



# Taking Stock

**See inside...**

**Equity in the music classroom;  
Accessing Title IV-A;  
Ending the school year  
while looking ahead.  
...and much more!**



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The image displays the cover of the 'SupportED' magazine, Volume 4, Number 1, published in 2017. The cover features a black and white photograph of the Boston Brass ensemble, consisting of five men holding various brass instruments. The magazine's title 'SupportED' is prominently displayed at the top left, with 'A MAGAZINE FOR INSTRUMENTAL INSTRUCTORS' written below it. To the right of the title, the text '8 STEPS TO SIGHT READING SUCCESS + HOW TO BUILD A MUSIC PROGRAM FROM THE GROUND UP' is visible. The bottom of the cover features the 'BOSTON BRASS' logo and the Yamaha logo with the tagline 'SERIOUS INSPIRATION'. The magazine is shown in a physical format on the left and a digital tablet format on the right, both set against a dark background.

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# Missouri School Music

summer 2018, volume 72, number 4

a quarterly publication of the Missouri Music Educators Association

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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.

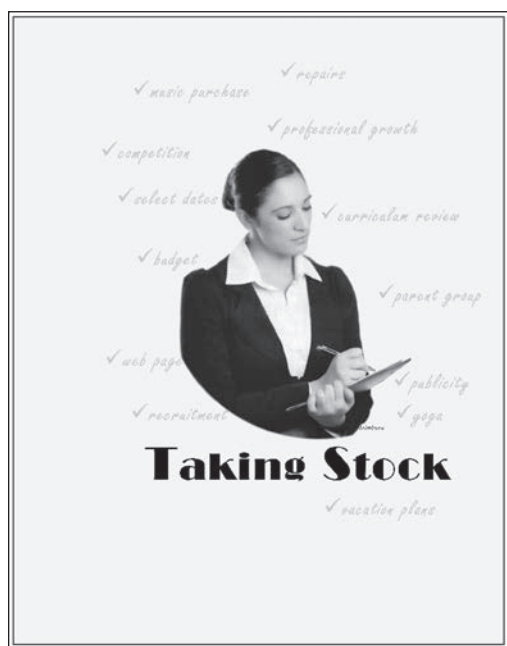


### Editors' Notes

"Taking Stock" is the focus of this magazine issue. Our current MMEA president, Brian Reeves, challenged our contributors to reflect and write about practical ideas for the classroom. As the *Missouri School Music Volume 72*, No. 4 distribution date is at the end of the 2017-2018 academic year, our music teachers are celebrating successes, and thinking about how they could improve next year. In the pages ahead, you will find:

- Philosophical challenges
- Technological updates
- Best performance practices
- Working for equity in the classroom
- Advocacy in the political arena
- Training for future teachers
- Educating students to be well-rounded individuals

Missouri teachers support each other. The articles that they share in this magazine exhibit the belief that teachers help other teachers.



### About the Cover

#### *Taking Stock*

*As a school year ends music educators look forward to the next by taking stock of how they have practiced the art and science of teaching, while also pausing to reflect on the importance of balancing one's professional and personal life.*

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





*Brian Reeves*

*President*

## AirDrop

This *Missouri School Music* magazine theme is timed to challenge us all to reflect. As teachers, we know that reflective practice can help us refocus our educational vision (Stamps, 2000). But it is also important for us as an association to reflect, too. And, for that, I think about my phone.

I was an early adopter of the iPhone. At my house, we are definitely an iFamily. While no techie, I believe that I utilize the main features of various tech products to make my life and teaching more organized and efficient.

Or so I thought.

A while back I recorded an audition video of one of my ensembles. Some kids asked me to send it to them. The video size was too large to text or email, so I planned to download it to Google Drive and then share. A student asked if I could just use AirDrop. "What's AirDrop?" In five seconds, Poof! It was delivered and done.

Mind. Blown.

Like technology, though maybe not quite as fast, MMEA is evolving, continually working to improve our "products" for you, the member. Are you taking advantage of our "products?" Here are some.

### **Annual In-Service Workshop/Conference**

The quality, intimacy, and character of our annual conference rivals any in the country. From the

relevant and current professional development you expect, to livestream sessions, to shuttles for members staying off property, MMEA continues to invest in the conference, responding to yearly surveys with yearly improvements. We hope you will join us at the 81st Annual In-Service Workshop/Conference, "Appear and Inspire," January 23-26, 2019.

### **Performing Ensemble Application**

Applying to perform at our annual conference offers the opportunity for your students to learn in new and exciting ways. It also cultivates your own professional growth. But just as important, hundreds of members in attendance directly benefit from watching and listening. Attendees come away energized, and with an educator's understanding of the careful preparation and masterful teaching that led to the performance. I hope you will consider applying for your ensemble to perform at the 2019 In-Service Workshop/Conference. For more details use the QR code below.



**See REEVES, pg. 11**

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*Chris Sprague*

*President-elect*

## **Reflect, Rejuvenate, Relax**

The end of the school year is always a bittersweet time for me. I get to watch the young men and women that I have coached, guided, laughed with, and cried with from the time they were five-years old, cross that graduation stage into adulthood. It always brings a time of reflection and worry. Did I do enough to shape them into becoming successful adults? Did I give them the skills needed to be successful in the workplace? Did I show them how to value their own self-worth? Did I love them enough? These questions always haunt me as I look back on our journey together. As I reflect on the year, these are the questions that guide me as I look to make improvements in my classroom performance. Meaningful teacher growth must be driven by purposeful, deliberate reflection.

There is a truth about teaching that must be faced. If you are doing it right, it will be emotional. When things go right in the classroom we are on top of the world. When things don't go well we are upset and overcome with self-doubt. There is not much middle ground. If you aren't feeling these highs and lows you may not be as effective in the classroom as you should be. Teaching is a work of the heart and when the heart is involved it is going to get messy. After all, isn't the music classroom the place in school where children learn how to deal with their emotions? Where else in school do they learn how to express beauty, fear, love, joy, anger, longing and triumph? How do we teach these things if we aren't willing to embrace those emotions ourselves? More than ever our students need guidance on how to process their feelings. If we are asking our students

to be vulnerable we must be willing to be vulnerable ourselves. Giving yourself permission to feel the full range of highs and lows will allow you to reflect honestly about your teaching practices.

Once we commit to being honest we can look realistically at our daily performance in the classroom. As music teachers, we are trained to "fix" mistakes, and as a result sometimes we forget to reinforce what our musicians are doing right. We do this with our own performance as well. We spend so much time beating ourselves up for our perceived failures that we forget to think about what we do well. As you are reflecting on the year don't forget to make note of what worked and find ways to extend those techniques to other concepts you are teaching. Don't be afraid to examine your struggles as well. None of us want to admit that we don't know something, or that something we are doing isn't working. We all fear change, but if we really want to improve our proficiency in the classroom we are going to have to make changes. Don't let shame or fear keep you from honing your craft. It is okay that you don't know everything. It is okay that you struggle with some skills. It is okay that you make mistakes. We tell these things to our students all the time but for some reason we don't allow ourselves permission to be fallible! Don't let the self-doubt and perceived shame keep you from asking for help. Remind yourself that you don't have to be the perfect teacher. Perfect teachers don't exist.

**See SPRAGUE, pg. 14**





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### 2019 MMEA In-Service Workshop/Conference

## MMEA APPLICATION FOR PERFORMANCE

### NEW FOR 2019



All ensembles applying to appear in any concert session of the MMEA In-Service Workshop/Conference must submit **ALL** application materials **ONLINE** through the MMEA Website (mmea.net):

- Application for Performance Information Form
- Application fee (\$50.00 to be paid online through the MMEA Website)
- Audition recordings (Uploaded electronically through the MMEA Website)
- Printed documentation:  
 Performance program/s; Application Signature Page (Uploaded electronically on MMEA Website)

Please visit the MMEA Website for more information  
<https://mmea.net/2019-application-for-performance-general-information/>



### Mentoring Conference

Thanks to the leadership of our Board of Directors, MMEA has made an all-in investment in Missouri's first-year music educators through our Mentoring Conference to be held September 30-October 1 at Tan-Tar-A. Registration, materials, and meals are completely free. Attendees are responsible only for one hotel night. Please encourage teachers entering their first year in 2018-2019 to attend.

### Tri-M Summit

Now in its third year, the Tri-M Summit has quickly become a go-to event for high school students considering a career in music. This year's Summit will be held Tuesday and Wednesday, September 11-12 at Central Methodist University in Fayette. Don't have a Tri-M Chapter at your school? Use the QR code below to start.



### Advocacy

Elected and appointed government leaders need to hear from you and your students about the power and the value of music in our lives. The beauty is that they want to hear from you, too. Legislators love hearing your stories; your passion for this wonderful art form. If you would be willing to make a quick phone call or send a letter or email every now and then, please use the QR code below to join our Advocacy Team.





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*Craig Finger*

*Band Vice-President*

## Looking Forward by Looking Inward

The 2018 MMEA conference was outstanding! The performances were inspirational and the clinics gave all of us tools that we can use as we head back to our own classrooms. I want to give special thanks the MMEA leadership and especially to Chris Sprague as our outgoing Band Vice-President for her dedication and work the past two years. I am so thankful that she will be close-by as incoming President-Elect. She will continue to be a great resource for us all.

The 81st MMEA conference will be January 23-26, 2019 with a theme of "Appear and Inspire." It is in the spirit of this theme that I would like to encourage you to do just that! Consider submitting an application to perform with your ensemble, or perhaps a clinic session that you have always wanted to do. We have so many talented educators in Missouri who would be able to "appear and inspire" teachers and musicians across the state. MMEA needs your gifts! You can find information for submitting both performance applications and clinic ideas on the MMEA website.

As we approach the conclusion of the school year, it is important to **take stock of the many elements of our professional lives**. As a teacher, what are your strengths? What are your weaknesses? Our duties are very diverse and require flexibility in order to be successful. Connecting with students beyond the rehearsal, lesson planning, effective group and individual assessment, short and long-term program planning, budgeting, scheduling, etc., are all tasks that are required of the modern band program. A weakness I have is the day-to-day lesson planning. Time has always gotten the better of me, either due to the management side or making sure that I focused on family when I was home. I realized there was bit too much "winging it" for the podium and that I had to do a better job for my students as well as co-teachers, so I developed a system that has worked well for our program. It does take some time away on Sunday evening but it has led to more productive rehearsals, a more informed staff and a less stressful week.

What is your plan to improve upon your weaknesses? I would encourage you to reach out to other educators who have proven success for ideas. A nice dinner with a trusted colleague can do wonders in building ideas that you can implement at your home school.

It is also important to **assess the direction of your program**. What is the trending enrollment for your bands? You can look at how many beginners you are starting, your retention from grade level to grade level, and you know how many students you are graduating. Map out your estimated numbers for the next 3-5 years. What about for your district? If your community is changing, what plans are you putting in place to address that change? It will affect your program! Set up a time with your administration to get their input on the growth patterns they see for the district. Administrators will respond to a well thought-out plan that outlines a path for

**See FINGER, pg. 16**

# Brian Hartman

*Choral Vice-President*



## Recognizing Our Past, Acknowledging Our Present and Plotting the Course toward Our Future

Upon receiving the news that the membership had elected me to this position, I was immediately humbled and daunted by the honor. Having watched the succession of giants that have come before, it is still incomprehensible to think about attempting to fill their shoes. Thank you for this opportunity.

Taking stock of where we have come from, where we are, and where we would like to go has been an engaging process. From the early years, when the Performance Salons at Tan-Tar-A were tennis courts covered with rolls of horrible carpet, the MMEA leadership has sought to provide the most authentic and meaningful support to music teachers in our state. MMEA has been a leader throughout the United States in providing its membership with quality professional development that is immediately impactful in the classroom. Whether teachers are inspired by a clinic session, a concert performance, or a conversation in the hallway, the tradition of excellence is

far-reaching and evident by the consistent membership attendance, participation in the annual conference, and draw of local, nationwide, and international presenters and ensembles each year.

As you know, MMEA and MCDA collaborate to provide the best conference experience as possible to our choral colleagues. I would like to take a moment to recognize and thank our immediate past MMEA Choral VP, Paula Martin, for her hard work and leadership throughout the last two years. With that, thanks must also be given to immediate past-president of MCDA, Willie Grega. Together, these two leaders have pushed both organizations forward and helped to continue the established unification of choral music in our state.

We currently stand on the shoulders of these two and their predecessors. We are charged with not only maintaining this level of excellence but building upon it. MMEA is healthy and

a viable entity that serves all of its members the best way it knows how. MMEA seeks to provide relevant, immediate, and supportive experiences to serve the music educator regardless of discipline. It is easy to surmise that the level of performances and interest sessions at our conference continues to rise each and every year.

Moving forward, these increased levels of quality performances in the clinic session and the concert hall are only made possible by you, the membership. I encourage each of you to consider how you can lend your expertise to our organization. We are an organization of volunteers and we ALL must work to make it better. It is not just that we attend and constructively criticize but that we jump in and share our knowledge with each other. The collective intelligence of the choral directors in this state is, in my opinion, second to none. I encourage you

**See HARTMAN, pg. 16**

### **Missouri School Music magazine**

For decades and decades this magazine has served as an invaluable resource for MMEA members. I encourage you to go outside your comfort zone and read two articles you would not normally read. We all have much to learn from this outstanding Board.

