

# SEGUE

THE OFFICIAL PUBLICATION OF THE ARKANSAS MUSIC EDUCATORS ASSOCIATION  
A FEDERATED STATE ASSOCIATION OF THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

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September 2013



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Nomination Forms  
plus  
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News: Arkansas earns special  
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JL Moore Elementary (Conway) students, Bryan Cole, Teacher

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# President's Note

By Paige Rose



"We had the sky, up there, all speckled with stars, and we used to lay on our backs and look up at them, and discuss about whether they was made, or only just happened." - Mark Twain, *Huckleberry Finn*

Science tells us that stars are made through a long and complex process, but we don't often see any of this until the final shiny, sparkling product. The same can be said about the stars that form in our classrooms and rehearsals every day. Teachers and students spend countless hours of process to make a shiny, sparkling product. I often admire those who make such a positive impact through long and complex processes. So, it was once again exciting to attend the NafME National Assembly this summer in Washington DC, where (regardless of your political affiliation) positive impact does occur! Music Education Week includes wonderful meetings and events, along with scheduled visits on Capitol Hill, where state officers represent thousands of band, choir, orchestra, elementary, and various other music teachers from all across the nation.

When Mike White, Ryan Fisher, and I arrived on Capitol Hill this June, we were able to meet (and later hear) country music star Sarah Darling, who was in DC to advocate for music education. You will undoubtedly hear of her connection with NafME, which provides a

shining example of school music meeting with popular music and the road to fame. Representatives, Aaron Schock and Suzanne Bonamici were then honored by NafME for heading the STEAM Caucus, a bipartisan effort to include the arts in STEM. They both spoke about the impact that the arts have had in their lives, and the long process of gathering support for STEAM. Schock even recounted his days as an All State euphonium player and how the process of music learning prepared him for his career.

Thanks to the efforts of State Executive Mike White, we were then able to see Tom Cotton, and speak to staffers for Eric Crawford, Steve Womack, John Boozman, and Mark Pryor. Representatives of the American School Band Directors Association and the League of American Orchestras also accompanied us on some of these meetings. Our "asks" included requests to support the ESEA bills that are most friendly to music education and that allocate funding for the arts. When we arrived at Tim Griffin's office, his staff took us into the Capitol where he was summoned out between votes. He assured us of his support for music education, and was able to visit more with us in the House Majority Leader's Ceremonial Office. On the way to the next meeting, I found myself on the phone with a newspaper reporter, attempting to articulate the pros and cons of the newest Arkansas bill to impact the arts. Fielding that call in the middle of so many other events was a sign that ArkMEA has made a presence in advocacy and policy. During the following days of National Assembly, ArkMEA was presented with the State Advocacy Award for our role in legislative matters, the Share Your

Story campaign, the formation of a state arts consortium, and NafME's membership campaign.

I am thrilled that ArkMEA has been honored, and I am so grateful for the support and recognition of NafME. Of course, we have only just begun this long and complex process of advocacy and growth. There are more members to gain, more collaborative efforts to begin, and more policies needed to protect our students and teachers. In the meantime though, our process has been honored with an American flag that was flown over the US Capitol during Music in Our Schools Month. Encased in an engraved shadow box, this flag of stars is the perfect symbol of a beautiful process that has occurred over time. Much like our country, our laws, and even our teaching, the American flag has changed, but endured.

The advocacy, teaching, and work of ArkMEA members has definitely made an impact, and we will carry this process onward now to the fall. On November 7<sup>th</sup> in Hot Springs, NafME president, Nancy Ditmer will give the opening keynote speech and help ArkMEA present that flag and award to its membership. On November 8<sup>th</sup>, Paul Leopoulos, founder of the THEA Foundation, will give another speech as we honor our own stars and advocates with Hall of Fame, Administrator, and 25 Years of Service awards. We look forward to a conference of star performances by the Elementary Chorus, under the direction of Cynthia Nott, the Bentonville High School Choirs, under the direction of Terry Hicks, and the UCA Percussion Ensemble, under the direction of Dr. Blake Tyson, and the Five Star Brass from the 106th Army Band.



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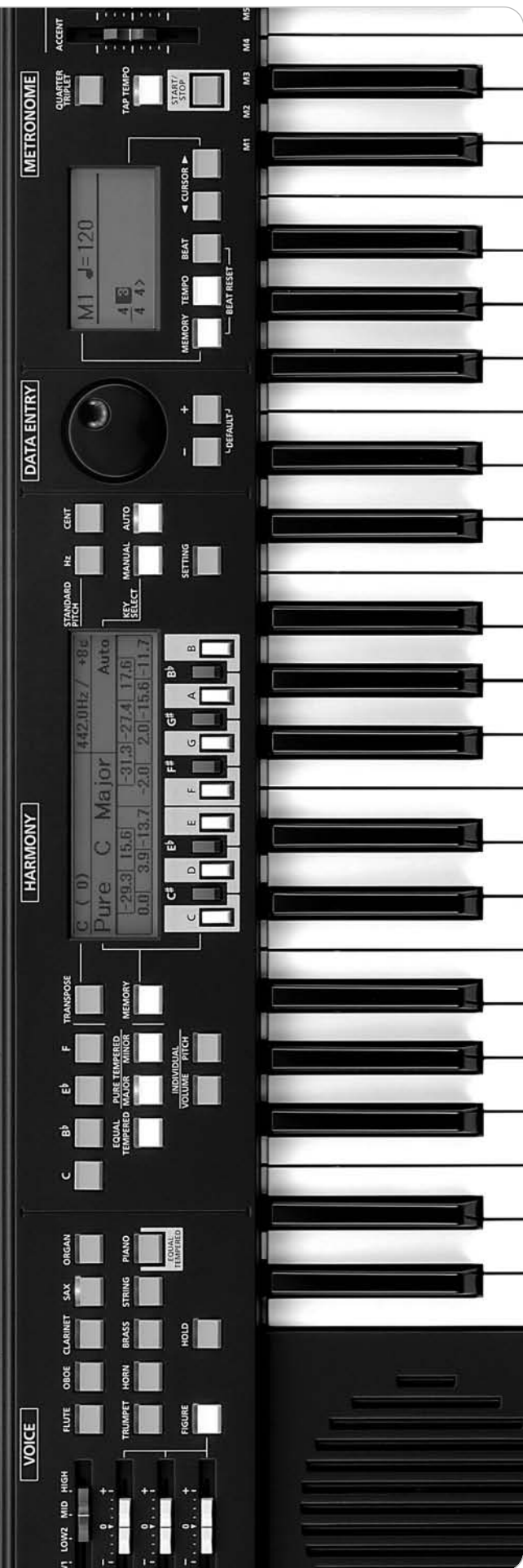
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Renowned clinicians, such as Dr. Lynn Brinckmeyer, Lynn Kleiner, and Jim Tinter will shine in elementary and general sessions. Victor Johnson and the Gallinas will headline choral sessions, while Dr. Karen Fannin and many others will present instrumental sessions. Numerous other clinicians will give sessions on technology and general topics, and the halls will be alive with exhibits, a poster session, and performances. Perhaps the most unique aspect of the conference, though, will be the infusion of non-traditional music making. Thursday night will include a world drumming session followed by a jam session. Thanks to our new IN-ovations Committee, we'll see the first ever student video composition project winners, and we will have sessions featuring ukelele, hand chimes, and iPads. Look for session and clinician details here in Segue, in e-mail blasts, and on Facebook.

Stars will also be out in Nashville this October as NAFME hosts its National In-Service Conference at the Gaylord Opryland Resort and Convention Center. Arkansas will be represented there in the All-National Honor Ensembles, which are chosen from the nation's All-State students. Congratulations to Mason Sangster from Fort Smith Southside and Justin Hazard from Gentry High School, who will play under the direction of Dr. Peter Boonshaft. Soprano Shelby Helser from Gravette High School will sing under the direction of Rollo Dilworth, and ArkMEA leader, Dr. Deborah Barber will present a session there. What a beautiful process this all is...the growth of our organizations, our conferences, and our state and national presence! The process may be long, but the stars have never shone brighter. Enjoy the process and then the stargazing!

