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**Official Publication of the
Michigan Music Education Association**

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**Christina
Hornbach**

From the Editor

Welcome to the school year 2019-2020! I hope you and your Michigan music students are already having a good year. I grew up in Michigan; I attended and graduated from a Michigan public school. I did my undergraduate and graduate work at Michigan universities (the University of Michigan and Michigan State University). I taught in the K-12 system in two different public schools in Michigan (Kalamazoo and South Redford). I worked at Eastern Michigan University for several years and I am currently in my 11th year of teaching at Hope College in Holland, MI. My husband is a Michigan music teacher. I am Michigan proud, specifically Michigan music teacher proud.

As I transition into the role of Editor for the *Michigan Music Educator*, I am reminded once again how lucky I am to be a part of this community. Whether you are just joining MMEA or if you have been a member for years, you have “a friend” in MMEA; we are a family. I encourage you to try out some of the practical applications and teaching ideas in this issue. Your peers have some things for you to consider and implement in your practice.

One of the things that I love about teaching is that there is always something more to learn. Michigan music teachers, MMEA is here for you with many different professional development opportunities and

resources. One of the most accessible and readily applicable resources you have is this journal. In this day of social media and so many ways to share our teaching ideas, we remain strong by supporting each other and our professional organization, MMEA.

Enjoy this issue with work from teachers from across the country (from West Coast to East). What is your teaching story? What practical ideas and teaching resources can you share with your peers - your fellow Michigan teachers? I'd love to hear from you (hornbach@hope.edu).

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Lisa Furman

President's Message

Greetings and happy fall! I want to take this opportunity to welcome our new journal editor, Dr. Christina Hornbach. As you may recall, Christina previously served the Michigan Music Education Association in the role of President from 2012-2014. We are thrilled to have Dr. Hornbach serving as the new journal editor, and thank you for once again, graciously offering your skills, leadership and service to the Michigan Music Education Association.

The Michigan Music Educators Journal is one example of the valuable resources and professional development support we offer for music educators in our state. The MMEA also provides numerous musical opportunities for students, and advocates for music education at the state and federal levels. We hope you are able to take advantage of these exciting offerings, and encourage you to visit the MMEA website and social media feeds to stay informed about our upcoming events.

We certainly hope to see you all at the 15th Annual Michigan Music Conference, which will take place January 16th-18th, 2020. To celebrate the 15th anniversary of the conference in Grand Rapids, several special events will occur, including a free Bobby McFerrin Thursday evening concert for all registered music educator conference participants, a Friday evening social hour at a local venue with live music, and games and prizes in the exhibit hall throughout the conference. Keep an eye out for additional details soon.

The headliner for the 2020 music conference will be Dr. John Feierabend, professor emeritus and former director of education at the University of Hartford's, The Hartt School. MMEA will also sponsor over 80 lecture and demonstration-based workshops throughout the conference, and will once again host a research pre-conference, technology pre-conference and elementary general music pre-conference. We will also host our second annual Friday afternoon awards ceremony and social hour. This exciting event provides a fantastic backdrop for our annual awards ceremony, and a great opportunity to network and meet up with your colleagues in a

fun and relaxing atmosphere. We hope to see you there, at what is shaping up to be the best MMC yet!

For the 2020 conference, we are also excited to welcome our N.C Division President, Judy Bush. Judy will be leading a work session with the MMEA board at our meeting on Thursday afternoon, and will join us at the awards ceremony and social hour, among other events during the conference. If you are able to attend any of these events, we hope you will help us extend a warm Michigan welcome to Judy, and thank her for her service as our division representative. A role that will next be held by our very own Dr. Karen Salvador; the immediate past-president of the MMEA. We are looking forward to having Karen represent our state at the division and national levels in this important position. Thank you Karen for your leadership!

The MMEA is proud to be the leader in the advancement of music teaching and learning in the great state of Michigan, serving students, and outstanding music educators such as yourself! We encourage you to take full advantage of your NafME/MMEA membership by attending one of our professional development events, or by utilizing available resources such as the online journals, national music standards, and advocacy tools. The benefits of your MMEA membership also includes student performance opportunities such as the Elementary Honors choir, or participation in one of the Instrumental Band clinics offered in the spring, among others. We hope to see you at many of our exciting events this year, and on behalf of the board of the Michigan Music Education Association, wish you the very best for a great 2019-2020 school year!

All the best!

Lisa J. Furman, Ph.D.
President
Michigan Music Education Association

The Importance of Fort Building in Music Education



Colleen Sears

The following is the text from my keynote talk at the 2018 NJMEA Summer Workshop.

One of NJMEA's current strategic initiatives is a focus on inclusion and diversity in our profession. Issues related to equity, inclusion, and diversity have always existed in music and music education. Race, class, gender, sexuality, and varying abilities have long impacted access and opportunity in school music and beyond. And yet, it seems as if these issues were not particularly at the front and center of our profession until the former president of NAFME, Michael Butera, made his now infamous comments back in 2016, in which he blamed the lack of diversity in our profession on his perception that "blacks and Latinos lack the keyboard skills needed for this field."¹ And with those words, issues related to diversity in music education were thrust into the spotlight, and into the New York Times, and into everyday conversation amongst music teachers. As is the usual case with flashpoint incidents like this, a litany of apologies, councils on issues related to diversity, and new policies emerged from NAFME. While these are all steps in a positive direction, I often wonder how far those steps reach. Do they extend beyond the well-designed websites, press releases, diversity grant recipients, and people who serve on those councils? The focus of my talk is this: What does access, diversity, equity and inclusion in music education mean for all of us in this room right now. What does it mean for all of our individual communities, buildings, classrooms, and students that we serve?

I have a seven-year old daughter, and one of her favorite books is *The Day the Crayons Quit*² and the sequel, *The Day the Crayons Came Home*³ by Drew Daywalt and illustrated by Oliver Jeffers. (If you don't know these books, I implore you to go directly to the children's section of the nearest Barnes and Noble and read them immediately!) The story begins like this. "One day in class, Duncan went to take out his crayons and found a stack of letters with his name on them."⁴ What follows are essentially resignation

letters from his crayons, in which each color aired their grievances regarding their dissatisfaction about how they are used. I'll give you a few of my favorite examples.

WHITE CRAYON

Dear Duncan,

You color with me, but why? Most of the time I'm the same color as the page you are using me on – WHITE. If I didn't have a black outline, you wouldn't even know I was THERE! I'm not even in the rainbow. I'm only used to color snow or to fill in the empty space between other things. And it leaves me feeling, well, empty. We need to talk.

Your empty friend,
White Crayon.⁵

PINK CRAYON

Duncan,

Okay, LISTEN HERE KID! You have not used me ONCE in the past year. It's because you think I am a girl's color, isn't it? Speaking of which, please tell your little sister I said thank you for using me to color in her "Little Princess" coloring book. I think she did a fabulous job of staying inside the lines. Now, back to us. Could you PLEASE use me sometime to color the occasional PINK dinosaur or MONSTER or COWBOY? Goodness knows they could use a splash of color.

Your unused friend,
Pink Crayon⁶

PEACH CRAYON

Hey Duncan,

It's me. PEACH CRAYON. Why did you peel off my paper wrapping? Now I'm NAKED and too embarrassed to leave the crayon box. I don't

even have any underwear! How would you like to go to school naked? I need some clothes. HELP.

Your naked friend,
Peach Crayon⁷

MAROON CRAYON

Dear Duncan,

Not sure if you remember me. My name is MAROON CRAYON. You only colored with me once, to draw a scab, but whatever. Anyway, you LOST me two years ago in the couch, then your Dad sat on me and BROKE ME IN HALF! I never would have survived had paperclip not nursed me back to health. I'm finally better, so come get me! And can Paper Clip come too? He's really holding me together.

Sincerely,
Your marooned crayon, Maroon Crayon⁸

I could go on and on, but you get the point. (Seriously. Go to Barnes and Noble and read these books!) So now we're all giggling, and maybe you've forgotten that this talk is about diversity, equity, access, and inclusion.

So, let's take the case of white crayon. "If it wasn't for the outline, you wouldn't even know I was there. It leaves me feeling...empty."⁹ What white crayon is describing what it feels like to be rendered invisible. One of my music education students once wrote in a paper for my *Contemporary Issues in Music Education* class that "Coming to the United States without speaking any English was one of the most impacting experiences I have lived – both negatively and positively. I was one of those kids ticketed as ESL and seen as remedial. This took away many opportunities for me, especially in my elective courses. I was denied the opportunity to participate in music classes because I was required to take extra "core curriculum classes to make up for the fact that I had the equivalent of a language deficiency – a language barrier."¹⁰ Many of my students for whom English is not their primary language have reported feeling invisible in their K-12 education experience; relegated to the back of their section in ensembles, or blatantly ignored in class. White crayon feels empty because it feels invisible.