### **Missouri Journal of Research in Music Education**

Did you know that *MJRME* is the oldest state research journal in continuous publication in the country? Scientific knowledge of music and the teaching of music is consistently growing. MMEA is proud to support the work of the journal. A subscription is only \$5.00 per year. Order at [goo.gl/2QaYMJ](http://goo.gl/2QaYMJ)

### **Leadership Program**

In an effort to train current local and state leadership, as well as recruit and develop the next generation of Missouri's music officeholders, MMEA is embarking on a leadership program chaired by Past-President Jeff Melsha that will debut this year at association events. If you wonder what skills are helpful to serve as your district's Middle School Band Vice-President, for example, we can help. Use the QR code below to sign up. If you know of an educator with leadership potential, you can help by using the QR code below to recommend a music educator for this program.



And, of course, there is much more.

I use AirDrop on my phone all the time now. I hope you will take advantage of the resources and opportunities, the "products" your MMEA membership affords. Should you have any questions, feel free to email me at [president@mmea.net](mailto:president@mmea.net).

### **Reference:**

Stamps, D. (2000). Etienne Wenger: Mr. Communities of practice. *Training*, 37(11) 78-79

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### **SPRAGUE, from pg. 8**

Finally, you must make time for interests other than music. I know I write about this quite often in my articles, but I am passionate about this concept. I truly believe if we are to be successful teachers with long careers we must find time away from our jobs. Even though we are obsessive about what we do, we still need to remember that it is a JOB, not a LIFE. Make sure you spend time over the summer in pursuits that have nothing to do with music. A wise person once said, "making a living is not the same thing as making a life." Forget about the JOB this summer and pursue making a LIFE. Take time to reflect, rejuvenate and relax. If you need me I'll be reflecting, rejuvenating and relaxing in my boat waiting to feel that tug on the end of the line....



# Leigh Schaefferkoetter

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*Elementary Vice-President*



## The Magic of May

Ah, May... The return of scraped knees, sandals, sweaty heads, and the loving gesture of student-made "weed bouquets" that inevitably cause us to sneeze. What is it about this month that just makes me want to play circle games all day long?! I feel this insatiable urge to do all the "fun" things I've been putting off during the school year because I had assessments or skills that needed honing. When in actuality, there was room for these games among the assessments all along - if only I had looked more closely! Next year, I say to myself, next year...

With this year coming to a close and plans being made for next year, where are you? Are you re-working your scope and sequence? Choosing literature for next year's choir? Introducing a song you will use in the fall or in next year's grade level performance? Trying out a folk dance you have been too skeptical to attempt?

This time of year is my absolute favorite. My students are at their

peak. They know what I need them to know and have learned what I need them to learn. They have torn down their walls of inhibition and are their most brave while also being their most supportive of others. Much is accomplished with fewer words from me and I can experiment with very little push back. Ah, May...

To me, it seems elementary music has taken a remarkable turn over the past decade or so. Universities are giving more attention to the early music education courses, music teachers are actively attending workshops and trainings to improve their instruction and classroom management, vertical aligning is being executed among teachers within districts, and elementary choirs are flourishing across the state. I imagine there is much we can attribute to this climb, but I wonder if it is simply exposure? Yes, social media. Personally, my Facebook feed is two-thirds music promotion; whether it be educators of all levels lifting each other up and sharing information

or elementary music group chats filled with educators across the globe sharing their questions, concerns, successes, daily laughs, and struggles openly. This dialogue of people - just like you and me - being completely vulnerable and transparent - sharing material, websites, YouTube videos, sub plans, "don't forgets," and on and on... What a beautiful thing - adults learning from other adults - just like we ask our students to do every single day.

Ah, May... Another year of successes and firsts and failures and misses and memories. Another year of new lessons and fine tuning of old. Of being challenged and convicted all while creating a safe space for mistakes and musical exploration. In the classroom, I feel there is nothing more exhilarating than listening to young children find their musical selves. I hear it when they freely share ideas and suggestions to extend a piece

**See SCHAEFFERKOETTER, pg 18**

the future; a plan that includes immediate needs as well as long-term goals, needs and expectations. The principal and superintendents are never fans of surprises. If you show them student needs as a big picture, it shows respect for the difficult job that they have in working to provide resources for so many. They will appreciate that they have a teacher who is reflective and proactive in solutions instead of impulsive and reactive. Again, if you are not sure how to approach this task, all you have to do is find that program you admire and reach out to the director. That program didn't grow by itself. It was nurtured and guided by an educator who took the time to ask the right questions and put answers into action.

Most importantly, we should **take stock of the strengths and weakness of our students.** Assessing what that clarinet player can do well and where the horn player struggles, should guide our assessment as a teacher and as a program facilitator. To be clear, band directors deal with large numbers and assessing students individually is a major challenge, one that I personally have struggled with for many years. We are finally making some progress simply by creating a shared Google Sheet with each student in the program listed. We are highlighting any student we are concerned with, and adding a note on the reason. Then we work with the student and often the parent on implementing a plan to address any weaknesses and how the student can become a stronger contributor to the band program. District and State

assessments can be a great starting place as well. Obviously, the rating should never be the focus of a program but the comments that come with that rating should be valued. They provide an unbiased, quick look at the product our students are presenting as an extension of their classroom learning.

Finally, take stock of **what you are doing for YOU!** Take that time away from the rehearsal room, throw the ball with your kids, sit on the beach, tackle that home project. Taking time for you will serve as fuel when you step back into the role of band director and will help you serve your students more effectively and positively.

I hope that the remainder of your year goes smoothly and you are able to get some well-deserved time to recharge during the summer.

What a great profession we have chosen!

to stick your neck out and share. Simply say, "yes," to the idea that you have something to give and that what you are doing in your classroom is vital to the success of every student in your community. We need to hear from you! You **NEED** to fill out the interest session proposal form. You **NEED** to submit an application for performance. The success and continued trajectory of our organization depends on it. Yes, **YOU**, the k-12 music educator in the smallest of districts. Yes, **YOU**, the elementary general music teacher who is inspiring kids to find their voices. Yes, **YOU**, the middle school choir teacher who is finding new ways to engage students. Yes, **YOU**, the high school choir teacher who is connecting with kids who have lost their way and need a place to call home. Yes, **YOU**, the college or university professor who is molding the next generation of choral music educators. Yes, **YOU**, the community/church choir director who is providing the opportunity for every person to be a life-long singer. Share your experiences, your successes and your failures so that we can all be better leaders in our communities.

**YOU** are the leaders of this organization and it is going to be an awe-inspiring conference in January when you are able to share what you know, what you have learned and, most important, **WHY** you do what you do. Thank you for this opportunity to serve. Together, we will recognize and appreciate where we have come from, acknowledge where we are, and plot the course to where we want to go.

# Stephanie Brueggeman

*General Music Vice-President*



## Taking Stock: What Are We Doin' Here

There I was in the middle of a 3<sup>rd</sup>-grade lesson when a little boy sat on the floor by my foot and had spread something brown all over the floor. My first thought was "Why is he finger painting with mud on my floor?" So I asked him to go and get some paper towels to clean off his shoes and the floor. But then, I remembered that it hadn't rained in several weeks. Yep, you guessed it! I thought I was a music teacher! What are we doin' here (Jacobson & Huff, 2006)?

"Taking Stock" in my life as a musician and an educator, I contemplate where I was and how I got here. As a little girl, I loved dancing in the living room with my mom. Now, I dance with my kids every day. When I was in elementary school, I joined band and orchestra. Now, I create opportunities for my kids to experience performing in instrumental ensembles. While attending Riverview Gardens High school, I continued band and joined the gospel choir. Now, I teach multiple elementary choirs. In college, I took 25 credits a semester so I could do all the

music things. Now, I design as many opportunities as possible for my kids to create, compose, play, and explore music.

I knew I was going to be a high school band director. Nope, my first job offering was elementary school! What!?!?! This was a traveling position where I experienced teaching elementary, middle, and high school music classes. But now in my career I am where I was destined to be, elementary music. If you have not been in an elementary music classroom, I highly suggest you take a little time to experience it. We are the building blocks for all pathways.

Earlier this year I worked on a musical with my 5<sup>th</sup>-graders. Absolutely amazing group of kids and a phenomenal musical production. One of the songs was titled, "What are we doin' here (Jacobson & Huff)?" Over and over the lyric was repeated. How many times have you asked yourself this exact question? What am I doing here? I ask myself this question several times a year especially when I am working

with Kindergarteners! Let me start over, I love my job! I really do. But there are times when I ask myself, "What are we doin' here?"

Last month while I was in my classroom after school, I heard a very deep voice calling my name. "Okay, that is strange," I thought. Around the corner comes a 6' tall young man. "Miss B, do you know why I am still in marching band and loving it? It all started here, with you. You are the reason." I thought I would cry right there. I was "here" for him.

Right before spring break a 5<sup>th</sup>-grade student, who had only been at our school for about a month because he was removed from his family and put into foster care, came into my room and told me he loved music. He said that I made him smile and he just wanted to thank me. My heart was happy. But then a few weeks later, he was gone, to yet another foster home. My heart was in pain.

**See BRUEGGEMAN, pg. 18**



of literature, when I see their faces light up after successfully executing a body percussion or instrument piece for the first time, and when students beam with pride before, during, and after a presentation.

Friends, we have a great job – even on our worst of days – it is pretty remarkable we get to spend our day with children who, for the most part, love coming to our class where they get to be silly, experimental, and creative. As we begin to shut down camp and bring this year to an end, I encourage you to look for the good in your students, colleagues, building, community, and classroom. Where do you see magic, kindness, empathy, and grace? Sometimes, during personal reflection, it can be easy to see only where we fell short, where we were overlooked by a colleague, parent, or administrator, and even where we completely got it wrong with “that kid.” Resist that urge. As our friend and 2018 MMEA presenter, Roger Sams, told us, “You don’t have to be perfect to be AWESOME!” Take the next few months to regroup, polish your lessons, attend a workshop in an area where you feel weak or where you find enjoyment, and look for a handful of songs that you can use over multiple grade levels. You AND your kids will reap the benefits. And, for goodness sake... enjoy your May!

What are we doin’ here? At least I knew that when he was here, he was safe and happy.

I have my selfish reasons of course, don’t we all? I mean, what other career allows you to say, “Spit out that crayon! Where did you even get that? Did it taste good?” “Who’s recorder is rolling across the classroom floor?” “Your bottom is not the drum!” or “Why are you wriggling on the floor like an inchworm? We are supposed to be standing and singing the school spirit song.” I often come home after work and call my parents just to share some of the outlandish things that happened at school. I love it when I can make them laugh.

So, “What are we doin’ here?” We are making a difference in children’s lives. We are giving them the musical tools they need to become intelligent consumers of music, responsible and appreciative audience members, musicians, or just overall music lovers. That’s why I am here. That is why we are here.

#### **Reference**

Jacobson J. & Huff M (2006), “What Are We Doin’ Here?” *Snow Biz!* Hal Leonard



# Allison Ross

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## *Orchestra Vice-President*



### Connecting with Others

As the newly elected Vice President of Orchestra, I get to take a moment to share my thoughts on string education. I am not sure that I am prepared to speak about the state of ALL string education, so in true Ms. Ross fashion, I think I will veer onto another path and “take stock” of my own career. I am getting close to the halfway point in my career, and even though I know that I was born a teacher I will openly admit that yearly I am challenged to decide if all of my effort is worth it. I get to teach in three schools daily, my program is growing faster than my spring weeds, and the students and I are ready to be pushed to the next level.

I have taught music classes for twelve years and have risen to the point of feeling sufficient. I stopped learning. I started to feel like I knew everything before the presenters said it, that I knew by session titles that the topic did not apply to me, and that there was no way my orchestras would ever be able to achieve the level of top performing ensembles.

This year at the MMEA conference, I tried changing my approach, leading me to more energy and passion in my classroom. I made myself go to Bob Gillespie’s sessions. Slowly it came back to me; the OSU String Camp changed how I taught! It is fun to be silly and use words like “throw up” to keep a steady beat during bow exercises, and everything that Dr. Gillespie said applies to Body Mapping, a new approach to Alexander Technique, which is a new interest of mine. How did I not remember this? When watching the All State Orchestra rehearse, I was asked my opinion about balance. This helped me understand that my input was trusted, and I had a voice that could be valued, even though it was only on balance. In those few minutes, I got to meet the conductor, composer, and a few other teachers. It was exhilarating to talk with new acquaintances and feel their passion for music. After making some pedagogical and collegial connections, all I had to do was be brave enough to join the ranks of the MMEA board. At the first MMEA board gathering,

it was obvious that my career is about to get more exciting.

