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*-A band mom*



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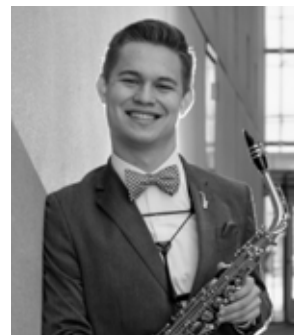


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# Cooper Smith



## NAfME-C President



### Programming in Missouri NAfME-C

When thinking of programming, one must think of how to best serve your audience. For music educators, the audience can differ greatly in different scenarios. The audience could be the students you are teaching, the community you serve, or other music educators eager to grow. For the families in a performance hall at your program's spring concert, is the repertoire selected not only enriching for the students but also for the people watching and listening? For the music educators attending sessions at music education conferences, what topics will best help them grow? For NAfME-C chapter members, how can meetings be engaging and sustain membership? Taking time to think strategically and even outside the box can make programming effective.

Missouri NAfME-C has been working diligently to ensure that our members, or "audience," are best served through our programming choices. When thinking strategically, the MO

NAfME-C Executive Board aims to offer pre-service music teachers' sessions that contain information that extends beyond college classes. In 2023, one of our sessions by high school band director Andrew Gillespie gave future music educators great insight into establishing respectful and positive relationships with school administration. This session was extremely informative, had a great impact on our membership, and even veteran music educators in attendance say this is a very important issue. Our hope is that our members learned to avoid the common pitfalls regarding this issue to result in a smoother first year of teaching.

The current MO NAfME-C Board noticed that many of our members don't know other prospective music teachers outside their universities. The board came up with a solution that we believed would best serve our audience. This involved thinking outside of the box to

come up with something that has not been done in recent business meetings. Our solution was to make time for an ice-breaker activity to help collegiate members network and to get to know each other better. We had members introduce themselves to someone not in their chapter and ask questions about their primary instrument or voice part or what inspired them to pursue becoming a music educator. Afterwards, various people shared aloud what they learned about fellow members. Even though this was a little unconventional compared to past business meetings, it ended up being a very positive activity that strengthened the network of Missouri's future music educators. Many of us made lasting connections with future colleagues.

During our executive meeting at MMEA, many people expressed

**See SMITH, pg. 40**





# *Steve Litwiler*

## *Mentoring Chair*

### **All Learning Is Error Correction**

Only when the last note of “Pomp and Circumstance” sounds, the choir robes and risers have been put away, and the drums, recorders, and Boomwhackers have been sterilized and stowed, can we stand tall, take a deep breath, and give thanks to the Merciful Musical Deity for surviving August–June 22-23. All academic years have peaks and valleys, especially early in your career. But it makes no difference if it’s year one or forty-one, there are always good and bad experiences. Some may have been caused by what you did or failed to do. Others may be due to situations beyond your control. Keep in mind that this can be true of both positive and negative events. The difference in a successful educator and a stagnant one is your view of the year. Can you look back on the last ten months to evaluate what went well and be honest with yourself about what didn’t and how to improve?

A quote that I find myself using with everybody in the education business of late is “all learning is error correction.” You don’t

learn key signatures, how to play an instrument, or sing without making mistakes, and it is impossible to work with human beings every day experiencing true perfection. The solution is giving yourself the grace to diagnose the problems you did have, learn from them, and move on without self-judgement. It is frequently the case that our mistakes of omission and commission cause us the most grief. An honest look back on mistakes made will improve your craft and prevent you from making the same mistakes again.

One of the more telling encounters I experienced a few years back was when I asked a young teacher how things were going. He told me he was leaving, and I asked why. “They just don’t like me here,” he said. “I haven’t made any mistakes in four years. They just keep complaining and getting angry.” Self-reflection was obviously not one of his stronger personality traits and the cause, by the way, of the district giving him an invitation to leave. On a side note, this is also the educator who played “Baby Elephant

Walk” for the Senior Recessional at graduation. He couldn’t understand why the parents were mad about that either!

The ‘identify, diagnose, prescribe, and apply’ system is what we use with students every day. Let it work for you. Take a quiet look at what went well, what could be improved, and yes, the goofy things you did that made the year rougher than it should have been. We’ve all been there. That’s why the time is now for you to reach out to MCDA and MBA to attend their summer clinics/conventions. Both of those organizations have scholarships available for young teachers. Apply and make use of them.

Keep learning, but be sure you take some time to relax and recharge with family and friends. See you next September! 🎵

*Southeast*

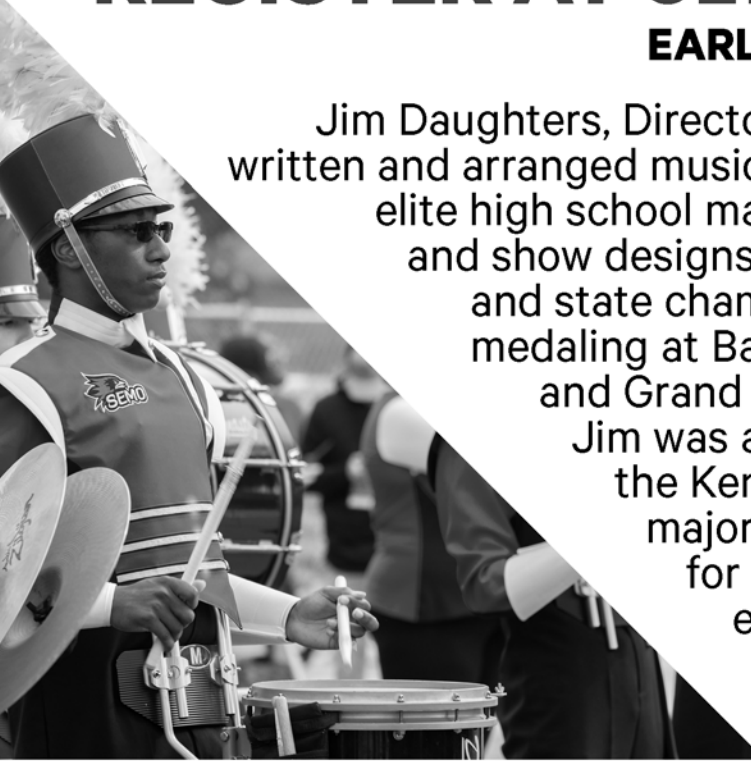
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## KENNEDY from pg. 18

The first step in building community in a general music class is rooted in positive student-teacher rapport. Students may believe that they are not a musician and do not belong in general music. These thoughts can be detrimental to the success of the student; therefore, the teacher needs to acknowledge the students' fears and encourage confidence and positive self-esteem "by supporting attempts, acknowledging individual musical strengths, and encouraging efforts" (Culp, 2016, p. 20). Nicolucci (2020) wrote that "positive emotions need to be consistently activated, cultivated and nurtured in the music classroom" (p. 40). This recommendation is one in which you will find that positivity breeds positivity and will result in students encouraging one another.

What community building activities do you use with your ensembles? Have you ever considered trying the same activities with your non-performance-based classes? A student favorite among my ensembles was "Thankful Friday." Every week we shared something for which we were thankful, ranging from things such as "My brother is getting married!" to "I got all my homework done before the start of the weekend!" This was something I incorporated into my ensembles to encourage bonding. Because it worked with these students, I tried this same activity with my general music students and, much to my surprise, they also enjoyed it. I was amazed to see how friendships began to develop and

ultimately how student morale improved over time. This activity had a major impact on students' self-esteem; it did not take long before they were willing to be vulnerable and tried to make music knowing that they had the support of their general music community. Activities like this allow our general music students to believe they do belong in our classrooms and show them that they *do* have a place, and they are valued in the music classroom.