Then there's pink crayon – on a personal crusade to call out and challenge gendered norms and traditional notions of masculinity and femininity with its plea for pink dinosaurs, cowboys, or monsters every once in a while. How do the dynamics of gendered expectations play out in music education? From choosing instruments and the seemingly ever enduring notion that flute is for girls, to the use of traditional masculinity to recruit more male voices into choir, (*Come*

on! Join the choir! You'll be with lots of girls!); to the text of vocal music that privileges heterosexual love and often reinforces traditional gendered expectations; to the severe lack of females in secondary music positions – particularly in the instrumental world (and especially in band); to the #MeToo movement that has rocked the classical music scene and now the music education world as well. There is certainly no lack of gender equity issues to call out and challenge in our profession.

Peach crayon. While I find the lack of paper wrapping and its subsequent nakedness hilarious, the bottom line is that peach crayon is too embarrassed to be seen, because it isn't getting what it needs. In this case, underwear, at the very least. Each year I interview prospective students for admission to our music education program here at TCNJ. And each year, something like this happens:

Me: Nice to meet you! Tell me a little about yourself and what you do musically.

Applicant: Well, I'm in the band, the choir, the orchestra, I made regions, I'm section leader, and I uhumnnnn...(whispers) I play in a rock band.

Me: I'm sorry, what was that last part?

Applicant: (barely audible) I play in rock band...

Me: Again?

Applicant: (Finally, louder) I play in a rock band.

Me: A ROCK BAND! THAT'S SO AWESOME!

Another one of my students who once said this in class: "Well, I really used to like to cover different pop songs. I'd sing and play guitar and record it and put it up on *YouTube*. And I really liked doing that. But once I became a music major and became friends with some professors on **Facebook**, I just stopped doing that." These peach crayons can't leave the box because they're embarrassed by the musical practices they love because they don't often count as "real music" or "serious music" in our profession.

And finally, marooned crayon. The one that was barely given a chance, forgotten, and then broken in half. In the last teaching job that I had before moving to higher ed, I was a middle school band director. I also taught a cycle course of group guitar that met every other day for one marking period. As one marking period ended, my students were asking me about my next cohort. I ran down the roster of their peers' names and was interrupted by a gasp of horror as I read who I'll call "Bobby"'s name. "DOCTOR SEARS!" they exclaimed with dismay, "HE'S THE WORST KID IN THE ENTIRE SCHOOL!" The worst kid in the entire school. He was failing all of his classes and spent more time in detention or in school suspension than in class. Based on the description his peers had provided, I was fully anticipating a combative, explosive personality to burst into my class-

room. Instead, he was quiet. He sort of slumped in his chair and I remember that he seemed worn down. Marooned by his peers and most of his teachers.

So let me pause here. At the end of the book series, there's this:

“Duncan was sad to learn of all the crayons he'd lost, forgotten, broken, or neglected over the years. So he ran around gathering them up. But Duncan's crayons were all so damaged and differently shaped than they used to be that they no longer fit in the crayon box. So Duncan had an idea...He build a place where each crayon would *always* feel welcome.”¹¹

The illustration shows a gigantic monstrosity of a cardboard structure that Duncan fashioned so that each crayon belonged and felt valued, seen, and wanted. The brown cardboard was decorated with many colors – including WHITE, who was made visible against the tan cardboard. There were pink dinosaurs. Peach was given what it needed, a pair of underwear, and maroon was used to color something OTHER than a scab, a beautiful horse.

So what does a crayon fort look like in terms of diversity, inclusion, equity and access for our music classrooms? Let's go back to white crayon and the English language learner who felt invisible. One of my former TCNJ students was recently teaching first grade general music in a predominantly white, affluent school district. He had one Spanish speaking student in class, who spoke almost no English. The boy barely spoke at all and rarely smiled. My student was teaching a song about frogs and used a children's book about frogs as a starting point for the lesson. The only twist? The book was in Spanish, which he read *first*, and then shared the English translation. My student told me that this boy's face LIT UP as he began to read. At the end of the class, the boy approached my student and said that this was the first time he ever heard anything in Spanish in school. A part of the crayon fort constructed.

Pink crayon. How do students know that pink dinosaurs, monsters, and cowboys exist if they've never seen one? How do students know that composers of color exist if we don't regularly program their work? How do girls know they can be high school band or college band directors, or all state conductors if they've never seen one? (A side note: 2018 marked the first time in the eighty year history of the New Jersey All State Band that a female conductor directed the All State Wind Ensemble.) How do boys know they can play the flute if they've never seen or heard a man play the instrument? Representation in our curriculum and programming *matters*. That's one way to build a fort for pink crayon.

Peach crayon. Duncan gave it what it needed: a pair of underwear. What do we do about the fact that the type of music students often love, and the way students often make music outside our classrooms is not valued or included in our largely traditional, Western, classical curriculum? How can we build a fort for those students? How can we change the secretive whisper of “I play in a rock band” into a proud statement? Can we find a place in our *regular* classroom practice to value rock bands, acoustic covers, and beat making with *Garage Band*? Does learning “by ear” make a student less of a musician? Does teaching “by rote” or shall we say, by “aural tradition” make us less of a quality music teacher? Can we rethink the idea of what it means to be a “real musician”?

And finally, marooned crayon: the worst kid in the class. What must it be like to live day in and day out with that label? What must it be like to walk into a school, knowing that you aren't wanted? Not wanted by your peers, not wanted by your teachers. As humans, we want to be wanted. We *need* to be wanted. The fort I built for Bobby (my maroon crayon) was that I threw out Hal Leonard Book One for Guitar. I found out what students were listening to, downloaded tabs, and we learned chords to the songs that resonated with the lives of my students. As we did this, I noticed that Bobby was focused. He asked questions and he asked for help. He brought in tabs for a song that he found on his own. He even ended up asking for a guitar for Christmas. A few months later, my principal shared that she had a meeting with Bobby's parents. He was still failing most of his courses and they were trying to figure out how to motivate him. His parents said something like, “Forget about those other classes! What's happening in that music class? What is that teacher doing? All he can talk about is that class! How do we get whatever is happening in there to happen in all of his other classes!?”

I spent ten years teaching music in New Jersey's public schools. One phrase that colleagues would sometimes utter (and one that I confess I uttered myself in my early career) went something like this: “Yes, so and so quit band. They didn't really care about it.” Or, “Oh, those kids in general music...they don't really want to be there. They don't care about music.” The problem with these statements, I eventually came to realize, is that they lay blame on the student for quitting music, for a lack of interest in the content. But here's the thing. These statements blame the crayons, when really, the problem is with the box. The power that we hold as educators, and the power that we hold as music educators in particular, to see, value, and find a place for each and every student we encounter, is profound. What diversity, equity, access, and inclusion is really about is creative crayon fort building.

And yet, you, as music educators may sometimes be left feeling more like gray crayon:

Dear Duncan,

Gray crayon here. YOU'RE KILLING ME. I know that you love Elephants. And I know that elephants are gray...but that's a lot of space to color in all by myself...and don't even get me started on your rhinos, hippos, and HUMPBACK WHALES. You know how tired I am after handling one of those things? Such big animals....Baby penguins are gray you know. So are very tiny rocks. Pebbles, How about one of those once in awhile to give me a break?

Your very tired friend,
Gray Crayon.¹²

Concerts, community events, SGOs, doc logs, meetings. Do you know how tired we are after handling those things? We may be tired from the pressures associated with the daily grind of music teaching, but being creative in crafting practices that aim to make music education more inclusive can actually invigorate and inspire us, making us more like orange and yellow crayons. While these two colors argued over who is the true color of the sun in the book, they both illuminate and make visible everything in their path. Diversity, equity, inclusion, and access in PRACTICE and ACTION in our classrooms requires love, creativity, patience, and a willingness to literally think outside the box to challenge the parts of our profession that constrict, restrict, and confine; to illuminate new ways forward and reimagine and reconstruct the box in ways that enable all our students to be visible, valued, and loved so that like Duncan's crayons in their newly constructed fort, each student will always feel at home when they are with us. Thank you.

Endnotes

¹Michael Cooper. "Music Education Group's Leader Departs After Remarks on Diversity." *The New York Times*, May 12, 2016, accessed August 14, 2018, <https://www.nytimes.com/2016/05/13/arts/music/music-education-groups-leader-departs-after-remarks-on-diversity.html>.

²Drew Daywalt. *The Day the Crayons Quit*. (New York: Philomel Books, 2013).