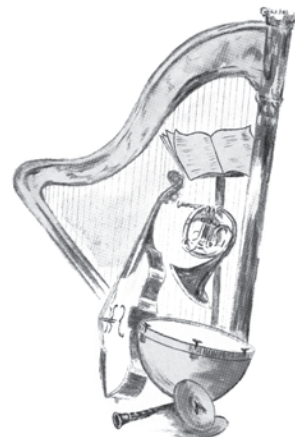
On the long drive home, I started to realize that this year was a rejuvenating conference. I felt like I had advice to take back to my classroom, I remembered some of the creative ideas I used to use, I had met more colleagues to call on when I get stuck, and I feel more connected and supported than ever before. I remembered that colleagues can drive my passion just as much as the students can. They can help me with ideas, problem solving, fun stories for teaching, or just remind me that kids are still fun.

I left MMEA knowing that I need to get out of my own way. I need to participate and find ways to feel connected to other string teachers. I need to call my mentors, Valerie Bell and Joseph Keeney, who will put me to work, introduce me to new people, give me pep-talks at any hour, and encourage me to be the

**See ROSS, pg. 20**

best educator I can be. I also left knowing that I have to find ways to continue learning.

As I look forward, I have already started a new list; taking stock 2019. This list already includes going back to school, connecting with string teachers outside of Kansas City, trying to mentor others, pushing my students to meet their full potential, and trying to change my attitude. Just because our jobs are challenging does not mean that they are not the greatest jobs in the world. I hope that each of you can find time to take stock of your career and look to the future. I know that as string teachers we often feel like we are on our own islands, but there are others out there who are ready and willing to connect. Hopefully we all find ways to rejuvenate, look at how far we have come, and think about where we are headed.



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# Chris Miller

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*Jazz Vice-President*



## Looking Forward to Looking Back

The 2018 January MMEA conference is over and festival season is winding to a close. Spring concerts are happening, and of course.... EOC [End of Course] testing! It might also be a great time to take stock; look at where you are, how you got there & where you are going.

For the last 6 years, I served MOAJE as the All State Jazz Band Coordinator. It was an honor to have been asked to take the position, yet I was even more excited to work so closely with the All State Clinicians and student musicians. I will never forget the day I answered my cell phone to hear, "Hi, Chris, this is John Clayton." I actually froze for a moment, as I had no idea how to even respond, and that turned out to be a fairly common occurrence. Who knew that attending a few MOAJE board meetings, would lead to such wonderful opportunities? I owe a huge "Thank You" to Jeff Melsha, for convincing me to take on that position and getting more engaged in jazz education. I also want to thank Steve Sampsell,

for answering hundreds of email questions and sharing all of his files with me. If you have ever thought about trying to get more involved, look into your MMEA District Officer positions. There is always a need for good leadership, and the local district is a great place to start.

As I leave the Coordinator position, I hope that I have cared for the band in a responsible fashion and added appropriate updates. The online registration was a major step towards moving into a partnership with MBA, and hopefully helped make the process easier to navigate. Additionally, MOAJE is constantly updating the website, trying to include more information, ie. how to prepare for the auditions and a comprehensive list of the current jazz festivals and camps around the state. If you host a festival or camp, please make sure you submit your information through the website. If you have other ideas for the website, please contact Dr. Joel Vanderheyden at moaje.president@gmail.com.

What about jazz around the state? As I have been working intimately with the All State Jazz Band, I can tell you, there are some absolutely amazing students in this state. Students are improvising at very impressive levels and demonstrating a tremendous level of understanding and training. It certainly doesn't hurt that St. Louis has the JazzU program, and Kansas City has the KC Jazz Academy and other Jazz Museum programs, but what about the students who don't live in those areas? Are they able to get some of the extra help and instruction that the STL and KC area students can receive? Do they have access to great jazz clubs and teachers? What about female participation in jazz ensembles across the state? In my six years as the AS Jazz Coordinator, I can only recall three females out of the 20 students selected each year. That's three out of 120. What are we doing to encourage female

**See MILLER, pg. 22**

participation? I have already been approached about a clinic for increasing female participation in jazz, but we still have work to do. In both situations, we have to find ways of reaching the students. I know that there are jazz musicians and teachers all over the state that are willing and excited to come out and work with your programs. If you don't know who they are, contact someone from MOAJE and they will pass on names of individuals that have expressed an interest in getting in the schools. You can also contact the colleges and universities closest to you, as most of them will have jazz instructors that are happy to come out and spend time with your students.

As I look at my program, I realized long ago that I have not been a great improvisation teacher. I'm a "big band to swing" teacher, but when it comes to teaching them to improvise, I could improve. It's one thing to know what the problem is, but how do I fix that problem? If I don't fix it, am I giving my students the best opportunity to succeed? Jazz at Lincoln Cen-

ter has a summer program for directors. They focus on helping directors to be better teachers. There are a few scholarships available. You can check out their website at <https://academy.jazz.org/band-director-academy/>.

My takeaway from all of this: talk to people. PLC's (Professional Learning Communities) are very big across the country. Create your own PLC of jazz minds. Have conversations with friends, colleagues, and professionals about their programs. Don't be afraid to have someone come out and clinic your band. Do it earlier instead of later. I was always worried about the kids playing their best in front of a guest, but often that is too late for them to make a real difference. Finally, help your students to find ways to get more invested in this music. From the extra-curricular programs that are available, to your district Honor Bands, going to live music events and even learning to listen to jazz on YouTube. The resources are there, they just need to know how to find them and what to do with them. Don't forget submissions are open for your ensembles to audition for the 2019 MMEA conference program.

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## Claude T. Smith Memorial Band Composition Contest



**Sponsored by Phi Beta Mu-Lambda Chapter  
\$5,000 prize**

Begun in 1982, the purpose of the contest is to encourage young composers to write music for the concert band. The contest, now held every three years, has continued as a memorial to Claude Smith. This contest is open to composers who are 30 years of age or younger by January 1, 2019.

For complete contest information, contact the composition contest chair, Russ Coleman:  
[RussColeman459L@gmail.com](mailto:RussColeman459L@gmail.com)

# Nicole Aldrich

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*College/University Vice-President*

## Inventory

As I write this article, we are approaching the final choir concert of the year at my university. Soon I'll once again be collecting music, filing it away, and adding it to my choral library spreadsheet. And as I look over my music inventory, I will be interpreting quite literally the theme of this MSM issue, "Taking Stock."

I'll undoubtedly be wondering how 35 copies go out and 27 copies come back in, or how someone can use a score for an entire semester and not feel a need to make one single mark in it. For the most part, though, the questions I'll ask myself are even more important. Which composers are most represented in my library? Which languages? What style periods? Do the composers and arrangers I choose represent a spectrum of backgrounds and lived experiences? Does sacred or secular music dominate? Accompanied or unaccompanied? Western art music or other genres? Is there a balance of difficulty levels and a variety of sound worlds? Are my "teaching" pieces also audience-pleasers? You may have similar questions, depending on your area of teaching.

I ask myself those same questions as I look at my programming in the short and long term. If a student participates in my ensemble for their entire college career, I want them to have sung major works, individual miniatures, and choral cycles; Medieval, Renaissance, Baroque, Classical, Romantic, and modern music; something in Latin, French, German, Italian, and at least one other language; a mix of sacred and secular music, with a variety of accompanying forces; folk song arrangements from several different cultures; Western-style choral music from places besides North America and Europe; something written by a woman, a person under the age of 30, a person of color, a member of the LGBTQ community, and so on. If a student sings with me for only a year or two, or perhaps just one semester, I seek to provide them with as balanced a musical diet as possible in the short time I have them. Having these goals takes careful planning, to say the least. And programming within these parameters doesn't excuse me from thinking carefully about the artistic merit of each piece of music, and how they all fit together as a musical whole. I don't always get it right, but I am committed to making the effort, and to keep trying to get better.

If you are interested in exploring this programming concept, the "how" is quite simple: be in constant search for repertoire that is new to you. Read articles. Read their bibliographies, too, and be inspired by them. Go to other people's concerts. Ask friends. Ask Facebook. Order perusal copies. Attend reading sessions. Let the work of one composer lead you to the work of another. Lay your music out on a table, or on the floor, and let a program evolve. Stay open to the possibilities. Pick a title or theme for your concert, if it helps you narrow down your choices. Expect it to take some time to reach your final program choices. And don't give up!

**See ALDRICH, pg. 26**





# Daniel Hellman

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*SMTE Chair*

## Taking Stock of Music Teacher Education

*A doctor, engineer, and school music teacher, all working in 1917, have magically entered a time machine and are whisked 100 years into the future. They land at places of work like those they left behind and begin observing and talking with their counterparts. The doctor is overwhelmed with the hospital, operating room, and patient services. The technological and procedural advances in health care are amazing.*

*In a similar way, the engineer encounters computer-based technology that fascinates and confounds him. After talking with colleagues, he learns that the approaches to design and the difficulty of problems faced are well beyond what has been experienced in the past.*

*Both the doctor and engineer are lost and can only imagine seeking new training and experiences in this new age.*

*The music teacher looks about the classrooms and rehearsal spaces and sees that the blackboards are white instead of black, chairs and music stands have become sleeker in design, and the audio equipment has taken new forms. He sees computers used in various forms, and watching a television is a new experience. However, the music instruments look the same, and much of the music itself looks and sounds familiar. The music teacher observes a rehearsal, talks with a few classroom and ensemble teachers, and decides to apply*

*for a position right away knowing that most parts of the job are familiar. (Webster, 2017).*

Advancing the quality of music teacher education is central to the mission of SMTE and MMEA. Across the state, an astounding amount of energy is devoted to recruiting potential teachers, guiding preservice teachers' learning, inducting new teachers into the field and helping teachers grow at all stages in their career. Nearly every area of MMEA contributes in numerous ways to these efforts. As we look forward to the future, we should look to how we can make positive changes to teacher music education to adapt to the changing nature of schools and society and increase the number of people who have access to and benefit from music education.

In recent years, many music educators have drawn attention to the ways in which music teaching has not changed significantly over the last 100 years (Give a Note Foundation, 2017; McCoy, 2018; Webster 2017). A central focus of this critique is that while traditional practices in music teaching have great value for students, they often have little to do with the music that people engage with in everyday life, and there are often few opportunities for creativity in many music classrooms. Much music learning involves performing with teachers making most, if not all, the expressive decisions in the classroom.

**See HELLMAN, PG. 25**

Considerable discussion and dialogue have gone into why there is this disconnect, and there are many factors that impede not only the availability but the accessibility of music education (Campbell et al, 2014; Choate, 1968; Hickey & Rees, 2002; Madsen, 2000). It is easy to come with a list of sources for why music teacher education is so difficult to change. School districts, administrators, parents, colleagues, the Activities Association, universities, DESE and accrediting bodies such as NASM (National Association of Schools of Music) and CAEP (Council for the Accreditation of Teacher Preparation) are all easy targets. While these and other barriers contribute to the problem, it is easy to make excuses, but much more difficult to actually make change happen. Few people would argue that change is not needed to make music teaching and music teacher education more relevant to contemporary society. That does not mean, of course, that all change is positive. It may or may not necessarily lead to greater accessibility to music education, to music teacher education, or a more contemporary approach to teaching and learning in music.

Over the past few years, we as music teacher educators in both higher education institutions and K12 schools, have been a collective voice pushing against the impact of new requirements and assessments that have placed excessive burden on preservice teachers in Missouri. Ironically, these measures appeared to have made music teacher education less accessible and not served to increase the diversity of the future teaching force. Our influence as music teacher educators has provided an important contribution to public dialogue on these issues. While our perspective is only one of many engaging in discourse on teacher preparation policy, our concerns have frequently been echoed by other education associations, institutions and individuals. Consequently, DESE has recently announced two important changes that will reduce the hardship on preservice teachers. While we will never know the full extent of our influence on these policies, we should continue to exercise agency on educational policy and promote effective, and appropriate standards for music teachers.

Effective June 1, the Missouri Educator Profile (MEP) will no longer be required by the state in order for candidates to progress through a music teacher

education program. This has been an online work skills assessment that provides preservice teachers with comparisons on how their traits aligned with a set of practicing teachers. While this sounds like a good idea, the validity behind this assessment is questionable at the best, and this assessment had potential to provide preservice candidates with erroneous perceptions on their potential for teaching. In place of the MEP, DESE is recommending that higher education institutions have a disposition assessment in place. Most higher education institutions already have disposition assessments in place to engage teacher candidates self-evaluate and receive feedback on soft skills. The use of these assessments is not value-free. University-based and school-based music teacher educators should be involved in both the planning and implementation of these assessments.

The Missouri Preservice Teacher Performance Assessment (MoPTA) will no longer be a requirement for teacher certification as of September 1. The Missouri Educator Evaluation System (MEES), which is already in use, will serve as the teacher performance assessment that is required for certification. This is the “formative” and “summative” evaluation that is currently being used with student teachers, and is similar to teacher evaluation forms used in many school districts. Over the next few months, the MEES will be revised, and part of this revision will be to identify a required minimal score for certification. This change removes a time-consuming and tedious burden on preservice teachers. The MoPTA required extremely structured analyses of context, assessment, planning and teaching. This change will not remove all assessment of these aspects, but it will allow institutions and programs more autonomy in how they approach the assessment of teacher education candidates. Of course, the ways in which the details are handled will vary among institutions. Music teacher educators—both those located in universities and those in K-12 positions—should be actively involved in constructing and implementing those assessments, if the assessments that institutions utilize are to have meaning for music preservice teachers.

