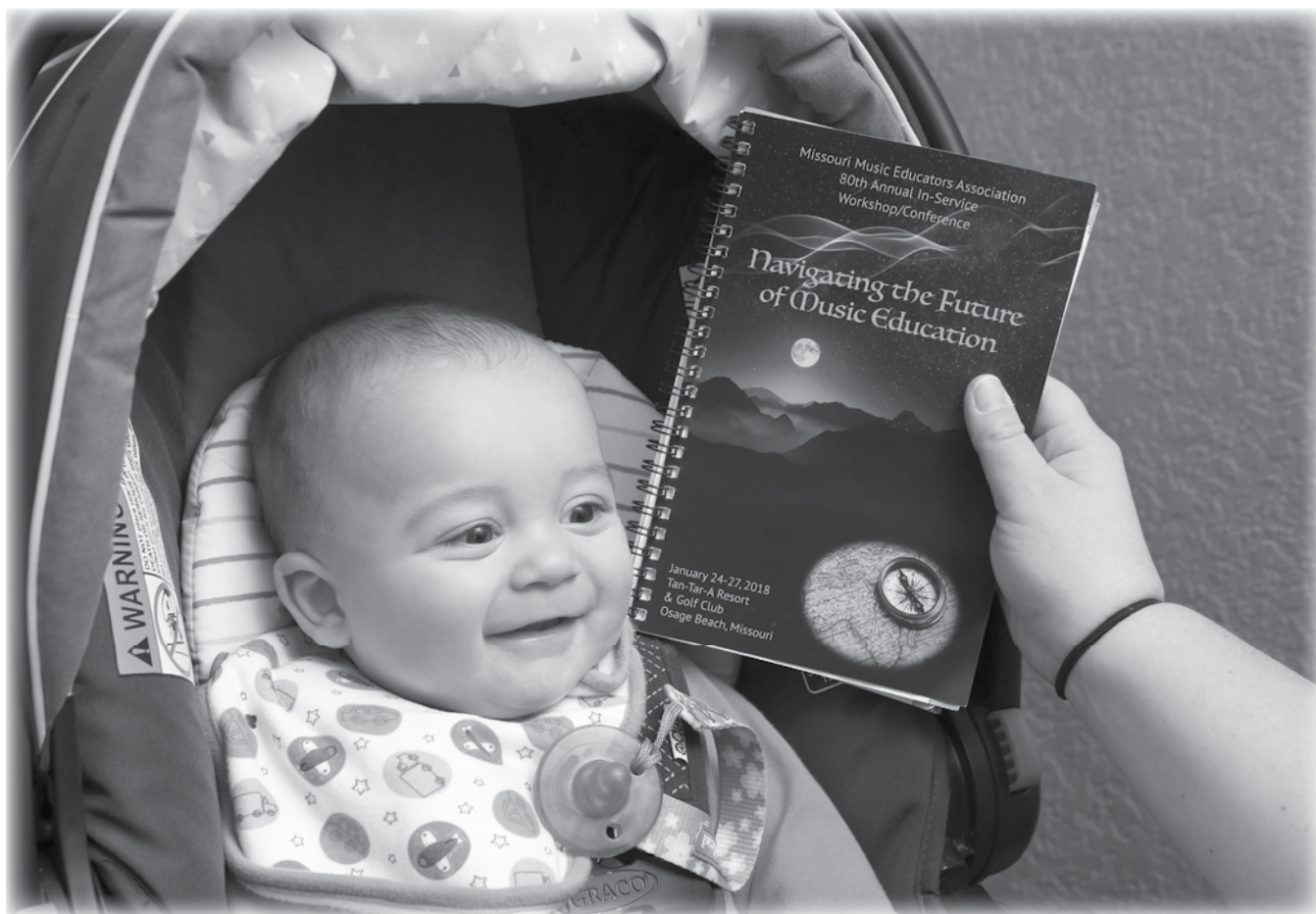
2018 MMEA Conference Moments



2018 MMEA Conference

That's a Wrap

*See you next year
January 23-26, 2019*





UPCOMING CONCERTS AT MISSOURI STATE

Showcasing Our *Musical Growth*

Aspiring young musicians will be inspired and motivated by performances in these varied musical disciplines. Please join us in experiencing the breadth of talent of Missouri State Department of Music's students and faculty during our Spring Concert Series.

MARCH 8 7:30 PM

UNIVERSITY SYMPHONY ORCHESTRA

Concerto & Aria Concert

Juanita K. Hammons Hall for the Performing Arts

APRIL 13 7:30 PM

APRIL 15 3:30 PM

MISSOURI STATE OPERA STUDIO PRESENTS...

Offenbach's *Orpheus in the Underworld*

Old Glass Place 521 East St. Louis St., Springfield MO

APRIL 29 3:30 PM

ANNUAL PRESIDENT'S CONCERT

Missouri State Grand Chorus & Symphony Orchestra

Juanita K. Hammons Hall for the Performing Arts

MAY 7 7:30 PM

All Bands Concert & Springfield Youth Wind Ensemble

Juanita K. Hammons Hall for the Performing Arts

Visit the Missouri State Department of Music Events Calendar
at missouristate.edu/music/calendar.htm to learn more.



MissouriStateMusic



@MusicAtMSU

**MAKE YOUR
MISSOURI
STATEMENT.**



DEPARTMENT OF
MUSIC
find your forte

Missouri State
UNIVERSITY

417.836.5648

missouristate.edu/music

Missouri Music Educators Association
Missouri School Music Magazine
1807 Lovejoy Lane
Columbia, MO 65202

NON-PROFIT ORG
US POSTAGE PAID
SPRINGFIELD, MO
PERMIT #6

From your
first lesson...



To your
last concert...



We have had you
covered for...

bisco
MUSIC

50
YEARS

BandInstrumentService.com - 636-441-7707