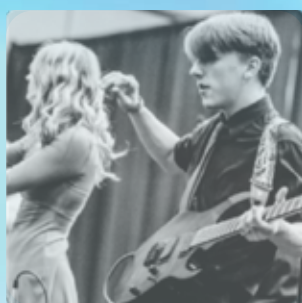


MMEA

Yours, Mine, & Ours

**Missouri School Music
Volume 79, Number 2
Winter/Conference Issue, December 2024**



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Missouri School Music

Volume 79, Number 2, Winter/Conference Issue 2024
a quarterly publication of the Missouri Music Educators Association

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Cover: Conference Theme

We are pleased to present this issue of the MSM, which includes essential conference-related content alongside updates from our area vice presidents. Inside, you'll find ensemble and director information, a convenient quick-glance schedule, and slides from our featured literature and presenters. The conference promises to be outstanding!

Additionally, we extend our sincere appreciation to Karla Hannaford, our exceptional proofreader, for her meticulous attention to detail.

Nathan & Kathy
MSM Editors



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MMEA: Yours, Mine, & Ours

In our increasingly interconnected world, the concept of belonging has become more crucial than ever. The purpose of membership associations is to serve as a vital bridge, connecting individuals with shared interests, professions, or goals. These organizations not only provide resources and support, but also foster a sense of community among their members.

MMEA has stood as a vital pillar in Missouri's music education landscape for decades. While the association's name emphasizes its collective mission, it is essential to recognize the importance of the individual educator - the "ME" in MMEA. Our annual conferences embody the spirit of collaboration, shared resources, and collective growth. This year's conference theme, **"Yours, Mine, & Ours,"** reflects the inclusive philosophy that makes this association a cornerstone for music educators across the state. MMEA's rich history proves its dedication to promoting high standards in music education. The broad base of K-12 music educators, higher education faculty, and music industry professionals allows MMEA to advocate effectively for the interests of music educators and their students, ensuring that music education remains a vital curriculum component within all Missouri schools.

The theme **"Yours, Mine, & Ours"** captures the idea that music education is not only an individual endeavor but a collective journey. MMEA encourages educators to share best practices, resources, and experiences through our mentoring pro-

gram, our annual conferences, and Zoom events. Our culture of collaboration is meant to empower teachers to enhance their teaching methods and improve student outcomes.

This collaborative nature is exemplified in our incredible Mentoring Program. This initiative not only facilitates the sharing of knowledge but also creates lasting relationships that can profoundly impact both mentors and mentees. With the recent advent of our new MMEA Mentoring Network Facebook page, members share experiences, challenges, and successes, creating a supportive environment that encourages personal and professional growth. The sense of belonging found in a brief scroll through the newsfeed is inspiring and a welcomed sight to those individuals who may feel isolated or overwhelmed. Whether you are a first-year teacher or a 30-year veteran, no one is alone!

In keeping with the conference theme, MMEA is rolling out a new "Non-Member" Registration option!

Everywhere we go, there are more and more options. From coffee to insurance, society is free to choose what options best fit their needs. Why should our annual conference be any different? As a conference attendee, you get to choose where your contribution goes. If you are someone who wants to contribute \$104 to NAFME and \$22 to MMEA to receive the additional benefits of membership, great!

If you do not want the additional benefits and would rather all your registration fees go to MMEA, you can do just that! The choice is yours.

Finding the "ME" in MMEA is about acknowledging the vital role each of you plays in shaping the landscape of music education. In a world that often feels fragmented, let this year's conference theme, **"Yours, Mine, & Ours,"** be a reminder to all of us that together we are stronger.

I look forward to seeing all of you at the lake! ■

Chris Sacco, MMEA President




We Deserve It!

 **Chelsea Silvermintz**
MMEA President-Elect

Teaching in January is tough. We drive to work in the dark, we drive home from work in the dark, and the joys of winter break have faded from view. It is therefore such a delightful and reinvigorating reprieve to gather with colleagues and friends at our MMEA In-Service Workshop/Conference to learn, to listen, and to shed much-needed light on the work we do with and for Missouri music students day in and day out.

The first MMEA conference I attended was in my second year of teaching and my first in a Missouri classroom. Growing up and attending college in Austin, Texas, my only conference experience was TMEA, so the only people I knew attending MMEA were my immediate colleagues from Lindbergh, my husband, and a few people I'd met through them. I was fortunate these seasoned MMEA Conference attendees were kind enough to tell me where to park, which places to eat, and how to navigate the seemingly labyrinthian resort.

Not everyone is so lucky. There is a teacher shortage nationwide: according to the Learning Policy Institute, 46.9% of education vacancies went unfilled in 2023, 34.5% in Missouri specifically (Franco & Patrick, 2023). As a result, many educators are being asked to teach unfamiliar subjects to fill in the gaps, which for some is music. These colleagues of ours often lack the professional connections, resources, and mentorship they need to feel supported and successful.

Thankfully, MMEA has a robust and nationally-recognized Mentoring Conference at the beginning of the school year to help get things started for those newer to the music education profession. The MMEA In-Service Workshop/Conference comes at the midpoint of the year, perpetuating growth and allowing time for all attendees new and old(er) to reflect and develop relationships. For those who are singleton music educators, alone in their craft every day at school, coming to a conference like this is imperative - not only for appropriate subject-specific professional development, but also for a chance to connect with others in similar situations.

We tend to gravitate towards our friends at the MMEA conference, particularly those of us who attended high schools, colleges, and universities in Missouri, so we can share stories and commiserate on the challenges of contemporary education (does a third grader really need their own iPhone 16?). It is difficult to make friends as working adults and so we might find ourselves thinking "Well, nobody I usually hang out with is going this year. I'll just skip it." But, in my humble opinion, that would be a missed opportunity - not only for professional growth, but for the pos-

itive community and atmosphere that is the MMEA In-Service Workshop/Conference.

Perhaps at this year's conference, given our "Yours, Mine, and Ours" theme, we can connect with someone we don't know (yet) in order to expand our supportive community of music educators and just maybe help them expand theirs. There are so many interesting and knowledgeable people in our state who share our interests both musical and nonmusical. At this year's MMEA Mentoring Conference, Patrick Dell and I discovered our shared interest in *The Legend of Zelda* Nintendo games. Hopefully, our next meeting will include some in-depth discussions of *Echoes of Wisdom*!

If we can each connect with just one new person at this year's MMEA In-Service Workshop/Conference, then we will have achieved something special. Certainly, we will have expanded our own circles, but maybe we will have offered a spark to someone struggling in a tough situation. We might even begin one of those all-too-difficult-to-create adult friendships with someone who can relate to us on many levels. I hope to see you at the Lake! ||



Franco, M., & Patrick, S. K. (July, 2023). *State teacher shortages: Teaching positions left vacant or filled by teachers without full certification*. Learning Policy Institute. <https://learningpolicyinstitute.org/product/state-teacher-shortages-vacancy>



See You There!

 **Jared Brockmeyer**
Band Vice President

It's almost "that time" again!

If you're like me, the MMEA conference is hands-down the best PD you're afforded annually. After making agonizing choices regarding clinics and performing ensembles, I'm confident this year's conference is going to be exceptional.

Yours

We have some absolute BANGER clinics and clinicians this year, and I hope you're as excited as I am.

Christine Cumberledge is on her way from Hebron ISD to talk about rehearsal strategies and lessons learned in her classroom in Texas. Christine has a LOT to talk about; having performed and presented at Midwest, been a Grammy Educator semi-finalist twice, and a slew of other awards and performances. Not to be missed.

Fellow Texan John Denis will also join us to discuss tuning with technology, a wildly popular clinic at both TMEA and Midwest. A professor at Texas State University, John's clinic should be informative and immediately applicable to every classroom.

Matt Willis joins us from Blue Springs, where he'll discuss the intersection of teaching and coaching. A semi-finalist for Missouri Teacher of the Year, Matt's experiences teaching in one of the highest-achieving districts in Missouri and his time on staff with the Colts and Crossmen Drum and Bugle Corps speak to his talent and passion. His clinic will no doubt be incredible.

Peter Repp's clinic will certainly channel percussion, but is widely applicable to ALL classrooms and instruments. Peter's ability to "get out of his kids' way" led to unprecedented success, with students performing at the BOA St. Louis Super Regional, MMEA (four times!), and the Midwest Clinic.

Finally, Jayson Moll ushers in our newest clinic spot, focused on smaller schools! Jayson has had real success at Orrick, and his insights on the needs of smaller programs should be fabulous for teachers in districts of any size.

All this, PLUS performances from some of the finest programs in the state - it's going to be epic!

Mine

My task has been primarily to help assemble the best conference for us that I can, but my REAL task at Margaritaville is to talk to YOU! Please, seek me out and bend my ear! How is the conference for you? The year? What is MMEA doing well that we should double down? What should we fix? What haven't we thought of doing?

If we aren't moving forward, we're moving backward. Say "hi" if we're friends, introduce yourself if we aren't (yet), and tell me all about what I can do for you and your kids!

Ours


Early in my career, I didn't do much to meet new people. I'm an extreme introvert, and it's not natural for me to meet

new people, strike up conversations, etc. Since then I've learned that meeting people smarter than I am is worth the initial discomfort.

I hope you'll spend a good chunk of the conference meeting new people. Lots of them.

Prioritize meaningful conversations, even if it means occasionally stepping away from a concert or session. Observe name tags to connect with some of Missouri's Rock Star music educators. Identify individuals you can learn from, consider inviting to collaborate with your students, or engage with for professional discussions in the future. Do you see someone who made great comments about your group at a music festival? Ask them to work with your ensemble or elaborate on a comment you didn't understand! If you find an MMEA Hall-of-Famer or experienced teacher you admire, ask if they would serve as a mentor. Our best and brightest would be thrilled to help you, and they're just a conversation away. I'm certain that if there's a silver bullet in teaching it's "do what the smartest people in the room are doing," and I promise they'd love to share what's worked for them.

Our classrooms - and students - are only as good as the ideas and experiences we have (and steal)! I hope you join us at Margaritaville, taking in as many of those ideas as possible.

MMEA isn't far away - I hope to see you there! 

Finding the ME in MMEA

Tammy Spratley *Early Childhood/Elementary Vice President*



After receiving my teaching degree, I went on to grad school for performance, apprenticed as an instrument repair technician, worked in music retail, and in general, took the LONG way around to becoming a teacher. I accepted a job in a rural K-8 school and was so excited to get started. So what if I had been out of college for a number of years? How much could possibly have changed? I opened up my blank white plan book to the first page and wrote one word: Kindergarten. I felt my blood turn cold.

As an instrumental music education major, I hadn't been required to take the Elementary Methods course. I realized that I had literally NO IDEA how to teach elementary music.

I researched, found out what my learning targets should be, and I survived until January. I attended MMEA like a person on a mission, and gathered enough content and process to make it through the spring semester in one piece. Ever since, MMEA has held a special place in my heart.

Our membership consists of teachers from a wide range of circumstances, from well-seasoned teachers to those

who are at the beginning of their journey. There are students who have not yet graduated from college who have already taken a position in a school district while technically still student teaching. And then there are those who are not certified in music education who are entering the music classroom to ensure districts can continue to offer music during a teacher shortage. We have elementary teachers who teach everything from PreK to K-5, K-8, K-12, or portions of these grades. The job of trying to select presenters and topics that will bring valuable insights for everyone is daunting. But the thought that was always foremost in my mind was there wasn't just a ME in MMEA, there was also a YOU. Without you, there is no MMEA. So I read your feedback. What is it you want to know more about? What are your needs? My ultimate goal was to provide the information and experiences YOU wanted, to the best of my ability.

I don't pretend to know everything there is to know, and I chose these presenters because I also wanted to learn from them. Megan Davenport of Sing for Joy Music and Movement will give us a clearer look into the mystery that is Preschool Music teaching, and will also present on Kodaly in the elementary classroom. Jim Papoulis, composer and producer from NYC, is presenting "Rhythm and Groove for Elementary Musicians." We all

know about the push for all teachers to support reading literacy, and Dr. Cynthia Williams Phelps and Jessica Ingraham will take us on a literary tour with musical connections. We have some young presenters who are doing fabulous things, like Kelsey Dingman, who will bring the fun with camp songs for the classroom, and Kate Miller and Makayla Shaver who will present on organization and classroom management. We also have the immense privilege of hosting Dr. Rob Amchin, an internationally known Orff educator, to be the caller at our Community Folk Dance and to also present two clinics I am really excited about. In addition to these clinics, we have the wonderful concerts MMEA is famous for. We have our All-State Children's Choir, the Willard Intermediate Choir, and the Augusta/Martha'sville Blue Jay Choir.

I want to extend a challenge to each of you for this conference. Introduce yourself to at least two new people at the conference this year. I have made some lasting friendships because I leaned over to someone I didn't know while waiting for a workshop to start or exchanged information with someone I paired up with during an activity. That's one way I found connection and belonging in a large organization. That's how I found the ME in MMEA. ■■



mMEA: Missouri Teachers as Lifelong Students:

Jennifer Sager
Jazz Vice President

The Yours, Mine, and Ours of Jazz Education

Jazz education is a living, breathing art form, where every teacher's "ME" is ever-evolving. Jazz educators may stand in front of a classroom or conduct an ensemble, but the best teachers never stop learning. They are constantly shaped by their students, fellow educators, and much more in the jazz world. You will find some great opportunities to learn at our conference with some fantastic performances and clinics. Make plans to attend the Jazz Reading Session on Thursday night to get ideas on great jazz charts for your ensemble. Don't forget you can have an interactive experience with hands-on learning if you bring your instrument!

Learning from Students: The "Yours" in Jazz Education

It may be easy to see the teacher as the sole knowledge-holder, but in jazz, each student brings a unique perspective, creating opportunities for mutual learning. Jazz education relies on interaction where both student and teacher contribute actively. Teachers can gain insight into fresh improvisational ideas, and hear unique ways students interpret pieces. It is important to encourage students to express themselves openly. They can offer fresh sounds and stylistic variations that challenge traditional approaches. For instance, a student might bring in elements from R&B, hip-hop, or even world music, pushing the teacher to explore how these can enhance the jazz curriculum.

Adapting Teaching Styles: The Teacher's Evolving "ME" & Staying Current in Jazz

There is no one-size-fits-all approach to teaching jazz. Teachers must therefore adapt their methods continuously, modifying lessons and even warm-ups to meet students where they are and accommodate their unique strengths. You will find a great clinic to get some new warm-up ideas for your jazz ensemble on Saturday morning of the conference!

Jazz evolves with each generation. Jazz educators need to stay up-to-date with these shifts to keep their teaching relevant and to resonate with their students. This involves everything from attending live performances and workshops to listening to the latest recordings and keeping an eye on emerging artists and composers. Make sure you attend the jazz performances at the clinic. We are looking forward to fantastic performances by "Frequency" Kearney Jazz Choir, Ft. Zumwalt North Jazz Ensemble, and the University of Missouri Concert Jazz Band.

Integrating Student Creativity into Lessons: The "Ours" of Jazz Education

One of jazz's most beautiful aspects is its foundation in improvisation—a skill that inherently requires trust, creativity, and openness. A teacher's role isn't just to guide but to make room for students' ideas, encouraging them to play, question, and innovate. Jazz educators can incorporate student-led improvisations. This makes the ensemble's work a collaborative effort, where the teacher learns from students' interpretations and ideas. By doing so, jazz educators create a space that is both "mine" and "ours," where every voice contributes to the educational experience and reshapes the teacher's approach to instruction. Friday afternoon at the conference, you should check out the clinic "Let's Play! Simple Exercises to Get Your Students Improvising."

Nurturing the Lifelong Student within the Jazz Educator

In jazz education, teaching is less about delivering content and more about building a learning community. By embracing the role of lifelong student, jazz educators stay connected to the heart of jazz itself. The "ME" in jazz education is shaped by the "Yours" and "Ours" of the learning environment. Each class, each performance, and each interaction add another layer to the educator's identity, making jazz education a vibrant, shared experience with the students. ■

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MMEA: Yours, Mine, and Ours: Finding the “ME” in MMEA

 ***Jodi Kratzer***
Choral Vice President

Our state is made up of choral programs of all different shapes and sizes. With that in mind, my goal for this year's conference is to include sessions that can apply to as many of us as possible. There are towns with only one director in the entire district with choirs of 5-10 singers. There are districts with 2+ directors in just one school with multiple choirs of 70+ in each ensemble. NO SITUATION IS BETTER THAN ANOTHER, it's just different! Each one of us is doing the best we can for the students we've been given. As long as we're giving students a quality choral education and providing a place for them to feel safe and included where they can create beautiful music with others, then we've done our job.

I'll be honest; I am in a situation that falls into the latter category of a 1.5 director school with fairly large numbers. That being said, however, I still tend to feel "imposter syndrome" quite often when sitting in sessions and performances at conferences. Should I be doing things differently? Why doesn't my choir sound like that? Am I choosing the right repertoire for my students? Do I provide a good enough balance between fun and work? Am I doing enough? Should I be focusing more on music theory and sight reading? Am I a good teacher? If you are someone who has asked yourself these or similar questions, then the answer to the last

question is a resounding "YES!" Simply because you're asking these questions and reflecting on your teaching means that you care and want to improve.