While policy challenges have demanded considerable attention, it is also important that we facilitate dialogue on the ways in which music

As I think of it, the “why” of this effort is actually pretty straightforward, too. Works of varied scale give singers an opportunity to use their voices in different ways. Repertoire from six centuries helps inform their historical and cultural studies in other classes (especially important in a liberal arts environment such as the one in which I teach) and exposes them to a variety of melodic, harmonic, textural, and rhythmic material. Singing music in different languages reinforces the work many of my students are doing in their voice lessons. A mix of sacred (not just Christian) and secular music helps students from a variety of religious traditions, or no religious tradition, feel honored and respected. A variety of accompanying forces expands the sound world my students experience. Programming music from all over the world, whether in traditional choral style or a folk vein, creates a connection that we need in a time when our sense of shared humanity is growing increasingly fractured.

All of my students sometimes feel that no one sees them or understands them. Some are women, or under the age of 30, or people of color, or members of the LGBTQ community. Some struggle with mental illness or economic disadvantage. When I choose music by people who resemble these students in some way, I say to them, “I see you, and I see other people like you. You are not alone.” As my students take some of their first steps into the adult world on their own, this message matters.

“Inventory” comes from the same word as “invent”: a Latin root that in the 15th century meant “to come upon; devise or discover.”<sup>1</sup> When we choose our repertoire, we are choosing what our students will discover—about music, about history and culture, about themselves and others. As I take stock at the end of this year, I will be mindful of this great responsibility and wonderful gift.

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1        invent. (n.d.). *Online Etymology Dictionary*. Retrieved March 31, 2018 from Dictionary.com website <http://www.dictionary.com/browse/invent>

education is changing and the implications for music teacher education of new approaches to curricula. Music education classes include an increasing number of approaches such as rock, world drumming, mariachi, salsa band, steel drums, guitar, songwriting and ukulele (Kratus 2007; Miksza, 2013; Thibodeau, 2013). There has also been dramatic growth in alternative approaches to music education outside of school settings (Powell, 2015). Recently, researchers have begun using the term non-BCO to describe curriculum that expands beyond band, choir and orchestra courses (Tracy, 2017). Many music educators have argued that without integrating Western concert music with other styles and traditions music education will be increasingly viewed as vocational training rather than central to the creativity and expressive potential of all students (Campbell et al, 2014; Kratus, 2007; Webster, 2017). Curriculum in music teacher education at some institutions across the country is beginning to reflect these changes (Campbell et al, 2014; McCoy, 2018; Webster, 2017).

How these trends should be integrated into music teacher education is crucial to our future. The perspective that music education should be primarily comprised of traditional specializations remains a strong conviction of many music teachers (Miksza, 2013; Webster, 2017). While few would argue that preservice teachers should not be prepared to engage students in creating music and utilizing contemporary styles across a variety of musical contexts, whether this should be identified as equivalent to or secondary to traditional approaches in music education remains a robust debate. Clearly, we need to devote thoughtful discussion and deliberation to advance the profession in meaningful ways that consider how all students in schools can best be served and how teacher preparation should be changed to develop the skills and knowledge required for the needs of contemporary classrooms.

Our willingness to consider how music programs are and are not fully accessible to students is relevant not only for preservice teachers but for the professional development of teachers and teacher educators at all levels. The ways in which the intersections of poverty, race, native language, social class, identity



and other characteristics impact the accessibility and practice of music instruction should be a central focus of professional development efforts. Who is not participating in school music programs? Why they are not participating? What types of curricula would best facilitate meaningful engagement in music? What other types of barriers prevent accessibility to music instruction? What types of knowledge and skills are needed? These are important questions that should inform the direction of professional development.

Collaborating effectively on curriculum, professional development and policy should guide our efforts to advance music teacher education. We should be focused upon how music teaching can continue to expand its reach for all students. Tradition for tradition's sake serves little purpose as does change for change's sake. Collaborating should always be a central part of our efforts as we work to improve music teacher education and the experience for students.

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*Wendy Sims*

*Research Chair*

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## **Research to Practice- MMEA's Contribution to Research in Music Education: The *Missouri Journal of Research in Music Education***

By publishing the *Missouri Journal of Research in Music Education (MJRME)*, MMEA is making a significant and valuable contribution to the music education research community. In fact, this is the oldest state research journal in continuous publication. The articles and abstracts published represent Missouri authors, authors with connections to Missouri, and researchers from around the country. The research is applicable and relevant to music educators regardless of location, however.

The forthcoming issue, Number 53, contains three featured research articles plus abstracts of dissertations by five doctoral students who recently completed their degrees at Missouri universities. A listing of papers presented at the poster session at the 2018 MMEA state conference is also included.

One of the research articles in this issue is a study by Jackie Lordo, faculty member at Cottey College, titled "Effects of Deliberate Play Activities on

Middle School Student Motivation and Performance." You probably are familiar with deliberate practice, a term that encompasses the practice strategies typical of musicians. Lordo wanted to find out if *deliberate play* might also be useful for music skill development. Deliberate play activities, according to Lordo's definition, are "enjoyable, process-oriented, and involve exploration or imagination" (p 4). This idea actually came from the field of sports research, based on investigations of how athletes developed their skills. Lordo implemented deliberate play activities to help motivate middle school band students to practice playing scales. These were designed to be fun, such as a stop and go game based on "Red light, green light" (see the article for additional games used). Both her experimental and control groups improved their scale playing over the course of the study. Thus, the time spent playing the games versus more traditional scale performance did not detract from performance, and the teachers who implemented the games

thought the students enjoyed them. Lordo suggested that had the study taken place over a longer period of time there might have been differences in performance and/or attitudes towards scale practice. So, it seems reasonable to suggest that teachers have nothing to lose by trying creative, playful activities with scales or other music skills, with the potential that these may assist with motivation and result in increased practice and/or skill development.

College music students who had not yet begun their conducting courses were the participants in the experiment conducted by Aaron Wacker, a member of the faculty of Missouri Valley College. In the article, "Effects of Differing Content Knowledge Types on Perceptions of Novices' Rehearsal Effectiveness: An Exploratory Study" Wacker reported on his comparison of two ways of teaching novice conductors to

**See SIMS, pg. 34**

# *Steve Litwiler*

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## *Mentoring Chair*



### **The End of the Year Unofficial Checklist**

An experienced contest judge once told me that the way you end a musical phrase is as important as how you start it. The same can be said for a school year. Often, the last things you do or thoughts you have racing into June reflect on the past eight months and affect what happens next fall. So, as you close the book on 2017-18 academic year for some well-deserved rest and relaxation, consider the tasks that must be accomplished in an orderly and professional manner before you leave.

The “feeding frenzy” that occurs at the end of the school year is not for the weak of heart and requires organization and some serious thought. Below is a list of chores to be completed, as well as suggestions for recharging over the summer:

Finish your inventory, chairs must be stacked  
Grades figured and filed, music stands in the rack.

A choir robe was left out by a bass who sings low  
It smells like a rhinoceros that died of b.o.

Thank parents, your co-workers, admin, and custodian,  
Those who helped move equipment, percussion, and podium.

Recorder mouthpieces turned green, hairy and fuzzy,  
Sanitize them quick—they’re a health hazard and scuzzy!

Now take a few moments to think and reflect  
What successes you had and what was a wreck?

What about discipline, did you teach and inspire?  
Did some classes seem like a huge dumpster fire?

How much did you learn while you were trying to teach?  
Were your goals realistic—how many were reached?

**See LITWILLER, pg. 34**





*Jenae Maley*

*NAFME-Collegiate President*

## A Summer of Opportunities

Hello my name is Jenae Maley. I am a Junior at the University of Central Missouri majoring in Vocal Music Education with an individualized minor in Early Childhood and Elementary Music Education. I am so excited to be elected the new Collegiate President for 2018-19.

With summer fast approaching, many college students are daydreaming of fun in the sun. However, when sharing summer plans within the music department, I hear plans ranging from marching with Drum Corp International, studying classical singing abroad in Italy, attending Hill Day in Washington, D.C. to advocate for Music Education, working music camps for middle school students, volunteering at local high school band camps, and taking online college courses. Music Education students are notorious for jam-packing their summers full of resume-building opportunities. We meticulously plan our summers to maximize the amount of networking events, teaching opportunities, and professional development experiences we can fit into the next three months.

Here are some things to remember this summer while you're bettering yourself as a future educator:

### **Explore all the possibilities.**

Do your research! There are an unlimited number of opportunities available to you as a music education student. Talk to your peers and professors about possible opportunities and look into music education camps, conferences, and events happening at your university. Don't forget to be on the lookout for opportunities in neighboring states.

### **Plan Ahead.**

There are a plethora of activities and events to pursue this summer in the realm of music education. Factor in musical opportunities and your calendar can easily become double-booked. Sit down with a calendar and make sure that your dates don't conflict!

### **Don't go it alone.**

Nervous about going to your first conference in another state? Or perhaps you're getting butterflies in your stomach about volunteering with a local high

school marching band? Invite a friend who is also interested in pursuing opportunities this summer. Plus, you can save a lot of money by carpooling and sharing a hotel room.

### **Put your best foot forward.**

Going to a conference with the opportunity for networking? Consider coming prepared with a business card. They are easy to make and a tried and true method for getting your foot in the door, either with a local school district or a potential mentor. It's a small amount of effort that can pay off big time when you start your job hunt in the future.

### **Step outside your comfort zone.**

Try something new! Maybe you've never conducted outside of your university and decide to try a conducting symposium. Or maybe try playing in a community band on an instrument besides your primary. Whether it's going to your first National Conference or auditioning for a summer choir as an instrumentalist, don't be afraid to try something new.

**See MALEY, pg. 36**





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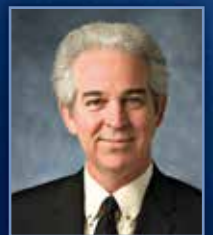
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# Elizabeth McFarland

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*NAfME-Collegiate Advisor*



## An Invitation to Engagement

Effective educators regularly take the time to reflect on their teaching practice and refine that practice to better meet the needs of their current students. Teaching, mirroring life, is infused with vitality because it never stays the same. Each student is unique, bringing beautiful and brutal challenges to the classroom. When we combine groups of students, webs of interaction emerge. These webs create endless possibilities for what can go right in the classroom, and what can go explosively wrong! It's our job as educators to meet our students where they are, to have a vision for where we should go, and to provide the guidance and motivation needed to efficiently progress toward that goal. Excellent teaching is a balance of active and passive participation, stepping in when needed, and providing space for the perfect amount of failure and encouragement which will act as inspiration for the student to continue learning.

While this issue of the Missouri School Music Magazine is focused on "taking stock," for our student members I hope that

this reflective positioning can be balanced by a healthy dose of active participation in the act of teaching. Teaching, like performing music, is a skill to be developed and honed over hours of practicing. Deliberate practice of the skills required to be an effective educator is necessary for students of music education to be well equipped for success in their careers. The music education student years are filled with opportunities to think about teaching. The student teaching semester often feels overwhelming at first, because students are not used to the immersive act of teaching and the amount of "doing" which is required of them.

If MMEA is to be a thriving and relevant organization, one in which students are beating down the proverbial door to gain admittance, we must work tirelessly to prepare students for the ACT of teaching. We can do this by providing pathways for students to connect with mentors and experts in the field. When as teachers they find themselves struggling in their first 5 years, as we all do, they should have well-

worn paths to advice, strategy, and encouragement. We can offer interactive examples of deep learning taking place, rather than just talking about that learning. We can create opportunities for student music educators to begin thinking of themselves less as "students" and more as "teachers." Experienced teachers must be willing to invite younger members to walk alongside them, not waiting for an official invitation for such an interaction. Those with more experience should actively seek out those entering the profession and engage in friend and mentor relationships.

Students, your responsibility in this dance is to enter in to the profession as fully prepared as you are able. Your musicianship should be top notch – it is, by nature of the way your studies are structured, the most developed of the skills you bring in to the classroom your first year. Your practice habits should be efficient and effective, because in each interaction with your future students, you'll encourage



# Marvin Manning

*Historian*

## And the Rest Is...Music History

There's a lot to "take stock" of after a wild ride through the MMEA selection and performance process. If you'll permit me a few paragraphs of personal privilege, I'd like to share the experiences of this past year, and encourage you to consider submitting for performance this spring.

The invitation to perform at the 80th Annual Conference came in the wee hours of July 15 with Erin Smith's text of "Congratulations!" (Well, she was in Austria, and they apparently open e-mail earlier in the day there.) A quick check of the overnight e-mail showed that, yes, the band had been selected...or, as I put it to my wife, Mary Anne, ...the dog finally caught the car...now what?"