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ArkMEA leaders Ryan Fisher, Paige Rose, and Mike White (L-R) accepting the Legislative Advocacy Award from members of the NAFME board (L-R) Christopher Woodside, James South, and Shannon Kelley.



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# Editors Notes Dale Misenhelter



## Reason, Art, and Music

Music, ironically, was chosen as the allegorical subject in a remarkable essay decrying the sad state of math teaching in schools. The essay, widely known as *Lockharts Lament*, opens with a music teacher awakening in a cold sweat from a nightmare where music had become a mandatory subject in schools. In the dream, the state was put in charge of all music, including its use for college entrance exams, and all teaching of music was thus prescribed in every painstaking detail. Official guidelines described listening to music in school as very advanced, and not recommended. The rigid process of memorization of key signatures and scales - yes. Composition? Rarely allowed before college.

Lockharts essay was effectively sarcastic, that seems clear, though even he probably didn't sense the

magnitude of the impending irony (the essay was first circulated about 10 years ago) for music teachers that would eventually come to pass. Some of his broader points, as he took aim at math teaching:

- Students aren't given enough chances to come up with their own ideas
- Teachers have given up rich source material for far weaker "exercises"
- We don't pose interesting but riskier questions that lead to additional, deeper lines of student inquiry

Mathematics, Lockhart does not pass up an opportunity to remind us, is most magical when approached as *art* when reasoning and discovering. A major point of the essay is that teaching in and around art should offer students the opportunity to make discoveries, providing an atmosphere allowing for healthy criticism (theirs, not ours) and the flexibility to pursue curiosity and change direction. In short, an honest intellectual environment. But how much easier it is to "get with the program" and use the latest, greatest publisher promoted materials.

If any of this sounds familiar, perhaps it should. To varying degrees, we are all (indeed, most subjects) guilty. Don't forget he was most critical (25 pages worth) of math -

his own subject. Read some of it and you may find yourself laughing at comments like "the mathematics curriculum doesn't need to be reformed, it needs to be *scrapped!*"

Good news: sleuthing around for additional readings about Paul Lockhart and his *Lament* (also available as a short book), you might find creative activities and alternatives passionate people have created. Here's a good one from a young lady who was a music major in college (and whose web postings are a sensation); she's also very wise and creative in the ways of math, and has made some of her "doodles" and explorations available at "vihart.com" ... if you're curious about what could possibly be fun on the math side, check out her fast paced and humorous video doodles (I loved "Infinity Elephants"), or on the music side, her music box mobius strip and Pachelbel Canon demonstrations are quite amazing. She calls herself a "mathmusician" ... uncharted territory for a lot of us. Some like to say that traditional types of education are ripe for disruption (and those saying it the most stridently are usually trying to sell you their new app), but investing a little energy exploring fresh ways of doing proven, valued things is priceless as teachers - time remarkably well spent.

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### Using Research in our Teaching

#### **Introduction**

Some philosophers have submitted that it is primarily through the mastery of skills associated with the creation and performance of music that the phenomenon becomes *art*. The specific types of skills needed and the level of mastery achieved to produce and (re)create *art* is beyond the scope of this article. Musical skills, however, are distributed throughout society, and the teaching of those skills to budding school-aged musicians is a major thrust of music education. How then do music educators – general, instrumental, and vocal – go about teaching those musical skills? Where do we access the information we need to effectively teach our young musicians? Five ways come to mind about how music educators obtain and/or apply information to the teaching-learning enterprise: (1) Tradition; (2) *Expert Opinion*; (3) Experience/Intuition; (4) Evidence-Based Research; and (5) Combinations of these four areas. The purpose of this article is to briefly outline these areas with the aim of helping music educators evaluate the sources from which they obtain and apply their teaching methods.

#### **Tradition**

When helping young students choose a musical instrument to learn some music teachers might insist that long fingers are a strong indication that the student should learn to play the cello. There may be some truth to

this, but where is the source for this conjecture? A vocal teacher may begin warm-ups playing a five-note ascending and then descending first portion of the major scale beginning on middle c – the lower part of the mixed voice. Is this the best way and place to start warming-up the voice? Both of these examples are types of traditions that have likely emerged as “common sense” approaches to music teaching. Lehmann, Sloboda and Woody have stated: “Despite its usefulness, common sense can enshrine practices that have no clear benefit or that can even be harmful” (2007, p. 8). Sometimes we need help from an expert in the field to understand how certain traditions in the profession came to be and why they might be useful (or not).

#### **Expert Opinion**

Attending professional conferences, talking with more experienced colleagues, and reading articles in music performance and music education publications written by well-known practitioners in the field are three of many ways through which we can gain valuable insight into teaching music from recognized *experts* in our field. These individuals may have directed professional ensembles, toured with a renowned director, or may have earned superior ratings at festivals for a number of years, but do these achievements and experiences qualify her/him as an expert? In some ways, it may, as they have learned how to consistently achieve in our profession what we hope to obtain for our own students. Yet, how effective is their advice when they are unfamiliar with your unique music teaching context or when *expert* opinions disagree? Often the “...personal opinions [of these *experts*] are elevated to hard-and-fast truth...” (Lehmann, *et al.*, 2007, p. 10). What worked for the *expert* in

their music teaching situation may or may not work for you and your students. This is where personal experience and intuition come into play.

#### **Experience/Intuition**

The skillful music teacher will learn to differentiate what may or may not work in their music teaching context rather than solely relying upon these *expert* opinions as the definitive answer. Unless one is new to the music teaching profession and in the first year of employment, likely few will be more qualified to address your teaching situation, and the few that are will not be there day-in-day-out to assist. As music teachers continue in the profession they often gain valuable experiences that help them teach more effectively. Hunches or intuition based upon those experiences provide a foundation, but sometimes that foundation may be built upon traditions and/or the adherence to *expert* opinion. Phillips contends that: “Much of what is taught in schools has no research base. That is why materials and methods come and go so quickly” (2008, p.3). What is the best age to begin teaching an instrument? Are there certain music skills that should or should not be taught to young elementary students? Is there a vocal sight-reading method better than others? Answers to these questions have been sought by researchers interested in music teaching and learning. While this research has not yet determined the entire answer to each of these questions, much of what we have learned has helped answer them to a greater degree than solely relying upon tradition, *expert* opinion, and even our own experiences and intuition.

#### **Evidence-Based Research**

Evidence-based research is centered upon the scientific approach, which

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simply put, is systematic inquiry. Systematic inquiry involves: (1) asking a question; (2) reading what others may have found regarding that same or similar question; (3) planning a way to answer your question and collecting data through that plan; (4) analyzing and reporting that data – what was found; and (5) discussing with those in the profession what you found, how it may relate to what others have found, and projecting how this may impact the music teaching-learning enterprise. This process “... can often provide an alternative and maybe better basis for solving certain problems than the other approaches” (Lehmann, *et al.*, 2007, p. 11). At times what is found through this process may conflict with what was traditionally learned and/or what *experts* may have taught. Even our own experience or intuition may become so influenced by traditional teachings or the sway of *expert* opinion that considering an alternative approach utilizing evidence-based research can be challenging.

#### Combinations

One question that arises through this self-discovery is where does one anchor their music teaching-learning beliefs? Should those beliefs be

anchored in traditional teachings, *expert* opinions, experience and intuition, or evidence-based research? Each person will need to come to accord on their own, but it is the opinion of this author that all of these areas should be utilized to help inform our teaching practices. There should be, however, a foundation upon which to build. Each of these areas contains bias to some degree, but evidence-based research usually attempts to control for bias. This is valuable to know as good research provides a measure of confidence in what was or was not found through systematic inquiry may benefit a wide range of music learning-teaching situations. Considering these evidence-based findings in relation to your own experiences/intuition, your knowledge of what *expert* opinions have said about the topic, and the role of tradition in this area, allows you to combine all these ways of knowing – founded upon the scientific approach – to inform your music teaching approaches.