³Drew Dayalt. *The Day the Crayons Came Home*. (New York: Philomel Books, 2015).

⁴Drew Daywalt. *The Day the Crayons Quit*. (New York: Philomel Books, 2013).

⁵Ibid.

⁶Ibid.

⁷Ibid.

⁸Ibid.

⁹Ibid.

¹⁰Colleen Sears. "Seeking Aporia: Experiences with Teaching Social Justice in the Undergraduate Music Education Program," *Action, Criticism & Theory for Music Education* 15, 5 (2016):16.

¹¹Drew Dayalt. *The Day the Crayons Came Home*. (New York: Philomel Books, 2015).

¹²Drew Daywalt. *The Day the Crayons Quit*. (New York: Philomel Books, 2013).

Dr. Colleen Sears is an associate professor and the coordinator of music education at The College of New Jersey where she also leads curriculum development and interdisciplinary programming for the Institute for Social Justice in the Arts which she co-founded in 2014. Dr. Sears spent ten years as a music educator in New Jersey's public schools and enjoys exploring her research interests through innovative collaborations with K-12 music educators and students. Her research focuses on equity and access in music education. Her current projects engage students and educators with issues of social justice through music performance and interdisciplinary aesthetic experiences. She has published in Music Educators Journal, Action Criticism and Theory for Music Education, and Music Education Research. She recently authored a book chapter entitled, "Put Your Big Girl Panties On: A Female Band Director's Career in a Culture of Masculinity" which appears in the book, Marginalized Voices in Music Education. She frequently presents her work at regional and national conferences including the New Directions in Music Education Conference, the MayDay Group Colloquium, the Society for Music Teacher Education Conference, the Midwest Band and Orchestra Clinic, and the CBDNA (College Band Directors National Association) West/Northwest and National Conferences. Dr. Sears regularly guest lectures at institutions across the country, facilitates social justice educational initiatives with composer Ted Hearne, and coordinates professional development sessions for local music educators. She holds a Bachelor of Music from The College of New Jersey, a Master of Arts from the Eastman School of Music and a Doctor of Education in music education from Teachers College, Columbia University.

Website Advertising Information

Michigan Music Education Association

www.mmeamichigan.org

BASIC DETAILS

The Michigan Music Education Association is a professional organization that serves music educators, students, parents, and community members through leadership in the advancement of music teaching and learning. MMEA offers professional development workshops throughout the state and performance opportunities for elementary, middle & high school students. MMEA has a strong history of providing state and national advocacy/legislative support and outreach to pre-service, current and retired Michigan music educators of all experience levels. MMEA is a proud state-affiliate of the National Association for Music Education (NAfME).

WEBSITE ANALYTICS

- 175 visits per day, over 5,300 visits per month
- 2,100 unique visitors per month, representing active, retired, and pre-service (college/university student) music educators, parents, and supporters
- Configured to be mobile/tablet friendly

ADVERTISING OPTIONS

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What Do You Do With Just One iPad?

Denise Lewis

It is a brand new school year and, like with the New Year holiday, you are making a few resolutions. What about your school issued teacher iPad? Have you been using it as a paperweight? Many teachers have never put this device to good use for numerous reasons, but topping the list is a question - how is one little iPad supposed to “transform” a classroom? The answer to that is simple - it doesn't. This is a common misperception made by teachers and administrators alike. 30 students cannot all get personal interaction time with one iPad as the basis for a single lesson. What it can do, however, is serve as a valuable tool for you. iPads are meant to be highly personalized technology. Each person sets up their pad differently according to their preferences and needs by selecting apps to suit their purposes. As a building tech coach, I assist my teaching colleagues with their hardware and am always amazed at the differences in their teacher iPads! To get you started, here are several of my favorite uses for my teacher iPad.

Organization

I like to use the cloud as my filing cabinet, so apps like Google Drive, Dropbox and Notability are important for me. Any important information I download as a pdf file is stored in either Drive or Dropbox. Meeting notes, agendas, minutes and reports are stored and organized in Notability, which is not cloud-based (handy for those meetings with no wifi!). For hard copies, a scanner app like Scanner Pro makes it easy to snap a picture and upload it to my Drive. This is also perfect for printed materials I want to quickly project for my entire class to see.

Assessment

I use rubrics for all demonstrated skills assessments, but the paper could be overwhelming. The Rubrics app was the perfect solution. I can assign a rubric to an individual student, group or full class and the reports keep my data organized. Using this app has cut approximately 90% of my paper usage and my assessments are always with me when I work at home. The setup can be time consuming, but the time saved later is well worth the effort.

Presentation

Many of my lessons are in Keynote. Using the Keynote app allows me to control the presentation from anywhere in my room. This, along with the iTunes Remote app, frees me from my computer keyboard and puts me where I want to be - with my students. Remote apps can also greatly reduce transition time between activities and put additional materials at your fingertips. When I'm not working in Keynote and using ActivInspire or Notebook, I present using Doceri. Doceri is an app with companion software that allows you to control your computer through your iPad. The record presentation function is very useful. When I have important, key lessons or reviews, I like to record the session and then upload the video to that grade level on Edmodo or Google Classroom. Students can watch the lesson again or, if they were absent, I can hand them my pad so they can quickly watch the lesson while the rest of the class is doing another activity.

To get started with your own teacher iPad, think of your personal preferences in the above three categories. Search out apps that fit your needs, or see if any of your desktop favorites have comparable or companion apps. Ask other teachers about their favorite apps and uses as well; most apps and functions used by teachers for other subjects are also useful for the music classroom. Googling your questions can be very useful. Implement your teacher iPad slowly and always make a test run to make sure everything is connected and working smoothly. Finally, once you are up and running do not be afraid to dump apps that are not working as well as you thought. Check to see if another app will be a better fit for you. Not every job takes the same screwdriver!

Denise Gulliver-Lewis is in her 26th year of teaching music at White Pigeon Community Schools. The first 15 years were spent as the MS/HS band director before moving to Central Elementary to teach general music (K-5) and technology (3-5) and serve as the building technology coach. She is a graduate of the Jacobs School of Music at Indiana University with Bachelor's degrees in clarinet performance and music education and a Master's degree in clarinet with minors in jazz and music history. Denise currently serves as webmaster and IT Coordinator on the MMEA board, and on the planning committee of the Michigan Music Conference as head of the technology committee.

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Reviewing *Teaching with Respect: Inclusive Pedagogy for Choral Directors*

Sieck, S. (2017). *Teaching with respect: Inclusive pedagogy for choral directors*. Milwaukee, WI: Hal Leonard. (157 pages) ISBN: 1495097668

Reviewed by Abby Butler,
Wayne State University

Introduction

Music students typically cite high-level experiences as members of their high school ensemble as a primary reason for choosing a career in music education. Clearly the ensemble experience holds value for these students. Conversely, some music educators question the role of ensembles within the public school setting, criticizing their elitism and lack of success at attracting a larger percentage of the student body (Fonder, 2014; Williams et al, 2015). While this state of affairs has led to a much needed rethinking of curricular offerings in middle and high school music programs, the debate over ensemble classes continues.

As a young teacher I remember greeting my high school singers at the door to our rehearsal room prior to class. I wanted to make a personal connection with each student and for them to understand how much I valued their contributions to our choir. But more than that I wanted each of them to feel confident in their ability to grow as singers and musicians. I suspected many of my singers didn't experience the confidence I wished for them, but I didn't understand why. I recently discovered Stephen Sieck's book, *Teaching with Respect: Inclusive Pedagogy for Choral Directors* (2017). While much has changed since I began teaching I would have welcomed a book such as this when I was a novice teacher. Sieck's ideas resonate strongly with my beliefs about choral singing, which have only deepened with my maturation as a teacher and human being. I believe *Teaching with Respect* belongs on every choral director's bookshelf.

Focus of Book

Written specifically for choral directors, Teach-

ing with *Respect* offers a critical examination of how the choral experience can be welcoming for students, or it can marginalize or exclude singers. The author explores factors that mediate individuals' experiences in choral ensembles. He challenges readers to examine personal and collective beliefs, biases and privileges that shape our expectations and practices, which in turn affect the accessibility and quality of our choral programs. Sieck argues that passive complicity is just as harmful as intentional discrimination. He tasks readers with the responsibility of rooting out ways in which common practices or traditions unintentionally promote the status quo, and he offers suggestions for replacing them with more inclusive practices.