Teamwork is an essential skill in performance-based classrooms such as band, choir, and orchestra. However, the students who participate in ensembles at the secondary level have typically been working with their peers and teammates for years, and they understand their role in accomplishing common goals. Students in our general music classes may have only just met at the start of the semester, so teaching them how to engage with one another as a team is yet another way that we can encourage community. Jones (2020) suggested that "high-performing teams do not necessarily have the best individual talent and ability available, which means the other variables—such as motivation, respect, responsibility and communication—are of paramount importance" (p. 275).

General music students often come to us with little to no background in music. According to Culp (2016), we can further "develop self-esteem by ridding judgement of *right* and *wrong*" (p. 20) and demonstrating general appreciation for student participation. In this sense, students will feel valued as a member of the team and

develop a stronger willingness to participate and *create* music with other *teammates*. When considering ensembles, Criss (2010) acknowledged that "if everyone is empowered and everyone buys into the same goal, unity will develop and be reflected in the sound of the ensemble" (p. 32). We should take the opportunity to set classroom and individual goals with our general music students and help them understand their role in accomplishing them. If we approach our general music students with the same love, respect, and passion as we do students who perform in ensembles, together they will be inspired and empowered to confront the musical opportunities and challenges with which you present them.

Students also need to be given the opportunity to perform in general music courses. Approaching general music as a watered-down version of music appreciation is antiquated and detrimental to our students. Incorporating performance into a general music class can be simple and enjoyable. General music can (and should) be a safe space in which students are provided the opportunity to perform. This is important because in many schools across the United States, if students decide not to participate in band, choir, or orchestra prior to entering high school, they may never have the chance to perform again. One way to bring performance opportunities to your students is through mini-concerts, which are "regularly occurring, low-stakes curricular events in the classroom where

See KENNEDY, pg. 38



# Wendy Sims



## Research Chair



### **From Research to Practice: Intentionally Programming with Democratic Practices** **Guest author: Mary Shields, University of Missouri-Columbia**

Over the last several years, there has been an increase in chatter among music educators regarding the use of democratic practices in the classroom. What does this mean? How does it affect my job? Is this even possible with my performance schedule? We have come to accept our roles as directors in our teacher-centered classrooms. Many of us fell in love with the profession under the tutelage of a director who chose the music, guided us through the rehearsal process, and led the performances. The directors made the musical decisions of the group. After all, that was their job. This is also the model we see with professional performance ensembles.

However, are we certain this is in the best interest of our students? What if we were to involve our students in the decision-making process? It would certainly help our students to develop their independent musicianship. Including democratic practices in our classrooms might support our efforts to rebuild our programs and reengage students after the toll of the COVID-19 pandemic

and virtual learning. Teachers are starting to question these teacher-centered practices that we have used for so long. Many other school departments are moving towards student-centered pedagogy. We hear that buzzword in professional development meetings. This is one area of classroom pedagogy in which music education does not need to be different from other classrooms—science, mathematics, and music classes can all make use of more student-centered teaching practices. There is a growing body of research regarding how democratic practices function in the music classroom and how music students can be involved in making decisions that were previously under the sole control of the director.

Changing our teaching habits can appear to be a daunting task, but it has been done successfully. Vasil (2019) conducted a multiple case study to examine the teaching habits of four music teachers who had altered their curriculum to include popular music and informal music learning practices

(IMLP). The research questions centered around how the four teachers went about changing the curriculum and the challenges that accompanied their changes. In this study, the curricula of pre-existing music courses were altered to include popular music as examples for analysis, solo and group performances, and cover opportunities. Teachers included additional informal learning practices in the form of student self-directed learning. The initial goal of the curricular alterations was to reconnect the previously unengaged students to the coursework, and it was a rousing success. The changes were so successful, the teachers were then able to create additional course offerings with the new and improved curriculum, such as music technology and composition courses, to reach students who had not previously been interested in a music course.

The common characteristics Vasil (2019) found among the participants' teaching

**See SHIELDS, pg. 40**

students perform for their peers, music of their own choice that may also include movement, spoken words, and other expressions of artistry” (Gifford & Johnson, 2015, p. 63). I also liked to incorporate “musical fieldtrips.” During a musical field trip, a small group travels within the school building to perform simple songs such as “Happy Birthday” to a faculty or staff member. You can provide arrangements of easy-to-learn favorites but may also have students who are eager to arrange their own versions. This is a great opportunity for students to perform in the school. In addition, it helps draw students into the music program. These types of events work well in non-performance-based classes. They give students the opportunity to share the kind of music that is of interest to them, which will further develop a sense of community. In some cases, students who thought general music was not going to be for them will be those who love performing and will enroll in an ensemble the following year.

Being intentional about building community is essential to connecting with students in a secondary general music class. As teachers, we are working against a core narrative which tells students that they are not part of the musical elite, and thus do not belong in a music class. However, with positive feedback and encouragement, we can improve students’ self-esteem and their willingness to participate and work as a team with their peers. Setting class and individual goals, in addition to incorporating low-stakes performance opportunities, are some of the ways a general music teacher can generate excitement and encourage community in a general music course. Most importantly, in rewriting the core narrative to include all who want to participate in music, we are encouraging life-long learning and engagement with music.

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# Daniel Hellman



***SMTE*** (*Society for Music Teacher Education*) ***Chair***



## NAfME Research Report on Divisive Concepts Laws (DCL) and Music Education

As music educators, we have a great deal of responsibility for curricular programming, designing goals, content, and activities for the benefit of learners. Our K–12 curriculum provides all students with musical experiences and specialized classes that deepen music learning experiences. Music preservice curriculum provides future teachers with a variety of classes that enable them to begin the journey of learning the practice of teaching through their career. Thoughtful curriculum design emphasizes the need for diversity in education, providing learners with different paths and opportunities that help them to be successful. However, recent research has revealed that the increase in “Educational Gag Order” legislation is increasing music teachers’ stress level and decreasing their enjoyment of teaching, leading to some teachers’ questioning whether they continue to provide an appropriate curriculum for their students (Salvador et al, 2023). It

is also contributing to the rate at which teachers are leaving the profession and making it more difficult to recruit new teachers.

As of the writing of this article, the Missouri legislature is debating legislation focused on developing a transparency and accountability portal that would require making all curriculum, textbooks and source materials publicly available in advance and restrict instruction on these topics. Over the past few months, a group of researchers has been studying the policies that have been developing and the perceived impact of these policies on music educators and music education (Salvador et al, 2023). NAfME has recently published a report on this work, which is available on the NAfME website and directly via <https://nafme.org/divisive-concepts-laws-and-music-education/>.

The report uses the term “divisive concept laws [DCL],” which is increasingly being used in the media, academic scholarship

and legal discourse, to describe these state and local policies (Salvador et al, 2023). The report contains an overview of these policies and their purpose, the results of a national survey of NAfME members, stories from teachers in different states and a list of resources. What is most striking about the report is the way that these vague, confusing, and inconsistent policies add to apprehensions by teachers who are fearful of students’ parents’ and administrators’ misinterpretations. The report concludes that “[m]isconceptions about these laws (and about the nature of culturally responsive pedagogy, critical race theory, and social emotional learning, among other approaches) make it more challenging for music educators to meet student needs as well as persist and thrive in their profession. Moreover, DCL are affecting music educator

**See HELLMAN, pg. 44**

## SMITH from pg. 33

how they were experiencing difficulties with low attendance and discussion topics at their collegiate chapter NAFME-C meetings. We engaged in a fruitful, collaborative discussion amongst members from different universities about programming they felt was effective. Types of programming discussed varied from having guest speakers present at meetings to game and movie nights to broaden camaraderie and morale. The MO NAFME-C executive board felt that this discussion helped Missouri collegiate chapters consider different methods of programming to best serve them.