#### Conclusion

Utilizing research can benefit your teaching. The challenge lies in (1) locating research pertinent to your

music teaching/learning question; (2) knowing how to comprehend this research; and (3) determining the merits of the findings with respect to your teaching context. Locating and accessing these evidence-based sources is the focus of part two; reading comprehension of the research findings with an eye towards music teaching is the emphasis of part three; and applying these research findings to your music teaching context is the focus of the fourth article in this series.

#### References

Lehmann, John C., Sloboda, John A. and Woody, Robert H. (2007). *Psychology for Musicians: Understanding and Acquiring the Skills*. New York: Oxford Univ Press.

Phillips, Kenneth H. (2008). *Exploring Research in Music Education and Music Therapy*. New York, NY: Oxford Univ Press.

**Future columns on** Using Research in our Teaching:

- Locating Sources, part 2
- Reading the Research, part 3
- Applying the Research to Your Teaching Context, part 4

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## Recent Themes in Teacher Evaluation

The dialogue about teacher evaluation in the United States has reached a pinnacle with myriad reports, research, and papers that opine about the best possible approaches for holding teachers accountable for student learning and growth. This article offers a brief look at some of the recent themes related to teacher evaluation and considers a number of practical applications of those ideas for the evaluation of music educators.

In recent months, the following categories of music teacher evaluation seem to be surfacing and are worthy of further study and consideration. Teachers and administrators alike, with limited time and resources, are threading a complex maze of regulations that vary from state to state. It is likely that your state and school is considering the use of one or a combination of these approaches in the development of the process that will be used to evaluate your work. Those categories include:

- (1) Teacher evaluations tools that are linked to the assessment of student outcomes;
  - (2) Teacher evaluation tools that are connected to teacher practices via observations;
  - (3) Teacher evaluations linked to practice through self-assessment/critical reflection/narrative; and
- Teacher evaluations that are multifaceted—that is, that involve some combination of the three.

## Themes from Evaluation of Student Outcomes

Effective teaching in a music class requires different professional practice and outcome measures than effective

teaching in algebra class, which means that the measures of collecting evidence may vary based upon the subject area of the teacher.

Many organizations are recognizing that the evidence of student learning in some disciplines will look entirely different from that in other areas. This realization is important and vital to the development of music teacher evaluation tools. Statements like the quote above also remind us of concerns and questions that are raised when statistical models [such as value-added models (VAMs) or evaluation tools derived from standardized tests] are used in the evaluation of teachers. The use of student learning outcomes (SLOs) also fits into this category, and, in general, this approach is considered flexible and most directly tied to teacher practice, since teachers establish the goals set for each student. The literature also reminds us “the arts rely primarily on individual evaluation rather than standardized testing,”<sup>2</sup> meaning that issues of time and numbers of students begin to play a factor in using student evidence in the evaluation of music educators.

In summary, these are the themes to address, monitor and consider:

- Music educators must develop clear, concise and assessable outcomes/objectives for the learning occurring in our classrooms;
- Music educators must understand and articulate our stance on the use and implications of statistical models (like VAMs) in evaluation of work;
- Music educators need experiences with a wide variety of assessment tools and various means of collecting the evidence of student learning in our classrooms;
- And, music educators need to develop an efficient and clear means of reporting our findings with others.

## Themes from Evaluation through Observation

The various comments, opinions, and conjectures about evaluation of educators through observation are equally taxing to absorb, but there are some apparent themes for our consideration. Most agree that observers need to be carefully trained in order to provide fair and consistent feedback and, in general, the reliability of the observations increases when more than one observer is part of the process. In addition, the use of domain-based observation tools (e.g., the Danielson or Marzano models) with multiple rating levels (at least four) seems to provide more substantive feedback that encourages teacher growth and development. Some have shared their concerns about making these observation tools as music-education-friendly as possible. That might be accomplished by ensuring that the dispositions exclusive to teaching music and all of the contextual pieces related to music classrooms are included and taken into consideration. There is some support for the use of student perception surveys in the observation process as well. Overall, it's important that music educators take an active role in the development and implementation of the observation process.

## Themes from Evaluation through Self-Reflection

Self-reflection is typically done through a narrative or oral interview. Several authors suggest that this type of evaluation can be enhanced and more effective when teachers focus their reflections on the processes of student learning rather than that of their own teaching. In addition, however, when teacher reflection is focused on the final products of student learning, the results often

include changes in the teaching process to enhance learning. The process of reflecting on your teaching is very time consuming and can be quite difficult, but the advantages seem to outweigh the difficulties:

Abundant evidence ... indicates that a thoughtful approach to teacher evaluation—one that engages teachers in reflection and self-assessment—yields benefits far beyond the important goal of quality assurance. Such an approach provides the vehicle for teacher growth and development by providing opportunities for professional conversation around agreed-upon standards of practice.”<sup>3</sup>

This type of reflective process has become a relatively consistent part of learning to teach and many pre-service teachers are entering the field with a means of making this happen. The ability for us to articulate and share these reflections with others may hold a key to helping our colleagues and administrators evaluate our work more effectively.

### Themes from Multifaceted Evaluations

Most of those involved with teacher evaluation understand that teaching is a highly complex and challenging thing to do. Which, in turn, makes the evaluation of a teacher's work equally difficult (if not more so!). Some argue that by incorporating a balanced, multi-measure approach using information collected from some combination of student outcomes, observations and narratives, we may get the best picture of a teacher's impact on student learning. Of course, the question then falls to how we might define that “balance.” While most recent research seems to be suggesting that an equitable distribution of the facets (testing/outcomes, observations, student evaluations) seems to be the most reliable, it also implies that the least effective model is one that is wholly based on the observation of student work. Music educators should carefully monitor the weighting

of each piece of these types of evaluations and, in my opinion, be armed with a model that they feel would best support their growth and development needs.

### Be Involved, Stay Informed!

To me, evaluation should always be about the process of gathering and weighing evidence that informs us about the changes we need to make to improve something. While that may seem simple, the issue becomes much more challenging when we think about the complexities of teaching music and the very definition of what constitutes music teacher effectiveness. To that end, we must keep music teacher evaluation at the top of our agenda, coordinate efforts of research and experimentation and, most importantly, share our findings to determine the best means to meeting the call for accountability and advancing our profession.

The Society for Music Teacher Education (SMTE) is engaged with research, discussions, analysis, and a variety of projects that not only address the concerns related to teacher evaluation, but also those of preparing music educators to work in this educational climate. I encourage you to visit SMTE's page (<http://smte.us>) on the website of the National Association for Music Education, where you will find links to our teacher evaluation portal. You are always welcome to contact SMTE's national or your state SMTE leadership with comments, thoughts, or ideas about how we can work together to continue the dialogue.

### Notes

- National Education Association, “Promoting and Implementing: The National Education Association Policy Statement on Teacher Evaluation and Accountability,” NEA Toolkit, 2012. [http://www.nea.org/assets/docs/2011NEA\\_Teacher\\_Eval\\_Toolkit.pdf](http://www.nea.org/assets/docs/2011NEA_Teacher_Eval_Toolkit.pdf).

- Samuel Hope, Assessment on Our Own Terms,” Arts Education Policy Review 114, no. 1 (2013): 4.

- Charlotte Danielson, “Evaluations that Help Teachers Learn.” The Effective Educator 68, no. 4 (2011): 39.