Organization

The book comprises eight distinct chapters framed by a prelude and postlude functioning as bookends for a total of 157 pages. The prelude and postlude references are evidence of Sieck's experiences as a director of church choirs although his background also includes teaching 7th-12th grade choirs and choirs at the collegiate level. In the prelude Sieck makes the case for inclusive choral pedagogy, why it's important and timely. The postlude focuses on the audience, who attends—or does not attend our concerts, why and what we can do about it.

The eight chapters are grouped into two main sections. Section 1 (40 pages) includes the first three chapters: 1) *Growing Our Perspective*, 2) *Creating Room for All Singers*, and 3) *Teaching Singers with Diverse Abilities*. Collectively this section presents information and ideas on how choral directors can make the choral rehearsal space more inclusive and welcoming. Sieck begins by introducing readers to the concept of respect, and then describes specific factors such as positionality, dominant narratives and differences across playing fields that impact the way we view ourselves, and others. He discusses basic principles of inclusivity and safety, providing both positive and negative examples of ways in

which these principles manifest in the choral rehearsal space. Sieck concludes this section with a thoughtful examination of strategies for teaching singers of diverse abilities, including a brief description of the three basic principles grounded in universal design for learning (UDL).

Section 2 (78 pages) includes the remaining five chapters: 4) Choir and Gender, 5) Choir and Sexual Identity, 6) Choir and Religion, 7) Choir and World Music, and 8) Choir and African-American Music. These chapters explore ways in which the choral experience is mediated by singers' individual and diverse identities as they intersect with each of the targeted topics. While the first section introduces key concepts and situates them within the broader choral rehearsal setting, the second section focuses on specific issues and their effects on individuals. In section 2, Sieck unpacks these distinctive variables, describes how they might marginalize individuals, then offers suggestions for developing inclusive practices to create a more welcoming and respectful environment.

Critical Assessment

The writing is direct, honest, and highly personal. While some might consider Sieck's tone a bit preachy at times, he supports his arguments with facts while sharing examples of his own misconceptions and faux pas. The logic behind his arguments is easy to follow as he makes a convincing case for practices or actions under consideration. Furthermore, his personal stories counter the occasional evangelistic tone resulting in a reasoned and compelling view of the point in question. Sieck claims that, "The book is grounded in research, but my argument is fundamentally a moral one" (Sieck, 2017, p. 5). Accordingly, he successfully balances presentation of factual information with ethical concerns.

I especially appreciate the thoughtfulness with which Sieck treats difficult and complex issues. He is fearless in tackling the multi-faceted ways gender and sexual identity play out for all stakeholders within the choral setting. In the chapters on choir, gender and sexual identity he explores how gender, power and respect might interact with accepted traditions regarding repertoire selection, the structure and valuing of various choral ensembles, and representations of gender on the podium. However, Sieck doesn't stop at identifying and describing potential problems; he offers practical solutions. For example, he discusses several challenges facing transgender singers from navigating auditions, voice placements, and vocal health to their acceptance by other students within the ensemble. He then provides different strategies for eliminating or reducing those challenges in ways that foster respect while promoting safety and inclusion.

Sieck addresses issues of race and racism through the music of African Americans, highlighting important historical events such as the Civil Rights Movement while tracing the manifestation of racism in America since the early 1600s. He then explores African American contributions to the choral traditions and repertoire of the 20th century. He discuss-

es specific sub-genres of African American music, such as minstrelsy, spirituals, and gospel music in light of common misinterpretations, misuse or misrepresentation within the choral tradition. Arguing that music from these genres, regardless of any controversy, deserves more than a token appearance on the concert program. Sieck explains why, and then provides suggestions for doing so coupled with strategies for teaching about the music's spiritual and political significance.

Throughout the text, Sieck considers how choir directors' choice of repertoire may unintentionally reflect societal biases or promote harmful stereotypes. In the instance of gender and sexual identity he discusses implications of exclusively performing music with heteronormative texts. He shares strategies he has personally used to counter this bias: using purposeful gender ambiguity when teaching love songs; programming music of composers who did not fit into the heteronormative paradigm; or selecting repertoire for single sex ensembles that does not promote gender stereotypes.

In the chapter on religion Sieck revisits controversies and legal issues surrounding the programming of sacred music in the public school setting. He argues that it is possible to include sacred music in your repertoire "...if you have clear curricular goals that are not centered on the teaching of religion." (p. 88). He then gives examples of programmatic concert themes, such as music from a specific place and time or music related to a specific emotional theme, which would benefit from the inclusion of sacred music while supporting curricular goals. Sieck closes the chapter with a valuable discussion of how to talk with your students about religion in the context of sacred choral repertoire. He considers the challenges of performing sacred music with respect versus embodiment, which he refers to as placing oneself within the musical experience and making a personal connection with the text.

Another controversial issue connected to repertoire selection surrounds the performance of what is currently referred to as world music. Sieck begins the discussion by describing how culture, ethnicity, power, and music are interconnected, he then unpacks some of the more prominent criticisms associated with the performance of non-Euro-American White art music. He addresses the concept of "other" or "othering" in regard to ethical issues associated with the borrowing, exoticism and cultural appropriation of music from diverse populations. The chapter concludes with Sieck's suggestions for how choral directors can incorporate world music into the curriculum with respect. Some of his suggestions reflect those presented in articles previously published in the *Music Educators Journal* (Fuelberth & Todd, 2017; Parr, 2006; Yoo, 2017).

Recommendation

For the past two years I have used Sieck's *Teaching with Re-*

spect [this book] as required reading in the choral methods course I teach. My students find it inspiring. They seem to appreciate, as do I the breadth and depth with which Sieck explores the many variables affecting an inclusive versus exclusive classroom environment. The book certainly generates some lively discussions both in and out of class! Sieck's nuanced explanations help the reader view controversial or difficult topics through a multifaceted lens leading one to a more balanced understanding of the issues at play. While written specifically for musicians, teachers, and teacher educators specializing in choral music education, other music educators will undoubtedly find this book a valuable read.

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Tips for a Gender-Inclusive Choir

Josh Palkki, Ph.D.

As the spectrum of gender identities expands, choral conductor-teachers will interact with an increasing number of transgender/gender-queer/gender non-conforming/etc. singers. Gender is not a binary (male/female) and not everyone prefers to be affiliated with a gender identity (as one participant in my dissertation study said, “I think gender is dumb and I really don’t see the need to have one”). There are a large number of monikers people use to identify their gender. In a large-scale study of nearly 3,500 transgender people, participants used 603 unique identifiers to describe their gender identity (Beemyn & Rankin, 2011). Choirs can and should be safe havens for all LGBTQA singers—but particularly for transgender singers who may or may not face a disconnect between their gender identity and their vocal range (Palkki, 2017). Below are some ways that choral conductor-teachers can be supportive and inclusive of transgender singers (this is far from an exhaustive list—for more advice, see Miller (2016) and Palkki (2017)).

Name and Pronouns

Do not assume that you know each singer’s name and pronoun preference. Be sure to find out each person’s name and pronoun, especially at the beginning of each semester/term. This can be done by asking each singer to write their given name (as printed on a roster, for example), the name they prefer to use, and their pronouns. You might also consider calling roll by last name only.

Mistakes with good intentions are OK. A transition for a trans or gender expansive person (note: not all trans people identify with having a “transition”) is not only a transition for them—it is a transition for every person in their life. In a forthcoming manuscript, co-written with Dr. Matthew Garrett (Case Western Reserve University), we write, “While this can be difficult, it is important that you do your best to honor these word choices. We all make mistakes in the process of working to celebrate and validate people’s individual identities. Simply acknowledge the error, offer an apology, forgive

yourself, and move on with your conversation. Based on our own experiences with trans and gender expansive students and colleagues, we advocate for the idea that mistakes made with good intentions behind them are okay!”

Vocal Range

Some trans people consider their speaking and singing voices a vital way that they “do” or “perform” their gender in public. Therefore, for these singers, it may be important for choral conductor-teachers to enable them to sing a voice part that matches their gender identity. For example, a trans woman (assigned male at birth but now identifies as female) may wish to sing alto even though she previously sang tenor or bass. For some trans people, their voice and their gender identity have little or no connection, meaning that a trans woman may be comfortable singing bass. As I wrote in my recent *Choral Journal* article:

“Choral music educators can determine through conversation the level of connection, if any, between a trans student’s voice and gender identity. Based on this conversation, a personalized voice part plan can be devised. Conceptually, this is similar to middle level choral educators who modify, adapt, or compose voice parts to fit the vocal range of singers in the midst of the voice change. Vocal health should *always* be taken into consideration, of course, but the connection between the choral experience and gender identity may determine whether or not a student continues to sing in choir” (Palkki, 2017, p. 25)

Rehearsal Language

Choral conductor-teachers should not assume that they know the gender identity of each of their choristers. Refer to voice parts, not genders. For example, comments like “men please sing at m. 7, or “let’s have the ladies sing here” are not inclusive.