I challenge you to not fall into this "imposter syndrome" trap. Trust you are a good teacher and know what you are doing and want to provide the best for your students. Even though your situation may not look or sound like the choirs that you see on stage at Margaritaville, IT'S OK! Your program and your students are uniquely yours. Try to filter the information you learn in the sessions and the performances you see through the lens of "How can this apply to ME and MY situation?" and "How can I use this in MY classroom?" rather than "How does my program compare to someone else's?"

This year's choral presentations include 4 different sessions with Jim Papoulis (NYC composer and producer), recruitment and retention strategies with Dr. Jennifer Sengin (UMKC), adding music theory into daily rehearsals with Mrs. Tamara Simmons (Bayless), voice pedagogy with Dr. Bethany Worrell (UMSL), and ways to thrive in a rural setting with Mr. Tyler Busick (Trenton). My hope is that after this conference, you can bring at least one idea, activity, or piece of music back into your classroom to use with your students, and you come away refreshed, rejuvenated and excited to do the life-changing work we've been given to do.

YOU are an important part of MMEA, no matter the size of your program, how long you've been teaching, or what others' programs may look like.

The fact you attend the conference proves you're trying to learn and become better.

Instead of comparing yourself to others and thinking of the "Yours" of "MMEA: Yours, Mine, and Ours" in a negative connotation, use these differences as learning opportunities. Ask what works well in their programs and see how you might be able to adapt their ideas to your own students. Reach out to other teachers for help and support. The work we do every day is extremely important, but also extremely challenging. We are each other's best resources and support systems.

When you come to the conference this year, trust that you DO know what you are doing and that YOU are the right teacher for your students. Learn as much as you can from the sessions, performances, and other educators; not only for your students, but also for yourself as a teacher. Find the "ME" in MMEA. **||**

Marvin Manring *Historian*

And the Rest is Music History

Happy Birthday! Well, sort of...

Ninety years ago, a group of Missouri's band directors met at Columbia's Tiger Hotel for the purpose of establishing a state band association. Clarence Best and James Robertson had agreed during the summer of 1934 to contact every music teacher in Missouri to gauge interest in an organizational meeting.

The gathering resulted in the formation of the Missouri School Band and Orchestra Directors Association, with a constitution and by-laws based on those of the National Band Association. One good idea beget another, and by February of 1935, the state's choral directors also formed a companion organization during a meeting at the Senate Library in the Missouri Capitol Building.

Side-by-side conferences became an obvious choice due to the significant intersection of disciplines among our state's music teachers, and the decision to consolidate into the Missouri Music Educators Association was reached during the 1937 conferences. The first official gathering under the MMEA banner occurred in 1938—hence, the year on the logo.

The original handwritten minutes from the November 1934 meeting are available for you to read at the History Room at the upcoming MMEA Conference, along with many other historical documents that relate to the early years of our Association. Although our 90-year celebration as MMEA is still off on the horizon, the roots of this organization were established several years in advance of that inaugural conference.

You are invited to see how this Association grew through the years, share in the memories of conferences of the past, celebrate over 45 years at our annual destination of Osage Beach, and remember the founding and sustaining members of MMEA. See you in the Glass Room!

Have you taught for 25 years or more? MMEA would like to celebrate your service to music education through the 25-Year Service Award. Please visit the Association's website and follow the links to the awards page, and submit your information. Perhaps you have a longtime colleague from college days, or a mentor or teaching partner who also hasn't yet been recognized. Make the Friday evening general session a "Yours, Mine and Ours" event with a companion celebration.

A new legislative session opens an opportunity to establish a line of communication with incoming representatives. Consider a letter of advocacy to add Claude T. Smith to the Hall of Famous Missourians in celebration of his musical life and achievements. It's a great way to connect both you and the importance of your school music program to your representative. The history of the Hall and its members are easily found on the mo.gov website, and can also provide a valuable activity for students to research Missouri's musical heritage.

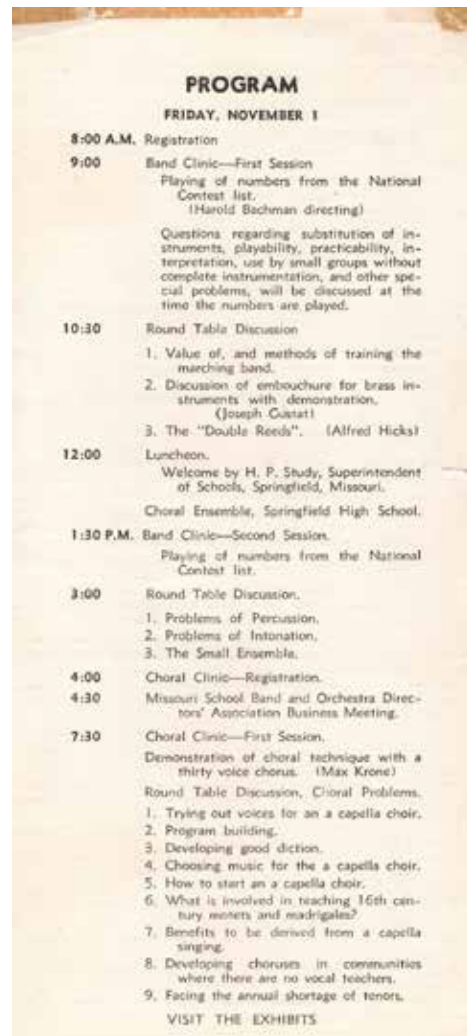
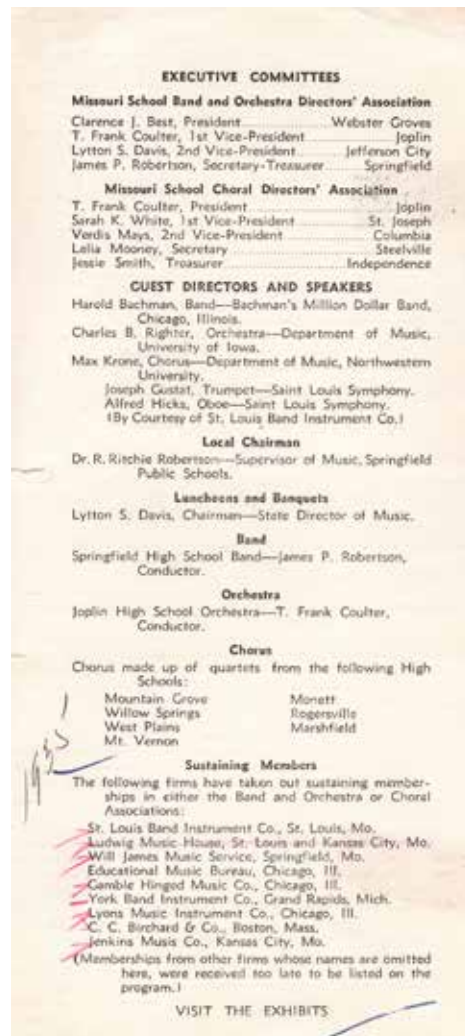
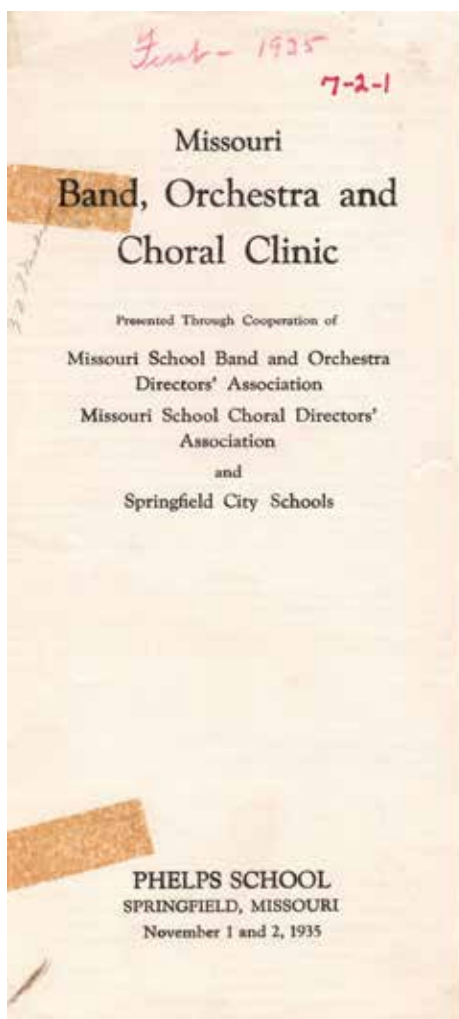
Every step we take as an association is a historic one. See you at the Lake! ||

Check out the programs from early conferences on pages 14 & 15.



MMEA History Time Capsule: 1935

The First Conference



Clarence Best



Frank Coulter



Lytton Davis



James Robertson

MMEA History Time Capsule: 1937

The Inaugural MMEA

7-2-4

THIRD ANNUAL - 1937


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November 11, 12, and 13, 1937

CENTRAL JUNIOR HIGH SCHOOL
3611 Linwood Blvd.
(On Highway 40)



General Information

HEADQUARTERS HOTEL—
Hotel Baltimore, 12th and Baltimore.

TRANSPORTATION—
To reach Central Junior High School take Indiana Street car to Linwood, and walk one block east, or 31st Street car to Cleveland, and walk one block south.

THE 1937 CLINIC

The Clinic this year is planned to take advantage of the outstanding features of the Music Department of the Kansas City Public Schools, and at the same time perform and analyze under the direction of authorities certain numbers from the National Contest Lists selected by those authorities. (While official action by the Advisory Board and M. M. E. A. must await development, it has been recommended by different groups that there be no required number for the district and state contest next spring.)

Full benefit from the clinic can be secured only by attending the Thursday afternoon session. It provides the background for all that follows, as all the children performing in the Clinic have a background of those experiences in music which will be shown.

Don't miss the Thursday afternoon session.

The Thursday evening concert in the Auditorium of the Jenkins Building, is presented through the compliments of the Jenkins Music Co. While the artists are not announced, we are expecting to hear a master of the Electric Organ and soloists.

The members of the clinic band, orchestra and chorus are selected from the several Kansas City High schools, and for the most part have prepared the clinic material as a class room project. Teaching and contest material to be performed in the clinic has been selected from the several classifications in the contest lists, and represents every degree of difficulty.

The Festival of Music to be presented by the Kansas City Public Schools on Friday evening is an annual spring event, held over for this State meeting.

All sessions will be presided over by the vice-presidents of the respective divisions, and any special requests may be addressed to them.

Thanks are due to the dealers and publishers who have made special contributions to the support of this Clinic. These gifts were secured by Mr. Henry Roester, of Ludwig Music House, St. Louis, co-operating with Mr. Lemcke, vice-president of the M. M. E. A.

The informal dinner on Saturday evening is to be climaxed by an address by Mr. Karl Krueger, distinguished conductor of the Kansas City Philharmonic Orchestra. Having just returned from triumphs in the musical capitals of Europe, he will have an inspiring message for us. The cost of the dinner will be \$1.00. Please mail reservation to Mr. Richard Dalmey, 3611 Linwood Blvd., Kansas City, Mo.

PROGRAM

Thursday Morning, November 11, 1937

Annual meeting of the Music Advisory Board,
Mr. Dean E. Douglass, Chairman.

Registration: Central Junior High School, Room 105

PROGRAM

Thursday Afternoon, November 11, 1937

1:30—Registration: Central Junior High School, Room 105.

2:00—Developing Musicality in the Elementary Grades; Demonstration conducted by Miss Mabelle Glenn and assistants.

1st and 2nd grades—Building a Rhythmic and Tonal Vocabulary.

3rd grade—Developing Feeling for Phrasing, Meter, Sensing, and Rhythmic Pattern. Developing ability to Recognize Staff Notation of Tonal Groups.

4th grade—Translating Aural Impressions into Staff Notation. A Rhythmic Approach in Sight Singing.

5th grade—Ear Training to Develop a Feeling for Part Singing.

6th grade—Chording and Three Part Singing. This demonstration will be followed by a discussion of procedures in music classes composed of pupils from several grades.

Thursday Evening, November 11, 1937

6:00—Reserved for dinner meetings to be sponsored by colleges.

8:00—Concert: Auditorium, Jenkins Building—1317 Walnut.

Friday Morning, November 12, 1937

8:00—Registration: Central Junior High School, Room 105.

8:30—Band Clinic, first session. Mr. Ralph Rush, conducting. (Room 111)

10:15—Examination of Exhibits. (All new teaching helps and publications will be available for your inspection)

10:45—Choral Clinic, first session. Dr. Orville Borchers, conducting. (Auditorium)

10:45—Demonstration of Methods of Teaching Stringed Instruments in Class, Mr. George Keenan, conducting. (Room 111)

11:30—Fundamentals of Instrument Repair. Mr. Lawrence McLean, Jenkins Music Company (A demonstration of methods of keeping instruments in playing condition.)

Friday Afternoon, November 12, 1937

1:15—Luncheon and Announcements. Central Junior High School Cafeteria. (3rd floor)

Welcome: Mr. James U. Young, Principal, Central Junior High School.

2:15—General Session. (Auditorium)

Music: All-City Elementary School Band.

Address: "A Well-Balanced Music Program," Mr. George Melcher, Superintendent of Schools, Kansas City, Missouri.

PROGRAM

Business Meeting: The following matters of importance will come before this meeting:

District and State Contests for the Spring of 1938.

Report of Advisory Board.

Ratification of the Constitution.

Participation of M.M.E.A. in the National Conference at St. Louis the Spring of 1938. Presented by Mr. Dean E. Douglass.

Election of Officers.

Friday Evening, November 12, 1937

8:00—Festival of Music presented by the Kansas City Public Schools, Municipal Auditorium, 13th and Central Streets. (Secure complimentary tickets with registration)

Choruses from elementary, junior and senior high school.

Bands and orchestras from elementary and high schools. (3,500 pupils participating)

Saturday Afternoon, November 13, 1937

1:00—Luncheon and Announcements. Central Junior High School Cafeteria. (3rd floor)

2:00—Choral Clinic, second session, Dr. Orville Borchers conducting. (Auditorium)

2:00—Orchestra Clinic, second session. Mr. Ralph Rush, conducting. (Room 111)

3:15—Examination of Exhibits.

3:45—Band Clinic, second session. Mr. Ralph Rush, conducting. (Room 111)

3:45—Demonstration of High School Voice Class. Mr. Bernard Taylor, conducting. (Auditorium)

Saturday Evening, November 13, 1937

6:30—Association Dinner (informal). Place to be announced later.

Address—Mr. Karl Krueger.



Katie Schisler **General Music Vice President**

Music educators are notorious for putting in too many hours, sacrificing too much money and dedicating too much of ourselves to our jobs. While some people need to be reminded to keep busy, you never need to tell a good music educator to up their game. Most of us are on high octane from August to May, and then we still keep going through the summers. But while we focus so much on giving to our students, we need to take care of ourselves.

As I get older I cannot constantly be giving every part of myself all the time. Often I have felt like if I give just a little bit more, it would make things that much better.

But what I've come to realize is that the best thing I can do for my students is to take a moment for myself.

We can't be our best if we are running ourselves down. When we take a moment to rest and recharge, then we can be what our students need. We can be there for our families and colleagues as well.

Tom and Donna from *Parks and Recreation* said it best when they created the holiday, *Treat Yo Self*. In their words:

- "Clothes" - "Treat yo self"
- "Fragrances" - "Treat yo self"
- "Massages" - "Treat yo self"
- "Mimosa" - "Treat yo self"
- "Fine leather goods" - "Treat yo self"
- "It's the best day of the year" - "the best day of the year!"

If you have no idea what I'm talking about, search "treat yo self" and "Parks and Recreation" on YouTube. It's well worth the time.

On this day, they allowed themselves to be selfish. I would not recommend this for everyone, but for you music educators who keep doing things for other people, this is a message for you. How do you treat yourself? What is something you do for you? It can be small, like having a coffee at plan time or sitting and talking to a friend. It may even mean canceling a rehearsal so you can get home at a decent time (I shudder to think!).

Another way to treat yourself this year is to come to the MMEA at the end of January. There is no better feeling than to be in a room of like-minded people learning, talking, and building relationships. Take a few days to focus on the ME of mMEa. You are the greatest musical resource your students have. You make a huge difference. So take some time to "treat yo self" at Margaritaville.

General music has some exciting sessions for all grade levels:

- "Rhythm Revolution" and "Move and Groove" in two sessions from Quaver specialist Corynn York - *Treat yo self*
- "Engaging the Other 80%" with Daniel Wright - *Treat yo self*
- "Piano Class Starter Kit" from Davis Dorrough and Olivia Ellis sponsored by Alfred Music - *Treat yo self*
- "Lead Sheets Made Easy! A Creative Approach for Teaching Contemporary Music Skills" also from the Alfred Music team - *Treat yo self*
- "Creating Recycled Musical Instruments" QuickTake with Dr. Joan Murray - *Treat yo self*
- "It's the best days of the year" - "the best days of the year!"