I hurriedly scratched out a note to my super, principal and activities director with the invitation letter attached. (I recall using phrases like 'moon landing,' 'super bowl,' and 'chili cheese fries' to relate the impact of this performance.) Now...what to play? Danny Watring said, "you're going to listen to a lot of music," and he was right. This kind of performance certainly created a focus on finding the right "fit" for

the group. The band listened to a variety of selections together, discussed choices, and we arrived at a program.

The stars must have aligned--the field show season ended on September 28, so the way was clear to get busy reading music. The band gradually accepted the challenge, and as we progressed, contributions of time and insight from many colleagues poured in. The generosity of our association's members had a tremendous impact on the band as they prepared, and it continues today.

The experience of preparing and bringing a group to the Lake of the Ozarks, enjoying some great 'band family' time, giving them an opportunity to meet composers and mentors (and the Boston Brass!)--and sharing a concert on the biggest stage MMEA has to offer--is one that none of us will forget.

The most significant dividend of the process is the change I've seen in the students. MMEA's invitation served as a launch pad for motivated practice and sectional work that resulted in increased interest in small

ensembles and solo participation that is still going strong months after the concert at the 80th Conference. MMEA's program for identifying and selecting honor ensembles, along with the time commitments made by colleagues from across the state, made a terrific difference for our band.

Many years back, directors were welcomed to the podium for a few quick comments after the honor ensemble's performance, something that time constraints don't allow for anymore. The oft-repeated recommendation was "send in a tape" and observations from many directors that the journey from selection to performance was the real reward for their programs. They were right--and, as the school year winds down, I urge you to take their advice and submit a performance application. Keep 'taking stock' of your ensemble with feedback from festival performances, clinics, and daily recordings. Learn and grow from each experience right along with your students, and your text of "Congratulations!" may just be around the corner. Good luck, and enjoy your summer break.

# Matt McKeever

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## Technology Chair



## Technology Ideas for Maximizing Efficiency in Your Classroom

Before we begin this issue's article about technology in music education, I would like to take a moment to introduce myself. My name is Matt McKeever, and I am the new Technology Chair for MMEA. I am grateful to Mr. Mike Sekelsky, former Technology Chair, for his years of service and his guidance during this transitional period. I teach 6-12 band in the Fort Zumwalt School District in Saint Peters and I am passionate about using technology in my band rehearsals. I look forward to sharing tips and ideas in each issue that may help you integrate technology in to your classroom.

The focus of this issue of *Missouri School Music* is "Taking Stock", meaning to look back at the end of the school year and reflect on where we have been and where we should go. Often, when a teacher looks back on the year, he or she is left saying, "I wish I had more time to cover everything!" How can we maximize on the efficiency of our classes to cover more? Where can we "trim the fat" from our rehearsals to spend less time on the non-essentials and focus on teaching? Technology can help in several ways.

### 1. Remove playing/singing quizzes from rehearsal time.

Traditionally, if a teacher was to assign a quiz where students must perform individually for a grade, those performances would have to take place during rehearsal. Teachers would give up a portion of rehearsal or even the entire rehearsal to go "down the line" and listen to each student, giving quick feedback, or simply write down a grade, for each student. This not only cuts into valuable rehearsal time but also inhibits the teacher from giving each student the detailed feedback he or she needs to improve. With technology, these quizzes can be administered and graded more effectively outside of rehearsal time.

First, find a way for students to record themselves at home. The best solution is to use a smart device. Most smart devices have a built-in sound recorder app, but there are dozens of options in smart devices' dedicated app stores. Find what works best for you and your students. Next, find a way for students to submit those recordings. I would advise against having students email the recordings to you, as this can overwhelm your inbox quickly. A better solution is to use an LMS, or learning management system, to virtually "collect" recordings. A popular LMS right now is Google Classroom, which recently went open source, meaning anyone with a Google account can use it. Other options exist as well, including Schoology, Edmodo, and Showbie.

Finally, to grade these submitted recordings, find a digital grading rubric. Using Google Forms, you can easily create a form with a rubric to fill out and add comments. Google Forms automatically sends those scores and

**See McKEEVER, pg. 38**



## **SIMS from pg. 28**

prepare for rehearsals, a focus on extensive score study versus the study of rehearsal strategies. Both strategies were equally effective according to the results of various assessments related to the conductors' rehearsal episodes. Wacker recommended that conducting teachers should incorporate pedagogical content knowledge (rehearsal techniques and lesson planning) along with content knowledge (score study and conducting gestures) in basic conducting courses.

Author John Wayman from the University of Texas-Arlington was interested in how virtual communities "meet the needs of individuals professionally and socially" (p. 19). For his research, reported in the article "Choral Directors Facebook Group: A Content Analysis of Social Media Interactions," he studied this group of over 1900 members. Wayman analyzed the group's postings and comments, and identified three main categories: Curricular, related to day-to-day teaching, Co-curricular, related more indirectly to the teaching process, and Community, related to the social aspects of the group. The co-curricular category, which included classroom management, motivation/team building, budget, uniforms and clinicians, was represented by the largest percentage of posts. Repertoire selection, classroom management, and the need for professional support and motivation were the most frequent subcategories represented by the

posts analyzed, which had been made early in the school year. Wayman concluded that this was an active, collaborative community of practice that was supportive of its members both pedagogically and emotionally. He speculated that virtual communities may be useful to connect teachers who may be isolated geographically, for mentorship, and to help socialize preservice music teachers as they develop teacher identities.

Although one-paragraph synopses cannot do justice to a full research report, I hope these may have whetted your appetite and enticed you to read the complete articles. You may obtain a copy of the journal by sending \$5.00 (cash, check, or money order, payable to Missouri Music Educators Association) to Paul Swofford, MMEA Executive Director, 7229 N. Bellefontaine Avenue, Gladstone, MO 64119. We are also eager to receive your submission to this blind peer-reviewed research journal! For Information for Contributors, see a recent issue of the journal, or contact Editor Brian Silvey at [silveyba@missouri.edu](mailto:silveyba@missouri.edu).

Thanks to Editor Silvey, Associate Editor Daniel Hellman, Managing Editor Matthew Udland, and Editorial Committee Members Matthew Frederickson, Carol McDowell, Joseph Parisi, and Charles Robinson for their hard work on this issue. MMEA members should be proud of the contributions to knowledge in our profession being made by our organization's support of this journal.

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## **LITWILLER, from pg. 29**

Those disasters in class, did you recover, what worked?  
Did you act like a professional or an ignorant jerk?

All of these questions will cause you to squirm,  
But if honestly answered, the more you will learn.

Because all learning is truly error correction  
Use your failures to guide you in the proper direction.

There are conventions and clinics that you surely should try:  
MBA, ACDA, Mo-ASTA, Orff and Kodaly.

Activities with innovative ideas to refine and review  
New techniques and literature to motivate students and you.

You've learned a lot since last August, when you started this career.  
Congratulations music educator, we'll see you next year!



# *Sarah Sacco*

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## *Tri-M Chair*



## **Tickling Your Tri-M Chapter**

Every year is a journey. We select our desired destination, plan our course of travel, and set off on our adventure. Throughout our travels we hope to avoid as many toll roads, speed bumps, potholes, and detours as possible. Looking back over the journey, there are always things that we might have done differently if given the chance. A different road to take, a different place to stop, or maybe even a different destination. We learn from those experiences and use them to better our future.

I am always determined to make each year better than the previous one. We are going to plan things sooner or deliver every activity, fundraiser, and service project EXACTLY when we planned. And yet, something always gets in the way of that happening. Do you ever face the same issue? No matter what you do, your chapter cannot stay on schedule. How do we overcome these obstacles? How do we plan to make it better for the future?

Have you ever heard of a "tickler file?" This system is a collection of date-labeled file folders, organized in a way that allows time-sensitive documents to be filed according to the future date on which each item needs action. Each day, you access the folder having that current date on it and any items within the file can be acted upon. Basically, the tickler file is a way to "tickle" your memory of items that you need to get done. You do not have to have a file for every day. You could set up your system to fit your program best.

My plan is to implement a tickler file for 2018-2019. We have monthly club meetings on the second Tuesday of each month. My plan would be to make a folder to be accessed at least 2 weeks before each meeting. We can also have other files that would include big events we plan throughout the year. For example, for Music In Our Schools Month we do a "Share Your Story" project. This project involves students throughout our school district filling out surveys about the impact music and music education has on their lives. After all the surveys are collected, Tri-M members go through and find the answers that stand out and compile a booklet to present to our school board and mail to our state legislators. This project would have multiple files in our tickler file spreading throughout the year. We would set a date to copy and distribute the surveys, a date to collect the surveys, dates to read and select standouts, a date to start the production of the booklet, and finally, a printing/distribution date for the booklet. It is a huge project that always needs more time than we end up giving to it. With a little more organization and a better time table, it would be a much smoother process to complete the project.

Your tickler file does not have to be physical file folders, but could also be done electronically. On Google Play, the first app that comes up when you search for "tickler file" is titled "Tickler." This app is another resource for

**See SACCO, pg. 38**

## **MALEY from pg. 30**

As music educators, we're often expected to "do it all". So, don't be afraid to try it all!

### **Reflect on your experiences.**

This summer you are going to grow as a future music educator in amazing ways! You definitely don't want to forget anything. Keep a journal or at the very least a running google document where you can jot down ideas that you encounter on your journey.

### **Give yourself time to recharge.**

It's tempting to stuff your summer full to the brim of educational and musical opportunities available to you. However, don't forget to take time for yourself. Spend time with family and friends and take a moment to remember why you are becoming a music educator in this first place. Don't forget to have a little of your own fun in the sun this summer.

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## **McFARLAND from pg. 31**

similar habits. The act of teaching is infinitely challenging, and equally rewarding. It will take from us all that we can give and push us to reach new depths of understanding. Membership in MMEA and NAFME-C, if you intentionally engage in all that it offers, will provide you with mentorship, lifelong learning pathways, a sense of community even when you are the only music educator in your school or district, and opportunities for leadership development. You must actively seek out these provisions, but in doing so your skill as a music educator will grow deeper and wider with each year.

I am pleased to join the MMEA Advisory Council as the NAFME-C advisor. It is a role that holds special meaning to me, since I served two terms on the Missouri student board, as Vice-President of Programming and President while completing my undergraduate education. Our student members have elected capable leaders in Jenae Maley, Solara Martin, Taylor Bryson and Jonathon Kroeger. Their passion for the work of this organization is already apparent and their efforts in organizing student participation in the Missouri Music Educators Hill Day in Jefferson City last March 2018, increased participation as compared to previous years. I look forward with great hope to all of the possibilities that are on the horizon for growing our student opportunities in ways that can engage students on the local, regional, state and national levels.



# *Affiliate Organization News*

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## **Missouri Bandmasters Association**

**Kim Pirtle, President**

### **50th Annual MBA Summer Convention - Celebrate at the Lake!**

"Early-Bird" Registration is open now through June 4th for the 50th Annual MBA Summer Convention! We've programmed clinics and concerts given by internationally renowned artists. You will have great opportunities to network and socialize with presenters and colleagues at during the convention and evening and morning meals that are included with your registration fee. Bring your family or significant others and enjoy a relaxed atmosphere. There are Lake of the Ozarks Summer activities for all ages from Sunday through Wednesday June 17 – 20 at Tan-tar-A Resort and Spa! See the end of this article for full registration details. Book your rooms now for June 17 - 20, 2018 for this milestone event. Call Tan-Tar-A Resort (573) 348-3131.

#### **50% for 50 Anniversary Registration Promotion**

Receive a 50% registration rebate when you are one of the 1st 50 people to register and recruit a friend to register also. Early-Bird Registration closes Monday, June 4. Rebate procedure:

- 1) Be one of the first 50 people to submit and pay for your convention registration fee. (online or mail)
- 2) Send an email to Kurt Bauche and include your referred friend on the email as well. Kdbauche76@hotmail.com
- 3) Referred friend must register for the convention and pay the appropriate convention registration fee.
- 4) Referred friend cannot have attended the convention in 2016 or 2017.
- 5) Rebate will be issued to the recruiter following the convention upon verification of the promotion details.

#### **NEW for 2018 — SUNDAY SPECTACULAR!**

Special sessions on how to stretch your school budget and add sizzle to your clarinet pedagogy. Dazzling prizes and surprises will add to the afternoon delight! **Grand Prizes - Win a trip to Midwest Band and Orchestra Clinic OR \$250 repair credit!** All prizes provided by Springfield Music.

Session 1: Clarinet Gymnastics presented by Ray Chapa & Cheri Wright

Session 2: Should it Stay or Should It Go? Inventory Decision Guide presented by Donovan Bankhead, Paul Schmidt & Austin Handley

#### **Convention Highlights**

The Missouri Bandmasters Association's goal is to pack this year's convention full of clinics and concerts to meet your professional needs. Be sure to check the MBA webpage for complete listing of the clinics and concerts.