Uniforms

“Traditional” uniforms (e.g., tuxedos and dresses) can reify the gender binary. Would

a gender non-conforming singer feel comfortable in your choir? If the answer is no, perhaps you could consider other options—a third option perhaps—or one gender-neutral uniform for everyone.

Ensemble Structure

Like uniforms, “Men’s Choirs” and “Women’s Choirs” may not be welcoming for transgender singers. For example, would a trans man who sings soprano be welcome in a “Men’s Choir”? Just because he is a soprano makes him no less of a man. The time may be here to re-name our ensembles to remove gendered labels that may no longer apply.

Choir Audition Policies (including Honor Choir Auditions)

Some states have updated their honor choir audition policies to honor and include trans singers. Are there policies in your organization that specify that only certain genders can audition for specific voice parts? If so, you may consider updating this policy.

Safe Space

Choral conductor-teachers can let their singers know that they are supportive of all LGBTQA singers. Through language in your handbook/syllabus/choir room posters, a safe space sticker on your classroom/office door, or spoken words, you can let all singers know that you acknowledge and honor singers of all gender identities.

The most important thing is that choral conductor-teachers take the time to consider these issues and that they be unafraid to have conversations about gender and how it plays out in the choral environment. Simply put, if you don’t know, ask! There are many resources out there on the topic of trans students and gender identity. A few that may be particularly helpful:

- Wells, K., Roberts, G., & Allan, C. (2012). *Supporting transgender and transsexual students in K-12 schools: A guide for educators*. Ottawa, ON, CA: Canadian Teachers’ Federation.
- You can download free Safe Space stickers here from GLSEN, the Gay, Lesbian, Straight Education Network.
- Visit queeringchoir.com, a new website dedicated to LGBTQA issues in choral music education.
- Join the LGBTQA safe space for music educators Facebook page.

All singers should feel safe in our choirs—regardless of gender identity. I sincerely hope that you will take some time to consider how to include all singers. If you have further questions, please email me at josh.palkki@csulb.edu.

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Other Suggested Resources

Aguirre, R. (2018). Finding the trans voice: A review of the literature on accommodating transgender singers. *Update: Applications of Research in Music Education*, 37(1), 36–41. <https://doi.org/10.1177/8755123318772561>
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Stepping in Front of Your Jazz Ensemble for the First Time

Seth M. Ebersole

Traditionally, university music education programs have left a noticeable gap in preparing their students to effectively direct a high school jazz ensemble. There are many reasons for this, not least of which is that jazz itself has become a part of the academic world only recently. Regardless, many directors still find themselves uncertain of how to begin and what to do when they begin jazz ensemble rehearsals. Here are some practical insights for developing your jazz groups, and the surrounding culture in your school districts.

Building a Listening Culture

First and perhaps most importantly, jazz must be listened to in all parts of the learning process. Jazz is somewhat unique in that its entire history has been preserved on recordings - virtually every significant moment in the music's history is preserved for your listening. Jazz musicians themselves are obsessed with listening to old records and discovering new ones. We routinely swap album titles and songs that have moved us, asking "who plays bass on that one record?" and "have you checked out so-and-so on this track?" This type of dedication to listening is a natural part of your jazz program's development and should be encouraged. Listen to the music you are performing, have your band sing along, learn the solos, and find related recordings to check out. Help your kids understand that jazz is not some stuffy old music that only their grandparents can enjoy, but a vibrant and vital part of American history with a rich tradition of which they are now a part. If you want to build your school's jazz program, get the students interested in listening to the music.

Musical Misconceptions

When directing your band, there are a few musical considerations that should be emphasized. First, be wary against playing too loud. Jazz is fundamentally music, so we should approach it

with musicality in mind. In concert band and wind ensemble, we always strive for balance between the different sections of the band, blend between the players within those sections, and intonation for each instrumentalist. Jazz band should be no different. For some reason, many inexperienced directors will mistake volume for energy in a jazz band. This is a mistake that will inhibit your group from creating any real music. Similarly, directors may instruct their players to "lay back" against the beat to make the music swing. This does not make the music swing, it makes the band drag! A better focus is for your players to feel the quarter note pulse that drives the music forward. As you all are expanding your ears and listening to more of the music, you will develop a better sense of what swing is. Listen again to the recordings of your tunes and feel how the life of the music is the 1-2-3-4 of the bass propelling the music forward. Build a musical discipline in your jazz ensemble. This will allow your students to experience the joy and beauty of the music.

Repertoire Considerations

It is worth noting that all the aforementioned advice is impossible to heed if the band is not performing appropriate repertoire. Many directors simply do not know how to select charts for their band that are accessible enough for their students' ability while still being idiomatically suitable. This, due to no fault of the directors, creates a situation where the jazz band plays poorly arranged imitations of better tunes. Think back to your concert band and wind ensemble. There is a standard of repertoire for these groups: Holst, Grainger, Vaughan Williams. Think of how ridiculous it would be to arrive at an honors band festival only to find that the group was playing an adaptation of Lincolnshire Posy instead of the real thing! Similarly, your band should and can play authentic jazz repertoire. Start with the foundation - Count Basie. Use the arrangements of Er-

nie Wilkins, Frank Foster, Benny Carter, Neil Hefti, Quincy Jones, and my personal favorite, Sammy Nestico. Playing this music will give you the opportunity to focus on the quarter note pulse and the ensemble techniques described earlier. By continually studying the recordings, you will be able to develop a classic big band sound with your group and your students can be proud of themselves for performing the “real thing.” More advanced groups can try Duke Ellington, Billy Strayhorn, and Thad Jones arrangements. If you are still uncertain about what music falls inside the canon, reach out to the jazz instructor at the college or university near you. These people are deeply committed to jazz education in your area and would like nothing more than for the impact of high school jazz to be widely felt.

Encouraging Improvisation

One discipline that most directors feel acutely ill equipped to teach is jazz improvisation. This is, of course, understandable. If the director does not improvise, it is difficult to teach the student how to do so. This is the wrong way of looking at improvisation. If you frame your band's development as a journey through jazz history that you are all taking together, you can learn improvisation right alongside your students. Don't be scared to mess something up - jazz improv is as much about taking risks and making mistakes as it is playing beautiful melodies; this is perhaps what makes it so profound. Additionally, if you are performing the core repertoire described earlier, the publications currently in print almost all contain transcriptions of the original solos. This is the best place to start with your kids. Learn the original solo first, its inflections, articulations, and flow. As you learn to listen to the music and your students learn to engage with it, your band's “jazz IQ” will in turn, rise.

An Example to Follow

Countless directors have been teaching for years and still feel anxiety when approaching the jazz band. This does not have to be you. My father spent 34 years teaching high school band in the same school district. His ensembles always sounded good, and he always fielded a full big band; however, his jazz band only began to become a stellar ensemble once he invested in the topics we have discussed. Utilizing classic recordings, his students began to listen to jazz on their own, thus, helping them fall in love with the style and history of it. Transferring the techniques for ensemble balance and clarity from concert band, his jazz band began to play in tune and with a solid balance between sections. Seeing the repertoire that I was interested in as I went through my jazz studies, he began reevaluating his choices to match a more appropriate repertoire. Additionally, he connected with the jazz professor at the local university as a clinician and resource for his program. His jazz bands were then able to make greater strides forward and play more challenging music with better solos because, alongside his

students, he had learned the music he was teaching. He was a product of music education from the 1970s and was still able to learn all about this great music in a way that inspired his students.

Recap

Many educators are simply underprepared to deal with jazz in their schools. If you are serious about developing the jazz area of your school's music program, follow these steps. Build a culture around listening to the music. Encourage your kids to challenge their ears and enjoy this great art. Use your musical instincts from your classical ensembles. There is no “legit” and “non-legit” distinction; it's all music, so teach it musically! By reaching out to local experts in your community and building your own ear, and choosing core jazz repertoire, you will set your band up for success. Finally, don't be afraid of jazz improvisation. Tackle it head on using the many resources you've gained from listening, choosing good tunes, and learning about jazz alongside your students. Jazz is, after all, a community-oriented discipline. Engage with your students and believe that you too can learn to direct your band with musicality, knowledge, and confidence.



Seth M. Ebersole serves as Jazz Artist in Residence at Saginaw Valley State University and as Jazz Woodwinds Faculty at the Jazz & Creative Institute in Kalamazoo. His debut album, “Sometimes I’m Happy,” is available on all streaming platforms. He endorses Selmer Paris saxophones and can be found each week performing regionally and nationally.