I am pleased to announce that we have some newly elected officers who will take office on June 1 of this year: Bob Cagle, President; Julianne Winston, Vice-President of Programming; and Joylyn Carter, Vice-President of Membership. I am grateful to have served as MO NAFME-C President alongside Jessica Arnold, Vice-President of Membership; Gabrielle More, Webmaster; and Aniya Glenn, Secretary. They have all done an amazing job in progressing our mission to make Missouri NAFME-C a beneficial resource for prospective music teachers.

The Missouri NAFME-C Executive Board looks forward to continuing to program what will best serve the state's future music educators. We invite the engagement of veteran music educators to help us continue this mission. For any ideas or suggestions regarding this, please reach out anytime. 🎵

## SHIELDS, from pg. 37

assignments will help educators to identify whether such changes might be possible in their schools. These teachers were careful to implement holistic and gradual change by beginning with pre-existing courses and fully committing to these changes. This was further made possible by teacher self-reflection and inquiry, as well as other enabling institutional factors (small class sizes, schedule changes, flexible spaces, and funding). Each teacher mentioned a feeling of autonomy due to the support of their administrators, colleagues, and parents as the teachers sought to innovate the curriculum. They were provided with the opportunity to select their own professional development courses to help them strengthen whatever skills they believed they lacked before implementing changes to their classroom practices.

The teachers participating in the study made these decisions based on an internal locus of change; they were not told to make these changes but rather set out to find a way to increase the engagement and confidence of their students. Vasil (2019) found that "by focusing on students' interests and needs, teachers can integrate curricular units or create courses that are relevant and engaging for adolescent learnings" (p. 306). This finding is applicable not only for in-service teachers, but also for those preparing preservice teachers. Many new teachers are faced with rebuilding programs. Vasil (2019) recommended preparing these new teachers "to teach music in democratic, student-centered

ways if they want to make secondary music education more engaging, relevant, and attractive to students" (p. 307).

Making these curricular changes will look vastly different in different programs, districts, and with different music educators, as we all have our own specialties. For example, a qualitative researcher was able to implement an after-school composition club at an elementary school specializing in technology (Cape, 2014). This school had nearly 90% of the students qualifying for free or reduced lunch. The school programs provided an Apple computer for each student and technology trainings for each teacher. Ten students were recommended for the project by the music teacher.

While working with the students in this program, Cape (2014) discovered the students naturally developed their own creativity. The students were able to create musical products that were as unique as they were. The projects increased in student autonomy throughout the course as the students became increasingly familiar with the technology (GarageBand, in this case). Composition can be a highly personal endeavor, and the students used the musical program to discover their own voice and improve their self-confidence. These students fell in love with the creative process and were eager to share their compositions with others. The club unanimously voted to have a final concert to showcase their creations. Cape noted that a student that was initially quite scared to speak up in class

See SHIELDS, pg. 42



# Aaron Wacker



## *Advancing Music Education Chair*



### **Fine Arts Education Day: Advocating for Music Education in Missouri**

On March 22, 2023, the Missouri Alliance for Arts Education (MAAE) and MMEA collaborated to host a Fine Arts Education Day in Jefferson City, Missouri. This was a significant collaboration in bringing all arts together to celebrate the importance of fine arts education in Missouri. The event started with a rally on check-in in the rotunda of the Missouri State Capitol building, where we recognized the efforts of student advocates and legislators' efforts to advocate for arts education in Missouri. We also discussed MMEA's position statement with our state legislators. You can find the MMEA position statement at [https://docs.google.com/document/d/1PA18tSc8XwfwmlSGq6o\\_rdz6gjC5b4R5/edit?usp=sharing&ouid=117836851574879412646&rtpof=true&d=true](https://docs.google.com/document/d/1PA18tSc8XwfwmlSGq6o_rdz6gjC5b4R5/edit?usp=sharing&ouid=117836851574879412646&rtpof=true&d=true).

I want to express my sincere gratitude to the members of MAAE who organized and hosted a fantastic event that allowed us to collaborate and learn. Their hard work and dedication were crucial in making this event successful. I want to extend a special thank you to MAAE Executive Director Phyllis Pasley, MAAE Fine Arts Day Coordinator Jeff Sandquist, and MAAE SMARTS Coordinator Andrea Branstetter for their exceptional efforts to create an outstanding event. Furthermore, I would like to thank the following MMEA leadership for their tireless efforts: MMEA President Brian Hartman, Vice President Chris Sacco, SMTE Chair Daniel Hellman, Roy Maxwell, Government Relations Chair, and all members of the Advancing Music Education committee. Their leadership and hard work helped make this event a memorable experience for all attendees. I look forward to working with all of you again and collaborating on an even better event next year. Once again, thank you for your outstanding work!

I also want to thank the numerous schools that brought their bands and choirs to perform at the Capitol. Witnessing the legislator aides opening their windows to enjoy the concerts while they worked was heartwarming. I was equally delighted to see the students exploring the Capitol building, immersing themselves in Missouri's rich history, and engaging with lawmakers about their passion for music education. Moreover, I want to express my appreciation to the NAFME-C members who took the time to visit the Capitol and who passionately advocated for the importance of music education. Their personal stories and commitment to teaching music in Missouri left a lasting impression on me. Music education advocacy is vital in raising awareness and support for fine arts education in schools. Engaging policymakers, the wider

**See WACKER, pg. 46**

volunteered to emcee this event. The students embraced the autonomy and were empowered to make their own independent musical decisions.

Rehearsal is an area of music education that is largely teacher-centered. The inclusion of democratic practices in ensembles has been debated in recent years. Many ask how democratic practices will function in a rehearsal setting. Scherer (2021) posed this question to 216 secondary band directors. These directors were tasked with rating certain practices based on the level of perceived importance for the student experience and the level of frequency in their own rehearsal setting. The analysis of these responses indicated that the majority of surveyed directors believed student-led sectionals to be both important and frequently used; this item received the highest ratings overall. Directors also indicated that providing students with the opportunity to describe how their individual and ensemble performances can improve was important and frequently used in rehearsals.

The comments that participants provided showcased many advantages to these democratic practices. The students were reported to be more engaged overall. This was especially prevalent when the students were able to select their own music from a director-curated list. Through this process, the students began to take increased ownership of their individual music making. One participant stated, “students sometimes start playing devil’s advocate and try

to look at things from all angles which encourages the artistic decision-making that we face as musicians” (Scherer, 2021, p. 51). This independent musicianship allowed the students to grow as leaders within the ensemble and impacted the overall ensemble sound. The disadvantages cited were struggles many of us already face: the differences in student ability, time limits, resource availability, and the potential for an unfamiliar classroom dynamic. Directors noted concerns regarding the ability of students to detect errors with the looming deadlines of concert programs. Scherer (2021) indicated that these findings seem to illustrate a sense of insecurity regarding the role of the director, as the directors consistently rated music selection, leading rehearsal, and score study as unimportant experiences for students. This might be an indication as to why there has been resistance to the inclusion of democratic practices in the rehearsal setting.