*Doug Orzolek is chair of the Society for Music Teacher Education of the National Association for Music Education (NAfME) and an associate professor of music education at the University of St. Thomas in St. Paul, Minnesota. He can be reached at [dcorzolek@stthomas.edu](mailto:dcorzolek@stthomas.edu). This article, © 2013, is printed with permission of the author.*

### The Many Benefits of Music Education— Tips to Share with Parents

Here are some ways parents can assist their child's school music educators:

-  **Study** the ways that music education develops creativity, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
-  **Speak** with your local school board.
-  **Be in touch** with local music teachers on a regular basis. Offer to help out.
-  **Take part** in your school's music booster organization.



Visit [www.nafme.org](http://www.nafme.org) for more Parent Resources.

# 2014 ArkMEA Capitol Concerts

March 4 & 5, 2014

## *MIOSM Participation Application*

Please type or print all information legibly. Application deadline is **February 14, 2014**.

Please send your application to:

Bart Dooley  
19 Deerwood Drive  
Conway, AR 72034  
dooleyb@conwayschools.net

Date \_\_\_\_\_

**Director's NAFME Member Number:** \_\_\_\_\_

School name \_\_\_\_\_ School address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_ Fax \_\_\_\_\_

Name of group(s) (for certificate):

\_\_\_\_\_  
\_\_\_\_\_

Type of ensemble(s)

\_\_\_\_\_  
(chorus, woodwinds, strings, Orff ensemble, etc.)

Grade Level(s) \_\_\_\_\_ Number of performers \_\_\_\_\_

Director's name \_\_\_\_\_ Home address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

(H) Phone \_\_\_\_\_ (W) Phone \_\_\_\_\_ (Cell) Phone \_\_\_\_\_

Email \_\_\_\_\_

Please circle which day you wish to attend: March \_\_\_\_ March \_\_\_\_

Are you interested in your ensemble performing alone? Yes No

Has your school participated in the Capitol Concerts before? Yes No; When? \_\_\_\_\_

\_\_\_\_\_  
**Director's signature**

\_\_\_\_\_  
**Administrator's signature**

The following conditions apply:

1. The Director must be a member of NAFME/Arkansas Music Educators Association (ArkMEA).
2. The selection of participating ensembles will be the responsibility of the MIOSM committee. Priority will be given to schools that have not previously participated.
3. The repertoire will be selected from the 2014 World's Largest Concert music.
4. Accompaniment for the mass chorus will be provided by the rehearsal CD.
5. All travel expenses are the responsibility of the school.
6. Student behavior and discipline must be exemplary.
7. Due to volume restrictions by the Capitol staff, brass ensembles are discouraged.
8. A piano and/or CD player will be provided for accompanying featured ensembles.

**\*\*\*\*\*Teacher Registration Invoice\*\*\*\*\***

# Fall Professional Development Conference

Hot Springs Convention Center

November 7 & 8, 2013

Name \_\_\_\_\_ Preferred Name on Badge \_\_\_\_\_

School \_\_\_\_\_ Position \_\_\_\_\_

Preferred Mailing Address \_\_\_\_\_ City \_\_\_\_\_ St \_\_\_\_\_ Zip \_\_\_\_\_

Phone (H) \_\_\_\_\_ Phone (Wk): \_\_\_\_\_ E-Mail: \_\_\_\_\_

**Check all that apply:**

**Levels**

1\_\_\_Pre-School; 2\_\_\_Elementary; 3\_\_\_Jr/Mid Sch; 4\_\_\_Sr High Sch; 5\_\_\_Col/Univ; 6\_\_\_Admin; 7\_\_\_Private/Studio

**Specialty Areas**

a\_\_\_Choral; b\_\_\_Band; c\_\_\_Orchestra; d\_\_\_Keyboard; e\_\_\_Guitar; f\_\_\_Gen. Mus.; g\_\_\_Spec. Learners; h\_\_\_Research;  
i\_\_\_Teacher Ed.; j\_\_\_Jazz; k\_\_\_History/Theory/Composition; l\_\_\_Voice; m\_\_\_Technology; n\_\_\_Mariachi

**NafME # \_\_\_\_\_ ~ Expiration Date: \_\_\_\_\_ ~ ASTA # \_\_\_\_\_**  
(Required for Chorus Participation) (Required for Orchestra Participation)

**Membership in NafME or ASTA must be valid through November 2013**

REGISTRATION FEES:			
Check Category	Pre-registration must be postmarked on or before October 25, 2013		
	Active Member PRE-Registration (Add \$15.00 after deadline)	\$50.00	\$ _____
	Non-Member PRE-Registration (Add \$15.00 after deadline)	\$70.00	\$ _____
	NafME Collegiate/ASTA Student	5.00	\$ _____
	Non-Member Student	\$15.00	\$ _____
	Retired NafME/Senior ASTA Member	<b>Free</b>	\$ _____0_____
MEMBERSHIP FEES:			
	Active Membership in NafME / ArkMEA (Retired: \$52.00)	\$108.00	\$ _____
	Active Professional Membership in ASTA (Senior, 62 or over: \$79.00; Dual: \$150.00)	\$109.00	\$ _____
<b>TOTAL</b>			<b>\$ _____</b>

**METHOD OF PAYMENT:** Check #: \_\_\_\_\_ ~ Purchase Order #: \_\_\_\_\_ ~ Receipt #: \_\_\_\_\_

**No purchase orders will be accepted without including a copy of the PO.**

**A copy of this form should be presented to your school district as an invoice for pre-payment.**

\_\_\_ Credit Card: (A \$5.00 processing fee will be added to the registration total.)

Name on Card: \_\_\_\_\_ Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_ / \_\_\_\_  
(MM / YYYY)

Billing Street Address: \_\_\_\_\_ Billing Zip Code: \_\_\_\_\_ Card Security Code: \_\_\_\_\_

Authorizing Signature: \_\_\_\_\_

**MAKE CHECKS PAYABLE TO:** Arkansas Music Educators Association (ArkMEA)

**SEND PAYMENT AND REGISTRATION INFO TO:**

Hot Springs Convention Center – 134 Convention Blvd. – Hot Springs National Park, AR 71901 – Fax: (501) 620-5009

**THE CLINICS OFFERED AT THIS CONFERENCE ARE APPROVED FOR IN-SERVICE CREDIT  
BY THE ARKANSAS DEPARTMENT OF EDUCATION**

# Recognition for Teachers with 25 Years of Service



National Association  
for Music Education



Deadline to return the form is **October 4, 2013**

If you have taught for 25 years or more **AND** have been a member of NAFME for at least ten of those years, ArkMEA would like to give you special recognition. Please fill out and return this form to:

Paige Rose  
2904 Celia Drive  
Conway, AR 72034  
Email: [prose@uca.edu](mailto:prose@uca.edu)

Name: \_\_\_\_\_ Total Number of Years Taught: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ ST: \_\_\_\_ Zip: \_\_\_\_\_

(W) Phone: \_\_\_\_\_ (H) Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Chronology of Teaching Positions (attach additional sheets as necessary):

<u>School</u>	<u>City/State</u>	<u>No. of Years in Position</u>

Please describe one honor, award, or achievement throughout your teaching:

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# Music Education Hall of Fame / Administrator of the Year



National Association  
for Music Education



*(Make copies of form as needed ~ Circle Type of Nomination Above)*

## Nomination Form

Deadline: October 4, 2013

Nominee's Name: \_\_\_\_\_ Teaching Field: \_\_\_\_\_

**(Please enclose a photo or email a digital image of the nominee.)**

Nominee's Address: \_\_\_\_\_ City: \_\_\_\_\_ ST: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ E-Mail: \_\_\_\_\_

Current Status: (please circle one)      Active      Retired      Deceased

Submitter's Name: \_\_\_\_\_ Address: \_\_\_\_\_

City: \_\_\_\_\_ ST: \_\_\_\_\_ Zip: \_\_\_\_\_

(W) Phone: \_\_\_\_\_ (H) Phone: \_\_\_\_\_ (Cell) Phone: \_\_\_\_\_

### Music Education Hall of Fame Eligibility Requirements

1. Must have completed fifteen (15) years of active service in Arkansas as a music teacher.
2. Must have made significant positive contributions to the improvement of music education in Arkansas.
3. Must be or have been a member of the Arkansas Music Educators Association (ArkMEA) while teaching in Arkansas.
4. Does not have to be teaching in Arkansas at the present time.
5. This award may be presented to active members, retired members, or given posthumously.