There will be this and so much more for all areas of music education. And if you really want some of what Tom and Donna listed above, you know you can find all those at Lake of the Ozarks, too. So, *Treat yo self*. Take this time for you so that you can be a stronger "ME" for your students! See you there! ■

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Help Yourself

 **Alysse Trusty**
Orchestra Vice President

Throughout my life, I've had many opportunities to travel. As a younger child, I remember being slightly anxious hearing the emergency procedures I would sit through before my plane could take off. Why are the passengers seated in the exit rows expected to assist in an emergency, and not just for people like my dad who need the extra leg room? "Place the mask over yourself before helping others." What?? What about me??

As many of us plan our own travels to the Missouri Music Educators Association Conference for the 2025 season, think through the amount of work, energy, and assistance you have given to so many within the first semester. We will have successfully made it through several concerts and the rehearsal preparation that came with it, shaken many hands and put on smiles as we navigated through parent/teacher conferences, consoled and congratulated students who prepared (or didn't) for All-District and All-State auditions and ensembles. Late nights, early mornings, and weekends were spent at school or planning for the next big event or item on your to-do list. How many cold lunches, missed lunches, or half-finished cups of coffee have you not consumed to put others first?

Attending this year's conference is an opportunity provided to you to put your mask on first—to refill your cup so that you may finish this year strong and can continue giving back to your students, to your program, and to your community.

Our performing ensembles from across the state will be incredible: as much as they are ready to be done with the preparation, we are thrilled to hear their performances and see the growth, passion, and determination. The orchestra clinics this year have the goal in mind to have resources and ideas that can be immediately taken home and implemented in your classes on Monday!

Explore what this year's vendors have to offer, whether it be a new piece of literature, a different technique book, or a new resource to improve bow-holds. And of course, the fellowship, comradery, and story swaps that occur throughout the week as we catch up, laugh, vent, and/or brag over the past semester and goals that are shared for what comes next. Enjoy the dinners with colleagues without interruption. Sip a warm cup of coffee at the MoASTA luncheon or at a business meeting, and consider another cup, because you have the time! This conference is an opportunity to find your why again while surrounded by people, colleagues, and friends who truly get it.

May your first semester wrap up well, your travels to the conference and back be safe, and may you take the opportunity to help yourself first at MMEA. ■



Embracing Our Connections

Jim Daughters **College/University Vice President**



As I approach my 25th year as an educator, I find immense joy in watching former students lead ensembles and teach music in their own classrooms. It has been equally fulfilling to see the 'kids' I started in beginning band years ago grow into successful music educators—and even more so when I hear them using phrases they heard while sitting in my band room. What I find truly special are the moments when I learn new teaching methods from these former students. It is about our shared experiences and connections! Our MMEA conference not only gives us an opportunity to reconnect with former students, colleagues, and friends but also provides a chance to foster new relationships and nurture the “me” in MMEA.

I asked friends and colleagues to share some of their thoughts for this article. Here are their wise words:

Brad Snow, Missouri State University: *I think the biggest misconception among music educators is that college and university directors are unapproachable, especially if you did not study at the same institution. As a university band director, I thrive on the connections and relationships that I build with directors across the state and region. Another misconception is that we, as college band directors, are only interested in recruiting when it comes to our interactions with students. While I am always happy to conduct a clinic in the*

traditional sense, I am equally willing to run a sectional, provide an extra set of ears, or even serve as a sounding board when trying to select a program.

Heather Helle, Scott City Elementary: *I believe it is often a concern of educators that reaching out to higher ed might be embarrassing or may even cause them to feel that they are failing in the classroom. However, it is quite the opposite in that teachers can utilize those in higher ed to encourage and strengthen areas of weakness as well as remind them they are on the right track.*

Katy Strickland, Northwest Missouri State University: *The most formative years of my teaching career were spent as an Assistant Band Director in a Title 1 school. That was where I truly learned to roll up my sleeves and teach. While I don't have all the answers, I'm happy to be “in the trenches” with teachers to feel a little more support.*

Becca Sides, Jackson R2 East Elementary: *Establishing a relationship with college-level faculty can provide numerous mutual benefits. If you are not an alumnus of the local college/university, I encourage you to reach out, introduce yourself, and make that connection! These educators are just as eager and passionate to be alongside you!*

Tom Broussard, Christian Brothers College High School: *Many of my collegiate colleagues have been inside my classroom. Every experience has led to student growth and my own personal growth.*

Amy Knopps, University of Missouri: *I see ME in every single one of YOU. I see someone who walks the halls of MMEA attempting to make the ME at MMEA a better musician, performer, educator, and human for the people who matter most - our students. On your journey take the time and resources available to you to invest in ME so that WE, as a collective, can carry forward and advance the tradition of musical excellence in our State of Missouri.*

We look forward to outstanding clinics, new pedagogical approaches, revisiting best practices, and inspiring concerts. Take time at this MMEA Conference to expand your network, and please do not hesitate to connect with our educators in higher education. As a college band director, I enjoy visiting schools to help in any way I can, even if it is just being a cheerleader for you and your students. Regardless of where you are or what you teach, our shared passion for teaching and love of music unite us.

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Stop by our booth at MMEA for information on our exciting programs, our upcoming AUDITION DAYS Feb 15 & 17, and UCM's HONOR BAND FESTIVAL on Feb 16 (Nominate your students here: tinyurl.com/ucmh25)

The UCM Concert Choir performs at MMEA on Thursday, January 30 at 3:30p! Fresh off their successful tour of the Baltics, their innovative program "Is This Real Life?" directed by Dr. Jackson Thomas will take you on a meaningful and emotional journey, featuring styles from chant to the avant-garde with a newly commissioned piece for the performance.

Also, be sure to catch Dr. Jeff Kaiser's presentation "More Hands-On Technology-Based Performance: Teaching with Free and/or Inexpensive Software," on Friday January 31st at 1:30p!



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The Answer is Community

 **Eric Veile**
Technology Chair

"It's one thing to be a part of an organization. It's another thing to be a part of the community." ~ Travis Kelce

We've all been there - stressed after a long school day, drained from another late night, or uninspired and lacking motivation. Or better, excited from an unexpectedly great lesson, inspired by a student who felt something "click," or amped to try a new idea. In these moments, to whom in our professional lives can we turn to share our triumphs and failings, risings and fallings?

For the more fortunate, the nearest music colleague may be one door down the hall or sitting at the desk across the office. For many music teachers, however, there is no immediate person to share our professional ups and downs. Many of our schools have one music teacher in the building, succeeding in their own fiefdom or struggling on an island. The science teacher we eat lunch with or the PE teacher we share breakfast duty with can be our allies and sounding boards within the building, but to truly succeed we need more. We need a music community.

"It takes collaboration across a community to develop better skills for better lives."
~ Jose Angel Gurria, President of the Paris Peace Forum

In our professional, personal, and social lives we have more opportunities and diverse means of communication than at

any point in the past, yet it is still far too easy to feel alone and isolated.



Yet, if there's one thing I've learned about music teachers specifically and educators in general it's this - we love to help others! It would be a long slog of a career for any school staff or faculty member who doesn't want to see others succeed. So, make the phone call, type the email, send the text, or post the video.

Even better? Join your colleagues in person at the 2025 MMEA conference. Whether you are an expert or technological novice, enthusiast or skeptic, I invite you to attend the conference's technology sessions. These sessions will cover a wide breadth of topics that you can implement immediately or down the road.

The technology sessions include:

- Social media with Maria Ellis. "Are you using social media in your music programs? If you are not - you definitely should be!"
- Free and inexpensive software with Dr. Jeff Kaiser. "We will explore what it means to perform music with technology and examine options for teaching it."
- Student sound squads with Matthew Chang. "How to create, integrate, and train a team of students to serve as a new section of the band."
- AI in education with eMINTS. "We'll be diving headfirst into the exciting world of AI tools and exploring how they can be used in education."

Come join other members of our community to learn, collaborate, and share knowledge.

Long after the conference has ended the particulars of sessions you attend may fade from memory, but the feeling of support, belonging to something bigger than your classroom, and connection to fellow music colleagues will remain. A true community offers us safety, support, and comfort. All of us can use what is YOURS, offer what is MINE, and, together, make it OURS.

"Cool. Cool cool cool!" ~ Abed Nadir ■



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 **Paul Baur**
Buddy Hannaford
Retired Members Chair

Coffee Talk

If you have read my past articles, you can tell that giving back to our profession is very important to me. Being a resource to current and future generations of music teachers is a calling that keeps us involved in the profession. It is of most importance for me to take what is MINE, combine it with YOURS and share OUR experiences with others.

I am fortunate to have a great circle of friends who are also retired music teachers. We enjoy the time spent together talking about the profession, and we are lucky to be able to get together often. Combining the MINE with YOURS is simple and becomes OUR ideas to share with ease.

The MMEA conference is your opportunity to connect, and this connection will be a breeze when we combine it with our morning coffee. When looking over your MMEA Conference Schedule, make a point to highlight our Retirees Coffee on Friday Morning. What a wonderful opportunity for us all to hear about what we are all doing in retirement. Maybe you have stories to share about how you helped a young teacher find success during their first few weeks. Maybe you can share your stories of accompanying students at a festival. Maybe you have set up a studio to help local kids and can share the experience. Or maybe you want to tell us about the cruise you took

with your spouse. Or the hole-in-one on number 5. Or the 26" walleye in September. After all, we are retired, right? We are certainly allowed to talk about those retirement joys as well!

So....calling ALL retired choir directors and retired elementary music teachers and retired orchestra directors and retired band directors!

Meet me for coffee on Friday morning and let's connect. Let me share MY stories, and learn about YOUR stories so that OUR story can be shared. ||





Odds and Ends from Jefferson City

I hope you all had a great first semester with your students. It has been exciting to see so many teachers sharing their love and knowledge of music. I have seen so many excellent examples of great teachers doing amazing things with these young, excited musicians.

The legislature is usually quiet after the end of the regular session. They met for a veto session in September. There were several line items that were voted for override with several being voted out of the House. However, the Senate did not support the House votes, and the budget cuts remained.

The State Board of Education met on October 22nd in Jefferson City. There was a report on Educator Preparedness Programs and a breakdown on 1st year teachers by region. They reported that:

- 43.55% of 1st year teachers are Comprehensively Prepared by a Missouri Educational Preparation Provider (College/University)
- 3.93% have a Provisional Certificate
- 22.63% have some type of Alternate Certification
- 23.53% have a substitute certificate
- 6.37% have no certification at all.

They also shared the breakdown by regions. It should not come as a surprise that almost 42% of 1st year teachers in rural areas have no certification or only a substitute certificate. We all know that there is a shortage of teachers. The data bears that out. Those educators that graduated from a traditional program understand the struggles in being new to the profession. It is hard to imagine the struggles of those without the proper training. We are very fortunate to have a strong and active Mentoring Program in MMEA.

Some of the Legislative Priorities of the Board include full funding of the foundation formula. The goal is to have a starting teacher salary of \$40,000 and \$46,000 master's level with 10 years of experience.

Once the legislature gets back into session, we will follow bills that make their way through the process. MMEA, working alongside other Missouri arts organizations, will continue to ask the State to fully fund the Foundation Formula. We will also work with others to make sure that all students have equal access to a high-quality music education.

If any of you have not accessed Title IV-Part A funding for your district, NaFME has

resources available to help you through the process. These funds are used to enhance students' access to a variety of activities including music programs. I encourage you to look at the materials and start the process.

Thank you for all that you do to give the students in the state of Missouri the highest quality music education. We all face challenges but remember: you are doing work that is important for the growth of every child you meet. A child may not tell you, but you may have been the bright spot in his/her day. Keep sharing your knowledge and love of music. ||



Creating a safe space in music education can be a joyful experience for you, me, and them. Allow me to offer a few suggestions to help you provide assurance for every individual to feel valued, represented, and able to identify themselves with safe pronouns.

The repertoire that we choose can reflect diversity. Take a moment to consider the types of cultures represented in your community and classes. Trying to include works by nonbinary, LGBTQ+ and BIPOC (Black, Indigenous, and people of color) composers can allow students to see themselves in music provided for your concerts or in-class sightreading.

The inclusive language we use everyday is being mindful when addressing our students. Use names instead of gendered language and normalize asking and using pronouns. Simply speaking this can bring on respect and help students feel safe.

Providing a creative space for self-expression allows students to bring their identities into your classroom and the music you are performing.

Experiences and encouraging personal reflection can help to resonate with those not feeling included. The Equity session on Wednesday with Melissa Fuller Flores at 11:30 am: 'Our Classrooms are Poppin: Teaching strategies with Pop Tune Twists' will provide you with some engaging activities for self expression space.

Allow an open dialogue about identity and representation.

Classroom culture and addressing representation gaps in the field, and discussions on what inclusion in music education can look like. If you are wishing for more help with this, Brandon Geiger will have a session on Thursday at 9:00 am: 'One of my students is transgender. Now what?' Come dialogue, ask questions and learn on how this representation feels on the student side.

Encourage reflective practices in your community.

Allow students the opportunity to reflect on their personal relationship with music and identity. Reflect with your students after a concert they attended or performed. Listen, learn, and dialogue to be able to reflect with them. Helping students to explore how they fit into the broader landscape of music can go a long way.

After teaching for 20+ years, I continue to learn through professional development, continuous conversations with students, colleagues, and neighbors regarding safe places for me and them. By continuing to create a safe environment at home and school we all work toward a stronger sense of belonging and pride for our communities. The connections we have toward music continues to provide a joyful place for mMEa. ■



MMEA: What It Means to Me

Salvador Prado **Multicultural Chair**



The MMEA conference is something many of us look forward to each year. Some love it for the concerts, others for the clinics that encourage us to grow as educators, and for many, the highlight is reconnecting with colleagues we may not often see. Whatever the reason, each of us has a special connection to the MMEA conference.

Recharge

As a band director, the MMEA conference is my recharge. Listening to top ensembles from across the state and learning something new at clinics fills me with inspiration. I look forward to the conference because, simply put, I need it. It always seems to arrive just in time, giving me the boost I need to start the second semester energized after the winter break. To this day, I leave the conference feeling revitalized and eager to push my groups toward making beautiful music.

Connections

One of the most meaningful aspects of the MMEA conference is the connections we make. After a full day of clinics and sessions, we may feel exhausted, but I encourage you to attend a mixer or go out with a group of friends and meet someone new. You never know where a connection might lead—whether to a future colleague, a marching band clinician, someone to help you choose percussion ensemble pieces, or even a future best friend. Over the years, I've met incredible colleagues who have been invaluable in

both personal and professional ways.

The conference provides a unique opportunity to connect with people who understand the joys and challenges of what we do. It's a chance to share ideas and support each other, and every year, I look forward to catching up with old friends while meeting new ones. So this year, no matter how outgoing or reserved you may be, I challenge you to reach out and start a new connection at the MMEA conference.

Inspiration

One of my absolute favorite parts of the conference is experiencing performances by some of the most talented students and groups in the state, all in front of a packed audience. Regardless of the size or level of the ensemble, I always leave these concerts inspired by the focus and passion each group brings to the stage. A standout memory for me is a percussion ensemble led by Kim Shelley—a performance you don't easily forget. The level of musicianship was exceptionally high, and the ensemble played every piece without a conductor in front of them. The commitment from each member was astounding, motivating me to push my own students to new heights. Over the years, there have been many performances that have left me in awe. I hope you'll make a point to attend one of the many concerts this year to experience firsthand the talent and dedication these students bring to the stage. What Does It Mean to You?

As the conference approaches, I hope you'll make every effort to join us. Our leadership team continually strives to make the conference enjoyable and meaningful for everyone, regardless of what or whom they teach.

The MMEA conference is much more than just an event—it's a place to lift each other up, to support and re-energize one another, and to head back to our programs with renewed focus and purpose.



It's a time to reconnect with old friends and build new friendships. And perhaps most importantly, it's a place for us to learn. In a world that's constantly evolving, staying connected and informed is essential in our field. I hope to see you there, ready to experience all that **OUR** conference has to offer. ■



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Leadership in the Missouri Music Educators Association: Balancing “Yours, Mine, and Ours”

 ***Daniel Hellman***
Society for Music Teacher Education State Chair (SMTE)

Leadership is a shared responsibility in professional organizations such as MMEA. Everyone from the elementary students participating in the All-State Children's Choirs to our preservice teachers to practicing teachers to our retired members, we each have a role in shaping our collective success. Leadership here isn't about the people who hold offices, it's about the contribution that each person makes—the willingness to contribute, to serve others through the organization (“yours”), a personal commitment to music education (“mine”), and valuing the differing perspectives and fostering a collaborative culture that work toward common goals (“ours”). Ultimately our work and collaboration is aimed at providing quality music education for all students in Missouri.

“Yours” -- Bringing Personal Vision to Leadership

I have been fortunate to work with many of the leaders in MMEA over the last few years and been able to see their commitment and vision for serving and improving music education. The organization of our conferences, publications, advocacy and other activities fuels the promise and passion for advancing music education across the state. The focus on “yours” helps all of us to stay motivated and brings direction to our organization. As an organization, we thrive on the massive volunteer work at both the district and state level that benefits all of us. We see this daily in the number of MMEA mem-

bers who reach out to others and those who sacrifice some of the attention from their own programs to serve those across the state. If you have not yet participated as a leader and are willing to devote the time and energy, you should strongly consider it.