Student-led rehearsals are more common in the higher education setting. Many ensembles are entirely led by students. Berglin (2015) studied one such group in his case study about collaboration in a collegiate a cappella choir. The research questions sought to discover how this group operated in regards to its democratic practices. Interviews and rehearsal observations were conducted with a treble a cappella group at Northwestern University. The analysis indicated the participants were highly engaged in every aspect of the music making.

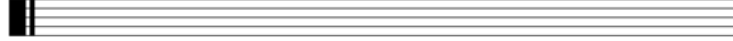
Three themes emerged from Berglin’s (2015) findings. The participants indicated a sense of responsibility for their own music

making. One participant stated, “in a rehearsal setting, ensemble members are responsible for identifying their mistakes or difficulties within an arrangement and communicating them with the rest of the group” (p. 61). This is consistent with Scherer’s (2021) findings—students taking ownership of and developing their independent musicianship. The second theme Berglin identified was that of vulnerability. Each member of the group was able to submit a song for consideration, and the ensemble then voted on their set list and arrangements. This encouraged communication among group members while additionally encouraging the individuals to share their individuality by sharing music to which they closely related. This is consistent with Cape’s (2014) findings: the students came together to share pieces of themselves through the musical process. Berglin’s final theme was that of transmission: as the group evolved through the years, each version of the group transmitted their sense of values and identity to the next generation. The lines between the social and professional activities of the group were blurred as they continued to form close-knit communities through the years. These are the same types of communities that we strive to build within our programs.

As we continue to climb out of the pandemic, many of us are struggling to reengage our students after a period of virtual learning. Each of the aforementioned studies noted benefits such as an increase in student engagement as a result



# Jeff Melsha



*Retired Members Chair*



## A Checklist for Music Programming

It would be an amazing and engaging session in a roundtable format (with plenty of refreshments) to hear how and why music was selected in the past and what directors consider today would be invigorating conversation!

I am somewhat ashamed to admit that “way back in the day,” my template for choosing music for a band was relegated to: Opener, Production, Feature, Closer. I believe (hope) that many of my retired friends in any area of music can relate to this method! I also remember that overwhelming desire to program “my favorite piece” that I had no business attempting, but somehow it would temporarily elevate my soon-to-be bruised ego!

As I developed and programmed music for ensembles throughout my career, a slow growing checklist of qualifiers for musical selections emerged. A proposed selection of music did not have to meet all criteria, but the checklist offered me the opportunity to re-think the validity of programming that selection.

Here is my ever-evolving checklist, in no order:

- Is it for contest, concert or small group performance?
- What is the reason or connection (Veteran’s Day, Holiday, Music in Our Schools Month, etc.)?
- Is the level of difficulty appropriate for this ensemble?
- Have we learned all technical components of music to program this selection?
- Are there instrument and/or voicing considerations?
- Does the music feature a soloist or section?
- Are there curricular connections to other areas (history, literature, social studies)?
- Do the selections represent equity in composer gender, race, and age?
- Is this program music or absolute music—is there variety in my proposed selections?
- Does the program have historical contexts (commemorations, anniversaries, etc.)?
- Is there a variety of styles represented?
- Is there a variety of key centers, tempo and meter?
- Is there appropriate student engagement for your ensemble?
- Is there an opportunity for audience engagement?

**See MELSHA, pg. 50**

## SHIELDS, from pg. 42

of the inclusion of democratic practices in the various settings. Being given some autonomy encouraged these students to take ownership of their own music making and become independent musicians. The students were able to engage with the curriculum in new ways. Based on the findings of these studies, it may be concluded that there could be potential benefits for our music programs by intentionally including democratic practices in classes and ensembles.

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## HELLMAN, from pg. 39

recruitment and retention at a time when there already is a teacher shortage" (p. 4). The authors recommend that music educators learn exactly what the policies are that "affect them and proactively communicate with students, families, and administrators about how excellent music education that includes diverse musics presented within cultural context, attention to social and emotional learning, equitable treatment for students with a variety of identities, and culturally responsive pedagogy is not in violation of these laws" (p. 4).

When confronted with the challenges that we are presently facing, it is helpful to remember that policy is a process. Policy changes. It changes not only through laws, statutes and regulations, but it also changes through implementation and interpretation. I do not mean to diminish the significance or severity in which these policies can effect students and diminish important aspects of music education. In the near future, some of these policies are likely to have ramifications for our programs. Divisive concepts should not prevent us from including representative literature in the curriculum, drawing upon composers from a wide array of backgrounds and teaching the concepts that inspired various pieces of music. We should not be removing music from the curriculum because it is associated with identity. All music is associated with identity as it is one of the essential ways in which we express humanity and essential aspects of the human condition. To eliminate particular musical works, genres, or histories on the basis of their association with a minoritized identity contradicts our shared belief that all students have the right to learn music and engage in musical experiences.

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# Jennifer Patterson



## MIOSM Chair



### Positive Performances

As an elementary music educator, I have five-year-olds who have never been in front of an audience before as well as eleven-year-olds who are seasoned performers. It is an expectation of my fine arts department that every grade level has a performance of some kind each school year. I love creating programs and being intentional as I envision the performance from start to finish, from the students' perspective as well as from the audience's perspective. I'll highlight some of the programs my students and I have created this year and hopefully you can glean some ideas to bring to your program!

Kindergarten: My goal with this program is to have a positive first experience with performing. I start by picking a theme: an Old McDonald/farm theme in the past, and an ocean theme currently. Then I find a song that all kindergarten students will sing together. I often pull songs from *Music K-8 Magazine* by Plank Road Publishing ([www.musick8.com](http://www.musick8.com)), a song from a mini-musical by John Jacobson, or a piece that is in the *Spotlight on Music* textbook series. Next, I find songs that each class can perform on their own. I work to balance each class so they are presenting a skill that we've been working on in class: solo singing, playing steady beat on a drum, creative movement, etc. Each student learns and performs two songs at the program and also has opportunities to sit and watch the other students perform. Not every student loves to perform or feels comfortable on stage. Giving them an opportunity to rest for a minute while other students are performing lessens their anxiety, and helps them have a better experience! Structuring my program this way requires less class time to get a program ready.

First grade: This is my "Sleep" program and students dress up in their pajamas! We perform lullabies and good night songs. During the theme song ("Sleep" by John Riggio, *Music K-8*, Vol. 13, No. 3) students perform some riser choreography that gets a little more sophisticated than in kindergarten when we all did the same movements at the same time. Orff instruments, hand drums, wind chime and other unpitched percussion instruments are played while students sing.

Moving up to my upper grades, fourth grade did a movie themed program. We used the song "Let's Go to The Movies" from the musical *Annie* as our theme song. The middle section of the song talks about Greta Garbo, Rita Hayworth, and other stars from the golden era of Hollywood. My students have no connection to those

See PATTERSON, pg. 50



## WACKER from pg. 41

community, and stakeholders, developing policy advocacy skills, and emphasizing the intrinsic value of music education are crucial for ensuring arts programs are well-funded and supported. In addition, a collaboration between organizations like MMEA and MAAE is important in creating impactful events celebrating fine arts education. [See photos of the event below]

Preparing music educators to become music advocates is essential. Music teacher education programs should incorporate policy-related coursework and allow students to engage in advocacy work. Developing policy advocacy skills is an essential component of music teacher education. It enables educators to actively shape policy decisions impacting their profession and students' learning opportunities. Likewise, we should continue helping inservice teachers with advocacy efforts. Thus, the committee is working on creating short advocacy videos. These videos will give busy educators tools to advocate for their programs at the local and state level.