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An Interview with Andrew McGuire

Colleen McNickle and
Jessica McKiernan

We sat down with Andrew McGuire at the Detroit Public School Community District offices in the Fisher Building in downtown Detroit.

Colleen: Could you tell us who you are and what you do?

Andrew: I'm Andrew McGuire. I'm the assistant director of Fine and Performing arts for Detroit Public School Community District (DPSCD). I oversee the district's growth of our K-8 art, music, theater and dance initiatives and programs across the district. That ranges from curriculum development, implementation, professional development (PDs), recruiting and retention of teachers, etc. I was a K-3 music educator in the public schools in New York, and then came back home to Detroit and was a teaching artist in what was then called Detroit Public Schools, taught for six years in Chicago Public Schools (CPS) as a K-8 general music teacher and built a rock band program and the first curricular modern band program for CPS. My approach stems from listening to students, where their growth is, and where they want to go, and providing the initial space and place for them to feel safe, create and express themselves through music.

Jessica: Walk us through the history of the DPSCD.

A: Two years ago, the district emerged from emergency financial management with a locally-elected school board, which then did a national search and appointed Superintendent Dr. Nikolai Vitti. During our first year, our biggest lift was ensuring that we had arts teachers in all of our buildings K-12. So every student across the district is receiving either art, music, theater, or dance. In the second year, we worked to ensure that every school had somebody there who was certified, receiving professional development (PD), and implementing a curriculum that is aligned with national and state standards. Having a Whole Child education is one of our priorities—so what does that look like? That looks like arts for all. We have expanded our K-8 arts programming to every student. Every child in the district is receiving an arts education.

C: What is your vision as we're coming into year three and beyond? Are you happy where the arts program is right now?

A: No, we're not happy—yet. The vision is to keep growing. We are at a very strong crawl. We've gone from over fifteen years of having our arts programs almost decimated to two years of immense growth. We have kids in arts classrooms. We have teachers that are receiving PD. We have resources being poured into our classrooms. Those are wonderful first steps. That's in a very short amount of time, and that's what our students deserve and what they're entitled to. Are we happy there? No. There's more. They need more. They deserve more.

J: What are some of the unique programs or initiatives the district has to offer in regards to arts education?

A: Building:Arts is definitely unique. We've launched a community-wide initiative beyond Detroit asking people to donate new and gently used instruments and equipment (like mouthpieces, reeds, all of the incidentals) to our schools. The goal initially was finding which businesses and partners feel the call-to-action and want to take on an initiative as small or big as they can. Private and public companies wanted to do this. They ended up doing community drives on their own, and then creating internal spaces from which we can pick up instruments. For example, all 22 branches of the Detroit Public Library System are drop off sites for instruments and arts supplies. I think that when you create an instrument and arts donation drive in a district this size, that's a huge call to action. It gives the community a purpose and a place to help. It gives them something they can do.

We also have developed and implemented the Cultural Passport Program which gives all of our K-5 students three cultural experiences across the city each year. A lot of our students live in Detroit, but they've never been downtown. The Detroit Institute of the Arts or the Detroit Symphony Orchestra, or Michigan Opera Theater may be in their backyard, but they've never had these experiences. This is free of cost to families. What's so

cool is that these institutions have committed to creating a curriculum that accompanies our curriculum. It's very strategic in what the students are learning, what they're bringing back to the classroom and how it matches our arts curriculum.

C: In addition to these initiatives, what makes the arts department at DPSCD unique?

A: Well we're growing. We have an all-city summer arts academy and an all-city dance. We just celebrated our 50th annual Evening of Fine Arts. We have the longest running partnership between what was then Detroit Public Schools and the Detroit Institute of Arts (DIA). We just had our 82nd Annual Art Exhibition at the DIA - that's a really long time for a large cultural institution and a large district.

C: What are some programs that are happening within schools?

A: Any program that you would think of, we have it. We have jazz bands, rock bands, choral groups, a cappella choral groups, harp studio. There's a digital music digital studio. We're the largest district in the state. We haven't been gone, and we haven't been destroyed, so anything that was here that was a solid program is still in existence, and now we're just building from there.

J: How is the district connecting the students to the rich art and music history of Detroit?

A: We have local arts partners in a lot of our schools ranging from Music Hall, the DSO, the DIA, Michigan Opera Theater, all the way to smaller groups like Crash Detroit or Living Arts or Mosaic. We have musicians in our city that are fantastic and wonderful resources. It's always nice to read a book about a particular era, a particular style or particular whatever it is, but when you can meet the person that the book was written about or the article was written about and have that person work with you one on one, that is so powerful and so unique to our district.

C: How does the district connect music teachers with one another?

A: There's PD. There are learning teams through our curriculum writing, there are cohorts that come together once a month for that. We run a multitude of PD sessions and cohort sessions. Cohorts could be for new teachers, or mentor teachers, or for arts innovations and incubations. They could be content-specific or a geographic-specific cohort as well.

J: What do learning teams and PD look like for your teachers?

A: We have teacher-led PD sessions. Myself and the Deputy Executive Director of the Fine and Performing Arts, Anthony Smith, collaboratively guide opportunities with our teachers. We work to take what our teachers have done and what they're

doing and give them the space and the place to disseminate that information. When you have teachers that are really leading what excellent instruction looks like, you have to utilize that.

C: You mentioned writing a new arts curriculum. What was that process like?

A: We have a curriculum written by our teachers, for our teachers, and aligned with National and State standards. We didn't outsource anything. Teachers throughout the district applied to be on the curriculum writing team. We selected those who would work best together as a team, supporting them with time and space, paying them for their work, and then giving them access to the resources that they needed.

C: What are some challenges you're coming up against as an arts department?

A: One challenge is that we are still growing. We're not a finished product. We will be in a better place every month that goes by. Every year that goes by. And that, I think is the biggest challenge. It's understanding where we are, but continuing to grow in the trajectory of giving an arts education—art, music, theater, dance—for everybody. We're laying the bricks down right now. We are building, creating, and making a platform for our students to rise.

J: How can the public get involved?

A: My contact information is on the website - andrew.mcguire@detroitk12.org. People email me all the time: "Hey I want to do this. Hey, I want to do that." Great! Ideas are awesome. When people come and approach us, if their idea is so compelling and so enriching to the lives of the students, we like to approach each case uniquely and make it work for all involved. Our students are what give us the purpose for the jobs that we do. We are here to serve students.



Jessica McKiernan is a Ph.D. student in Music Education with a choral cognate at Michigan State University. Her research interests include gender, identity development, inclusive pedagogy, and student engagement and agency in ensemble-based classes. Prior to moving to Michigan, she studied Music Education at Oregon State University and taught middle school choir and general music.



Colleen McNickle is a Music Education Ph.D. student at Michigan State University, with research interests of Musicians' Health and Wellness and Comprehensive Choral Education. With a BA from Augustana College and an MME from the University of Illinois, Colleen taught middle and high school choirs, music theory, piano, and ukulele.



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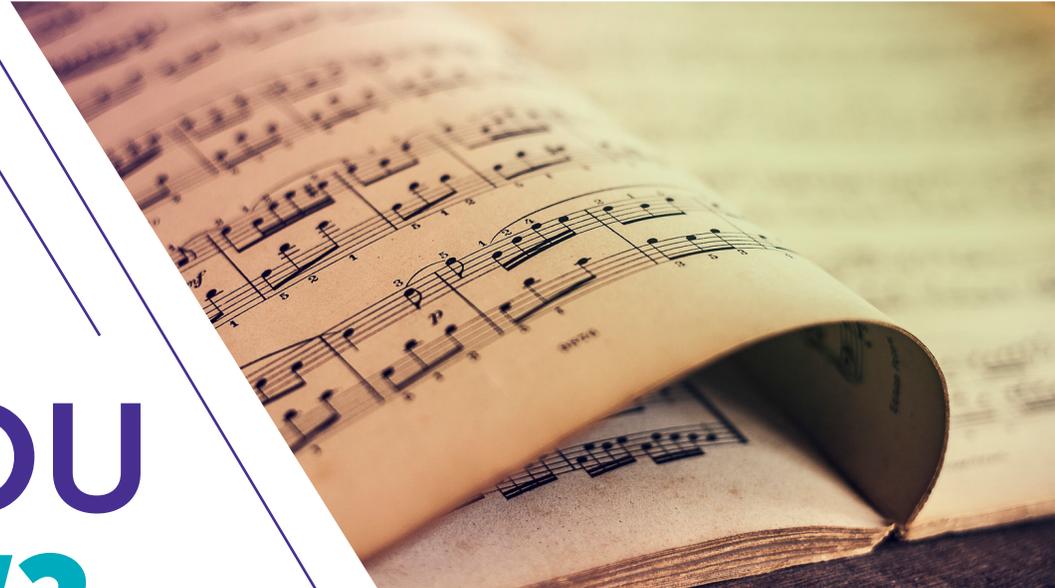
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Questions? Please contact Adriane Darvishian: adrianed@nafme.org



NAfME Collegiate Updates

Anthony J. Berardi, II

With the Fall semester currently underway, it is time for our new Collegiate Board to begin their journey, supporting, encouraging, and communicating with Collegiate NAfME members state-wide. I am excited to be moving up as the President of our board, and I thank our immediate past-president Grace Pawluszka for her incredible leadership, guidance, and ingenuity. I will also thank Lexa Deamant and Bobbie Sue McDaniel for their service on the board, as well as Dr. Ashley Allen and Dr. Colleen Conway for their supervision. This past year, under Grace's leadership we hosted three great sessions as well as our annual Collegiate reception at the Michigan Music Conference. Additionally, we held our biennial Michigan Collegiate NAfME conference at Wayne State University, with a record number of attendees.