“Mine” -- Personal Commitment to Music Education

“Mine” reflects the deep passion that MMEA members have for music education. Each member of MMEA has a different story and brings with them a unique set of experiences, perspectives, and skills. Respecting and valuing the different ways in which teachers go about music teaching is crucial for our forward direction, future and advancing as a field. It's important for us to actively listen, encourage diverse viewpoints, and create opportunities for members to contribute in meaningful ways.

MMEA provides many ways for individuals to contribute through open forums and feedback opportunities. For instance, our social media sites provide opportunities for music teachers of all levels and backgrounds to share insights on music education in their communities and what is needed in our organization. Surveys are regularly provided that are carefully reviewed. There are also opportunities to contact MMEA officers through email on the website. It is through valuing differing perspectives and insights that the

organization prospers, and it continues to evolve and change over time. It is also the way in which we dialogue informally and formally about important and progressing issues in music education.

“Ours” -- Building a Collaborative Culture for Collective Success

“Ours” is about the shared vision everyone in MMEA can rally behind. This requires moving beyond individual goals to focus on our collective achievements and lessons learned. MMEA has a strong culture of music educators who support one another. It is hard to deny the conference is a reunion of lifelong and lasting friendships. Even with the challenges music teachers are facing, there is comfort in the supportive and lifelong learning community that MMEA fosters. The ways in which MMEA members collaborate on curriculum, recognizing success, and expanding the profession are numerous. MMEA does much to facilitate and encourage sharing resources, providing support, and generating ideas that will benefit everyone. It is this vision of our work as part of a larger mission that strengthens MMEA.

It is through inclusive, collaborative leadership that MMEA continues to grow, inspire, and make a lasting impact on the future of music education. You are an important part of it! ■

Why I Love Music

One of the most important aspects of advocating for music is passing on your love for it to the next generation of teachers and students. My mentor, Dr. Joseph Parisi at UMKC, often challenges students and professionals with the question, “Why do you love music?” Whether conducting a clinic or leading an All-State group, he encourages reflection on this fundamental question. If you’ve never written a response to “Why do you love music?” I encourage you to take the time to do so. Let it be a living, evolving document that you can revisit, especially when a student, parent, administrator, or colleague makes you question your career choice. Knowing why you love music is essential for sharing and advocating your passion with students, parents, administrators, and legislators.

My own love for music was inspired by passionate teachers.

Reach out to the people who influenced you to choose music. A former student called me this summer and told me about “Say it Now,” a website (<https://justsayitnow.org>) that encourages people not to wait until it’s too late to share the impact someone has had on their lives. I urge you to connect with those who inspired you. You can honor them at a concert, thank

them on social media, or even contact a legislator to request a proclamation recognizing their contributions to music education.

Sports teams and entertainers frequently honor teachers and impactful individuals. For instance, I attended a Barry Manilow concert where he recognized an outstanding music teacher from the Kansas City area. Nominating your musical influencers for recognition in your state and community is a wonderful way to advance music education.

A complementary question to “Why do you love music?” is “Why do you teach?” Along with your love for music, a passion for teaching must also be a priority. Many of us are aware that approximately 50% of beginning teachers leave the profession within their first five to seven years—the average period needed to become an accomplished teacher. I am proud of MMEA and affiliated organizations for their commitment to mentoring. I urge young teachers to engage in mentoring conferences and veteran teachers to get involved in supporting them. Our state should lead the way in retaining talented, dedicated young music teachers. Supporting young teachers in sustaining their love for teaching is critical to the growth of music education in Missouri.

According to Pew Research, teachers are relatively split on whether they would advise young people to enter the profession. In the Center’s fall 2023 survey, 48% said they would recommend teaching, while 52% said they would not. When more than half of teachers feel hesitant about recommending the profession, we face a serious issue that requires collective action to address.

I believe that never forgetting why we love music and why we teach are essential philosophies for navigating the complexities of teaching.

As a music educator, I often find myself focusing on the challenges rather than the rewards of daily teaching. Reflecting on my reasons for loving music and teaching helps remind me of why music education is a meaningful and impactful career. ■



Off-Key Comedy

*Hilarious Moments
in the
Music Classroom*



I was teaching “Doggie, Doggie, Where’s Your Bone?” to a class of pre-school students. I had taught the song, and was ready to teach the game. The child who is the doggie sits up at the front of the room with his back to the class, and another student comes up and “steals” their dog bone, takes it back to their seat, hides it in their lap, and sings, “I stole your bone.” Then the child who is the doggie has three chances to guess who stole it. I asked the students, “So how will you decide who stole your bone?” A child in the front row, without any hesitation, piped up and said, “Oh, that’s EASY! Just check the cameras!”

- Elementary Music Teacher

Me: “Raise your hand if—” *10 kinders raise their hand*

Me: “AHH! Don’t raise your hand yet. You don’t even know what I’m gonna say. What if I said, ‘raise your hand if you peed your pants today?’”

Kinder: *keeps hand raised* “Well I did pee my pants today.”

- Bethany Main, Elementary Music

We
were learning
about F naturals on the
D string, and discussing where
to place the low 2. One girl said
it sounded so depressing. A boy
responded and said that’s why it’s
called a low 2.

- Cathy Van Winkle,
Orchestra

While
teaching sixth grad-
ers guitar, I asked them to show
me each finger as I said it, then point to
where it goes. Without thinking, I said “show
me your second finger” to which 18 sixth grad-
ers then flip me off and immediately realize what
they’ve done and try to defend themselves. I could
tell it was a genuine mistake as they were follow-
ing directions but we all had a good laugh!

- Holly Cotter, Elementary/Middle
School Music

While rehearsing for graduation (Fan-
fare and Recessional and Fanfare and
Processional - Elgar/Ployhar) I was indi-
cating where we were to start by using
the rehearsal letters. This piece has the
Processional on one side, and the Reces-
sional on the other. I had already indicat-
ed we were playing Recessional but Amy
must not have heard. So when I said “Let’s
start at ‘B’ as in ‘Boyfriend,’” Amy replied
with “Which one?” to which I promptly
answered “You should not be dating more
than one person!” Class laughed, Amy
laughed and it was a fabulous ‘tension
breaker.’ (as Dr. Belva Prather would say)

- Doug Rice, Band

QR Code to Share your story!





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Participating in band or orchestra develops successful students and builds strong communities. But every school year, there are children left out because their families can't afford an instrument or music camp.

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"As a band parent, you spend years listening to your kid practice. You drive miles and miles to practice and competitions. You sit hours waiting for performances. You celebrate or console after competitions. You watch the improvement with amazement from year to year. You freeze during football games just to catch the half-time performance. But, nothing prepares you for the moment senior year when your child walks on the football field for the last time and leaves their band shoes behind."

-A band mom



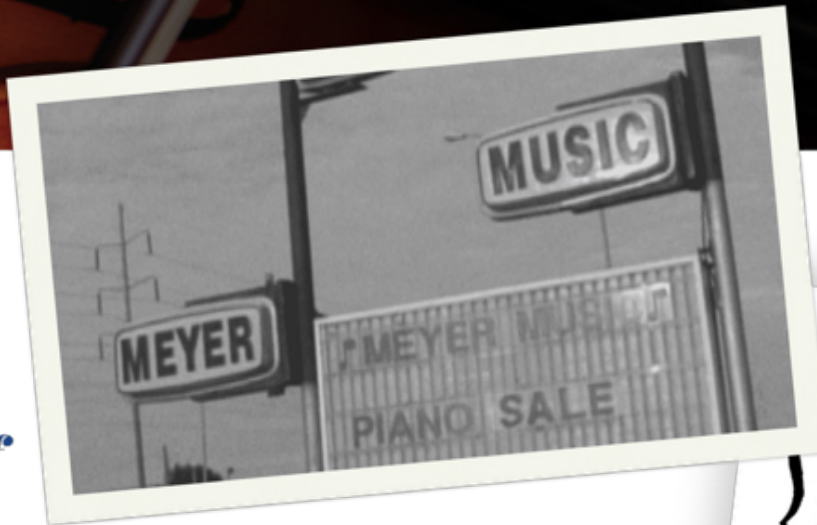
Share your #MeyerMoment by tagging @meyermusic on your social.



In the Orchestra Pit

That list of moments—the ones so profound and memorable, they remind you why you love being an orchestra director, especially on those tough days. There is the excitement of the new kiddos walking into the music room, nervous and excited to learn to play their instruments. There's the sense of accomplishment when your orchestra nails a piece one month in the making. And, of course, those students you know will earn first chair.

Orchestra is a "safe space" for many young musicians. Making friends, learning to work together, feeling the pride of hard work, committing to practice. From beginner instrument rental packages that meet or exceed your required supply list to performance level instruments, Meyer Music is with you and your students throughout the musical journey.



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From Research to Practice: Research IS for Me

One of the most interactive sessions at the MMEA conference is the Research Poster Session held Friday afternoon (12:30-2:00 pm). This is an informal “drop-in” session—the room will be filled with posters illustrating and summarizing research, and authors will be standing by, ready to engage in informal conversations with anyone interested in their topic. At our conference, the posters reflect research conducted not only by university faculty, but also by creative undergraduates, master’s, and doctoral students. Many of these are current or former Missouri preK-12 teachers and/or students, who you may know or recognize.

The research presented typically covers many different specialty areas and age levels of music teaching and learning. Thus, anyone who walks into the room should find something of interest and relevance.

It is totally acceptable to look at a poster and smile and nod to the researcher and move on, or stop to listen to someone discussing the research with the presenter, or share your thoughts, ideas and questions about the research. Your insights expressed in these conversations actually may help the researcher, by contributing to their ideas as they write a complete paper about their project.

Attending a research poster session at any conference offers several unique benefits, whether you’re a student, teacher, or researcher. Here is why it is worth your time to check this out:

1. Get a Broad Overview of Research Trends:

Because a poster session covers a wide array of topics, it provides a chance to quickly get a feel for current trends, research directions, and emerging ideas across the field.

2. Engage Directly with Researchers:

This is a great opportunity for one-on-one discussions. You can ask questions, dive deeper into methods or findings, and gain insights about research that is “hot off the press.”

3. Learn in a Low-Pressure Setting:

The format is casual, so you can freely explore a range of topics at your own pace. If you’re new to a topic, this should be a non-intimidating setting in which to learn, ask questions, and discuss ideas.

4. Networking Opportunities: Poster sessions bring together presenters and attendees with similar research interests. It’s a prime opportunity to connect with peers, potential collaborators, or mentors in your field.

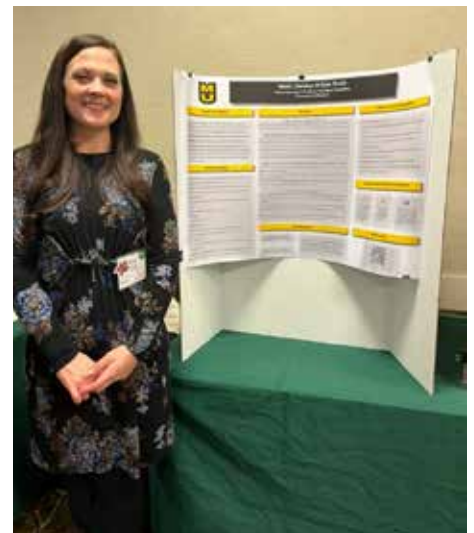
5. Get Inspiration for Your Work:

Learning about other research in various stages of development can spark ideas for your own projects, inspire new

methods, or provide new approaches to unresolved challenges in your classroom.

6. Support Peers and Build Community:

Especially for early-career researchers, receiving feedback is essential. These interactions provide you with the opportunity to offer feedback and encouragement to others, contributing to building a supportive teaching and learning community.



By attending a poster session, you can get a personalized, engaging, and enriching conference experience. Especially if you are new to music education research or are not sure what it has to offer you, this provides a gentle, non-intimidating way to become acquainted with research in our field. Hopefully, even if you are a bit skeptical when you walk in, you will leave the session starting to believe that research is for me! ■■



Chris Sprague *Mentoring Chair*

I have been a member of MMEA since I was in college, and I feel so blessed that I've had the opportunity to serve the membership in various roles for the past eight years. MMEA has provided opportunities for growth, connection, and fulfillment that have shaped my career in profound ways. The professional development opportunities provided by the annual conferences and workshops have been invaluable in helping me become the educator I am today. It was in the sessions offered at the conferences where I learned to teach trumpets to play in tune, how to deal with the adolescent changing voice, and how to use play party folk songs to teach elementary students rhythm, cooperation, and in-tune singing. MMEA offered the professional development I needed to fill those gaps in my college music education. In no other avenue could I have received the professional development I needed to become a better educator.

I truly believe that success in music education is about building relationships. While developing a strong pedagogical knowledge base is paramount, relationships with your students, parents, colleagues and community determine your success. As music educators, we often work in isolation, managing programs, rehearsals, and concerts on our own. The relationships I made through MMEA helped me connect with others who understand the unique challenges and joys of teaching music. From informal

chats in the hallways between sessions to long-winded conversations over dinner, those connections made at the conferences were invaluable in helping see that I was not alone in the struggles we all face. The friendships and professional connections I've made through MMEA have been invaluable to both my personal and professional life. As the MMEA Mentoring Chair, I encourage our early service teachers to make attendance to our conferences a priority. Not only will you continue to build the knowledge base you need by attending sessions, but you will have time to network with others.

Sometimes it's easy to feel "left out" because those of us who are further down the career path already have "our people" that we hang out with. I had a NAFME-C student ask me this question: "Everyone at the conference seems to already know each other. How do you suggest we make connections?" I walked up to her, stuck out my hand, and said, "Hi. My name is Chris Sprague. I am a NAFME-C student at MSU. What is your best piece of advice for someone just entering the profession?" I guarantee this will spark some wonderful conversations. At our conference in January, I challenged our inexperienced teachers to ask this question of at least five people, and I challenged our experienced teachers to have an answer ready. I also encourage our experienced teachers to reach out to anyone you see that is by themselves and start a conversation.

The Key to Success

Music education is a collaborative endeavor, and the relationships we build with our students, colleagues, and the broader community are essential to our success.

I urge all members, especially our newer educators, to embrace the opportunities that MMEA provides: attend conferences, engage in discussions, and seek out connections. By doing so, you not only enhance your own teaching practice but also contribute to a vibrant and supportive community of educators. Let's continue to lift each other up, share our knowledge, and celebrate the incredible journey we share in music education. After all, this journey is yours, mine, OURS. See you in January. ■



Jazz Camp

June 8-13, 2025



Details

This camp for middle and high school students features classes in jazz improvisation and ear training, as well as instrumental master classes. Big band rehearsals include rhythm sectionals and combos, and participants enjoy professional performances by the guest faculty each afternoon.

Location

St. Charles Community College - Shook Theatre Building

Tuition: \$449

Early Bird Rate: \$399 (by February 28)

Group Rates are available as well as limited scholarships.

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For more information and a link to registration visit:

www.stchas.edu/sccjazzcamp

For questions, email: **communityeducation@stchas.edu**



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The Art in Athletics

 **James Melton**
MSHSAA Representative

In the last few weeks, my focus has shifted from supporting music, which is a significant part of my responsibilities with the MSHSAA office, to Tennis and Volleyball, the two sports I support directly, along with assisting in various other capacities. While my focus will swing back in the coming weeks, this music and arts guy has had to learn many new skills and acquire new knowledge while applying everything I have ever learned as an artist. You could not have told my younger self that I would be administering sports in a state-wide capacity. I have fallen prey to the timeless tropes that sports rule over the arts and that the arts will always be second-class citizens to the needs of school-based athletics. Truth is present in these stereotypes; however, much harm can be done if we rage against athletics without acknowledging their importance. The truth is students can be both artists and athletes!

In the last few months, I have realized there is much to learn from athletes and we share much more in common than are often ready to admit. Forging a partnership is a critical path forward and can reinforce for our students we are indeed there for them and working with them to be their best selves. Through learning these lessons, I have been slowly finding a new and exciting version of "ME" and doing this alongside all of you in MMEA.

I am taking inspiration from one of my favorite podcasts on creativity called "The Sparkfile." This episode is from season 4, episode 9, entitled "Creativity Sparks: Artists and Athletes," and can be found wherever you listen to podcasts. Note that the podcast contains adult content, so listen carefully if you explore this and other episodes.

Artists and Athletes:

1. Share a willingness to "invest." They are committed to giving energy, time, and often money.
2. Find profound joy in their work. The process of playing and performing is not just a task, but a deeply fulfilling experience that inspires us all.
3. Are not just individuals; they are community creators. Participating together fosters a sense of belonging, reminding us of the human need for connection and unity.
4. Understand the value of training and practice. Success is not a result of luck, but of relentless repetition and persistence. Instilling these values in our students can be truly life-changing.

What we can learn from each other:

1. Athletes strive and achieve in discomfort. Sometimes, physical discomfort, the pain of losing the game, and embarrassment. It's not that artists never experience these things, but ath-

letes more often pick themselves back up, ready to try again despite the barriers. Artists can learn to jump back in and know this is sometimes part of the process.

2. Artists strive and more readily achieve in the mental game of elusive skills. Artistry is less tangible than winning and losing, running faster or slower, or growing physically. They are not easily defeated by the game played in their minds. Athletes have much to learn from artists when it comes to positive self-talk. Our competitors live in our heads, and learning to win this battle makes us strong and ready to face all the challenges life may throw our way.