### Administrator of the Year Eligibility Requirement

1. Must have contributed to the success of music education and be a strong supporter of the arts in schools in the state of Arkansas.

### Attachments and Other Information

1. Biographical information (**including a photo**) of the nominee must be enclosed (including degrees, honors, and awards).
2. List all teaching/administrative positions, dates, and types of positions.
3. Include narrative giving reasons for your nomination of this person for the award (include contributions to the profession through improvement of music education, achievements of school ensembles, offices held in organizations, publications, recordings, performances, compositions, participation in significant musical and non-musical activities outside of music teaching which relate to the nominee's reputation and standing in the profession, and any other pertinent information).
4. Any member of ArkMEA and NAfME may nominate a person(s) deemed worthy of this special recognition for contribution to music education in Arkansas.
5. A nominee not chosen for a specific year may be nominated again for any future year.
6. No more than two persons may be inducted into the ArkMEA Hall of Fame each year.
7. Administrator of the Year nominations should show evidence of support for the arts through their unique contribution and support for music and other arts programs in Arkansas.

Complete this official nomination form and attach your letter of recommendation. Mail by **October 4, 2013** to:

Paige Rose  
2904 Celia Drive  
Conway, AR 72034  
prose@uca.edu

# \*\*\*Student Registration Invoice\*\*\*

## 2013 ArkMEA Festival Children's Chorus

Sponsored by Arkansas Music Educators Association (ArkMEA)

Hot Springs Convention Center ~ Friday, November 8, 2013

**Please print this form. Each school may bring six students (grades 4-6).**

**Students should be divided evenly between voice parts 1 and 2.**

**Registration will be closed when the chorus reaches 200 students.**

**The students' director must be a member of the National Association for Music Education.**

Student Name (Please print)	Grade	Voice Part (1 or 2)	Fee \$20 ea.
		Total	

**Character Recommendation:** These students have demonstrated outstanding musical ability, the attention span and exemplary behavior needed to represent his/her school in the 2013 ArkMEA Festival Chorus.

Teacher's Signature \_\_\_\_\_

**Present this invoice to your school for pre-payment if you use a purchase order.**

**A copy of the PO must accompany this registration.**

**Do NOT send TEACHER registration with this invoice. A separate invoice is available online at ArkMEA.org.**

Name of School \_\_\_\_\_

Director's/Teacher's Name \_\_\_\_\_ Mbr. # \_\_\_\_\_

Home Address \_\_\_\_\_ Phone# \_\_\_\_\_

Preferred Phone# \_\_\_\_\_ E-mail \_\_\_\_\_

Please return this invoice and your check payable to **ArkMEA** to the address listed below:

Jaree Hall  
1400 Wildwood Dr  
Nashville, AR 71852

The **DEADLINE** for getting names on the program is **OCTOBER 14, 2013**. For additional information contact Elaine Bartee. Phone: (home) 870-935-1244 (cell) 870-243-0343; Email: enbartee@suddenlink.net

**PLEASE NOTE:** Student performance will be **MEMORIZED**. Students should bring their music to rehearsals but will NOT be allowed to use it during the performance. Please prepare your students ahead of time to perform from memory.

**Orchestrate Success in Your Career...**

# JOIN **ArkMEA** **NAfME**

- ▶ Get 21st -century advocacy support and resources
- ▶ Become part of the network of serious, committed music educators
- ▶ Gain access to online, state, and national professional development
- ▶ Spotlight your students with ensembles, honors, and contests

**To join or renew visit [www.nafme.org](http://www.nafme.org)**



National Association  
for Music Education



## **SOUTHERN HARMONY: Music for Everyone**

## **Save the Date!**

Join us for the 40th Annual OAKE National Conference in Atlanta, GA, March 20-22, 2014 at the Sheraton Atlanta Hotel. Conference Highlights will include nearly 50 inspiring sessions, demonstrations and concert hour performances. Invited guests include:



♪ Ann Kay, Keynote Speaker    ♪ Jay Broeker, Mini-Conference    ♪ Atlanta Junior Ceili Band, Opening Ceremonies    ♪ African American Choral Ensemble, University of Georgia, Opening Concert    ♪ The Rosin Sisters, Friday Night Entertainment    ♪ Ron Daise, Expert on Gullah Culture    ♪ Urban Youth Harp Ensemble, Georgia Boy Choir, Young Singers of Callanwolde, Midday Concerts    ♪ Joan Gregoryk, Eugene Rogers, Elaine Quilichini, Eric Nelson, National Choirs' Conductors    ♪

**Visit [www.oake.org/conferences](http://www.oake.org/conferences) for more information.**



**OAKE**



Organization of  
American Kodály Educators  
**MUSIC FOR EVERYONE**

*2013 ArkMEA  
Fall Professional Development  
Conference*

Tentative Schedule of Sessions (subject to change pending final arrangements. Please check the ArkMEA web site at [www.arkmea.org](http://www.arkmea.org) for the latest information.)

**Audience Key:** E-Elementary, G-General, C-Choir, B-Band, O-Orchestra

Thursday, November 7<sup>th</sup>

**8:00 – 9:00 am Teacher Registration**

**SESSION I (8:00-8:50 am)**

**Exhibits of Music Materials**

**Presenter:** Various publishers and music vendors

**Audience:** All **Credit:** 1.0

**Description:** This session will give teachers the opportunity to view a variety of music education resources, and talk with industry representatives about them. (Note: The exhibit session can be counted for professional development credit during any session or break. A total of 1 credit hour per day of exhibit time may be counted.)

**SESSION II (9:00-9:40 am)**

**General Session**

**Keynote Address: Music Education – Orchestrating Success**

**Presenter:** Paige Rose, Pres. of ArkMEA

**Presenter:** Nancy Ditmer, President of the National Association for Music Education

**Audience:** All **Credit:** 1.0

**Description:** The opening session will feature Five Star Brass and the presentation of the Advocacy Award to ArkMEA. The keynote will address the ever-changing political and educational landscape and how NAFME is working to assist music educators in meeting these changes.

**SESSION III (10:00-10:50 am)**

**Make Music Move**

**Presenter:** Kara Stokke, Little Rock Christian Academy

**Audience:** E, G **Credit:** 1.0

**Description:** MAKE MUSIC MOVE is a creative approach to teaching with make-believe, music, and movement. Imagination

and creativity should be included throughout every child's educational experience. Used in combination with the core curriculum of any general music program or with the core curriculum of any classroom teacher this approach brings learning to life! Session will include "DANCING ON A DIME" (Movement and Musical Styles with recycled and inexpensive materials), "BOOKS WITH A BEAT" (Steady Beat with classic children's books), "STORIES IN A SNAP" (Rhythm and Form with classroom instruments), "ANIMAL MUSIC" (Singing and Listening Skills with stuffed animals), and much, much, more.

**From Practice to Performance: Quality repertoire for developing artistry and musicianship in High School Choirs**

**Presenter:** Victor Johnson, Lorenz Corporation

**Audience:** C **Credit:** 1.0

**Description:** In this dynamic presentation, we will explore creative choral resources in a variety of musical styles and voicings with levels of difficulty ranging from easy to moderately-advanced. A complimentary packet will be available for each participant.

**Creating Committed Musicians: Empowering Students of All Levels through Artistic Rehearsals**

**Presenter:** Karen Fannin, Hendrix College

**Audience:** B, O **Credit:** 1.0

**Description:** Why do students decide to participate in our music programs, and what motivates them to continue making music? Numerous variables factor into this equation, but one that we can influence is the type of music making that happens in our rehearsals. This session will explore rehearsal techniques that motivate and engage students, while simultaneously teaching the important skills that students need to learn in our programs.