- *50 Years of MBA: A Conversational History*, Dr. Paula Crider, Tracy Harris, Lance LaDuke
- *Brittany Hill Middle School (Blue Springs)*, Elizabeth Puryear,
- *Warrensburg Community Band*
- *Thespian Hall Conservatory Band*
- *Prevailing Winds Woodwind Quintet*
- *Concert Band Reading Session*, Dr. Anthony Pursell (UCM)
- *Rehearsal & Conducting Lab Band*, Dr. Brian Silvey (MU) & Dr. Curran Prendergast (Truman), Dr. John Zastoupil (MSU)

**See PIRTLE, pg. 39**



## **McKEEVER from pg. 33**

comments to a Google Sheets spreadsheet for simple transfer to a gradebook. You can print out the rubrics to hand out to students or email them back to students. This method is simple, efficient, and paper-free.

### **2. Make sight reading a quick, daily practice.**

Many teachers, myself included, wish we spent more time in our classes working on sight reading. The biggest hurdle, it seems, is finding time to dedicate to it. Traditionally, a teacher would need to pass out a sight-reading piece or use a sight-reading book in order to do this. The process of distributing parts can be time consuming, and buying sight reading books can get expensive. This is where Sight Reading Factory swoops in to save the day.

Sight Reading Factory ([sightreadingfactory.com](http://sightreadingfactory.com)) is an online service that generates unlimited sight reading and sight singing exercises using a multitude of criteria to cater to your ensembles. There are exercises for band instruments, orchestral instruments, voice, guitar, and recorder, and exercises can be written in unison or in multi-part. Customizable criteria include rhythms, pitch range, time signature, and key signature. Whether your ensemble is a beginning orchestra that only knows half notes on two pitches, or a choir that reads advanced rhythms in four-part SATB, Sight Reading Factory will work for you.

To truly take advantage of this resource, a projector connected to a computer or smart device is necessary so that everyone in the class can see the exercise. Once you have the right set-up in your classroom to do this, sight-reading can become a very quick and simple practice that can be done every rehearsal. Using Sight Reading Factory, my classes can do 3-4 sight-reading exercises in the first 5 minutes of class. Sight Reading Factory requires an annual paid subscription for an educator account. If you are interested in using sight reading as an assessment tool, Sight Reading Factory also offers student accounts where students can be given quizzes that they record and submit at home through the Sight Reading Factory app.

### **3. Stop handing out paper letters and permission forms.**

This is an easy one. Save time and paper by going digital with all your letters and permission forms. As teachers, we know that sometimes paper letters and permission forms do not even make it out of the classroom, let alone into a parent's hands. Contact parents using the digital communication tools you have available to you – email, LMS, online parent/gradebook portal, or communication apps, such as Remind. Use Google Forms to create a letter or permission form that parents must digitally “sign” by checking an agreement box and submit back to you. Note: Be sure to talk to your building principal before using digital forms to get parent consent – some principals may prefer you to still get a hand-written signature.

I hope the above tips will help maximize the efficiency of your rehearsals and allow you to spend more time teaching!

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## **SACCO from pg. 35**

daily organization. It helps you create a simple to-do list and tickles your memory by sending you a reminder at the right time to get it done. A simple Google search will give you instructions on various ways you can set up a tickler file. If you need a “how-to” video, there are plenty available on Youtube that will show you the way! Give it a shot and see if it will help improve your chapter's organization and productivity.

2017-2018 has been a great school year, but I want 2018-2019 to rise to another level. The tickler file can be a great tool to make sure that next year's journey is organized and productive. Yes, there will still be road blocks we will run into; such as snow days, finances, and teenagers, but life wouldn't be any fun without figuring out how to navigate around the things that are thrown in our way! Here's to a better future!

## **PIRTLE, from pg. 37**

- *Preparing the All-State Jazz Audition*
- *Trombone Solo & Small Ensemble Literature*, Professor Larry Bennett (CMU)
- *MSHSAA Adjudicator Training Session Instrumental*

### **Family and Social Activities**

MBA's Mission is "Building Better Bands". We believe that families play an important role in this mission. Bring your family and enjoy the variety of activities and events designed for families of all ages. Meet the families of colleagues and you will build life-long relationships with families that have so much in common!

Activities include:

- Annual Sunday Golf Tournament
- Evening Social Receptions
- Kids' Fishing Derby
- Morning Social Walk/Run
- Spouses' Luncheon
- Babysitting available
- Swimming pools (indoor and outdoor)
- Miniature Golf
- Indoor Water Park

**FREE MEALS!** Included with your registration (adult meal prices):

- Sunday night Ozark Bar-B-Q dinner (\$16 value)
- Monday continental breakfast (\$9 value)
- Monday luncheon for 1st-3rd year teachers (\$10 value)
- Tuesday continental breakfast (\$9 value)
- Tuesday night Gourmet Dinner Buffet (\$19 value)
- Wednesday Brunch Buffet (\$16 value)

### **Golf Cart Transportation at Tan-Tar-A**

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.

### **Convention Registration Fees**

Save money with the "Early-Bird" convention registration option that will end June 4. On-line and ground mail registrations will be accepted. After the deadline, all registrations can be made on-site at the convention. Visit [www.missouribandmasters.org](http://www.missouribandmasters.org) for complete details.

#### ***Early-Bird Registration (ends June 4):***

- 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
- (Active and retired members must be current with their memberships. College students and first year teachers may join MBA for free.)

# *Affiliate Organization News*

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## **Missouri State High School Activities Association Davine Davis, Assistant Executive Director**

### **Guidelines to Submit Literature to the MSHSAA Prescribed Graded Music List**

The guidelines for submitting literature for consideration to be placed on the MSHSAA PGML are provided below. There is now an established 3-year rotation for each area. Literature may be submitted anytime throughout the year; however, it will be kept on file until the next review cycle for that specific area.

#### **Three Year Review Cycle-Materials must arrive at MSHSAA on or before June 1<sup>st</sup>:**

- *Vocal Literature - Summer of 2018*
- String Literature – Summer of 2019
- Winds/Percussion/Piano Literature – Summer of 2020

#### **New Music Submissions:**

To submit new literature for consideration to be placed on the MSHSAA PGML please follow the steps below. Please review the matrixes for each area of the list prior to submitting literature. Each matrix is located on the MSHSAA website under the Music Activities link.

- Print and complete the specific “Literature Addition Request Form” for each title you are submitting for consideration. Each form is located on the MSHSAA website. The forms have been specifically designed for each area of the list. Please be sure to select the appropriate request form for your selection(s).
- Attach a photocopy (Do **not** send ORIGINALS) of the score with the “Literature Addition Request Form,” and mail to the MSHSAA Office on or before June 1<sup>st</sup>. For solos, include a copy of the soloist part with each measure numbered. For ensembles, all parts shall appear on the score and *each measure should be numbered*. Do **NOT** send originals! All photocopies will be destroyed after the review.
- A completed ‘Literature Addition Request Form’ must accompany each title being submitted for review. Any music submitted without a completed “Literature Addition Request Form” will **not** be reviewed and the music will be returned to the sender.

The individual school directors play a major role in the development and maintenance of the list. Please do not submit literature just because the music is in your library rather; submit quality literature that is not currently listed. Please consider sharing this information with studio or private music instructors as well. Be certain to submit your music before June 1<sup>st</sup>. Music received after June 1<sup>st</sup> will not be reviewed for consideration for the 2019 music festivals.

#### **Music Submitted for Timing Considerations Only:**

If you have a selection you feel has been timed incorrectly, please submit the selection using the steps outlined below to the MSHSAA office for review. Please contact the MSHSAA office if you have additional questions. To submit literature currently appearing on the MSHSAA PGML for timing considerations only, please use the steps below.

- Print and complete a “Timing Clarification” form located on the MSHSAA website for each selection submitted with timing concerns. A “Timing Clarification” form must accompany each title being submitted for review.

**See DAVIS, pg. 39**

- Attach a photocopy of the score (ensembles only) or soloist's part with the timing clarification form and mail to the MSHSAA Office on or before June 1st. For solos and ensembles please number each measure of the work. Do **NOT** send originals. All photocopies will be destroyed after the review.

## MSHSAA Summer Music Adjudicator Training Sessions Offered

The MSHSAA will sponsor one instrumental and one vocal adjudicator training session, which will be held in conjunction with the Missouri Bandmasters Association (MBA) and the Missouri Choral Directors Association (MCDA) summer conferences. A copy of the pre-registration form is available on the MSHSAA website ([www.mshsaa.org](http://www.mshsaa.org)) under the "music activities" link. Simply complete the registration form and return to MSHSAA by the deadline indicated on the form. The deadline for MBA is Monday, June 4th and MCDA is Tuesday, July 3rd. There must be at least **ten** people pre-registered in order to offer each session.

The sessions are open to any music educator at no charge. In order to be certified to judge at the MSHSAA Festivals, it is a requirement that the attendees have a minimum of 7 years of teaching experience. Music educators with less than 7 years of experience are welcome to attend and would find the session beneficial. If you have any questions regarding either session please contact the MSHSAA Office at 573-875-4880.

## Required Submittal of Adjudicators' Evaluations by Schools

Each school music director submitting entries to the MSHSAA Music Festivals shall submit the required adjudicators' evaluations via the Festival Manager website by the established deadline. Schools with solo and small ensemble events qualifying for the state music festival must be submitted prior to entering the state music festival. For large groups, state solo and small ensemble and non-state events the deadline is May 15th. This Board Policy is located on the MSHSAA website under the "Music Activities" link. A \$25.00 late penalty fee will be assessed to each school music director that fails to submit the required adjudicator evaluation(s) by the established deadlines.

The adjudicator evaluations are intended to provide practical feedback to the adjudicator on his/her strengths as well as identifying areas to improve. This process also assists the district festival manager and MSHSAA office when securing adjudicators for future festivals. Keep in mind that you are providing useful feedback as to how the judge performed or executed his/her responsibilities as a MSHSAA adjudicator. Comments should be constructive in nature and not personal attacks on the individual; just as you would expect to see on your soloist and ensemble evaluation form(s). Complete the evaluation(s) on time and avoid the late fee!





# *Affiliate Organization News*

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## **Missouri Association for Jazz Education Joel Vanderheyden, President**

### **What Defines A Great Teacher?**

As I come close to wrapping up another academic year, it's easy to have an eye on the respite that summer brings, but these past few days I've found myself reflecting on all the great role models I've had throughout my life. From my formative years all the way up through my graduate studies, I was fortunate to work with teachers whose actions, in and out of the classroom, were the model of excellence in teaching. Many of those characteristics and principles are forever burned in my memory, and after years of my own teaching experience, I have crafted a list of what I believe great teaching should exhibit.

#### **Great teachers get to know their students.**

Every student is unique, and each one of them is carrying a different weight on their shoulders. They all have different goals and reasons for being in your classroom. Great teachers take the time to find out what those goals are, and who their students are as individuals, in order to better understand how to help them succeed. Part of this process is not being afraid to let your students know who you are as a person, so that they will know where you are coming from as well. I have had students of almost every age group, ethnicity, religion, and economic class, and each one has helped me to better understand that there is no "typical" college student. I never assume anything about any of my students, and I care about all of them very deeply. I am totally invested in their success as individuals.

#### **Great teachers are masters of their craft and subject material.**

Like many other people in my profession, I have spent many years dedicating my life to the pursuit of musical knowledge and experience. One thing I have learned along the way is that the only way to improve, in any field, is to focus on your weaknesses. It is easy to pat yourself on the back by practicing, studying, or lecturing on something that is comfortable, but by stepping out of your comfort zone and attacking your weaknesses, you improve yourself and the quality of your teaching.

Students come to their teachers with questions, seeking information. It is your job to have that information and to be the most experienced at what you do. You need to be the ultimate resource for the student. The true wisdom in teaching is to know where your own deficiencies are, to be honest with yourself and your students about them, and to have the will to improve. Being a great teacher means being a lifelong learner.

#### **Great teachers lead by example.**

If you want your students to practice, then they should hear you practicing.

If you want your students to seek out additional performance opportunities or give recitals, then they should see you performing. If you want your students to be good citizens, to volunteer their talents, to respect others, to be passionate about what they do, well...they should see you doing all of those things as well. Model the behaviors you want in your students, and they will imitate them. A teacher's passion for their craft and dedication to it should be contagious.

**See VANDERHEYDEN, pg. 41**

**Great teachers have a sense of humor.**

A good sense of humor is a useful asset in general, but it can be especially valuable in teaching. Humor can be used to diffuse tense situations in a classroom, and it can be used to engage students and keep them on their toes. Humor can show students that, while what they are studying is important, they shouldn't take themselves too seriously. Humor is one of the highest forms of creativity, and thus teaches students to think creatively and to appreciate creative thinking.

**Great teachers provide opportunities for their students.**

Every great teacher knows that some of the best lessons are those that can be experienced, rather than "taught." As a student, I was granted the opportunities to study with amazing guest soloists, to conduct ensembles, to serve in leadership roles, to compose original music for large ensembles, and to perform in very high-profile situations. All of these experiences were opportunities that were cultivated for me by my teachers. Every one of these situations gave me tremendous insight into who I was, where I wanted to be, and what it would take to get me there. Now, years later, I am able to present my students with many of these same opportunities, and it is tremendously gratifying to watch them grow.