3. Goal Setting. Artists and athletes approach this from different mindsets, but we all should analyze the way and adapt methodologies to achieve our goals and dreams. We have much to learn about setting our sights high—particularly a willingness to take risks, with failure being a possible outcome.

We are all so lucky to be in this work together. I am grateful to serve all of you as part of the MSHSAA staff and be your vigilant advocate in a world where education-based activities must be on equal footing with education-based athletics. ||



Have Yourself a Merry Little Tri-M



The holiday season is a time of joy and giving, making it the perfect opportunity for Tri-M chapters to engage with their communities in meaningful ways. As members of a music honor society, Tri-M students can harness their passion for music and service to bring festive cheer to those around them. Whether through organizing community concerts, participating in food drives, or collaborating with local charities, these initiatives not only enhance the spirit of the season but also strengthen the bonds within the chapter and the community. By coming together to share their talents and compassion, Tri-M members can create lasting memories and make a positive impact during this special time of year.

One of the easiest and most appreciated ways to serve your community during the holiday season is performing.



There are so many ways you can do this. I have gotten requests for years to perform at nursing homes in our community, especially during the holidays. Those who reside in a nursing home may not have many opportunities to interact with the youth of their community and seeing them perform gives them so much joy. Over the years the jazz band has played, the choir has performed Christmas carols, and other small ensembles have performed. After the performances, we don't rush out of the door; we find a little time to socialize and spend time with the residents. It absolutely warms my heart to see the interactions between the residents and our members.

Some communities may have events you can connect with that bring extra holiday joy to the season. In our community, they have had an event called Friday Night Frolic. On the Friday before the Christmas parade, the Chamber of Commerce organizes a fun event for the children of the community. It includes a visit with Santa and Mrs. Claus, crafts, treats, and live performances. Many communities have tree-lighting ceremonies and other such events to bring the community together. Reach out to your local Chamber of Commerce and see if Tri-M can add some holiday cheer to any of their events.

Lastly, one of the "pillars" of Tri-M is service and there are many ways you can serve your community over the holidays. Some examples include ringing the bell

for the Salvation Army, Toys for Tots, Angel Tree, or having a canned food drive. One project our chapter tries to do every year is making baskets full of dinner meals for low-income families in our community. We typically try to do this project for Thanksgiving and Easter, but this could be done at any time of the year. I have a list of items that students sign up to bring. This includes items like cans of corn, green beans, noodles, cream of mushroom soup, etc., and items that need to be used quicker, but can help complete a holiday meal such as bread rolls, pies, cakes, and more. We assemble everything in a large basket, including a turkey or ham depending on the year, or alternatively, a gift card for the recipient to purchase their preferred choice of meat for their meal. We deliver the baskets to the high school counselor who divides among families throughout the school district who could benefit from them. It is a simple activity I believe can make a big difference for the families who receive them.

The holiday season is supposed to be filled with joy and love and music is something that can reach the heart in a way nothing else can. So this holiday season use your Tri-M students to spread love across your community! ||

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Time to Get Funky!

 **Jennifer Patterson**
MIOSM Chair

Time seems to speed up as we go through Thanksgiving, holiday performances, Christmas, and New Year's Day. Soon, it will be the annual Missouri Music Educators Association In-Service/Workshop Conference! I look forward to spending several days with my "people" at the lake, seeing outstanding performances, learning new ideas for my classroom, and reviving my spirit. This year's In-Service Workshop/Conference theme is **MMEA: Yours, Mine, and Ours**. Finding where you fit within the MMEA membership and organization can sometimes be challenging. As an elementary music specialist, I have found a home with other K-5, K-8, and K-12 music teachers. The MMEA Executive Board is committed to planning an inclusive conference that has something

for everyone. Please encourage your colleagues to attend this year's conference!

This year, our clinician for Music In Our Schools Month is Kristen Nall.

She teaches grades K-5 in Liberty Public Schools and plays trombone professionally. Her session is titled "Picking Up the Pieces: Music for Children Funkified!" and will take place Tuesday, January 28, at 9 am in Paradise A. Whether you have no clue what Orff-Schulwerk teaching is, have attended a few workshops, or are fully certified, you will take away new ways to enhance songs for your students. Kristen will present ways to take the brief

pieces of music from Carl Orff and Gunild Keetman's *Music for Children, volumes 1-5* (Schott Publishing), and connect them to modern genres that will captivate your students. I have used these resources to create performance pieces for my grade-level and Orff ensemble performances, and I can't wait to see these pieces in a new light. The spirit of Orff-Schulwerk teaching encourages creativity and exploration for both the students and their teacher. This session will be engaging, active, and *fun*!

I look forward to seeing you there! ■■

MARCH IS MUSIC IN OUR SCHOOLS MONTH®



Calling All College Students!

 **Elizabeth Dean**
NAfME-C President

 **Dorothy Glick Maglione**
NAfME-C Advisor

This year's conference theme: MMEA: Yours, Mine, & Ours will surely be an exciting event. YOUR NAfME-C Executive Board selected sessions thinking about the collegiate members and what interests and impacts us as preservice teachers. Thank you to everyone who submitted an abstract this year.

NAfME-C is beyond excited to bring Dr. Jeremy Stanek to the conference in January! In his session titled, "Music Taboo: Injuries, Beta-Blocker Use, and Staying Healthy," Dr. Stanek will review common and uncommon musician injuries, use of beta blockers in performance, and explore ways to avoid injury through an interactive presentation. Dr. Stanek is a Clinical Assistant Professor in the Department of Orthopedics at Stanford University, where he founded the Stanford Performing Arts Medicine Program. He is a sports medicine physiatrist who specializes in performing arts medicine, sports medicine, and musculoskeletal medicine; and struggled personally with focal dystonia. As a physician with numerous peer-review journal articles and presentations, we are lucky to have him joining us in January.

Professor Matthew Henry is the Director of Percussion and Associate Professor of Music at the University of Missouri-St. Louis and specializes in non-Western percussion, including the drumming of the Malinke ethnic group of West Africa, as well as both popular and folkloric Cuban styles. Professor Henry will give a session titled, "Settling the Score: Cultur-

ally Informed Adaptation of Non-Western Percussion Parts in Published Works for Choir, Orchestra, Band, and Chamber Ensembles." The clinic is intended to educate music educators on how to use the notated parts and program notes to determine a culturally informed approach to performance of percussion instruments from across the globe. Missouri NAfME-C found that this is a unique opportunity for our members to expand their approach to world music and selecting instruments for percussion parts.

One of MY favorite things at the conference is the NAfME-C Business Meeting as that is the one point in the entire year where the full collegiate membership of Missouri NAfME-C gathers in the same place at the same time. This is an excellent opportunity to reconnect with friends and future colleagues from past MMEA events or the September Leadership Summit, as well as to forge new connections. This is also the time we determine our 2025-2026 Executive Board. Having your entire chapter there ensures that you get a voice in the election process. For new members, each chapter should watch the videos created by the nominees. They will be posted on the NAfME-C website, Instagram, and will be emailed out to chapters in December. At the meeting, each chapter has two votes and chapters must attend the business meeting to be eligible to vote. A big thank you to chapters who nominated members by October 1!

Another exciting part of the MMEA conference is the NAfME-C executive board meeting. This is open to all executive board members from chapters across the state to come together to discuss ideas that the state executive board has been working on as well as bounce ideas off one another to help each other's chapters grow and move forward in a positive direction.

Thanks to OUR NAfME-C Executive Board members who are working hard behind the scenes. Our Vice President of Membership Margaret Schaffer, created the Music Ed Monthly newsletter that chapter presidents and advisors receive each month, updating them on the happenings of MO NAfME-C. Please be sure to forward that to your entire chapter. Taylor Owens, our Webmaster and Social Media Manager, created a brand-new Missouri NAfME-C website that connects members with direct links to important information. Don't forget to follow our Instagram @monafme_c. We look forward to seeing everyone at the 2025 MMEA conference and continuing to foster relationships with our peers across the state. ■

Elizabeth Dean, NAfME-C President
Dorothy Glick Maglione, NAfME-C Advisor



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& Kevin McBeth
MCDA President

There isn't a day goes by I don't learn more about the leadership required to make an organization function. Layers and layers of work are happening behind the scenes, on phone calls, Zoom sessions, parking lot meetings and so on. The real success is the number of talented and gifted people working tirelessly to keep things moving. These are smart, forward-thinking individuals with a passion for the music we make and for the success of the organizations that support our work.

For me, my involvement with MMEA has been a great journey. So many of the people I have met through this organization have become close friends, colleagues and co-laborers. As I have moved into leadership with MCDA, I am lifted by the comments, support, and help of my choral director friends across Missouri. Just this week, while ending a phone conversation, a dear friend said, "You're doing such a great job! Please let me know how I can help with any needs you have." It would have been easy to focus on the personal accolades, but I'm so touched by the willingness of people to step in and help. When needed, the village goes to work.

As the conference gets closer, there are three people who have stepped up and said YES and will be the shining stars to make our 2025 Missouri All-State Choir a success. As many of you know, our long-time coordinator, Janice Bradshaw, retired from her post in April.

Janice worked as All-State Choir Coordinator for 46 years (more on how we'll celebrate her fully in January)! After her departure, the MCDA Executive Board, with the entire team, went to work on a succession plan. This has been HUGE work, but worth every hour. I won't bore you with the details of all the restructuring and reframing happening behind the scenes. But out in front, there are three people who have stepped forward to form our Interim Coordinating Team for the 2025 Missouri All-State Choir:

Dana Self, Registrar: Dana has handled the mountain of registration details, including confirming participants, coordinator management, awards, and all those forms!

Morgan DeClue, Head Chaperone: Morgan will continue in her role of overseeing the needs of the students with everything from housing to attendance.

Brian Hartman, Chorus Manager: Brian's role will be the management of the choir once we arrive at the lake, including rehearsal logistics.

Later in the year, the MCDA Board will reconvene, to plan the next step in selecting the new coordinator(s). Stay tuned for more information, but for now, help me in celebrating, encouraging and supporting these three leaders while we're at the lake.

See you all very soon! ||
Kevin

It Takes a Whole Village

Celebrating Janice



The MMEA Puzzle and How I Fit

 **Brad Hudson**
MBA President



The Missouri Music Educators Association has a great conference each year. They bring in world class presenters and performers to teach and inspire teachers from the entire state. But there is so much more. The MMEA board meets throughout the year to plan the conference, work for the organization, and advocate for music education for the state and federal government. The MMEA organization can influence the music education for preschool students through college! There are so many pieces to the puzzle that makes everything work.

I have fit into the MMEA puzzle in multiple ways during my 24-year career. As a college student, MMEA was a conference that allowed collegiate friends to perform, learn, and most importantly, connect with other future music education majors. We went to the conference with anticipation of what we were going to get from the experience.

As a young teacher, I remember going to my first MMEA conferences and not feeling like a college student. I was a teacher. A professional!

For my beginning years, I loved attending sessions and concerts. I would take notes and write down the literature that different bands were performing. I left ready to conquer the music education world! I would leave Tan-Tar-A excited, exhausted, and broke! I took so much from MMEA during those early years in my career. Later in my career, I became the President

of the Northeast Missouri Music Educators Association District. I learned that I was a different piece of the puzzle - the representative of a huge and diverse district in Missouri. I was a representative for tiny schools with a single pre-k-12 music teacher as well as large school districts with multiple music teachers. The northeast corner of the state fits into the MMEA Puzzle just as much as the large cities in our state. As a district president, which is a voting member on the board, I learned much more of the inner workings of the organization. The elected executive board essentially was another near full-time job to represent you as a music educator.

Currently, I am the President of the Missouri Bandmasters Association. MBA is an affiliate organization that serves as a non-voting member on the MMEA Board. We are fortunate to be another piece of the MMEA puzzle. For the state conference, MBA historically auditions and organizes one of the best All-State Bands in the

country. We are also consulted often regarding music education issues that are facing our teachers.

I have fit into MMEA in different ways during my career. The organization, through the annual conference, has given me knowledge, inspiration, friendships, and memories that I will cherish forever. Later in my career, MMEA has given me the opportunity to lead and give back to others. Through their mentoring conference, I have made connections with new teachers who are doing innovative things. I have also had the opportunity to work with some of the best high school instrumentalists in the state of Missouri as well as many outstanding conductors.

Where do you fit into MMEA? The image shows how many people are involved in this incredible organization. MMEA will continue to feed you as a music teacher, or if you are ready to jump in and help others, there is a place for you. ||



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Missouri's Small Town Jazz Notables



 **Clarence Smith**
MOAJE President

Greetings to Missouri's outstanding music educators.

The countdown to the annual MMEA convention has begun, and I'm pleased to announce that Missouri's All-State Jazz Ensemble will be directed by the current conductor of the Count Basie Orchestra—William "Scotty" Barnhart. The band will perform at the conference on Saturday, February 1, at 2:30 p.m. Barnhart is an excellent trumpet artist, and his leadership is praised for maintaining the vibrant excellence of the Count Basie Orchestra.

The Basie Orchestra's rich and prolific history is rooted in Kansas City, and it seems to me that it's ok for us to boast a little or strut with some pride as we bring the orchestra's director to Missouri to lead our top jazz students.

Count Basie, of course, is one of the many great jazz artists to call Missouri home. Other recognizable names with ties to St. Louis or Kansas City are Charlie Parker, Clark Terry, Lester Bowie, and Miles Davis, to name a few.

It's interesting to note that some of Missouri's smaller communities were also home to significant contributors to jazz and related genres. Following is a list of some of those artists, their towns, and their contributions. I hope you enjoy this information and will consider further exploring the stories of these important musicians.

Charlie Haden, bassist and composer, was raised primarily on a farm around Springfield. Haden broke on the jazz scene

with free jazz artist Ornette Coleman and is considered one of the most influential bassists.

Arthur Marshall was born in rural Saline County, just south of Marshall. His family eventually moved to Sedalia, where he was a student and colleague of Scott Joplin. They penned a couple of ragtime hits together.

James "Blind" Boone was born in a Union Army camp in Miami, Missouri during the Civil War. After traveling the country and Canada as a famous ragtime composer and pianist, he eventually made his home in Columbia.

Joe Haymes was born in Marshfield and raised in Springfield. Haymes, a pianist, businessman, and arranger, worked with the Dorsey brothers and Lawrence Welk.


Wilbur Sweatman, born and raised in Brunswick, was an accomplished clarinetist, composer, and businessman. He was known for his savvy business acumen and is noted for giving a young Duke Ellington one of his first gigs. Sweatman was among the first African Americans to join ASCAP and owned successful publishing and talent agencies in New York.

To learn a bit more about some of the men listed above, as well as the amazing band leader, composer, and educator N. Clark Smith, I encourage you to check out Nameless and Unremembered—a podcast created, produced, and hosted by Kansas City bassist, composer and, scholar, Bill McKemy. Smith was born in

Leavenworth, Kansas, in 1866, but he spent a lot of time in Missouri throughout his life. He taught at two of Missouri's noted African American high schools: Lincoln High, now Lincoln Prep in Kansas City, and Sumner High School in St. Louis. You'll likely be familiar with many of the places and people mentioned in association with Smith's life throughout the excellent six-part podcast series.

And for those of you who love this stuff as much as I do, here are some other artists with Missouri roots you might be interested in learning about:

- Wild Bill Davis, pianist with Louis Jordan and the Tympany 5, born in Glasgow.
- Donna Hightower, singer with Louis Jordan, Quincy Jones, B.B. King, and the Platters, from Caruthersville.
- Bob James, Grammy award-winning pianist from Marshall
- George E. Lee, bandleader, composer, and businessman from Boonville. Brother to Julia Lee, also born in Boonville.
- Imogene Lynn, singer who recorded with Artie Shaw, from Trenton.
- Jess Alexander Stacy, piano with Benny Goodman, from Bird's Point.

I look forward to seeing everyone soon after the new year. 



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Tuesday, 11:00 am



Renee Schwab is in her eighth year of teaching. Five of those eight years have been with Willard Schools. Renee graduated from Missouri State University in 2016. She studied under the direction of Guy B. Webb and Cameron LaBarr while in the Missouri State University Chorale. Since graduating, Renee has been an active member in the South Central choral community singing with ensembles like Springfield Chamber Chorus and Queen City Chorale. Most recently, she enjoys leading worship at Red Tree Church. Renee is overjoyed to direct the first elementary choir from Willard to sing at an MMEA conference.

Willard Intermediate North *The Tiger Singers (Renee Schwab)*



The Tiger Singers is an after school choir program that was started in the Fall of 2023. This is the second year of the choir's existence. The choir has a roster of approximately eighty fifth and sixth grade students this year. The Tiger Singers rehearse every Tuesday for an hour and ten minutes. In their pilot year, the choir stayed busy with several performances including singing for school assemblies, singing at sporting events, going holiday caroling, hosting concerts, and receiving a Gold rating at the Boys Choir of Springfield Festival. They are excited to represent Willard at the MMEA conference.