**Innovative Technology Strategies for Music Educators**

**Presenter:** Chad Zullinger, St. Ignatius College Preparatory (San Francisco, CA)

**Audience:** All **Credit:** 1.0

**Description:** With the presence of cloud computing, social networks, smart phones and the tablet devices, there are a variety of technologies that we must incorporate into the educational practices of our music classes and rehearsals. As music educators, we are experiencing changes

in technology on a scale and depth that requires us to create new, and innovative strategies for today's students. Do we replace traditional approaches to the way in which we teach music or conduct a rehearsal? Not necessarily. Can we implement rich, collaborative and social technologies to augment and enrich how we teach as music educators? Absolutely! Attendees are encouraged to Bring Your Own Device.

**SESSION IV (11:00-11:50 am)**

**Beginning a Dynamic Recorder Program**

**Presenter:** Jim Tinter, Peripole, Inc.

**Audience:** E, G **Credit:** 1.0

**Description:** Proven strategies to develop a fun, exciting, and dynamic recorder program. Topics covered: the fantastic first lesson, instrument selection, sound production, articulation, classroom management, and equipping students for success. Demonstration, imagination and participation. Free Angel recorder compliments of Peripole.

**Sound Advice: Protecting Your Hearing for a Lifetime**

**Presenter:** Sheri Cook-Cunningham, University of Central Arkansas

**Audience:** C **Credit:** 1.0

**Description:** Hearing acuity is vital to musicians and to their effectiveness as music teachers. However, the lifelong process of learning, performing, creating, and teaching may create an environment that puts teachers at risk for hearing loss. Recent research suggests that singers and music teachers are often exposed to potentially damaging sound pressure levels. This presentation will discuss how exposure to music may affect one's hearing and will provide practical solutions for creating a safer sound environment for you and your students.

**Rehearsals are for Listening**

**Presenter:** Nancy Ditmer, President of NAFME

**Audience:** B, O, C **Credit:** 1.0

**Description:** How can teachers at all levels spend more time on the art of making music during rehearsals? Participants will examine how thorough preparation, expressive conducting technique, and good communication skills can lead to the development of better listening skills among students, which

will ultimately result in enhanced musical performances.

### **The Music Classroom as a Healthy System**

**Presenter:** Kelly Neill, Harding University

**Audience:** All **Credit:** 1.0

**Description:** Why do some classes take twice the effort and give double the frustration? System Theory has been widely used in families and organizations, and it can be helpful to explain and improve relationships and effectiveness in music classrooms as well. This session will give a brief overview of Systems Theory and ways it impacts a variety of group settings. Multiple examples in music classrooms will be used. Participants will learn the importance of habits and rituals in creating security for students. Techniques will be explored for creating healthy classroom systems, and a variety of ways of changing unhealthy systems will be given.

### **SESSION V (1:30-2:20 pm)**

*General Session (door prizes will be awarded at this time)*

### **Feature Concert: University of Central Arkansas Percussion Ensemble**

**Director:** Blake Tyson

**Audience:** All **Credit:** 1.0

**Description:** Enjoy the incredible featured performance of the UCA Percussion Ensemble under the direction of Dr. Blake Tyson and the Five Star Brass.

### **SESSION VI (2:30-3:20 pm)**

#### **Developing a Dynamic Recorder Program**

**Presenter:** Jim Tinter, Peripole, Inc.

**Audience:** E, G **Credit:** 1.0

**Description:** Moving beyond B, A and G, learning gnarly notes (F, F#, Bb, C#), introducing altos, beginning improvisation, harmonizing melodies, teaching a diverse population, playing over the break, web resources, and beginning note reading. Free Angel recorder compliments of Peripole, Inc.

### **The 3 M's: Movement, Metaphor, & Musicianship**

**Presenter:** Jeffery Wall, Northeastern State University

**Audience:** C **Credit:** 1.0

**Description:** This session will explore ways to incorporate movement and

metaphor into your choral rehearsal process to help students achieve mastery of terminology, pedagogy, and other musical concepts. Functional metaphor, imagery, and allegory will combine with movement toward more effective posture, breath, vowel formation, vowel placement, intonation, rhythmic clarity, and dynamics. This session will also discover ways to incorporate reminder gestures into your conducting to facilitate retention of concepts from the rehearsal room to the stage for performance.

### **Simple Strategies for Effective Rehearsals**

**Presenter:** Ben Lorenzo, Oklahoma State University

**Audience:** B, O **Credit:** 1.0

**Description:** The technique of rehearsal is one of the most important components of our craft. There is no singular approach; the key is to find what works best for the conductor and the ensemble. This session offers ideas to help young teachers structure rehearsals in the most musical and efficient manner possible. Topics discussed will include preparation, rehearsal atmosphere, the warm-up, pace, feedback, interaction, and organization.

### **It's A Marathon, Not a Sprint: Tips for Remaining Fresh and Effective**

**Presenter:** Nancy Ditmer, President of NAFME

**Audience:** All **Credit:** 1.0

**Description:** A teaching career in many ways mirrors human growth. The clinician and participants will explore various aspects of teaching, learning, professional development, and service through the lens of the following categories of human development: infancy, childhood, adolescence, adulthood, maturity, and old age.

### **SESSION VI (3:30-4:20 pm)**

#### **Building Choral Excellence in Beginning**

##### **Choirs**

**Presenter:** Michael and Jill Gallina, Hal Leonard, Inc.

**Audience:** E, C **Credit:** 1.0

**Description:** Come sing with us in a workshop that will provide your students with a sound vocal foundation and immediate success as they begin their choral journey. With an emphasis

on repertoire, an effective approach to choral development will be shared using multicultural music, classics, partner songs, songs with suggested choreography, as well as traditional two part choral literature. Free music will be distributed to attendees.

### **I'm Gonna Sing When The Spirit Says Sing: A Practical Approach to Understanding and Performing the African-American Spiritual**

**Presenter:** Victor Johnson, Lorenz Corporation

**Audience:** C **Credit:** 1.0

**Description:** In this presentation, we will discuss the rich history of the spiritual along with examining performance practice and interpretation of these treasured songs. A handout and packet will be provided.

### **Beginning Band and the 21<sup>st</sup> Century Learner**

**Presenter:** Danni Gilbert, University of Nebraska-Lincoln

**Audience:** B **Credit:** 1.0

**Description:** This session will provide tools and strategies for integrating technology and 21<sup>st</sup> Century Skills into beginning band instruction. After reviewing current research and literature on the topic, we will review what it means to be a 21<sup>st</sup> Century learner as addressed by the Partnership for 21<sup>st</sup> Century Skills. Several examples will be presented, including a sample website created for classroom use, that demonstrate a shift to a more student-centered instructional approach, resources for going beyond traditional method books, and rethinking performance opportunities.

### **Beyond Management: Developing Leadership Skills for Overall Success**

**Presenter:** Nancy Ditmer, President of NAFME

**Audience:** All **Credit:** 1.0

**Description:** The focus of this session is on the examination of characteristics and behaviors of leaders and managers and how these differences impact school music programs and professional organizations. Participants will have an opportunity to explore their own leadership approaches through the administration of a leadership styles inventory.

## **SESSION VII (4:30-5:20 pm)**

### **Music to Grow On**

**Presenter:** Michael and Jill Gallina, Hal Leonard, Inc.

**Audience:** E, C **Credit:** 1.0

**Description:** Come join us in a workshop that is designed specifically to meet the needs of K-4 music teachers. Music for beginning vocalists, movement and dance activities, musical games, introduction to drama and story theater, and teaching beginning rhythms are just a few of the many exciting topics that will be addressed. Free packets of educational materials will be distributed to attendees.

### **The Newest Technology for Part Learning**

**Presenter:** Luana Marler, J.W. Pepper and Son, Inc.

**Audience:** C **Credit:** 1.0

**Description:** Put part learning in your students' hands. This session will demonstrate the newest technology available that will assist your students in quickly learning their vocal part.