While Fine Arts Education Day was a successful event highlighting the importance of arts education in Missouri, the work of music educators and advocates continues beyond there. Continued advocacy efforts are necessary to ensure that school arts education programs are well-funded and supported. In addition, music educators and advocates must work together to engage policymakers, the wider community, and various stakeholders to create a collective voice that advocates for the intrinsic value of music education.

We hope you and your students can join us for next year's Fine Arts Advocacy Day on April 3, 2024! 🎵





*Shawn Harrel*

*Technology Chair*

## Technology as a Tool for Discovery

Being purposeful, intentional, and explicit in our classroom instruction is often second nature. We must apply the same intentionality to our programming that we do in other areas of our teaching. For my technology class, I make sure the resources I provide allow students to see themselves. It means I need to understand the backgrounds and experiences of students and let that knowledge guide me to resources from a diverse set of experts.

As I began writing this article, I admit I have limited opportunities to program music, unlike most MMEA members. As such, I embarked on a journey to find resources to learn as much as possible about composers who aren't like me and who aren't like most of the composers I studied in college.

When it comes to technology and how it intersects with intentional programming, it happens on a fundamental level: using technology to research music

from underrepresented cultures and communities in our curricula. What follows are some resources and ideas that might help.

### **Institute for Composer Diversity**

(<https://www.composerdiversity.com>) The Institute for Composer Diversity aims to promote the music of composers from historically underrepresented groups, such as women, people of color, and members of the LGBTQIA+ community. Their mission is to create a more equitable and diverse landscape in contemporary classical music by providing resources, advocacy, and education to support the work of composers from marginalized communities. The Institute for Composer Diversity has a searchable database of composers and pieces and a helpful best practices guide (<https://www.composerdiversity.com/best-practices-2023>).

### **Sphinx Organization**

(<https://www.sphinxmusic.org>) The Sphinx Organization is a

"social justice organization dedicated to transforming lives through the power of diversity in the arts." Sphinx provides access to music education and resources for young musicians of color and works to build a more diverse and inclusive classical music industry. Their work and database focus primarily on orchestral music (<https://www.sphinxmusic.org/composers-and-repertoire>).

### **International Association for Women in Music**

(<https://iawm.org>) The International Association for Women in Music (IAWM) supports and promotes the work of women in music. IAWM provides networking opportunities, performance opportunities, and resources for women in music. The organization also works to promote gender equality in the classical music industry and raise

**See HARREL, pg 51**

# The Collective

**An initiative named "The Collective" joined other student participants at our 2023 MMEA Conference/Clinics. Led by General Music Vice-President Traci Bolton, and College/University Vice-President Jocelyn Prendergast, this new addition was welcomed into our hearts and minds.**

A Reflection of "The Collective" experience by Traci Bolton:

The Collective is a beautiful idea full of promise and trust. Place the power to write the music in the hands of those who will perform it and see what happens.

What happened was stunning. Fifteen students came together from across Missouri. They hailed from various school backgrounds. From schools of 200 to 2000. Starting with Zoom and social media, they organized themselves. Genre groups were formed and song ideas were shared. Music bound these strangers together to make bandmates and friends instantly.

We hoped for 25 minutes of material. The Collective arrived at check-in with over 50 minutes of original material. Already organized into a setlist with transitions! All completed by the students. Bringing them together in the same room was the final touch.

Perhaps my favorite memory was the laughter. Smiles dominated faces while songs were played. When they weren't playing they were cheering and supporting their new friends. Even outside of rehearsal, they were hanging out, playing games, doing magic tricks and just enjoying each other's company.

This whole experience climaxed at the concert. The response from the crowd was electrifying. The all-state band, choir and orchestra students became participants in the evening with applause, cheers, and laughter to support their peers on the stage.

I was excited about the opportunity these students were given and they did not disappoint. Missouri has so much talent. We see it year after year with the All-State Honor ensembles. This was a great stride forward for music in Missouri. We have provided our students another avenue to share their talents. It has inspired me to empower my students. We should all give our students the opportunity to create for others. It is what humans were born to do! 🎵



**Original art by Kate Marshall, submitted through her teacher, Karey Fitzpatrick**



# The Collective

**Moments enjoyed at the MMEA  
2023 Conference/Clinics/Inservice Workshop**



QR Code  
for  
The Collective  
Website

## MELSHA from pg. 43

I also found that thinking through my entire year of performances and programming was more effective than one semester at a time.

We have a great opportunity and responsibility—to design and program the materials used to teach students to grow, love and perform music! Regardless of your “checklist system,” I wish you the best in your literature programming and that your ensembles will prosper and grow from your thoughtful and intentional efforts. 🎵

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## PATTERSON from pg. 45

icons and since we weren’t doing the entire musical, we changed the lyrics to showcase today’s animated kids’ classics: *Sonic the Hedgehog*, *Secret Life of Pets*, *Into the Spiderverse*, etc. Each class then used pieces from the Orff-Schulwerk volumes to create speech and body percussion or play xylophone arrangements. They wrote their lyrics about getting concessions and snacks, deciding which movie to go see, all the behind-the-scenes jobs in film making, and audience etiquette in a movie theater. Seeing fourth graders smile as they pretend to be crying babies was pretty comical on stage!

Finally, fifth grade worked on the visual aspects of performing and did a “Glow” program with blacklight effects! The theme song was an arrangement of “Glowing” by a Great Big World (arr. Roger Emerson, published by Hal Leonard). Students created choreography as they moved to Demi Lovato’s “Neon Lights” with LED finger lights on and neon-colored scarves. Another class used Owl City’s “Fireflies” with the same finger lights. For bucket drumming, neon tape from Amazon was applied to drum sticks. Pro tip: cut a foam pencil grip in half and put it on the tip of the drum stick when students are bucket drumming. It helps dampen the sound a bit! The Weeknd’s “Blinding Lights” and One Republic’s “Counting Stars” were the songs for bucket drumming. We also added the same neon tape to Boomwhackers and played Katy Perry’s “Firework.” At the end of the performance, all 120 fifth graders had a finger light as we sang “Glowing” once more. It was very effective and I heard from several audience members that it was very moving. [See image below]

Intentional programming is something I love doing. With thought and planning, you can create a performance that is best for all: your performers, your rehearsal schedule, and your audience. 🎵