Augusta/Marthasville Bluejay Choir is a non-auditioned group of 32 4th, 5th, and 6th grade singers from Augusta Elementary and Marthasville Elementary. Each school meets twice a month and the combined Augusta/Marthasville Bluejay Choir meets once a month. Since its beginning four years ago, the Bluejay Choir has performed throughout the community and the Washington, Missouri area. This year marks the Bluejay Choir's first appearance at MMEA and while there are many challenges with only meeting together as a collective group once a month we are thrilled to rise to the occasion and perform at MMEA.

Jon Logan is in his tenth year of teaching and has been with the School District of Washington since 2020. At SDOW, he teaches K-6 General and Vocal Music at Marthasville and Augusta Elementary and directs the fall musical at Washington High School. Jon holds a Master of Arts in Choral Conducting from University of Central Missouri and a Bachelor of Arts in Vocal Performance from Northwest Missouri State University. He is an active adjudicator and clinician throughout Missouri and holds professional memberships in NAFME, MMEA, ACDA, and MCDA.

Wednesday, 11:00 am



Augusta/Marthasville *Bluejay Choir (Jon Logan)*

Thursday, 8:15 am



Elizabeth Betts is in her fifteenth year of teaching and her fourth year as Director of Bands at Fayette. She received her Bachelor's degree in Music Education from the University of Missouri and her Master's of Music degree from Kansas State University.

Lisa Dobbs received her BA in Music Education from Miami University in Oxford, Ohio and her MA in Music Education from Central Methodist University in Fayette, Missouri. She is in her thirteenth year of teaching and her third as Assistant Band Director at Fayette.

Clark Middle School *Concert Band (Betts/Dobbs)*



The Clark Middle School Concert Band is a non-auditioned 7th and 8th grade ensemble with a long tradition of excellence, thanks in large part to the outstanding school and community support for music education in Fayette. Students from this ensemble have the opportunity to be exposed to many different facets of instrumental music education, from marching band and jazz, to a very robust solo and small ensemble curriculum in the spring. Students in this ensemble go on to become outstanding members of the Fayette Falcon High School Band Program. This is Clark Middle School Band's first performance at MMEA.

Thursday, 9:15 am



Joel Gordon is a saxophonist and educator in the Kansas City Metro area. Joel grew up in Northland Kansas City and received degrees in music from Truman State. As a saxophonist, Joel regularly performs with various ensembles and is an active clinician. Back home, Joel enjoys being outdoors with family. Cooper Smith currently serves as Associate Director of Bands at Rock Bridge High School. Originally from Kansas City, Cooper received a Bachelor of Music Education from UMKC. As a saxophonist, Cooper was a member of the UMKC Saxophone Studio. Cooper has also coached several students to receive All-State honors.

Northland Symphony

Youth Saxophone Ensemble (Gordon/Smith)



The Northland Symphony Youth Saxophone Ensemble was launched in January 2023 for high school students in and around the Kansas City Metro. To date, the ensemble has performed with Grammy-nominated artists, shared a concert with the UMKC Saxophone Studio, and presented a recital at the 2024 North American Saxophone Alliance Biennial Conference. In 2025, the ensemble will share a concert with the KU Saxophone Studio. The program has an average of 20 students enrolled annually, including representation from two dozen different high schools in Missouri and Kansas. The strong majority of graduates go on to continue playing saxophone in college.



The Rockwood Summit band program includes two concert bands, a curricular jazz band, and the Silver Falcon Marching Band. In 2022, the Percussion Ensemble from Rockwood Summit performed at both the Midwest Clinic and the Missouri Music Educators Association conference. The Wind Ensemble previously performed at MMEA in 2018, and Rockwood South Middle School, which feeds into Rockwood Summit, has made multiple appearances, most recently in 2024. The marching band has been a finalist at Bands of America Events, and the jazz ensemble has medaled multiple times at Jazz in the Meadows, the largest scholastic jazz festival in the midwest.

Prior to coming to Rockwood Summit, Jeremy Loui was a band director in Illinois and served as graduate teaching assistant at Missouri State University. Also involved in the marching arts, Jeremy is a freelance designer for bands across the country, and was selected as Bluecoats Drum and Bugle Corps Fellow in 2024.

Thursday, 10:15 am



Rockwood Summit High School

Wind Ensemble (Jeremy Loui)

Thursday, 10:30 am



Daniel Gutierrez, head choir director at Nixa secondary schools, is an active conductor, clinician, and presenter nationwide. His accolades include multiple Teacher of the Year awards, state TOTY finalist, Springfield Rotary Award, inclusion in Springfield Business Journal's 40 Under 40, twice the Missouri Choral Directors Association Podium Award, and current semi-finalist for the national Grammy Music Educator award. He has presented at TEDx, regional and national ACDA conferences, all-state choirs, and national choral workshops. Under his direction, his ensembles have won festivals and performed at conferences like the Missouri Music Educators Association and Regional/National ACDA events.

Nixa High School

Nixapella (Daniel Gutierrez)



Nixapella, founded as an after-school club in the 2021–2022 school year, has rapidly grown into a distinguished ensemble at Nixa High School. Becoming a formal class in 2022–2023, the group has twice reached the International Championship of High School A Cappella (ICHSA) quarterfinals. In 2023–2024, they won their quarterfinal, advancing to the semifinals for the first time. Beyond competitions, Nixapella actively engages in community performances, dazzling audiences with their vocal talents. The ensemble is taken alongside another choir class; currently, all members are also part of the Nixa Chamber Singers, who will perform at the National ACDA Conference this March.

Thursday, 11:15 am



The Eureka High School Wind Ensemble is composed of the top student musicians selected from grades 9 through 12. These students are chosen through an audition process for this ensemble's placement. The wind ensemble has routinely scored well at state large group assessment and performs at a variety of performances throughout the school year. This is the group's first time playing at the Missouri Music Educators Conference since 2009.



Brad Smelser is in his third year teaching at Eureka High School in the Rockwood School District. He has taught band and other music courses for thirteen years. Jeremy Knudtson is in his twentieth year teaching in the Rockwood School District. He has taught a variety of band and music courses for twenty years. Cassie Renner has taught band and guitar for twenty-two years, twenty of which with the Rockwood School District. She has also been a frequent adjudicator for honor bands.

Eureka High School
Wind Ensemble (Brad Smelser)



The Bel Canto Choir is Marshfield's non-auditioned treble ensemble. There are two classes of Bel Canto choir that rehearse separately and perform together. Since its inception in 2021, the ensemble has earned top ratings at contests. Under Juliana's direction, the Marshfield vocal program has doubled in size and has grown to sustain a total of five choirs: Chorus 1 (beginners and special learners), Bel Canto (treble), Cantus Choir (bass), Concert Choir (advanced mixed), and Combined Mass Choir. Marshfield R-I Schools is a Title I district serving over 900 students in the high school with over 100 in the choral program.

Juliana Pyle is enjoying her sixth year as the Director of Choral Activities and served three years as an Assistant Director of Bands at Marshfield High School. Juliana obtained her baccalaureate degree in Music Education from Evangel University and is currently pursuing a Master's degree in Music Education at Missouri State University. She established the South Central Missouri Tenor and Bass Choral Festival and is frequently invited to clinic regional honor choirs. Juliana has toured nationally and internationally with both vocal and instrumental ensembles. She currently sings in Springfield at her church and with the Queen City Chorale.

Thursday, 11:30 am



Marshfield High School
Bel Canto (Juliana Pyle)

Thursday, 12:15 pm



Mr. Vance Brakefield is in his nineteenth year of teaching at Oakville HS. His duties include directing the Marching Band and Wind Symphony and co-directing the Symphonic Band. He also travels to both feeder schools to assist with beginning students. Mr. Brakefield received his undergraduate degree from The University of Tulsa and his Masters in Educational Leadership Studies from Oklahoma State University. He is a member of MBA, MMEA and Phi Beta Mu and previously served as SLSMEA HS Band Vice President.



The OHS Wind Symphony has a rich tradition of excellence. Previous performances include the Bands of America National Concert Band Festival, multiple performances at the National Concert Band Festival, The President's Cup, where they performed with "Pershing's Own" and concerts with area universities. The OHS Band is honored to be making their seventh MMEA performance.

Oakville High School
Wind Symphony (Vance Brakefield)

Thursday, 12:30 pm



Taylor Bryson is in his fifth year of teaching at Inman Intermediate School in Nixa, and his fourth year as the Artistic Director of the Boys Choir of Springfield. Taylor served as the Elementary VP for SCMMEA, and is currently serving as the Children's Choir Repertoire and Resource Chair for MCDA. Taylor received the McDonalds Outstanding Educator Award, The MCDA Prelude Award, and the Springfield Business Journal's 40 Under 40. He also serves as the Music Minister at Cassidy UMC. Taylor graduated with his degree in Vocal Music Education from Missouri State University in 2020, and currently holds professional memberships with MMEA, MCDA, and ACDA.



Eagle Honors Choir is one of two choirs at Inman Intermediate School. It is an auditioned choir made up of the top 135 5th and 6th grade students. This choir meets once a week after school, split into two groups on two different days. Eagle Honors Choir regularly receives top Gold ratings at competitions and festivals. Meeting once a week poses many challenges when preparing for a performance such as this, however we have been honored to rise to the occasion for this amazing opportunity. Inman's second choir, Inman Singers, performed at MMEA in 2023.

Inman Intermediate

Eagle Honors Choir (Taylor Bryson)



The Symphonic Orchestra is the most advanced auditioned ensemble out of 3 ability level string orchestras at Parkway Central High School. All three orchestras rehearse year-round and perform four times throughout the year. The ensemble meets every other day on a block schedule for 90 minutes. Students in Symphonic Orchestra are strongly encouraged to take private lessons, audition for honor ensembles, and participate in solo and chamber experiences. The Symphonic Orchestra consistently receives high ratings at state contests and consistently places students into the Missouri All-State Orchestra.

Alicia Kulla-Branz Bont is in her 16th year of teaching in the Parkway School District. She has been the orchestra director at Parkway Central High School since 2018 and previously taught at Shenandoah Valley and River Bend Elementary Schools and Northeast Middle School. The Shenandoah Valley Honors Orchestra performed at MMEA in 2018. Mrs. Bont holds a bachelor degree from SIU Edwardsville in music education and violin performance, and a masters degree from the University of Texas at Austin. While at UT, she directed an educational festival featuring music from various cultures for the UT String Project.

Thursday, 1:15 pm



Parkway Central High School

Symphonic Orchestra (Alicia Kulla-Branz Bont)

Thursday, 1:30 pm



Chelsea Ayres has been with the Oakville Choirs since 2011, as student-teacher, rehearsal assistant, accompanist, assistant director, and now head director. Chelsea is a 2011 graduate of Missouri Baptist University, where she is grateful to have been trained as both a quality musician and a quality person.

Emily Smith has taught four years, two at Oakville High School. She graduated from SEMO in 2021, then taught in Cape Girardeau as a K-4 Music teacher for 2 years. At OHS, she serves as the Associate Choir Director, directing music for the musical and teaching choir and music appreciation.

Oakville High School

Chorale (Ayres/Smith)



The Oakville High School Chorale is an extracurricular advanced SSAA ensemble made up of singers from different curricular choirs throughout the OHS choir program. They rehearse on Fridays after school and during one advisory/homeroom period each week. The group was started in 2008 as an extension of the music happening during the school day. These singers are extremely bright and dedicated; many of them are honors students who are also involved in numerous other after-school activities, sports, school musical, etc. They make up the core of the OHS Choir program and many of them serve on the leadership team.

Thursday, 2:15 pm



Clayton High School
Symphonic Orchestra (Daniel Henderson)

Daniel Henderson is in his tenth year as the Clayton High School orchestra director. He received his Bachelor's degree in cello performance from the HARID Conservatory of music and his Master of Music degree in cello performance from the University of Florida. Prior to working in Clayton, Mr. Henderson taught in the Pattonville, Parkway, and Fairfax County school districts. In 2020 he was named the Missouri American String Teachers Association Outstanding Secondary Educator of the year. He lives in University City, MO with his two daughters and his wife Katie, who also teaches orchestra.



The Clayton High School Symphonic Orchestra is excited to perform at the 2025 MMEA In-Service Workshop/Conference. The CHS Symphonic Orchestra is the highest-level orchestra at CHS, made up of 40 talented and dedicated musicians. Outside of CHS, the orchestra is represented by its students in the Missouri All-State Orchestra, St. Louis Symphony Youth Orchestra, Webster Young People's Symphonic Orchestra, the Webster Preparatory Program, and many more. The students are also involved in many sports, activities, and civic organizations. The CHS Symphonic Orchestra last performed at the MMEA conference in 2022.



The Nixa Junior High Varsity Tenor/Bass Choir consists of 50 seventh and eighth-grade boys and was formed during the 2023-2024 school year. Students in this ensemble auditioned and were chosen for this choir due to their musical excellence and dedicated work ethic. Our objective is to educate these students in the fundamentals of singing, aiming for the highest standards. The choir convenes daily during school hours, fostering a strong sense of camaraderie and enthusiasm for music. This brotherhood of singers not only enjoys performing together but also takes pride in representing Nixa through their collective voice.

Dr. Blake Richter is in his 10th year of teaching and is the Director of Choirs at Nixa Junior High. The NJH Choir program is comprised of 320 students. He is also a well-known composer, arranger, and clinician. Blake's choirs have had the opportunity to perform at MMEA four times.

Lauren Vomund is in her 10th year of teaching and directs choirs at Nixa Junior High School. In 2021, her Ozark Treble Choir was selected for performance at the Missouri Music Educators Association Conference. She enjoys serving as a judge and clinician, as well as presenting interest sessions across Missouri.

Thursday, 2:30 pm



Nixa Junior High
Varsity Tenor/Bass Choir (Richter/Vomund)

Thursday, 3:15 pm



Mehlville High School
Symphonic Band (Tony Brown)

Tony Brown is in his 33rd year at Mehlville High School. A native of St. Louis, Mr. Brown graduated from Mehlville High School in 1987. He received his Bachelor of Music Education from the University of North Texas in 1992. He later received a Master of Music Education from Southern Illinois University-Edwardsville and a Master of Educational Administration from Lindenwood University. Mr. Brown was inducted into the Mehlville School District Alumni Hall of Fame in 2022 and was the recipient of the 2024 Missouri Music Educators Association "Dr. Wynne J. Harrell" Outstanding Educator Award.



The Mehlville High School Symphonic Band is at the heart of the Mehlville Band Program. The Symphonic Band prides itself on performing quality literature at a high level for adjudicators, clinicians and conductors around the country. Emphasizing musical integrity and fundamentals from the moment students enter in the program in sixth grade, it is our goal to see all of our Band students one day become Symphonic Band members. This is the sixth appearance by the Mehlville High School Symphonic Band at MMEA since 1995. Washington Middle School, a MHS feeder school, also performed at MMEA in 2004 and 2019.

Thursday, 3:30 pm



Originally from Carrollton, MO, composer/conductor/tenor Dr. Jackson Thomas has served as Director of Choral Activities at the University of Central Missouri since 2021. Previously the Associate Director of Choral Activities/Opera Director at UCM, Jackson has held primary and secondary teaching positions in both Missouri and Kansas. He is also Founder/Artistic Director of KC VITAS (kcvitas.org) which has brought nearly 100 world premiere performances to Kansas City audiences since 2015. Jackson holds degrees in Vocal Performance (B.A., University of Nebraska-Lincoln) and Choral Conducting (M.M., D.M.A. University of Kansas). www.jacksonthomas.com

University of Central Missouri

Concert Choir (Jackson C. Thomas)



The University of Central Missouri Concert Choir is the University's flagship choral ensemble. Open to any UCM student by audition, the choir frequently performs in prestigious national and international venues. Most recently, the choir completed a four-concert tour to Estonia, Latvia, and Lithuania where they appeared live on the national television broadcast of "Good Morning, Lithuania" in March of 2024. Each year, the UCM Concert Choir presents an extraordinarily diverse body of repertoire representing each style period and in multiple mediums. Champions of new music, the choir is an integral part in numerous world premiere performances and collaborations.



The Concert Jazz Band (CJB) is the flagship jazz ensemble at the University of Missouri. The group has been featured alongside the finest jazz musicians in the world, including artists such as Benny Golson, Bobby Shew, Rufus Reid, Bob Mintzer, Terrell Stafford, John Fedchock, Mike Mainieri, Dave Pietro, Randy Brecker, Andy Narell, Matt Wilson, and Maria Schneider. The ensemble performs classic and contemporary jazz and is committed to the creation and performance of new compositions and arrangements. CJB was previously selected to perform at the Missouri Music Educators Association State Convention in 2003 and 2008.

Dr. Griffith is the Director of Jazz Studies at the University of Missouri. He holds degrees from The New School (B.F.A. Jazz Studies), California State University, Sacramento (M.M. Music Performance) and the University of Colorado, Boulder (D.M.A. Jazz Studies and Pedagogy). At Mizzou, Dr. Griffith directs Jazz Ensembles, teaches Jazz Arranging, Jazz Improvisation, and Kansas City Jazz and Gangsters. As a conductor, composer, adjudicator and clinician, Dr. Griffith has worked with bands across the Midwest. His text, *The Jazz Trombone Book*, was published in 2020 and is available through Qpress (qpress.ca).