### **Not the Same Old Song and Dance: Ideas on Selecting Music**

**Presenter:** Benjamin Lorenzo, Oklahoma State University

**Audience:** B, O **Credit:** 1.0

**Description:** Selecting music for our students to study and perform is one of the most challenging decisions we face as conductors. This session offers ideas on balancing the art and craft of programming by defining criteria for quality music, using repertoire as a vehicle for growth, and creating meaningful musical experiences for students, teachers, and audiences alike.

### **iBand: Do You?**

**Presenter:** Patricia Oeste, Linda Holzer, and Vicki Lind

**Audience:** All **Credit:** 1.0

**Description:** This workshop will focus on creative approaches to teaching music using the current technologies associated with the iPad. Stand-alone instrument apps and Smart instruments will be demonstrated and reviewed. Participants will have hands-on experiences playing music using the Apple iPad and together, the audience will create GarageBand loops designed to accompany performances. Curricular and technical requirements will be discussed along with strategies for

incorporating iBands into the classroom. Participants are encouraged to bring their own iPads and be ready to share favorite apps.

## **SESSION VIII (7:00-8:00 pm)**

### **Drumming, Singing, and More Drumming!**

**Presenter:** Lynn Brinckmeyer, University of Texas – San Marcos

**Audience:** All **Credit:** 1.0

**Description:** Do you love to sing, move and drum? This is the perfect venue for you! Immerse yourself in the power of creating community through the joy of rhythm and drumming using Will Schmid's World Music Drumming Curriculum as a foundation. Why should our students have all of the fun – now it's our turn!

## **SESSION IX (8:30-9:30 pm)**

### **Jam Session (at Bistro 400 in the Embassy Suites Hotel at Hot Springs)**

**Presenter:** Vicki Lind, University of Arkansas - Little Rock

**Audience:** All **Credit:** 1.0

**Description:** Bring your acoustic instrument and jam out with your fellow colleagues.

Friday, November 8<sup>th</sup>

### **8:00 – 9:00 am Teacher Registration**

## **SESSION I (8:00-8:50 am)**

### **Exhibits of Music Materials**

**Presenter:** Various publishers and music vendors

**Audience:** All **Credit:** 1

**Description:** This session will give teachers the opportunity to view a variety of music education resources, and talk with industry representatives about them. (Note: The exhibit session can be counted for professional development credit during any session. A total of 1 credit hour per day of exhibit time may be counted.)

## **SESSION II (9:00-9:40 am)**

### **General Session**

#### **Keynote Address: In Praise of Music and the Music Educator**

**Presenter:** Paige Rose, President of ArkMEA

**Presenter:** Paul Leopoldus, Founder of the THEA Foundation

**Audience:** All **Credit:** 1.0

**Description:** This keynote presentation will discuss the significance of arts instruction in our schools. New inductees to the ArkMEA Hall of Fame and recipients of other awards will also be announced.

### **\*Research Poster Session (9:40-10:50 am)**

**Presenter:** Kyle Chandler, Arkansas State University

[Poster session titles TBA]

## **SESSION III (10:00-10:50 am)**

### **Music Education from an Orff Approach - Part 1**

**Presenter:** Lynn Kleiner, Director of Music Rhapsody

**Audience:** E, G **Credit:** 1.0

**Description:** See how World Music and dance can be adapted to fit many populations, from family music including young children, preschoolers, and elementary settings. Keeping with the Orff approach, these activities reward participants with the pleasure of active music making, appropriate to the developmental level and natural interests of students.

### **In Concert: Distinctive Literature for Middle School/Jr. High School Choirs**

**Presenter:** Victor Johnson, Lorenz Corporation

**Audience:** C **Credit:** 1.0

**Description:** In this session, Victor will lead attendees through a variety of quality, age-appropriate resources for middle school choirs while offering insightful teaching tips that promote learning music skills through choral music. A complimentary packet will be available for each participant.

### **Song Writing in the Elementary and Middle School Classroom**

**Presenter:** Jim Tinter, Peripole, Inc.

**Audience:** E, G **Credit:** 1.0

**Description:** Discover how easy and fun it can be to make up songs with and for your students. Embrace teachable moments. Encourage creativity and reinforce curricular content. Videos of student compositions will be shown. Free recorder compliments of Peripole.

### **ASTA Board Meeting**

**Presenter:** Dan Mays

**Audience:** G, O **Credit:** 1.0

**Description:** Board members of ASTA will hold their annual conference meeting.

### **Elementary Choral Rehearsal Techniques**

**Presenter:** Cynthia Nott, Director of Children's Chorus of Greater Dallas

**Audience:** E, C **Credit:** 1.0

**Description:** This session will focus on creating a healthy vocal sound as the students prepare to work together to polish music for a performance.

### **String Rehearsal Techniques**

**Presenter:** TBA

**Audience:** O **Credit:** 1.0

**Description:** Responding to an unfamiliar conductor is an important skill for string players of all levels. This session will lay the foundation for successful preparation of an ensemble performance by young musicians.

### **SESSION IV (11:00-11:50 am)**

#### **Music Education from an Orff Approach - Part 2**

**Presenter:** Lynn Kleiner, Director of Music Rhapsody

**Audience:** E, G **Credit:** 1.0

**Description:** Keeping with the Orff approach, these activities reward participants with the pleasure of active music making, appropriate to the developmental level of the children.

#### **Let's Talk About Tone**

**Presenter:** Lynn Brinckmeyer, Texas State University

**Audience:** C **Credit:** 1.0

**Description:** Searching for new ideas to keep your students engaged and excited about singing? Come try "kid tested" strategies and activities that help establish a healthy choral tone in middle school and high school choral ensembles. Use a variety of chants, canons, and rhythm activities to increase your students' musical experience. Implement these new ideas on Monday morning!

#### **Improvisation –Take the Fear Out, Put the Fun In**

**Presenter:** Jim Tinter, Peripole, Inc.

**Audience:** E, G **Credit:** 1.0

**Description:** Sing, say, move, and play through a process for teaching improvisation in general music. Discover

Segue: Sept 2013

techniques, strategies, materials, activities, and web resources to make improvising easy, fun, and safe, while fulfilling the National Standards. Free recorder compliments of Peripole.

### **ASTA Meeting**

**Presenter:** Dan Mays

**Audience:** G, O **Credit:** 1.0

**Description:** Members of ASTA will hold their annual conference meeting.

### **Elementary Choral Rehearsal Techniques**

**Presenter:** Cynthia Nott, Director of Children's Chorus of Greater Dallas

**Audience:** E, C **Credit:** 1.0

**Description:** This session will focus on creating a healthy vocal sound as the students prepare to work together to polish music for a performance.

### **String Rehearsal Techniques**

**Presenter:** TBA

**Audience:** O **Credit:** 1.0

**Description:** Responding to an unfamiliar conductor is an important skill for string players of all levels. This session will lay the foundation for successful preparation of an ensemble performance by young musicians.

### **SESSION V (1:30-2:20 pm)**

#### **General Session (door prizes will be awarded at this time)**

#### **Feature Concerts: Bentonville High School Combined Chamber Choir and A Cappella Choir**

**Director:** Terry Hicks

**Audience:** All **Credit:** 1.0

**Description:** The Bentonville H. S. Combined Chamber Choir and A Cappella Choir, directed by Terry Hicks are comprised of the foremost junior and senior members of the BHS program. As musical ambassadors to the community, Chamber Choir performs in a variety of venues. Both groups perform primarily a cappella with selections that span the early Renaissance through the Contemporary periods, this choir is dedicated to mastering superior choral styles and techniques.