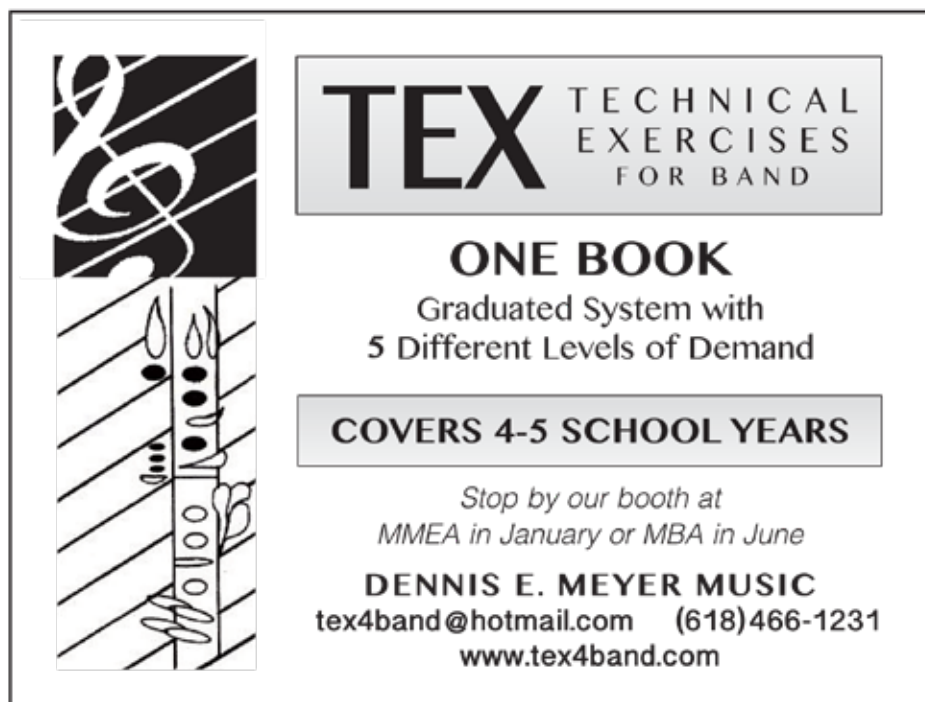
awareness of the contributions of women to the genre. IAWM offers webinars that might interest you or your students (<https://iawm.org/webinars>).

**Composers Diversity Collective** (<https://www.composersdiversitycollective.org>)

The Composers Diversity Collective is a group of composers, performers, and educators committed to promoting diversity and inclusion in contemporary classical music. The collective also aims to foster dialogue and education around issues of diversity and inclusion in music, with the ultimate goal of creating a more equitable and representative music industry. Browse the directory, and while you may not find music to program with your ensembles, you can visit websites of countless composers with new and inspiring music to listen to (<https://www.composersdiversitycollective.org/Membership-Directory>).

These are just a few resources, but an even better idea might be connecting with your community. No doubt, many local organizations work with diverse populations and traditionally underrepresented groups. One such organization near me, Harmony Project KC (<https://www.necc-kc.org>, <https://www.harmony-project.org>) “harnesses the transformative power of music to increase access to higher education for underserved students by removing systemic barriers to achievement through academic and social support.” The results will snowball if you connect with a similar organization and work with them to program music while serving the organization’s mission.

By engaging in intentional programming, you can create a more inclusive and diverse music education environment that reflects the experiences and perspectives of all students. 🎵



The advertisement is enclosed in a rectangular border. On the left side, there is a vertical graphic divided into two sections. The top section features a black background with a white treble clef and a white musical staff with a single note. The bottom section features a white background with a black musical staff and a black treble clef. The text on the right side is as follows:

**TEX** TECHNICAL EXERCISES FOR BAND

**ONE BOOK**  
Graduated System with  
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*Stop by our booth at  
MMEA in January or MBA in June*

**DENNIS E. MEYER MUSIC**  
tex4band@hotmail.com (618)466-1231  
www.tex4band.com





*Jazz Rucker*



*Equity Chair*

## **Engaging Concerts—Students and Audience Creative Programming for School Music Concerts**

School music concerts are an important opportunity for students to showcase their musical abilities and engage with their communities. However, many concerts can become formulaic and repetitive, leading to disinterest from both performers and audience members. To combat this, music educators can incorporate creative programming techniques that include elements of diverse composers, a thematic message, creative use of space, and student contributions.

### **Incorporating Diverse Composers**

One way to create a more engaging and diverse concert program is to incorporate music from a variety of composers. This can include pieces from different countries, time periods, and musical genres. Including music from underrepresented composers and cultures can also provide an opportunity to broaden the perspectives of

both performers and audience members. I enjoy thinking through Gloria Ladson-Billings' lens of "Mirrors, Windows, and Sliding Glass Doors." Mirrors: literature that allows students to see themselves. Windows: music that allows students to see others. Sliding Glass Doors: literature that provides an experience beyond the ones previously experienced by students. By presenting a range of musical styles, educators can also help students develop a more well-rounded understanding and appreciation of music.

### **A Thematic Message**

Another way to create a more engaging concert program is to incorporate a thematic message. This could be centered around a particular concept, such as love or nature, or a historical event, such as a holiday or social justice movement. By selecting pieces that relate to a theme, educators can create a more cohesive and meaningful concert experience

for both performers and audience members. Thematic programming gives an avenue for collaboration. Students can grab hold of a theme and begin to unfold the layers of the literature within. Additionally, a thematic message can provide an opportunity to integrate interdisciplinary learning, incorporating elements of history, literature, and social studies into the musical performance.

### **Creative Use of Space**

Creative use of space can also be a powerful way to engage performers and audience members. Rather than presenting the concert in a traditional auditorium stage setting, educators can consider alternate use of the performance spaces. Using the space antiphonally, singing/playing in the round,

**See RUCKER, pg. 53**

traveling music and more are all ways to create and use the performance space creatively. This can provide a more interactive concert experience, encouraging audience members to move and engage with the performers. Additionally, incorporating movement and dance into the performance can further engage both performers and audience members.

### **Student Contributions**

Finally, incorporating student contributions into the concert program can be a powerful way to engage students and empower them to take ownership of their musical education. This could include student-composed pieces, student-led ensembles, or student-created visual or multimedia elements. By providing students with the opportunity to contribute to the concert program, educators can help them develop a sense of agency and pride in their musical abilities. I have personally experienced student-composed poetry, student design movement, and more. All of these elements elevated the sense of connection for students and engagement for the audience.

In conclusion, creative programming techniques can be a powerful way to create engaging and meaningful school music concerts. By incorporating diverse composers, thematic messages, creative use of space, and student contributions, educators can create a concert experience that is both educational and engaging for performers and audience members alike. 🎵

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### **C. PRENDERGAST from pg. 19**

<https://americanorchestras.org/databases-of-repertoire-by-underrepresented-composers/>

<https://www.earlymusicamerica.org/resources/resources-for-diversity-in-early-music-repertoire/>

Of course, we must be cautious of tokenism, but with easy access to curated lists it requires only modest effort to ensure that our programs include works written by composers whose identities are as diverse as the students we teach.

Many band festival and contest programs, being beholden to various rules including time constraints, typically include two or three pieces on the program. Within this context you can intentionally program according to the connection between pieces, which I call “album-style programming.” Creating a program according to a theme offers the potential for students to make deeper connections to the music. For example, programming both the *Suite in Eb* by Gustav Holst and *Suite Dreams* by Steven Bryant offers the students a deeper glimpse into a composer’s parody of a classic band work rather than playing it by itself. There are countless other themes and relationships that can be explored by cleverly programming works that relate to each other in some way. You could use any of the above programming approaches as a starting point and then complete the concert program by selecting other pieces according to the theme. This is my favorite approach to repertoire selection and I think it has been successful in creating engaging concert experiences for my students and audiences alike.

As we head into the summer, which is often a time for us to reflect on how the last year has gone and look ahead for the year to come, I encourage you to get creative with your own programming practices. Consider your values and context and select repertoire with Dr. Mallory Thompson’s statement in mind. 🎵

# Affiliate Reports

## Missouri Bandmasters Association Ken Hansen, President

### Come to the Lake and Learn from the Best!

Looking ahead to future All-State Bands, we will be on set IV this coming school year. We encourage you to share the material with your students in the summer and early in the 2023-24 school year to give students the best possible opportunity to earn a seat in their district bands and hopefully the All-State band.