Thursday, 4:30 pm



University of Missouri

Concert Jazz Band (Sam Griffith)

Thursday, 7:45 pm



Maestro Wm. Shane Williams is celebrating his 25th season as Music Director/Conductor of the SCCYO - Symphony. He is a charismatic and versatile conductor, versed in wide gamut of musical styles, carrying a vision to Make Music Come Alive for All playing under his baton. Most recently, he joined the conducting staff of the Credo Music Festival. He is sought after as a clinician, guest conductor, and performer. Maestro Williams serves on the music faculty at Missouri Baptist University where he teaches advanced conducting and oversees the instrumental programs.

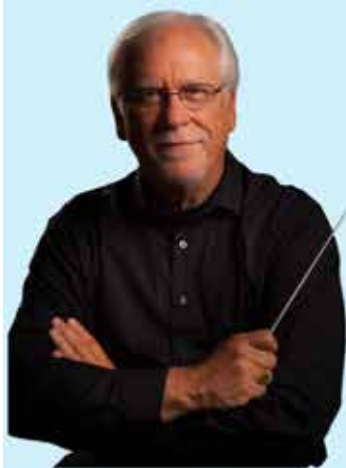
St. Charles County

Youth Symphony (Shane Williams)



The St. Charles County Youth Orchestra is celebrating its 28th season as a musical treasure of the St. Charles community providing over one hundred young musicians each year with opportunities to perform challenging music with other extremely talented and dedicated instrumentalists. The orchestras, Primo Strings, Cadenza Orchestra, and Symphony Orchestra, are each identified as tier leveled ensembles, providing the students with challenging repertoire correlating to the student's musical skills. The three conductors, Kyla Walton (Primo), Daniel Mieloch (Cadenza), and Wm. Shane Williams (Symphony), work diligently to provide an enriching musical experience.

Thursday, 9:15 pm



John Bell recently retired as Artist-in-Residence-Director of Wind Symphony at Northwest Missouri State University. Ensembles under John's direction have been invited to perform at state, national, and European conferences. A recipient of the John Philip Sousa Legion of Honor, John also received recognition as the Park Hill School District Teacher of the Year, the UCM Music Department's Distinguished Alumni Award, the Phi Beta Mu Outstanding Band Director Award, the MoASTA Outstanding Collegiate Educator Award, the Northwest Award of Excellence, and the MMEA Outstanding Educator award. He holds degrees from UCM and the University of Illinois.

NorthWinds *Symphonic Band (John Bell)*



From its inception, the NorthWinds Symphonic Band has been comprised of current and retired music educators as well as other community members from the entire Kansas City metropolitan area. Programming is eclectic in nature, combining recognized standards, marches and new works written for wind band. 2010 marked the first annual solo competition for talented high school band students. Winners of the competition perform as a soloist on the final concert of each season and receive a grant to be applied to the college of their choice upon graduation. This is the third MMEA conference performance for NorthWinds.



The Truman State University Percussion Program offers an outstanding environment for professional development in performance, literature, and pedagogy. It is recognized nationally as one of the finest and most comprehensive studios within a liberal arts setting. The percussion curriculum is designed to develop the total musician through the highest standards of performance artistry, technical proficiency, and scholarship. Through diverse selection of degree programs on both the undergraduate and graduate levels, we are devoted to providing our students with the training and experiences necessary to achieve success in the professional world.

For over 39 years, Dr. Michael Bump has enjoyed synthesizing and sharing his experiences as an internationally recognized percussionist and composer with his students at the University of Mississippi (Ole Miss), the Ohio State University, and Truman State University. He has also served on the faculties of the Tennessee Governor's School for the Arts, Seawanee Summer Music Festival, and the Illinois Summer Music Program. He holds degrees in Performance & Literature from the University of Illinois and the University of Memphis, studying with such artist-teachers as Fred D. Hinger, Frank Shaffer, Tom Siwe, and Paul Yancich.

Friday, 8:00 am



Truman State University *Percussion Ensemble I (Michael R. Bump)*

Friday, 9:15 am



Ryan Staines is in his 7th year as the Assistant Band Director at the Windsor C-1 School District in Imperial, Missouri. At Windsor, Mr. Staines has the privilege of teaching over 240 students throughout the middle school band program. Mr. Staines leads the Beginning Brass, Beginning Woodwinds, and Beginning Percussion classes. He also directs the 7th Grade Junior Band, the 8th Grade Cadet Band, the High School Symphonic Band, and assists with the Golden Brigade marching band. Mr. Staines earned a Bachelor of Arts in Instrumental Music and a Master of Arts in Education from Truman State University.

Windsor Middle School *Cadet Band (Ryan Staines)*



The Windsor Middle School Cadet Band primarily consists of students in their third year of instrumental music instruction, with a few second-year players added to the group. The Cadet Band meets during the 1st Hour of the day for 45 minutes, Monday through Friday. In preparation for this performance, the Cadet Band had additional rehearsals during the morning Advisory class, as well as weekly evening rehearsals leading up to the conference. This is the first time a Windsor Middle School band has been selected to perform at the MMEA conference, and the second consecutive selection for the Windsor Bands program.

Friday, 10:15 am



Samuel Riley is in his 8th year of teaching and his sixth as the Director of Bands at Lawson R-XIV. Under his direction, the Lawson Concert Band, Marching Band, Jazz Band, and Middle School bands have excelled at competitions and festivals across Missouri. Sam received a Bachelor of Music in Music Education from the University of Missouri - Columbia, a Master of Music Education from the University of Missouri - Kansas City, and Specialist in Educational Leadership from Northwest Missouri State University. Mr. Riley is serving as president-elect for the northwest district of MMEA.

Lawson High School **Concert Band (Samuel Riley)**



The Lawson Concert Band is the premier instrumental music ensemble at Lawson High School. This ensemble consists of dedicated students, including many All-District musicians, that are active throughout the school in many sports and activities. Students in this ensemble also perform in the Lawson Blazing Cardinal Marching Band, and many perform in Jazz Band, indoor drumline, color guard, and many MSHSAA events. This ensemble performs a diverse repertoire that spans classical and contemporary works. The Band is honored to perform at this year's MMEA conference, marking the first time the Lawson Band has been invited to this prestigious event.



Frequency, founded in 2016, is a select jazz ensemble featuring talented singers and a dynamic rhythm section. Comprised of dedicated students from Kearney High School, many members have earned All-District and All-State honors and are also involved in a wide range of activities such as athletics, theatre, cheerleading, robotics, NHS, StuCo, and more. Many students are committed to multiple music classes, participating in Frequency alongside other performing ensembles in the choir or band program. The group's passion for music is matched by their commitment to excellence and their pursuit of joy through their shared musical journey.

Dustin McKinney is the vocal music director for Kearney High School. Under his leadership, all choirs have enjoyed success at district, regional, and state competitions, with many students garnering All-District and All-State honors. McKinney is excited to have students performing at MMEA this year, having directed the Kearney Chamber Choir in 2019 and the East Buchanan Chamber Choir in 2014. He holds degrees from Central Methodist, Missouri State, and William Woods. He is an active clinician for honor choirs and enjoys sharing his passion for music. Dustin lives in Kearney with his wife, Veronica, and their daughters, Adryan and Kaylin.

Friday, 10:30 am



Kearney High School **Frequency (Dustin McKinney)**

Friday, 11:30 am



Kage Edgar is in his 7th year at Paul Kinder Middle School where he is director of choirs and teacher of vocal music classes. His passion at the middle level is helping students navigate their voice change and seeing them empowered by performing choral music at a level higher than they thought possible. Kage has his Bachelor of Music Education from Kansas State University and his Master of Music Education from Central Methodist University. He lives in Blue Springs with his wife Kelly, newborn son Harry, and three-legged cat Bunny.

Paul Kinder Middle School **Honors Treble Choir (Kage Edgar)**



PKMS Honors Treble Choir is one of the many choir programs at Paul Kinder Middle school of the Blue Springs School District. They are a combination of two separate 7th and 8th grade treble choir classes. The PKMS choir program seeks to explore vocal development and high-level choral repertoire while prioritizing community and the joy of vocal music. The PKMS Honors Treble Choir performs at events in the Blue Springs community and have won their division at the Worlds of Fun Festival of Music the past two years.

Friday, 12:15 pm



Liberty High School
Chamber Orchestra (Michelle Davis)

Michelle has been an orchestra educator for 32 years in Illinois, Michigan and Missouri. Currently, she directs the Liberty High School Orchestras and The Youth Symphony of Kansas City. Michelle has been a guest conductor across the United States, and has presented clinics at state/ national conferences. Michelle served as MMEA Orchestra Vice President from 2016-2018. In 2008, she was Liberty Public School District's Teacher of the Year. Michelle graduated from The University of Michigan with a bachelor's degree in viola performance and a master's in music education. She lives with her husband, Steve, and her golden doodles, Henri and Maddy.



Liberty High School is held in high esteem for its orchestras, having performed at The Chicago Midwest Music Conference, ASTA Conferences, and MMEA. The LHS Chamber Orchestra is made up of 28 talented individuals who are wonderful humans and academic leaders. They are National Merit Finalists, National Honors Society members, All State Tennis/Baseball/Soccer/Orchestra members, as well as class valedictorians. We are proud to have two Fine Arts Directors, and it should be noted that Liberty Public Schools has been named one of the Best Communities for Music Education by The NAMM Foundation for the last 12 years.



Lawson High School Select Choir is one of two high school choirs at Lawson. It is an auditioned group of singers in grades 9-12. The choir performs a minimum of four concerts per year and makes appearances throughout the community. They perform a variety of classical and contemporary literature throughout their concerts. Students may take the course for weighted or unweighted credit. The ensemble consistently includes many All-District musicians and performs well at MSHSAA sanctioned events. This is the first time a choir from Lawson has had the privilege of performing at MMEA.

Amanda Covey is in her 20th year of teaching and 17th as the 5-12 Vocal Music Director in her hometown of Lawson, Missouri. She directs four choirs, including one that meets after school. She also teaches 5th/6th Grade general music, HS piano, and offers private lessons. She received her Bachelor of Science in Vocal Music Education with a piano concentration from the University of Missouri - Columbia, her masters in administration from William Woods University, and is currently pursuing her specialist degree. She lives on her family's farm with her husband, Nicholas, and their three children Wyatt, Weston, and Audrey.

Friday, 12:30 pm



Lawson High School
Select Choir (Amanda Covey)

Friday, 1:15 pm



Cherokee Middle School
7th & 8th Grade Orchestra (Juliana Georgiades)

Juliana Georgiades is in her 9th year of teaching at Cherokee Middle and Wilson's Creek Intermediate, a National Blue Ribbon School. It's Georgiades' 5th season directing the Springfield Youth String Orchestra, an auditioned orchestra for grades 5-8. Georgiades has a Bachelor of Music in Music Education, summa cum laude from Evangel University, and a Master of Music Education from Missouri State University. Juliana enjoys off-roading through deserts and mountains with her tech-savvy husband, George. She has two adult sons, John and Nico.



This is the first appearance of the Cherokee Combined 7th and 8th Grade Orchestra at MMEA. The ensemble rehearses separately as three classes during the school day, combining yearly for Spring Concerts and the Springfield Public Schools' Large Ensemble Festival. The Cherokee 7th Grade Orchestra is composed of students who previously studied in 6th grade orchestra with Juliana Georgiades at Wilson's Creek Intermediate and with Annie Honeycutt at Cherokee. Cherokee is well known in the community for its academic excellence. Our members are involved in various clubs and athletics, plus the Springfield Youth String Orchestra and Springfield Junior Youth Symphony.

Friday, 1:30 pm



Brian Hartman still enjoys teaching choir after 25 years! He doesn't recall when he became one of the old ones, but it happened. He is enlightened and encouraged by his co-teacher and collaborative pianist who remind him, daily, of all of the things that he has forgotten that he learned during his undergrad and graduate degrees.

Sam Anderson is thrilled to experience his third year of a real salary and benefits package. Along with bringing a keen teaching acumen to the classroom, he has revitalized the choir office with numerous high-end coffee machines, a convection oven, and indirect lighting.



The Liberty North High School Concert Choir was founded in 2010 when the school opened. The first choir had just 33 singers, 11 of which were tenors or basses. Of those 11, 5 could match pitch! Over the last 15 years, the students of the Concert Choirs have fostered an environment that promotes ensemble before individual, community before accolade, and people before problems. This mindset has helped to grow the program to currently include seven choirs.

Liberty North High School

Concert Choir (HartmAnderson)



The Wind Ensemble is the top performing band at Lee's Summit West. The group presents several seasonal concerts and has earned Exemplary Ratings at MSHSAA Large Ensemble Festival in each of its 20 years participating. Titan Bands offer opportunities for students through the Wind Ensemble, Symphonic Band, Concert Band, Percussion Ensemble, Titan Jazz, Titan Pep Band, Pit Orchestra and the Titan Pride Marching Band. The Wind Ensemble also performed at MMEA in 2012 and 2017 under the direction of Mr. Thurmond.

Friday, 2:15 pm

Mr. Thurmond is in his 26th year of teaching in Lee's Summit and has been the Director of Bands at Lee's Summit West since its opening in 2004. In addition to his responsibilities at the high school, he teaches beginning clarinet and trombone at Summit Lakes Middle School and assists with the 8th Grade Band. He received his BME from the University of Colorado in 1998 and his Masters degree from UMKC in 2007. He and his wife, Angie, reside in Lee's Summit and have two adult children, Emory and Miles.



Lee's Summit West High School

Wind Ensemble (Clifton D. Thurmond)

Friday, 2:30 pm



Cameron LaBarr is director of choral studies and Cliff and Gail Smart professor in music at Missouri State University. He earned the M.M. and D.M.A. from the University of North Texas. Dr. LaBarr has an international reputation as conductor, clinician, and choral juror and serves as board member for the International Federation for Choral Music. Dr. LaBarr's recent engagements include those in Indonesia, France, Chile, Argentina, South Korea, South Africa, and Spain. Dr. LaBarr curates two choral series, where he champions emerging and established composers, and is additionally published by Colla Voce, Choristers Guild, and GIA Publications.



Established in 2014, the Missouri State University Men's Chorus includes students from various majors within the university. This ensemble, consisting of freshmen through graduate students, performs regularly throughout the year and rehearses twice per week. In 2016, the Men's Chorus performed at the Intercollegiate Men's Chorus National Seminar at the University of Illinois and in 2018, the choir performed at the annual conference of the Missouri Music Educators Association. The ensemble regularly commissions new works to be performed. Over the years, the Men's Chorus has enjoyed various breathing and alignment exercises to include both dodgeball and ultimate frisbee.

Missouri State University

Men's Chorus (Cameron LaBarr)

Friday, 3:15 pm



Steven D. Davis, the Rose Ann Carr Millsap Missouri Distinguished Professor of Music at the UMKC Conservatory, has been invited to conduct All-State ensembles, including four Texas All-State invitations, and internationally at venues such as Carnegie Hall and Royal Festival Hall. For nearly two decades, he has led the Youth Symphony of Kansas City and the UMKC Conservatory Wind Symphony. Committed to diversity, Davis commissions works from established and emerging composers and collaborates across artistic disciplines. Recognized with numerous awards, he is a member of the American Bandmasters Association and leads the Interlochen summer band program.

UMKC Conservatory

Conservatory Wind Symphony (Steven D. Davis)



Under Steven D. Davis, the Conservatory Wind Symphony has gained recognition as one of the world's top wind ensembles, praised by composers such as John Corigliano and Jennifer Higdon. Alumni have secured positions in major orchestras, military bands, and university faculties. The ensemble has premiered over 30 works and performed at prestigious international festivals. Known for its innovative collaborations with dancers, actors, and artists, the Conservatory Wind Symphony frequently performs at renowned venues like the Kauffman Center and the Folly Theater, while also engaging audiences in accessible spaces such as parks and schools to ensure broad community outreach.



The Fort Zumwalt North Jazz Ensemble has a long tradition of excellence. They have performed at the Midwest Clinic, MMEA, and JEN multiple times throughout the years. This in-school ensemble meets four times a week where they work on everything from traditional Basie charts to modern pop songs. Each year the band hosts a jazz festival to give students the opportunity to work with some of the top jazz musicians in the field. Some featured artists the band has played with include Maynard Ferguson, Bobby Shew, Wayne Bergeron, Eric Marienthal, and Bill Watrous.

Matt Schultz started his teaching career at Fort Zumwalt North in 2015 as an assistant. In 2023, he became the head director at North Middle School and also took over the North High School Jazz Ensembles. He holds a Bachelor of Music Education degree from the University of Missouri- St Louis and a Master of Music Education degree from the University of Missouri. In his off time, he plays saxophone with many groups in the St. Louis area, teaches at jazz camps, and has an active saxophone studio.

Friday, 4:30 pm



Fort Zumwalt North High School

Jazz Ensemble (Matt Schultz)

Friday, 8:15 pm



Erin Plisco is the Associate Director of Choral Studies at Missouri State University. She is a frequent guest clinician across the United States and abroad and currently serves as the ACDA National SSAA R&R Chair. Choirs under her direction have performed at the 2022 SWACDA Region Conference, the 2022 MMEA Conference, the 2023 National ACDA Conference, the 2023 NCCO National Conference, and Carnegie Hall. Dr. Plisco completed the DMA in choral conducting from the University of Arizona. She also studied at Trinity College, University of Cambridge, where she was a recipient of the prestigious Gates Cambridge Scholarship.