The board this year has four members, following the format introduced in 2016 which has proved successful. Our new President-Elect is Lauren Hill, from Western Michigan University. Also joining us is our new Social Media Chair, Amber Wyatt (Siena Heights University), and our new Membership Chair, Peyton DeSchutter (Wayne State University). We are also very honored and excited to have Dr. Mary Land as our new Collegiate Advisor.

Moving forward, we will begin to build a stronger sense of community for CNAfME in Michigan, across chapters and areas, by facilitating more networking opportunities for members. We also plan to speak with individual chapters about ways to improve their CNAfME experience and get as many members actively engaged in Professional Development as possible. Lastly, we will build on the success of our past events at the Michigan Music Conference with three new sessions, as well as the annual Collegiate Reception.

This summer I attended the Hill Day Summit in Washington D.C. for a second time, and it is incredibly inspiring to see the great things other Collegiate NAfME members have accom-

plished across the nation. The event provided many opportunities to network, learn, grow, and advocate for our field. It really was the perfect catalyst to revitalize and prepare for the coming year. NAfME is THE professional organization for Music Educators and is invested in the future of its collegiate members; likewise, our MMEA CNAfME Board is committed to providing the best experience possible to our members.

I look forward to meeting you all this year, and I encourage everyone to reach out, get involved, and be in each-other's corner.



Anthony Berardi is currently studying Bass Trombone Performance and Instrumental Music Education at Wayne State University. Anthony began studying the trombone at age 6 with Mr. Matt Martinez, and has had several teachers since then, including Mr. Michael Steiger, Dr. Michael Robinson, and Mr. Gary

Hellick. Anthony is an active member of the NAfME and is currently serving as the Collegiate President for MMEA. Through NAfME, Anthony went to Washington D.C. during the summers of 2017 and 2019 and attended the Collegiate Hill Day Summit, an annual event to meet with members of Congress to advocate for music education and its importance in our schools.

Guidelines for Submitting Articles

Writing for the *Michigan Music Educator*



The following guidelines should be of help to both prospective and established authors:

1. The Editor encourages the submission of manuscripts on all phases of music education at every instructional level.
2. Manuscripts should be concise, to-the-point, and well-structured. An average length for a feature article is around 2,500 words or 5 to 6 double spaced, typewritten pages in 11-point Times New Roman font. An average length for a column article is around 1,500 words, or from 4 to 5 double spaced, typewritten pages in 11-point Times New Roman font.
3. Avoid generalities and complex constructions. The article will generally be more interesting, have more impact, and be more persuasive if you try to write in a straightforward and clear manner.
4. You may use any writing style as long as it is appropriate to the type of article you are submitting. Be sure to use the correct form in the References section. If you have questions pertaining to style, please do not hesitate to contact the Editor.
5. The *Michigan Music Educator* is always pleased to receive photographs with a manuscript, especially when those photographs enhance the information in the text. Digital photos are preferred in pdf, jpg, or tiff formats. Please insure all subjects in photographs have provided permission to be included in a publication. Please contact the Editor for a sample media release form.
6. Music examples, diagrams, and footnotes should appear on separate pages at the end of the manuscript.
7. Include biographical information (approximately 50 words or fewer) and headshot (jpeg, gif, or tiff) for each author with the submitted manuscript.
8. Manuscripts should be submitted via email attachment, saved in a MS Word for Windows or Mac format. If this is not possible, please contact the Editor for alternatives.
9. In accordance with the "Code of Ethics," submitting a manuscript indicates that it has not been published previously and is not currently submitted for publication elsewhere, either in its entirety or in part. Distribution on the Internet may be considered prior publication and may compromise the originality of the paper as a submission to the *MME*. Authors should describe in what form and how a manuscript has been previously disseminated. Authors are expected to comply with APA ethical standards and institutional and federal regulations in the treatment of human subjects (www.apa.org/ethics/code2002.html).
10. The *Michigan Music Educator* assumes copyright of all published articles.

SUBMISSIONS should be sent to: Christina Hornbach, Editor (hornbach@hope.edu)

The *Michigan Music Educator* is published three times per year: Fall, Winter, and Spring

MMC Research Poster Session Announcement

MMEA Research Poster Session - Meet the Authors

9:30am – 10:30am: Friday, Jan. 17, 2020

Grand Rapids, MI - Amway Grand Hotel:

Ambassador Foyer (2nd Floor)

Contact: Chuck Norris. norrisc@gvsu.edu

GUIDELINES FOR SUBMISSION:

1. Submit an abstract that does not exceed 300 words in length. All posters accepted for presentation will be displayed on tables and must be free-standing.
2. The research may be of any type as long as it relates to music education. Styles accepted include: Publication Manual of the American Psychological Association; A Manual for Writers of Term Papers, Theses, and Dissertations (Turabian) or The Chicago Manual of Style.
3. Only electronic submissions will be considered. Indicate only the title in the file. No files should contain clues as to author identity or institutional affiliation. Send the file as an attachment in Word Document (.doc) or Portable Document (.pdf) format.
4. In the body of the e-mail, please include the following information: (a) name(s) of author(s), (b) current position(s) and institutional affiliation(s), (c) mailing address, telephone number, and e-mail address (submitter only), (d) the report's title, (e) and any instances of prior presentation. Please use "MMC Research Poster Session" in the subject line.
5. Please make all submissions by Sunday, November 10 at 11:59 p.m. to Chuck Norris at norrisc@gvsu.edu.
6. The decisions of the panel of qualified reviewers will be communicated by email by Monday, November 25.
7. All poster presenters must attend the "Meet the Authors" session on Friday, January 17 from 9:30-10:30.
8. All presenters and attendees must be members of NAFME or one of the MMC sponsoring organizations and register for the conference. Out of state submissions are welcomed! Information about registration can be found at www.michiganmusicconference.org.

A copy of this call can be viewed on the MMEA webpage,
<http://www.mmeamichigan.org/research>

2020 Michigan Music Conference

Updates

Carin McEvoy

The 2020 Michigan Music Conference marks the 15th anniversary of the conference in its current format and location. Every year the conference gets better, but the MMC executive board and planning committee have pulled out all the stops to make this year stand out amongst them all. From the plethora of world-class headliners, to the special events and giveaways, this year promises to be memorable. The Thursday night concert in DeVos Performance Hall will open the conference with ten-time Grammy winner Bobby McFerrin. All registered educators will have the opportunity to claim a FREE ticket to this exciting event! Also on Thursday, 100 Master Class participants will join Bobby McFerrin on stage as he guides them through his famous CircleSongs technique and prepares for the Thursday evening performance. Master Class participants will rehearse with Bobby and be a part of his performance later that evening. Master Class participants are limited to the first 100 registrants and will not require an additional ticket to the Thursday evening performance. There is an option to be an observer for the master class. An observer would be able to sit in on the master class but not be on stage and participating in the master class and the evening concert. If you select the observer option on the registration form, you will require an additional ticket to the Thursday evening performance. Be sure you identify the need for the concert ticket on your registration.

Friday night the MMC is hosting a more informal concert in a new space down the road. At Monroe 20 Live registered educators can enjoy FREE drinks and food while catching up and enjoying the local sounds of The Crane Wives. Indian Trails will be running a FREE shuttle between the event and the Amway hotel, or for those who want to stretch their legs, it's just a short walk along the Skyway.