We are in the process of planning the MBA Summer Convention at Margaritaville Lake Resort June 18-21, 2023 – and it is going to be spectacular! It will be loaded with clinics and concerts that will help get you ready to tackle the 2023-2024 school year. This convention gives you an opportunity to take in high quality professional development in a casual, family-friendly atmosphere.

Clinics and concerts include:

- Col. Don Schofield, United State Air Force Band Conductor. He will present tips and tricks for score study as well as sharing practical tips on rehearsing your band!
- Dr. Tim Lautzenheiser is returning to Missouri to share his insights on building culture in your ensembles, and shepherding tomorrow's leaders.
- Lori Swartz-Reichl will share thoughts on how we can provide opportunities for reflection for ALL students. She will also share a clinic with helpful conversation with creating, collaborating, and connecting with administration.
- Chris Sprague and Ted Keck will present part II of their small school band clinic!
- Tim Hendrix, Bentonville HS, Arkansas will share thoughts on large school programs and managing all aspects of a band program.
- Clarence Smith and Chris Becker will provide a wonderful jazz clinic you won't want to miss.
- Clinics covering instrument-specific techniques, practicing techniques, marching band, assessment, and more!
- Concerts by the Central Methodist Alumni Band, Lake Erie Clarinet Quartet, The Wings of Swing Big Band, and the Windfall Quintet from the 135th Army Band.

Family and Social Activities include:

- Annual Sunday Golf Tournament.
- Zumba each morning.
- Social Run/Walk each morning.
- Kids' Fishing Derby.
- Spouses' Luncheon.
- Babysitting sessions.
- Swimming pools (indoor and outdoor).
- Miniature Golf.
- Indoor Water Park.



See HANSEN, pg. 56



# Affiliate Reports

**Missouri Association for Jazz Education**  
**John Evans, President**

## **Music Educators And Their Mental Health**

As I sat here gathering my thoughts for this article, I became distracted and browsed through my email as we all do. This particular email was from a nearby band director who had spoken to me recently regarding a potential transfer student of theirs who would likely be placed into my symphonic band. These 'hot tips' are never to be overlooked for fear a talented student could fall through the cracks and neglect to enroll in band/choir/orchestra at their new school.

I was eagerly anticipating this new woodwind student when, to my surprise, this director informs me I wouldn't be seeing them next week because they had committed suicide. My heart dropped. I couldn't believe what I had just read since I had so recently been informed of this potential student. I was devastated for this director and also felt the loss of this unknown student. Life is so fragile and fleeting and we, as educators, are unfortunately sometimes spectators to these horrific tragedies in our community, school, or classroom.

In 2017, the University of Westminster conducted a study on musicians and mental health (Gross & Musgrave). They found that musicians are three times more likely to suffer from depression and other mental health issues than the general public. *Three times more likely.*

The study reports that "a staggering 71% of respondents believed they have experienced anxiety and panic attacks" and "65% reported that they had suffered from depression." This was the largest ever survey of its kind globally, with over 2,200 respondents. (<http://www.musictank.co.uk/blog/the-music-industry-mental-health-can-music-make-you-sick-first-set-of-findings-announced/>).

Many of those surveyed attributed the results to poor working conditions, including the difficulty of sustaining a living, anti-social working hours, exhaustion, and the inability to plan their time/future. While many of those surveyed were professional or aspiring performers, these issues are often the very same ones that plague music teachers.

Music educators know that we are frequently called upon to counsel and mentor our students, helping them to learn life lessons beyond knowing how to properly shake on trumpet or the most in-tune D-E-flat flute trill fingering. We can become essential mental health coaches for some of our students, but even as we are doling out enlightened advice, it can become almost too easy to neglect our own issues.

It has become increasingly important that state MEA conferences offer sessions on the challenges of maintaining a healthy home life while remaining a dedicated music teacher. Relationships can become strained. Personal health can be put at risk. We do all this because we think we are putting the best interests of the students first, but what would happen if we, too, were to also fall victim to these ever-increasing ailments?

Too often, our profession, along with the nature of the now ubiquitous social media curse, leads us to feel obligated to put on a facade of confidence and success. While it is certainly beneficial to celebrate the victories

**See EVANS, pg. 58**

# Affiliate Reports

**Missouri Bandmasters Association**  
**Ken Hansen, President**

**HANSEN from pg. 54**

Save money with the early-bird convention registration option that will be open in April and will close Monday, June 8. Check Facebook and email for the exact date registration will open. Online and ground mail registrations will be accepted. After the deadline all registrations can be made on-site at the convention. Visit [www.missouribandmasters.org](http://www.missouribandmasters.org) for complete details.

Room reservations can be made NOW by calling Tan-Tar-A Resort (573) 348-3131.

## **Early bird convention registration . . . on-line, ground mail**

- March - June 8, 2023 \*Membership Dues must be renewed by May 19, 2023
- (FREE Membership for College).
- Active \$75.
- Retired \$55.
- First Year Teacher \$40.
- Collegiate \$25.
- Hall of Fame WAIVED.

## **On-Site Registration**

- Active \$95.
- Retired \$75.
- First Year \$50.
- Collegiate \$40.
- Hall of Fame WAIVED.

## **Meals included with Registration for Member & family**

- Sunday evening dinner.
- Monday continental breakfast.
- Tuesday continental breakfast.
- Tuesday evening dinner.
- Wednesday brunch.

Thanks to the Board of Directors and Advisory Board for their commitment to BUILDING BETTER BANDS across the state. Any one of these fine colleagues is available to help you at any time: Brad Hudson, Kurt Bauche, Doug Hoover, Kim Pirtle, Paul Fliege, Sarah Sacco, Cindy Svehla, Ann Goodwin-Clark, Steve Litwiller, and Erin Johnson. Best wishes to you through the spring contest season, and we look forward to seeing you at the Lake on June 18! 🎵

# Affiliate Reports

**Missouri Choral Directors Association**  
**Amy Krinke, President**

## **Closer to Our Deepest Understandings**

By the printing of this magazine, nearly all of the programming decisions for this year are likely completed or close to it. So, how did it go? What did we hope to accomplish with the programming decisions we made? Did the chosen music represent the values and goals we strive for in our ensembles? Did our selections represent a diverse range of composers, genres, and texts? Was our literature compelling to both the performers and the audience? Did our repertoire efficiently/effectively cultivate musical skill and knowledge in our singers? What do we hope to do better next season?

In 1954 Robert Shaw wrote: "Choral music stands in unique and precious relationship to the meaning of all music. Somehow the choral art possesses by nature its own law of gravity, which draws groups of people who sing together closer and closer to its finest literature and its deepest understandings."

As I reflect on this profound statement, penned nearly 70 years ago, I can't help but come back to the music itself. Singers in 1954, singers in 2023, and singers far into the future will engage in this magical phenomenon that only choral music can provide. The music we sing together is how we harness this intangible experience. Since I'm already planning ahead to next year's music, here are my current musings:

Best practices for effective and intentional programming have evolved significantly over the past few decades. Programming solely on the "build a balanced meal" model no longer serve our ensembles or communities.

Identifying "finest literature and deepest understanding" is a ripe place for bias to exist. Seeking high-quality literature while embracing the full spectrum of the human experience is a starting point to work from. The time, care, and energy needed to ensure inclusive practices occur are an enormous undertaking and a critical aspect of our job as the director.

The work may begin with our initial programming but doesn't end there. After all, singing musically requires singing with understanding. It is our responsibility to teach our singers how to understand, find, and express their own perspectives. If we don't understand and communicate our understanding, what is the point anyway? Thank you, Kristina MacMullen, for reminding us of this truth this past January.