Missouri State University

Choral Union (Erin Plisco)



The MSU Choral Union is comprised of students and members of the Springfield community. Hailing from all corners of the MSU campus and the Springfield region, singers represent a diverse range of backgrounds and ability levels - the only requirement to join is a love of singing! Rehearsing only once per week, this ensemble performed their first ever stand-alone masterwork concert with orchestra in 2019 and has since been awarded grants and funding to perform additional masterworks. The Choral Union made their Carnegie Hall debut in the summer of 2023, performing Jake Runestad's "Into the Light" and Johannes Brahms' "Schicksalslied" with a professional orchestra.

Conference Schedule Quick-Look

Area	Day	Date	Title	Presenter / Presider	
Advancing Music Education	TH	Jan 30	<i>Surviving to Thriving: Teaching at Small Schools and Loving it!</i>	Adam	Brown
Advancing Music Education	SA	Feb 1	<i>WOW! Window of our World! An overview of the Missouri Arts Education Data Project, its impact and next steps</i>	Kendra	Franks
All-Collegiate Concert	WE	Jan 29	<i>MMEA All-Collegiate Band</i>	Jennifer	Joller
All-State Concert	WE	Jan 29	<i>MMEA All-State Collective Ensemble</i>	Amy	Laemmli
All-State Concert	TU	Jan 28	<i>MMEA All-State Children's Choir</i>	Victor	Johnson
All-State Concert	SA	Feb 1	<i>All-State Orchestra</i>	Creston	Herron
All-State Concert	SA	Feb 1	<i>All-State Band</i>	Emily	Thrienen
All-State Concert	SA	Feb 1	<i>All-State Choir</i>	Eugene	Rogers
All-State Concert	SA	Feb 1	<i>All-State Jazz</i>	Scotty	Barnhart
Band, K-12	WE	Jan 29	<i>Small school tips and tricks</i>	Jayson	Moll
Band - Quick Take	TH	Jan 30	<i>Drum Corps Pedagogy & Procedures at Home: Super Simple!</i>	Sam	Van Dielen
Band	TH	Jan 30	<i>For the Last Time... Your Drumsticks Are NOT Lightsabers": Modern Solutions for Engaging Young Percussionists</i>	Peter	Repp
Band	FR	Jan 31	<i>Next Level Band - 25 Tips from 25 Years in Education</i>	Christine	Cumberledge
Band	FR	Jan 31	<i>Filling Your Toolbox for Effective Rehearsals</i>	Christine	Cumberledge
Band	FR	Jan 31	<i>Teaching Intonation in the Instrumental Ensemble: Using Technology to Improve Tuning</i>	John	Denis
Band	SA	Feb 1	<i>Teaching like a coach, and coaching like a teacher</i>	Matthew	Willis
Band - Concert	TH	Jan 30	<i>Eureka HS Wind Ensemble</i>	Brad	Smelser
Band - Concert	TH	Jan 30	<i>Clark Middle School Concert Band</i>	Elizabeth	Betts
Band - Concert	TH	Jan 30	<i>Rockwood Summit Wind Ensemble</i>	Jeremy	Loui
Band - Concert	TH	Jan 30	<i>Northwinds Symphonic Band</i>	John	Bell
Band - Concert	TH	Jan 30	<i>Mehlville High School Symphonic Band</i>	Tony	Brown
Band - Concert	TH	Jan 30	<i>Oakville High School Wind Symphony</i>	Vance	Brakefield
Band - Concert	FR	Jan 31	<i>Lee's Summit West Wind Ensemble</i>	Clifton	Thurmond
Band - Concert	FR	Jan 31	<i>Windsor Middle School Cadet Band</i>	Ryan	Staines
Band - Concert	FR	Jan 31	<i>Lawson High School Concert Band</i>	Samuel	Riley
Band - Concert	FR	Jan 31	<i>UMKC Conservatory Wind Symphony</i>	Steven	Davis
Choral, K-12	WE	Jan 29	<i>Small Town or Big Potential? Thriving in a Rural Setting</i>	Tyler	Busick
Choral	TH	Jan 30	<i>You Belong Here: Recruiting and Retaining Singers in the Choral Program</i>	Jennifer	Sengin
Choral	TH	Jan 30	<i>Choral Rhythm Jam Session</i>	Jim	Papoulis
Choral	FR	Jan 31	<i>Reading Session and Songwriting 101</i>	Jim	Papoulis
Choral	FR	Jan 31	<i>Effective and Efficient Theory and Performance Assessment Practices</i>	Tamara	Simmons
Choral	SA	Feb 1	<i>Utilizing Voice Pedagogy Principles in the Choral Classroom</i>	Bethany	Worrell
Choir - Concert	TH	Jan 30	<i>Nixa JH Varsity Tenor/Bass Choir</i>	Blake	Richter
Choir - Concert	TH	Jan 30	<i>Oakville High School Chorale</i>	Chelsea	Ayres
Choir - Concert	TH	Jan 30	<i>Nixapella</i>	Daniel	Gutierrez
Choir - Concert	TH	Jan 30	<i>University of Central Missouri Concert Choir</i>	Jackson	Thomas
Choir - Concert	TH	Jan 30	<i>Bel Canto (Marshfield)</i>	Juliana	Pyle
Choir - Concert	FR	Jan 31	<i>Lawson Select Choir</i>	Amanda	Covey
Choir - Concert	FR	Jan 31	<i>Liberty North High School Concert Choir</i>	Brian	Hartman
Choir - Concert	FR	Jan 31	<i>Missouri State University Men's Chorus</i>	Cameron	LaBarr
Choir - Concert	FR	Jan 31	<i>Missouri State University Choral Union</i>	Erin	Plisco
Choir - Concert	FR	Jan 31	<i>Paul Kinder Middle School Honors Treble Choir</i>	Kage	Edgar
College/University	TH	Jan 30	<i>Step Sing</i>	Chris	Sacco
College/University	FR	Jan 31	<i>TBA</i>	TBA	
College/University	SA	Feb 1	<i>Is Composition still a relevant field for music majors?</i>	Ian	Guthrie
Early Childhood/Elem	TU	Jan 28	<i>Picture the Music: Inspire Creativity Together!</i>	Cynthia	Williams Phelps
Early Childhood/Elem	TU	Jan 28	<i>Handling Organization and Classroom Management in the Elementary Classroom</i>	Kate	Miller
Early Childhood/Elem	TU	Jan 28	<i>SING, PLAY, MOVE! The Heart and JOY in Early Childhood Music Education</i>	Megan	Davenport
Early Childhood/Elem	TU	Jan 28	<i>Making Music with JOY & PURPOSE!</i>	Megan	Davenport
Early Childhood/Elem	TU	Jan 28	<i>Community Folk Dance</i>	Rob	Amchin
Early Childhood/Elem	TU	Jan 28	<i>Folk Tales to Tell</i>	Rob	Amchin
Early Childhood/Elem	WE	Jan 29	<i>Rhythm & Groove for Elementary Musicians</i>	Jim	Papoulis
Early Childhood/Elem	WE	Jan 29	<i>Get Your Class Moving with Camp Songs!</i>	Kelsey	Emmanuel
Early Childhood/Elem	WE	Jan 29	<i>Improvisation ideas for the General Music Classroom</i>	Rob	Amchin
Elementary - Concert	TU	Jan 28	<i>Willard Intermediate School North</i>	Renee	Schwab
Elementary - Concert	WE	Jan 29	<i>Augusta/Marthasville Blue Jay Choir</i>	Jon	Logan
Elementary - Concert	TH	Jan 30	<i>Eagle Honors Choir (Inman)</i>	Taylor	Bryson
Equity	WE	Jan 29	<i>Our Classrooms Are Poppin': Creating Connections with Pop Tune Twists</i>	Melissa	Fuller Flores
Equity	TH	Jan 30	<i>One of my students is Transgender. Now what?</i>	Brandon	Geiger
General Music	WE	Jan 29	<i>Move and Groove: Modern Ideas for Movement in the Music Room</i>	Corynn	York
General Music	WE	Jan 29	<i>Rhythm Revolution: Transforming Rhythmic Literacy in Your Classroom</i>	Corynn	York
General Music	TH	Jan 30	<i>Engaging the Other 80%</i>	Daniel	Wright
General Music	FR	Jan 31	<i>Lead Sheets Made Easy! A Creative Approach for Teaching Contemporary Music Skills</i>	Davis	Dorrough
General Music	FR	Jan 31	<i>Class Piano Starter Kit: How to Set Up a Successful Group Piano Curriculum</i>	Davis	Dorrough
Jazz	TH	Jan 30	<i>Reading Session</i>	Christopher	Becker

Conference Schedule Quick-Look

Area	Day	Date	Title	Presenter / Presider	
Jazz	FR	Jan 31	<i>Let's Play! Simple Exercises to Get Your Students Improvising</i>	Ryan	Heinlein
Jazz - Quick Take	SA	Feb 1	<i>Starting Off Your Beginning Jazz Band with C Jam Blues</i>	Jeffrey	Collier
Jazz - Quick Take	SA	Feb 1	<i>From Ella to Elling: What To Tell Your Jazz Vocalist</i>	Ben	Silvermintz
Jazz	SA	Feb 1	<i>Warm-ups for Your Jazz Ensemble</i>	Tim	AuBuchon
Jazz - Concert	TH	Jan 30	<i>University of Missouri Concert Jazz Band</i>	Sam	Griffith
Jazz - Concert	FR	Jan 31	<i>Frequency (Kearney Jazz Choir)</i>	Dustin	McKinney
Jazz - Concert	FR	Jan 31	<i>Ft. Zumwalt North Jazz Ensemble</i>	Matthew	Schultz
Mentoring	WE	Jan 29	<i>Six Months and Counting: Ideas, Techniques, Literature and Networking for Early Career Educators</i>	Chris	Sprague
Mentoring	TH	Jan 30	<i>Band Breakout</i>	Chris	Sprague
Mentoring	TH	Jan 30	<i>Choir: Developing That Joyful Sound—Building Your Choir One Voice at a Time</i>	Chris	Sprague
Mentoring	TH	Jan 30	<i>Orchestra Breakout</i>	Chris	Sprague
Mentoring	TH	Jan 30	<i>K-12 Breakout</i>	Chris	Sprague
Mentoring	TH	Jan 30	<i>Elementary: Shifting Gears—How to Manage Your Classroom With Smooth Transitions!</i>	Chris	Sprague
Mentoring	TH	Jan 30	<i>Big Ideas for the Smaller School</i>	Chris	Sprague
MIOSM	TU	Jan 28	<i>Pick Up the Pieces: Music for Children Funkified</i>	Kristen	Nall
MMEA Exec	WE	Jan 29	<i>MMEA Welcome Reception</i>	Chris	Sacco
MMEA Exec	WE	Jan 29	<i>Personal Climate and Culture...It's Up to You</i>	Gerry	Brooks
MMEA Exec	FR	Jan 31	<i>MMEA Members Mixer</i>	Chris	Sacco
MMEA Exec - Concert	TH	Jan 30	<i>Kansas City Jazz Orchestra</i>	Chris	Sacco
MSHSAA	TH	Jan 30	<i>MSHSAA Update</i>	James	Melton
MSHSAA	TH	Jan 30	<i>MSHSAA Music Advisory Roundtable & Discussion</i>	James	Melton
Multicultural	TH	Jan 30	<i>Funkify Your Group: Rhythms from Across the World</i>	Jim	Papoulis
NAfME-C	TH	Jan 30	<i>Musical Taboo: Injuries, Beta-blocker use, and Staying Healthy</i>	Jeremy	Stanek
NAfME-C	FR	Jan 31	<i>Settling The Score: Culturally informed adaptation of non-western percussion parts in published works for choir, orchestra, band, and chamber ensembles</i>	Matthew	Henry
Orchestra	TH	Jan 30	<i>Redefining Our Gesture: Refreshers and Quick-Fixes for More Effective Conducting</i>	David	Wacyk
Orchestra	TH	Jan 30	<i>Progressive Repertoire for the Double Bass: Clarifying a Neglected Resource</i>	Matt	McGrory
Orchestra	TH	Jan 30	<i>Sound and Structure: Exploring Violin Bow Technique</i>	Paul	Grobey
Orchestra	FR	Jan 31	<i>Reading Session</i>	David	Tourtellot
Orchestra - Concert	TH	Jan 30	<i>Parkway Central Symphonic Orchestra</i>	Alicia	Kulla-Branz Bont
Orchestra - Concert	TH	Jan 30	<i>Clayton High School Symphonic Orchestra</i>	Daniel	Henderson
Orchestra - Concert	TH	Jan 30	<i>St. Charles County Youth Orchestra</i>	Shane	Williams
Orchestra - Concert	FR	Jan 31	<i>Cherokee Middle School 7th & 8th Grade Orchestra</i>	Juliana	Georgiades
Orchestra - Concert	FR	Jan 31	<i>Liberty High School Chamber Orchestra</i>	Michelle	Davis
Research	FR	Jan 31	<i>Poster Session</i>	Wendy	Sims
Retired	FR	Jan 31	<i>Retired Members Coffee</i>	Paul	Baur
S/E - Concert	TH	Jan 30	<i>Northland Symphony Youth Saxophone Ensemble</i>	Joel	Gordon
S/E - Concert	FR	Jan 31	<i>Truman State University Concert Percussion Ensemble</i>	Michael	Bump
SMTE	TH	Jan 30	<i>Improvising in Concert Bands, Choirs, Orchestras and Other Ensembles</i>	Christian	Bernhard
SMTE	FR	Jan 31	<i>Flourishing in Music Education</i>	Christian	Bernhard
Technology	TH	Jan 30	<i>Do not fear, AI is here!</i>	Doug	Caldwell
Technology	TH	Jan 30	<i>Winds, Percussion, Guard, SOUND!; A new section of the band</i>	Matthew	Chang
Technology	FR	Jan 31	<i>More Hands-On Technology-Based Performance: Teaching with free and/or inexpensive software</i>	Jeff	Kaiser
Technology	FR	Jan 31	<i>Social Media 101 - It's Not That Scary!</i>	Maria	Ellis
Tri-M	FR	Jan 31	<i>Panel Discussion - Everything You Wanted to Know About Our Tri-M Organizations</i>	Sarah	Sacco

New This Year!

Scan this QR code to access detailed program information for all auditioned performing ensembles and biographies of conference presenters. While the conference app will also contain this information, it will not appear in the printed program. Currently, files are accessible as Google Slides, with a downloadable PDF available closer to the conference.





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Dr. Patrick Hopkins

*Assistant Professor of Low Strings and
Artistic Director and Conductor of the Southeast Symphony Orchestra*

Dr. Patrick Hopkins is a dynamic soloist, chamber musician, and conductor, with performances in prestigious venues such as Alice Tully Hall, Carnegie Hall, The Kennedy Center, and Suntory Hall. He made his Lincoln Center debut in 2008 as a soloist with the Juilliard Pre-College Orchestra and has appeared with the Fairbanks Symphony and New Amsterdam Orchestra.

In 2011, Dr. Hopkins won the Grand Prize at the Music Teachers National Association Young Artist Competition and was awarded the 2010 Young Alaskan Artist Award, leading to his Anchorage debut. He is also recognized as a Yamaha Young Performing Artist. His professional experience includes membership in the Wichita Symphony Orchestra and teaching as a lecturer at Rutgers University.

Dr. Hopkins has served as principal cellist with numerous ensembles, including The Juilliard Orchestra, the Aspen Opera Theater Company Orchestra, and the New World Symphony, under renowned conductors like Alan Gilbert, Bernard Haitink, and Yannick Nézet-Séguin.

An accomplished chamber musician, Dr. Hopkins performs with the New York-based Frisson ensemble and has studied with members of the American, Cleveland, Emerson, Juilliard, and Orion quartets. He has participated in master classes with distinguished musicians such as Zuill Bailey, Pamela Frank, and Frans Helmerson.

Dr. Hopkins began his cello studies at age four and is a graduate of Juilliard's Pre-College Division. He holds a Bachelor of Music from The Juilliard School, a Master of Music from the Manhattan School of Music, and a Doctor of Musical Arts from Rutgers University. He currently serves as Assistant Professor of Cello and Bass at Southeast Missouri State University and Artistic Director and Conductor of the Southeast Missouri Symphony Orchestra.

Department of Music

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MEN'S CHORUS PERFORMANCE

FRIDAY
January 31
2:30 PM



Dr. Cameron LaBarr

CLIF AND GAIL SMART PROFESSOR IN MUSIC
DIRECTOR OF CHORAL STUDIES

CHORAL UNION PERFORMANCE

HOPE FOR RESOLUTION
FRIDAY
January 31
8:15 PM



Dr. Erin E. Plisco

ASSOCIATE PROFESSOR
ASSOCIATE DIRECTOR OF CHORAL STUDIES

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FRIDAY
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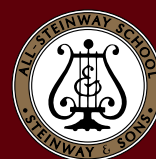
Registration closes Feb. 8

FRIDAY
February 28

Registration closes Feb. 14

SATURDAY
March 1

Registration closes Feb. 22



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