In addition to the exciting conference-wide events, the MMEA reps have been working hard to secure some amazing headliners. This year celebrates the 9th General Music Pre-Conference and the MMEA is excited to welcome Denise Gagne to present. The pre-conference session will be filled with folk dancing, bucket drumming,

hand clap games, and storybook singing. In addition to the pre-conference, Ms. Gagne will also present a couple of sessions Saturday on ukuleles and assessment games. Ms. Gagne has taught instrumental, choral and classroom music from babies and preschool to College levels. She has degrees in music and education, as well as Level 3 certification in both Kodaly and Orff. She has been a workshop presenter in every Canadian province and territory and all 50 states. She presents regularly for Orff and Kodaly workshops, preschool and kindergarten conferences in Canada, the USA, Asia, and Australia! Her workshops are fun, practical, and activity based! Ms. Gagne has authored or edited many publications including the Musicplay PreK-6 elementary music curriculum and the www.musicplayonline.com website.



This year's main conference headliner is John Feierabend. His two Friday sessions will walk through early vocal and movement development and his two Saturday sessions will focus on the rhythmic and melodic components of his conversational solfege program. Dr. Feierabend is Professor Emeritus and former Director of Music Education at the University of Hartford's The

Hartt School and is a past President of the Organization of American Kodály Educators as well as a NafME Lowell Mason Fellow. Dr. Feierabend is committed to collecting, preserving and teaching the diverse folk music of our country and using that folk music as a bridge to help children understand and enjoy classical music. Dr. Feierabend's research has resulted in two music curricula; First Steps in Music, a music and movement program for infants through early elementary aged children and Conversational Solfege, a music literacy method for use in general music classes. For more information go to: www.feierabendmusic.org.

Along with her husband, Lillie Feierabend will also join the MMC headliner lineup on Saturday with a session on community bridging and a session on folk dancing for families. Ms. Feierabend has been an early childhood and general music educator for over thirty years and was a conductor for the Connecticut Children's Chorus for seventeen. She has twice been honored with her respective

district's Teacher of the Year Award for her inclusive and innovative music programs, and in 2008 also received the Outstanding Elementary Music Educator Award from the Connecticut Music Educators Association. She is a member of CMEA, NAFME, OAKE, and ACDA, where she served as the National Children's Honor Choir Chair for the 2010 Conference. She is a member and former president of KESNE (Kodaly Educators of Southern New England) and President-Elect of Mu Chapter of Delta Kappa Gamma, an international organization which supports excellence in education and promotes the professional and personal growth of women educators.

The MMEA is so thankful for the wonderful support of our sponsors. This year West Music is playing an integral role in bringing Denise Gagne in for two days. Likewise, GIA Publications is graciously sponsoring John & Lillie Feierabend. The MMEA is so lucky to have such generous corporate sponsors. Please show your gratitude and appreciation by visiting the exhibit hall and thanking these companies for their support!

Did you know that the Michigan Music Conference is produced through the joint efforts of the Michigan Band & Orchestra Association, Michigan School Vocal Music Association, the Michigan chapter of the American String Teachers Association, and the Michigan Music Education Association? The four organizations work together year-round to prepare this three-day professional development event for the benefit of music teachers, students, and parents throughout the state. Serving on the executive board are the executive directors and presidents of each of the

organizations, for MMEA currently: Cory Mays and Lisa Furman. The planning committee is comprised of a larger body of appointed volunteers from each organization. The MMEA is represented on the planning committee by an appointed rep, currently Carin McEvoy, serving as chair of the committee, and the president-elect, currently Bill Vliek. The MMEA is fortunate to have a few extra voices in the room right now. The MMC planning committee also includes an independent technology panel, currently chaired by MMEA member Denise Lewis. This panel includes equal representation from the four organizations and currently serving MMEA on that panel is member Ian Boynton.

Finally, the MMC could not be the powerful experience that it is without the support of each organization's members. One way you can help is by volunteering to preside over a session. Presiders are asked to arrive 15 minutes before the session to assist the presenter with any setup needs. Presiders read announcements as prepared by the MMC, and help the presenter keep track of the time. Finally, presiders initial SCECH forms for attendees. This is a great way to ensure you make it to the sessions you care most to see, while providing a valuable service to the MMEA and MMC attendees and presenters. To sign up, please go to https://drive.google.com/file/d/1U25AxHxDmXYvMgjxGROvnTgvJ_zdky5Y/view?usp=sharing and enter your name, school, and email address.

Whether you teach elementary, secondary, instrumental, vocal, or general music, there will be something for you at MMC2020. Registration opens soon! See you in January!

MMEA programming and operations are partially funded by a grant from the Michigan Council for Arts & Cultural Affairs, and the National Endowment for the Arts.



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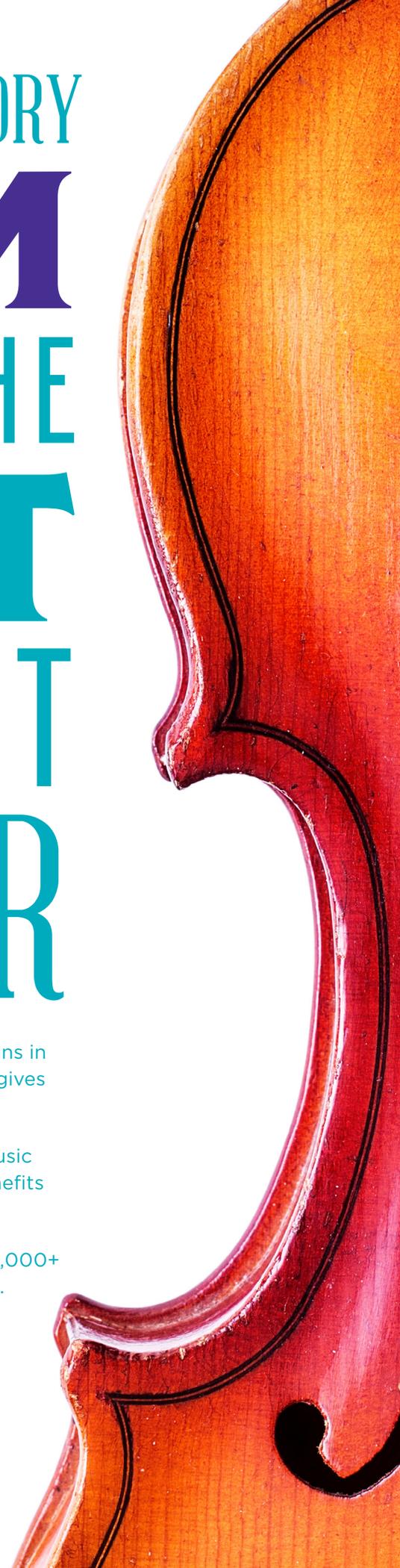
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2019-2020 CALENDAR OF EVENTS

EVENT	DATE	LOCATION
DCI Event	June 20, 2019	Detroit (Ford Field)
Technology Workshop	June 26, 2019	Ann Arbor (U of M)
NAfME National Assembly	June 17-22, 2019	Tysons Corner, VA
MMEA Fall Board Meetings	September 6-7, 2019	East Lansing, MI
NAfME North Central Division Meeting	September 20-22, 2019	Minneapolis, MN
Upper Peninsula Music Ed. Workshop	September 28, 2019	Marquette (NMU)
General Music Fall Workshop	October 18-19, 2019	Holland (Hope College)
NAfME National In-Service Conf.	November 6-10, 2019	Orlando, FL
All-National Honor Ensembles Concert	November 10, 2019	Orlando, FL
Michigan Music Conference (MMC)	January 16-18, 2020	Grand Rapids
MMEA Winter Board Meetings	January 16, 2020	Grand Rapids
Collegiate Reception	January 17, 2020	Grand Rapids
MMEA Member Social Hour	January 17, 2020	Grand Rapids
Honors Composition Concert	January 18, 2020	Grand Rapids
Instrumental Clinics		
1. Mona Shores (Jay Boyden, host)	February 12, 2020	Mona Shores HS
2. Fowlerville (Bill Vlieg, host)	March 6-7, 2020	Fowlerville HS
3. Belleville (N. Taylor & M. Campbell, hosts)	March 11-12, 2020	Belleville HS
4. Hartland (Brad Laibly, host)	March 13, 2020	Hartland HS
Elementary Honors Choir Rehearsal	March 21, 2020	Grand Ledge HS
Elementary Honors Choir Concert	March 28, 2020	Grand Ledge HS
Music Education Advocacy Day	April 14, 2020	State Capitol, Lansing
MMEA Spring Board Meetings	June 5-6, 2020	Jackson, MI
Summer Meet & Greets	TBA	Various Locations
NAfME National Assembly	June 25-27, 2020	Washington, D.C.
General Music Fall Workshop	October 16-17, 2020	Holland (Hope College)