**Great teachers know how to challenge their students.**

There is an art form to selecting repertoire for an ensemble. The best educators know exactly how much to push students musically in order to extract every bit of potential from the group without sacrificing quality. This can be applied to individual lessons, music theory, and plenty of other areas as well. In part, this idea ties into knowing your students well enough to understand what will motivate them, what will discourage them, and what will leave them feeling bored. It also deals with the idea of putting yourself in the students' shoes. If the material doesn't inspire the teacher, it will not inspire the student. If it does inspire the teacher, then the students will be emotionally invested as well.

**Great teachers encourage appreciation for things outside their discipline.**

Music is not an isolated discipline. Music contains elements of math, history, language, science, art, communication, physical education, and geography. Encouraging students to learn more about other disciplines that interest them will inevitably better inform their study of music. It is healthy to have interests outside your primary area of study.

**Great teachers are kind to everyone.**

I was raised on the golden rule to "treat others how you would like to be treated." Great teachers understand that they are not the only piece of the puzzle when it comes to providing an excellent education for their students. There are countless others involved in providing that experience, including other faculty, staff, administrators, custodians, parents, friends, etc. Each one of those people plays an integral role in creating the learning environment for the student and each one should be treated with the utmost respect and kindness.

**Great music teachers know that teaching music is about more than just teaching music.**

In the end, music is a beautiful piece of life that gives great joy to many people. Our job as music educators is most definitely rooted in providing the best musical training possible, preparing our students for the myriad possibilities in their desired fields. However, we are also called upon to be counselors, mentors, role models, friends, critics and cheerleaders. We are not just preparing students for work in their fields; we are helping to prepare them for life. The influence a teacher wields over a student is staggering, and with great power comes great responsibility. With great responsibility, however, comes great joy. Every day I go into work, I have the opportunity to change someone's life. How many people can say that and truly mean it? I feel blessed that I can.

# Affiliate Organization News

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## Missouri Choral Directors Association Nathan Rudolph, President

### Forty years

Forty years ago, Jimmy Carter was president, showing us that even peanut farmers can become president. Forty years ago, Arnold Schwarzenegger presented *Pumping Iron* at the Cannes film festival, highlighting the wonderful world of bodybuilding. Forty years ago, and perhaps most personally formative, the original *Star Wars* movie was released, paving the way for a young Nathan Rudolph to embrace his inner nerd for the next four decades and beyond.

Forty years ago, a vision for choral directors was put into motion with the 1st annual Missouri Choral Directors Association conference. Conference headliners included choral stalwarts such as Ruth Artman, Ed Lojeski, and Lloyd Pfautch. There was a special performance by the Oak Street Singers under the direction of choral godfather, Bill Grace. In recent years, we have added a new teacher academy and an All-State Jazz Choir and Show Choir performances to go along with our well-established grade level honor choirs and Church/Community Choir.

MCDA has also recently initiated The Founder's Grant, started and funded in part by one of MCDA's founders, Noel Fulkerson. This has awarded funds for smaller schools or developing programs for projects such as commissioning a piece of music, a combined performance with a local college. You can be a part of this amazing show of generosity by donating to the Founder's Grant on the public MCDA page ([www.moacda.org](http://www.moacda.org)).

This year is the 40th annual MCDA conference, held in Jefferson City from July 18-21. We celebrate our anniversary with the theme "Living the Legacy." A legacy created some 40 years ago by choral legends who wanted to impact the lives and careers of educators and choir students alike. In addition to our usual stellar honor choir line up, we will enjoy performances by the Kansas City Boys and Girls Choirs, as well as closing our conference with the Kansas City Metro Men's Chorus, under the direction of Mr. Fulkerson. These performances will run the gamut of age groups from young to well-experienced singers and will truly highlight our ultimate goal of "Living the Legacy" started 40 years ago. Please make plans to attend.

I promise I won't bring my lightsaber.



# Jazz Rucker

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## *Equity Chair*



### Equity in Practice

Taking stock in all students means reexamining processes, procedures, and practices. These structures might be long-standing and may even be embedded into the fabric of school culture. However, educators should not avoid challenging the status quo. It can unveil moments and encourage a culture of equity.

Equity is not a simple or singular problem to solve. There is no quick reference or step-by-step guide to adjusting programmatic injustice. Educators should look at a series of systemic problems that need adjusting for everyone to be at an equitable vantage point. The problems may not look like issues on the surface but could be presenting undercurrents of injustice for individuals: zero tolerance, ensemble labels, long-standing traditions, and more.

Music educators should first investigate the purpose of the high expectations that are set and their implications. Additionally, music curriculum has the liberty to engage a variety of learners with diverse methods of learning. Furthermore, music teachers/directors must determine how

instructional delivery methods can be used to elevate the student experience. Scrutinizing these elements with all students in mind means that educators are considering if the standards set, and the means of reaching those set standards are equitable.

Music educators, like all educators, are consistently reminded to have high expectations, behaviorally and academically. Considering what the expectations and standards are for class and rehearsal behavior could prove to be an effective action. "Children of Color and/or students of lower socioeconomic status, are more influenced by the need to affiliate than the need to achieve" (Diller, 2013). If a teacher's expectation is that students are always silent and there is no peer-to-peer communication, it may be time to reconsider the impact of this expectation. At what time are students allowed to share their thinking with a peer?

A simple strategy of "turn and talk" could provide students with the fifteen seconds (or more) to hear what their peer is thinking

about the second movement in the suite they are playing, share their own thoughts AND get needed social interaction. This also provides the director a moment to be removed from the podium. The teacher then can be a witness to the learning process and guide those that need direction or redirection. Perhaps this method can yield a new perspective to share or have shared.

Another way to promote healthy talk in class or rehearsal is to have conversation circles. These preassigned groups can be used as a forum to have students lead the teaching of a concept. Circles can also simply allow students a few moments to catch up on their weekends. Cooperative learning and socialization are not only desired, but needed. If educators avoid students' need of socialization it could play as Diller states "a role in suppressing school achievement (2013)."

Teacher expectations are typically set with student success in mind, yet they are usually negatively

**See RUCKER, pg. 49**





*Elise Hepworth*

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*Advancing Music Chair*

## **Considering Advocating on Behalf of Music Education As an Important Role in Humanness Development**

In early April of 2017, I was invited by administration at Missouri Western, where I serve as the director of choral activities and vocal music education, to attend the annual regional Conference in Higher Learning, held in Chicago, IL. Over a three-day period, I attended sessions, keynote speakers, and multiple breakout engagements to discuss how universities can better meet the growing needs of companies and corporations who require highly skilled workers, and to develop a prepared generation of students to meet the growing demand of a tech-savvy America. A recurring theme of conference discussion resonated the concern that newly trained graduates entering the workforce are rich in the specific skill set for which they trained (or *hard skills*), but are deficient in the intangible skills required to be a great team leader, an empathetic colleague, a self-starter, or a critical thinker. These intangible skills are known as *soft skills*. They include, but are not limited to: communication, creativity, flexibility, leadership, listening, empathy, negotiation, presentation, and teamwork.

*Soft skills* are believed to equip a person to successfully socially and emotionally navigate a career. Recent research implies a growing portion of individuals entering the workforce may not receive enough opportunities to nurture the “intangibles” during their formal high school and university training. The development of *soft skills* encourages abstract thinking and the ability to troubleshoot and solve complex problems that can directly impact a company's bottom line. For example, Google conducted a project over a twenty-year span, titled *Project Oxygen*, concluding that among the eight most important qualities of their top employees, the top seven were *soft skills*, including being a good coach, effective communication, possessing insights into others different values and points of view, empathy toward one's colleagues, critical thinking, problem solving, and making connections across complex ideas (Harvard Business Review, December 2013). Despite the demand by companies for employees with *soft skills*, there remains a need for thoroughly equipped workers.

Online benefits and payment compensation company, PayScale, surveyed 64,000 managers across the country from a variety of businesses in early 2016 and discovered that 60% of managers polled felt that new graduates greatly lacked *soft skills*. (Forbes, May 2016). These statistics were not necessarily shocking, as I find in my own experiences with high school and the traditional college-aged student this to be true. Despite this realization, I had not yet made the connection music education can play in closing the *soft skills* gap until the HLC conference in 2017.

Throughout the conference a recurring thought prevailed: “*Soft Skills* are the by-product of an effective music curriculum—using music as a vehicle to foster the emotional growth of our children which will hopefully lead to a more successful and happy adulthood. Why shouldn't music be a place where these skills are developed and cultivated?” This very realization prompted a closer look into the education

**See HEPWORTH, pg. 54**

# K-12 EVENTS *at Mizzou*

## 2018 SUMMER CAMPS

### Experiencing Piano for Kids – “Animal Adventures” Summer Camp

June 18-22, 2018 | 8:30 AM-12:30 PM  
Tuition: \$160  
Ages 6-9

### Esterhazy String Quartet Seminar

June 17-24, 2018  
Room and Board Fees: \$550  
Sixteen participants ages 15-18 are selected through a highly-competitive audition process.

### Missouri Summer Composition Institute

June 24-30, 2018  
Tuition: \$100  
The Institute is open to students entering grades 9-12 and entering college freshmen. Eight advanced division composers and eight intermediate division composers will be selected to participate.

Visit  
[music.missouri.edu/cmp/camps](http://music.missouri.edu/cmp/camps)  
for more information.

1917-18 CENTENNIAL CELEBRATION 2017-18



School of Music

University of Missouri

## 2018-2019 K-12 EVENTS

### Band Day | September 8, 2018

Join Marching Mizzou for a memorable halftime performance during a Tiger Football game at Memorial Stadium.

### Champion of Champions | October 13, 2018

Participation in this field show competition allows marching bands the opportunity to compete in a prelims/finals format for the title of "Champion of Champions."

### Homecoming Parade | October 20, 2018

Experience the excitement of MU Homecoming by participating in the annual Mizzou Homecoming Parade & Band Competition.

### All-State Music Prep Day | October 28, 2018

Bring your scales, etudes, and excerpts to gain valuable insider tips and tricks from our world-class faculty!

### MU/Rock Bridge Jazz Festival | Feb 9, 2019

Kick off the season with performances by high school large jazz bands, jazz combos, or vocal jazz groups at this festival hosted by MU and Rock Bridge High School.

### All-Juniors Honor Band | Feb 17-18, 2019

This two-day event will provide 11th-grade band students the opportunity to experience the collegiate concert band environment through interaction with MU School of Music faculty and students.

### Creating Original Music Project (COMP) K-12 Competition | April 13, 2019

A statewide competition that recognizes Missouri students (K-12) who compose original works in a variety of musical styles.

Visit  
[music.missouri.edu/news/high-school-events](http://music.missouri.edu/news/high-school-events)  
for more information.

**Web:** [music.missouri.edu](http://music.missouri.edu) | **Phone:** 573-882-4471 | **Email:** [music@missouri.edu](mailto:music@missouri.edu)  
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Academy

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– **Jennifer, 11th-year band director from Oklahoma**

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## RUCKER from pg. 45

and strongly worded: no gum, no talking, no phones, no headgear, mandatory concerts in the evening and on weekends. Expectations and procedures exist so students can feel safe to achieve. Educators must continue to challenge their thinking as class demographics become more diverse. An expectation set might be asking a student to abandon or violate their ethnic or religious beliefs. Are the expectations being set keeping certain groups of students from being understood or represented? Studies have found that students from poor and/or minority ethnic backgrounds in Missouri schools are less likely to participate in music. This should call music educators to think on the why!

What does effective and equitable instruction look like? The image of a teacher or educator has often been painted as the keeper of knowledge. The most capable human in the room. The person who stands in front of a classroom and imparts wisdom upon those less intellectually fortunate. The dignitary who has all the answers if only others would ask the right questions. While this may sound grandiose and borderline fantasy, it is the harsh reality of many areas of education and educators from elementary school through higher education. The "sage on the stage" model is alive and widespread. This archaic way of instruction seems the simpler route to take. However, Allison King states,

"This model of the teaching-learning process, called the transmittal model, assumes that the student's brain is like an

empty container into which the professor pours knowledge...such a view is outdated and will not be effective for the twenty-first century, when individuals will be expected to think for themselves, pose and solve complex problems, and generally produce knowledge rather than reproduce it."

Music educators can own this mentality through the curriculum. Many students, if not all, have experiences with organized sound and music informally. Students walk into the classroom already wielding a wealth of musical knowledge. Formal school-based music education frequently has a way of squelching the musical fire out of students in efforts to make sure music is done "right." Instruments are played the "right" way, pitches are sung with the "right" tone and music is read as it was created. There is little room left for experimentation, discovery, problem-solving and student-produced knowledge. Yes, music educators do possess information which can and should be shared. This information should be presented in a way that students then can interact with, create with and personally relate to, "...reformulating given information or generating new information based on what is provided helps one build extensive cognitive structures that connect the new ideas and link them to what is already known (King, 1993)."

In this lens of thought, music educators are considered facilitators of learning. Providing introductory information or tasking students to reignite prior knowledge or experiences and jumping in when needed. Shedding light on the "path."