## **Below are some MCDA general announcements**

- You won't want to miss the summer conference, July 18-21, 2023 in Springfield. MCDA: Woven will boast over 70 interest sessions, reading sessions and so much more! We have a stellar group of headliners including Dr. Andre Thomas and many others. Earlybird registration is already open and accessible on the [www.moacda.org](http://www.moacda.org) website. This is an incredible opportunity for professional development and networking, so we hope you'll join us this summer and bring a friend! MCDA also offers single-day passes and a free open access day (Friday) - attendance is attainable for everyone!
- If you have a colleague you would like to celebrate, consider a nomination for one of our state-level awards: Prelude, Newcomer, Podium, Opus, Luther T. Spade, and Outstanding District Director. Check the MCDA website for more information and Descriptions.
- The MCDA Longevity Project recognizes MCDA members by documenting and celebrating years of membership. Longevity lists can be found at <https://www.moacda.org/mcda-longevity>. Kathy Bhat is the curator of the longevity lists. If you have any questions or corrections, please contact [kathybhat@gmail.com](mailto:kathybhat@gmail.com).

**See KRINKE, pg. 59**

# Affiliate Reports

**Missouri Association for Jazz Education**  
**John Evans, President**

## **EVANS from pg. 55**

of music education, we also need to understand that it's okay to admit when we are struggling. We need to be cognizant of the trials that are present in our lives as music educators. We need to have difficult conversations with our colleagues, friends, families, and spouses. We need to look out for one another and be willing to lean on one another. All of which, I am guilty of as well.

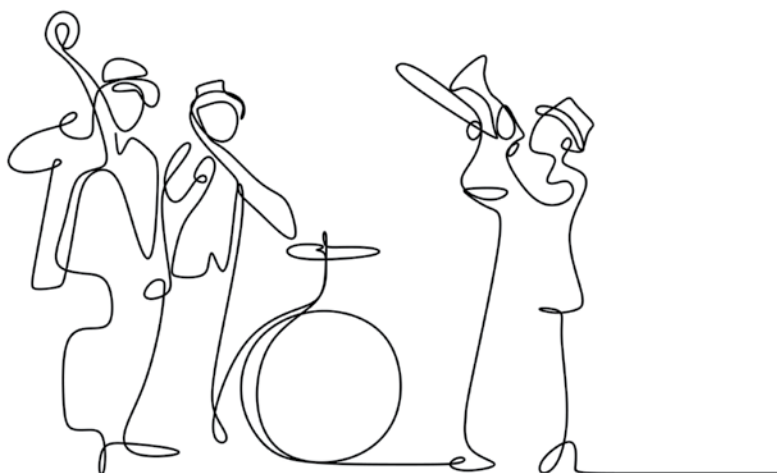
I hope this article finds you in a good place, but if you are fighting what feels like a losing battle, please know that Missouri has an army of wonderful music education warriors out here willing to help you. We need you in the trenches with us and we'll carry you if you are wounded.

If you or someone you know needs serious help, please visit <https://suicidepreventionlifeline.org/> or call 1-800-273-8255 for free and confidential emotional support, information, resources, and crisis counseling, 24 hours a day, 7 days a week (Vanderheyden, 2018, p. 72).

## **References:**

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# Affiliate Reports

**Missouri Choral Directors Association**  
**Amy Krinke, President**

## **KRINKE from pg. 57**

Sometimes this race to the finish line in April/May is an overwhelming time, I know I sure feel it! I hope the upcoming summer break promises some well-earned time for reflection, rest, and rejuvenation. Since this is my last official article to write as MCDA President, I want to simply say thank you, readers, for engaging through this incredible publication. What we have all been through these past three years has been quite a wild journey, certainly full of many unprecedented issues. Serving MCDA, especially during this time, has been one of the greatest honors of my life, and I am forever changed by the people who comprise MCDA and MMEA. Happiest spring to you, friends—I'm looking forward to seeing many of you this summer in Springfield!



## In Memoriam



**Edward Gaines "Buddy" Hannaford** was born on April 3, 1944 in Marshall, Missouri, and passed away at age 78 on April 5, 2022. After graduation from Marshall High School, he earned a BME degree from Missouri Valley College, and later a MS in Education from Central Missouri State University (UCM).

Buddy's teaching career in Missouri's public schools began at Adrian R-III as a band director for grades 5-12 and general/vocal music for all grades. Two years later, he joined the teaching staff in the Trenton R-IX Schools as Director of Instrumental Music, teaching band, music appreciation, and music theory. Under his leadership, the Trenton band program was consistently recognized for excellence in marching and concert band events.

Along with many professional memberships and honors, Buddy's involvement in the Trenton community and the North Central Missouri region was significant. He founded the Missouri Day Marching Festival in 1997, bringing bands from around the state for an October parade and field competition. The city recognized his contributions with the key to the city in 1986, the chamber of commerce's "Above and Beyond" award in 1991, and Trenton's annual "Pillars of the Community" award in 2017.

Buddy maintained musical roots in his hometown, joining the Marshall Philharmonic in its charter year and anchoring the horn section for 59 years. Statewide, he served MMEA from 2004 until his passing as Retired Members Chair, hosting the morning coffee each year at the annual conference and encouraging retired members to stay in touch with music education through his columns in the Missouri School Music journal. The MMEA Retired Members Chair is named in his honor.

In 1968, Buddy and childhood sweetheart Karla Allison were married. They teamed up in civic activities in Trenton for decades, and were well-known in the Missouri Bandmasters Association for their contributions to the annual Summer Convention, recording video of each clinic session. To honor their longtime service, MBA recognized the Hannafords with the organization's Butch Antal Award in 2021.

Memorial services were held at the First Christian Church, Marshall, Missouri on April 14, 2022. *We miss you, Buddy.*

## In Memoriam



**Robert L. "Bob" Meeks** passed away on August 26, 2022 at the age of 84. Bob was born in Ferriday, Louisiana on August 16, 1938. He earned a Master's Degree in Music from Arkansas State University in Jonesboro, and taught in Hughes, AR before joining the teaching staff at Mountain Grove, Missouri. Bob's career in Missouri music education would continue with a move to Carthage High School. He later served as Director of Bands at Missouri Southern State College (MSSU) before retiring in 1994.

A master performer on trumpet and saxophone, Bob performed with a number of jazz combos in Missouri and Arkansas early in his teaching career and worked as a studio musician in Memphis, siding with Jerry Lee Lewis among others. In later years, he played for Branson stage shows and as principal trumpet for the MSSC orchestra.

His contributions and service to the Missouri Music Educators Association include a term as Band Vice-President and as MMEA President in the 1980s.

Bob and Sylvia Barker were married in 1958. They combined a love of music and travel as founders of the Sounds of Missouri concert band and later as part of the staff of the Missouri

Ambassadors of Music. These organizations provided the state's high school musicians opportunities to see Europe and to share American musical styles with appreciative and enthusiastic audiences.

After retirement, Bob joined the Patriot Guard, a motorcycle brigade that escorted fallen US military veterans to their final resting place. Bob served as the secretary/treasurer of the state branch and rode over 500 missions for the group. He continued to serve as a band clinician and adjudicator, providing concise, practical evaluations delivered in a folksy but professional manner. Bob's extensive musical background, dynamic leadership, and quick wit, all communicated through the rich baritone of his Southern accent, drew hundreds of high school and college musicians to his groups throughout his career.

Memorial services were held at the Ulmer Funeral Home in Carthage on September 17, 2022. *We miss you, Bob.*



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