Or as King calls it, being the "guide on the side." In this mindset, quality and equitable teaching is a sharing of tangible information and being a master at posing targeted questions. It also means instructors allow for student mistakes to occur without immediate intervention or "saving" the students. Yes, there are wrong notes and rhythms, poor tone quality and intonation, etc. However, how are young musicians to be independent without the opportunity to fail and self-evaluate within a safe environment?

Students of all ages should be given permission to take charge of their own education. When systems are in place that validate each person, this freedom to grow can begin. Educators can begin to modify current practice and delivery to better reach all students. Diller reiterates this explaining that in equitable classrooms the teacher provides permanent value, "Permanent value means considering each child to be of value regardless of behavior. It could be called unconditional love. How teachers develop and express this valuing of students may depend on their own value systems, characters, and personal philosophies (Diller, 2013)."

Dreikurs (1968) recognized the importance of permanent value: "The child's realization that he has permanent value and that his value is recognized by the teacher regardless of what he is doing at the moment or where he may fail, opens the way for an unselfish desire [for the child] to do his best (p.66)."

**See RUCKER, pg. 53**



# Karen Dickinson

## *Music in Our Schools Month (MIOSM) Chair*

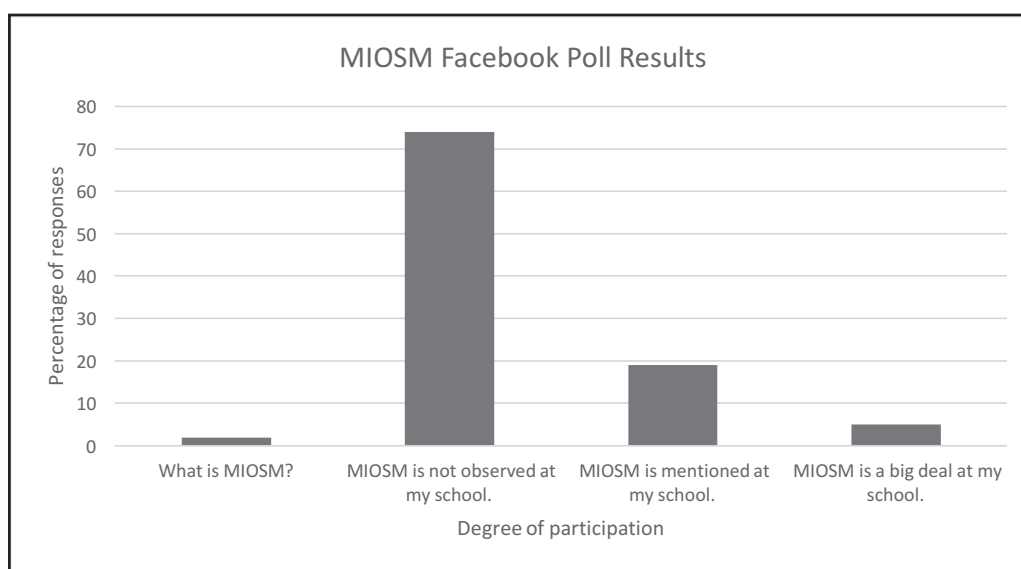


### Taking Stock of Music In Our Schools Month

The end of the school year is a natural time to take stock of things. Where have we been and where are we going? What have I done and what will I do next? I ponder the answers to these questions every year. This spring I am also taking stock of my new role as Music In Our Schools Month (MIOSM) chair for Missouri Music Educators Association. This role prompted me to assess my own participation in MIOSM in addition to other's participation across the state.

As a young teacher, I was aware of Music In Our Schools Month and something called the World's Largest Concert. I remember wondering how I was supposed to participate in that. Was it just a matter of learning the same music as other students throughout the country? Was there actually a date and time that we were supposed to perform? It wasn't clear, and, in any case, seemed impossible with my school situation, so I didn't participate. I remember seeing merchandise with the MIOSM logo every year, but I didn't see the need for it and never purchased anything. Since then, I have intentionally scheduled my spring concerts in March, but I never did more than that.

I gathered information on the current state of MIOSM among the members of MMEA using a Facebook poll. With more than 100 respondents, the results are



See DICKINSON, pg. 52

# Roy Maxwell

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*Government Relations Chair*



## Supplemental Funding without Fundraising: Title IV-Part A

I hope everyone has had a great school year. Now is your time to get some much-needed rest, and time to get to know your families again. This is also a good time for you to reflect on the many successes of the year. As we look back, MMEA had a very successful Day at the Capital this year. I appreciate all the work of Elise Hepworth in organizing the events for the day, and to Daniel Hellman for working on drafting our talking points. It is important that we stay aware of the actions of our legislators, and that we work with them to help promote access for all children to have a high-quality music education in our elementary, middle and high schools.

At the time of this article there are several bills that are moving through the legislative process of which we need to be aware. Bill HB 1245 requires that before January 1, 2019, the State Board of Education convene a work group to explore a course for ninth-grade students that covers topics related to exploring various career and educational opportunities, as specified in the act. The course shall focus on

career readiness and emphasize the importance of work ethic, communication, collaboration, critical thinking, and creativity. This could lead to a required course that could impact enrollment in the high school music programs. We will continue to watch this issue as the process continues.

The other bill that has been moving through concerns charter schools. HB 2246 and SB 855 both call for students in charter schools require be held to the same standards as public schools. MMEA believes this is necessary in order to ensure that all students receive a comprehensive well-rounded education including sequential, standards-based music education as part of the core curriculum.

I had the opportunity to “attend” a Webinar concerning Title IV-A funding. Now you may be like me and asking yourself what is Title IV-A funding? This was created as part of the “Every Student Succeeds Act.” It includes a new block grant called Student Support and Academic Enrichment Grants created

under Title IV, Part A. This grant is designed to be used to help low income students to have “access to a well-rounded education,” which includes music.

The first step is to complete a needs assessment for your school district. You will want to look at staffing, facilities, technology, and access. NAFME has a developed a checklist of Opportunity to Learn Standards (OTL) that is available on their website. This will help you develop your needs assessment and take some of the mystery out of the process.

Once you have completed your needs assessment, you will need to develop a plan to address the items from your needs assessment. This may include staffing issues, lack of adequate facilities, help in curriculum development, professional development or technology needs. You want to look at things that hinder the students access to opportunities to a quality music education. Once you have completed the first two steps, then you will need

**See MAXWELL, pg. 53**

The comments included:

- “My principal is supportive of the arts, but if MIOSM gets done in any way it’s up to me.” Connie Martin
- “MIOSM is in a terrible time of year. We now have spring break in March so we are gone a week out of the month, and its contest time so we are all going crazy getting things prepared for that.” Kyla Herbert
- “Band, orchestra, Tri-M, and choir all have our own concerts as a dress rehearsal for festival. We call it MIOSM concert.” Kim French Jackson
- “We changed it to Music in Our Schools Week and our Tri-M National Honor Society is in charge of planning events for the week.” Dustijn Hollon
- “I’m the only music teacher so I make it happen!” Carrie Cain
- The National Association for Music Education (NAfME) promotes MIOSM. “The purpose of MIOSM is to raise awareness of the importance of music education for all children – and to remind citizens that schools is where all children should have access to music. MIOSM is an opportunity for music teachers to bring their music programs to the attention of the school and the community, and to display the benefits that school music brings to students of all ages (Nafme.org).”

Kristen Rencher, Director of Member and Student Programs for NAfME, states, “While in previous MIOSM years members would perform just the repertoire provided by NAfME, we have seen an expansion beyond the K-5 engagement to both middle and high school music programs that incorporate the theme into their classroom and share their photos with us on social media (Olson, p. 26).”

No longer is Music In Our Schools Month simply a collaborative performance and logo merchandise (although it is still these things). Now it is a celebration taking various forms. “Elementary and secondary music educators celebrate the month in myriad ways (Olson, p. 26).”

I intend to use this event to shine a light on what happens in my classroom, and at the same time, I am simply unable to add anything to my current work load. However, I think my students could do the work to make Music In Our Schools Month special. Poster contests or writing prompts that end up in bulletin board displays might be an easy way to start. Other examples include door decorations, trivia on announcements, music trivia bracelets, scavenger hunts around the school, instrument petting zoos, concert focuses, field trips, community performances, and concert invitations to administrative staff. Social media is another effective and efficient way to promote MIOSM.

NAfME provides free resources for Music In Our Schools Month at [nafme.org/programs/miosm](http://nafme.org/programs/miosm). These resources include print music, recorded music, videos and lesson plans. This year the repertoire was developed in cooperation with Disney Pixar’s *Coco* and Quaver Music. There is also a downloadable concert program insert and a participation certificate request form. NAfME has embraced social media and maintains a Pinterest board specifically for MIOSM.

Imagine if Music In Our Schools Month felt like Teacher Appreciation Day; not an obligation but a celebration! Granted, it might be a little different if you have to bake the brownies yourself, but remember that what you do matters. It’s up to you to make it known to the world.

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Olson, C. A. (2018). Music connects us! *Teaching Music*, 25(2), 26-27.

## **MAXWELL, from pg. 51**

to apply for the Title IV-A funds. This will be done through DESE, who will review the request and determine funding. You will need contact DESE for the specifics on submitting your proposal.

Once funding has been received, your district will need to complete an evaluation to the progress of the plan, and if there needs to be any changes to the plan. Funding can be requested on a yearly basis to continue any programs that have been implemented. You will want to continue to assess the needs of your district and make adjustment to any future funding requests.

I encourage you to go to the NAFME website and visit the various presentations on this subject. A good place to start is <https://nafme.org/archived-webinar-federal-funding-facts/> and this will give you more information on developing your plan. You may also want to visit <https://nafme.org/title-iv-budgets-states-districts-webinar/> to see what some school districts have done to develop their plans, and the types of programs they have funded. For many of us, our local districts cannot fully fund our music education needs. This is a great opportunity for you to reach out to administration, parents, and the community to help educate them on the needs and importance of music education.

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## **RUCKER from pg. 49**

The Missouri Music Educator Association vision statement says, "Every student in Missouri shall have access and exposure to a well-balanced, comprehensive, sequential, and high-quality program of music instruction taught by fully certified music teachers." It is now time to evaluate if "every[one]" is being reached.

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## HEPWORTH from pg. 46

I am providing to my own students at MWSU. In the past year, I implemented a concerted focus on *soft skills* in our vocal music education curriculum (including community building, problem solving, student-led expressive reflection activities, and cooperative learning). Slightly under half of our students that participate in a choir at Missouri Western are not music majors or minors, and the other half major in vocal music education (with the remainder studying music technology or performance). Many non-majors are studying disciplines vastly different than music: nursing, biology, and information technology (to name a few)—all careers that are careers rich in the focus on STEM (science, technology, engineering, and math) curriculum. Music major or not, the opportunity to nurture *soft skills* built by an experience in choral music will hopefully result in a generation of empathetic young adults emerging as prospective leaders in their careers because of their ability to communicate effectively (through eye-contact, listening, and empathy), and who are leading with an attitude of service (from serving as a section leader, a choir officer, and functioning within their section as an equal). Additionally, a concerted effort to nurture empathy has led to a change in perspective of how I personally advocate “music education for all.” I continually

find myself speaking to how my students are equipped to effectively communicate, collaborate, and empathize with others, rather than whether my ensemble was selected to perform at a conference or how many concerts we have shared within the last year. Music may increase math, science, and English test scores, yes, but it also nurtures our innate humanness. It enables us to express emotion, communicate with others who share different viewpoints, and collaborate in meaningful ways.

Through this minute anecdotal evidence, think of your own music classroom experiences. In what instances has an education in music changed your students’ abilities to function better among their peers, who can better solve personal social challenges, and who can transfer those skills to seemingly unrelated content?

As educators, we are aware that decades of research have proven music allows individuals to think creatively, abstractly, and freely. The art of engaging in musical activities provides balance—in both a personal and professional setting.

Music education can be the binding agent for our children to practice collaborative life-skills: to lead through service, to communicate abstract and differentiated concepts during sectional rehearsals and group sight-reading exercises, to respectfully share difference of

opinion, to receive and grow from constructive criticism, and to work toward a central and unified outcome—all while celebrating, preserving, and respecting world music, music history and performance practice, and honoring great musical traditions.

As residents and educators invested in our Missouri youth, we as music educators can advocate as a collective that music education is the answer to these gaps in *soft skills* our youth may be lacking. We can clearly articulate that content area (*hard skills*) cannot be separated from what makes us human, which is to healthfully navigate life by engaging in meaningful relationships, and such humanness is nurtured and cultivated through music and the arts.

We can be the unified voice which reminds our society that the sole push for developing a workforce ready for high-tech positions ready to compete with other countries in the world is a disservice to future generations less likely to cope with the act of living. I encourage you, my fellow colleagues, to take up the banner of promoting music as a place for cultivating humanness, as the compliment to *hard skills* in the workplace, and as the answer for our culture’s cry for becoming better human beings.

See HEPWORTH, pg. 55



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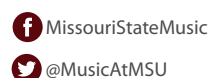
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