### **SESSION VI (2:30-3:20 pm)**

#### **Music Education from an Orff Approach - Part 3**

**Presenter:** Lynn Kleiner, Director of Music Rhapsody

**Audience:** E, G **Credit:** 1.0

**Description:** It's about language, it's about drama, it's about movement, it's about improvisation, instruments, singing. Instrument playing is a joyful component of the Orff Schulwerk. It's fun and easy to create harmony when you have Orff instruments and connections are made by the participants since there's a part for everyone!

### **A Mixed Bag of Choral Treats:**

#### **Innovative and "fun" techniques for use in the middle school choral classroom**

**Presenter:** Victor Johnson, Lorenz Corporation

**Audience:** C **Credit:** 1.0

**Description:** Join Victor Johnson as he presents exciting and innovative methods for improving choral and vocal tone, breath control and literacy with your middle school choir. A handout and packet will be provided.

### **Even Ding Dongs Can Ring**

**Presenter:** Emma Ockerman, UCA Student Teacher at Hunt Elementary (Springdale)

**Audience:** E, G **Credit:** 1.0

**Description:** Many music teachers view hand chimes as primarily a performance instrument, but they have many valuable uses in the classroom. Like other classroom instruments, they encourage cooperative learning and self-control, while teaching rhythm, pitch, dynamics, and major/minor chords. Learn how your students can easily have a chime in hand and how teachers can take a real "hands on" approach to music learning every day in the general music classroom.

### **Elementary Choral Rehearsal Techniques**

**Presenter:** Cynthia Nott, Director of Children's Chorus of Greater Dallas

**Audience:** E, C **Credit:** 1.0

**Description:** This session will focus on creating a healthy vocal sound as the students prepare to work together to polish music for a performance.

### **String Rehearsal Techniques**

**Presenter:** TBD

**Audience:** O **Credit:** 1.0

**Description:** Responding to an unfamiliar conductor is an important skill for string players of all levels. This session will lay

the foundation for successful preparation of an ensemble performance by young musicians.

#### **SESSION VII (3:30-4:30 pm)**

##### **Quaver's Beyond Marvelous**

##### **Curriculum: The New Benchmark**

**Presenter:** Amanda Thompson, Quaver Music

**Audience:** E, G **Credit:** 1.0

**Description:** Explore our technology-driven, comprehensive curriculum, which brings all the excitement of Quaver to every part of your lesson plan. From interactive song-based activities, to a wealth of cross-curricular activities, and everything in between. A teacher-friendly resource that will engage ALL your students!

##### **Kids, Choir and Drums**

**Presenter:** Lynn Brinckmeyer, Texas State University

**Audience:** C **Credit:** 1.0

**Description:** Learn multiple strategies for choral rehearsal settings in an experiential session based on National Music Standards and uses Will Schmid's World Music Drumming Curriculum as a foundation. Explore vocal music spanning a variety of cultures. Energetic participation is a pre-requisite, so come

enjoy complete immersion in the music!

##### **Jumping Fleas: Ukes in Schools**

**Presenter:** Martha Stanley, Mountain View District

**Audience:** E, G **Credit:** 1.0

**Description:** The ukulele is a charming and pleasant instrument to play and listen to. This session will give participants an overview of what ukuleles can do in the classroom, starting in first grade with a single one-finger chord and strumming an accompaniment on the beat, moving up to instruction in pitch reading and functional harmony, and using the ukes in tandem with other instruments. Using the instrument as an accompaniment for singing will be emphasized. The session will include information on curriculum sources, types of ukes, on-line sources, the history of the ukulele, and technology applications.

##### **Elementary Choral Rehearsal Techniques**

**Presenter:** Cynthia Nott, Director of Children's Chorus of Greater Dallas

**Audience:** E, C **Credit:** 1.0

**Description:** This session will focus on creating a healthy vocal sound as the students prepare to work together to polish music for a performance.

##### **String Rehearsal Techniques**

**Presenter:** TBD

**Audience:** O **Credit:** 1.0

**Description:** Responding to an unfamiliar conductor is an important skill for string players of all levels. This session will lay the foundation for successful preparation of an ensemble performance by young musicians.

#### **SESSION VIII (4:30-6:00 pm)**

##### **Elementary Chorus and Honor Orchestra Joint Concert**

**Presenter:**

**Directors:** Cynthia Nott, Director of the Children's Chorus of Greater Dallas  
Orchestra Director, TBA

**Audience:** All **Credit:** 1.0

**Description:** The performance is the final assessment for a musical group. The success of the students in learning the music and following the director will be evident, as well as the success of the rehearsal strategies employed by the director.

## **2013 ArkMEA Presenters**



Chad Zullinger has been the Director of Choirs at St. Ignatius College Prep since 2008. Under his direction the choir program consists of five curricular choirs ranging from men's and women's choruses to a larger, mixed Concert Choir, advanced Chamber Singers and a cappella ensemble. Mr. Zullinger's choirs have consistently earned the rating of Unanimous Superior at CMEA festivals, the Napa Valley Invitational Choral Classic, and the Golden State Choir Competition. He graduated from San Francisco State University as a Composition major and went on to complete his Master's degree in Choral Conducting at the University of Delaware studying with Dr. Paul Head. Currently, Mr. Zullinger is pursuing his Ed.D in Organizational Leadership from the University of San Francisco. He is a member of the American Choral Directors Association and has served in the CMEA, Bay Section as an Area Representative, a solo and large ensemble Adjudicator, and for

the past two years as Choral Representative. Presently, he resides in Walnut Creek, CA with his wife Angela and daughter Ellie.



Jim Tinter is a composer, clinician, publisher and retired public school music educator from Medina, Ohio. He has presented dozens of workshops for The National Association for Music Education, The American Orff-Schulwerk Association, The American Recorder Society and The Rock and Roll Hall of Fame and Museum. His five publications have received rave reviews from *American Recorder*, and the

*Jazz Education Journal* as well as from teachers and students in the U.S., Canada and Taiwan. Jim's dynamic and interactive presentations incorporate moving, singing, and playing instruments, in addition to an inspiring and entertaining multimedia presentation with audio and video clips of his students in action.



Benjamin Lorenzo serves on the faculty at Oklahoma State University, where he assists with the athletic bands, concert bands, orchestras, and teaches courses in music education. Raised in Miami, Florida, he received a Bachelor of Music degree in Trombone Performance from Florida International University, and a Master of Music and Doctor of Musical Arts in Wind Conducting from The University of Texas

at Austin. Dr. Lorenzo is actively involved in the development of wind bands throughout Latin America and has served as a guest conductor with the Latin American Wind Orchestra (Colombia), the Municipal Band of Manizales (Colombia), and the Wind Orchestra of the Dominican Republic. He has also worked with band directors and students at the Seminario Internacional de Música Yamaha (Colombia) and Festival Nacional de Bandas (Dominican Republic).

“Creating Music Together: Experiences and Reflections of a Community Hand Chime Ensemble,” inspired her enthusiasm for advocating the use of hand chimes as a teaching tool in the music classroom.



Kara Stokke, a native of California and former resident of Colorado has recently made Arkansas her home. Mrs. Stokke received her Bachelors of Music from Cal State University Long Beach and her Certificate of Teaching from Cal State University Fullerton. For over 30 years, Mrs. Stokke has enjoyed teaching general music in public and private schools, as well

as directing children’s church choirs and instructing private music students. She currently teaches Elementary Music (Preschool- 5<sup>th</sup> Grade) to 600 students a week at Little Rock Christian Academy. Mrs. Stokke, a mother of three, lives in Maumelle, Arkansas with her husband.



Martha Stanley is in her 4<sup>th</sup> year of teaching in Arkansas, after over 35 years of teaching successfully in Florida. Her passion is good teaching using brain-friendly strategies, especially good, well-crafted music education. Technology is a big part of her teaching and instruction. She has a M.M.E from Florida State University,

Arkansas certification in K-12 Music and Gifted/Talented, Orff Level 3+ certification, and National Board Certification. She was the Florida Music Educator of the Year in 2009.

Currently, she teaches K-12 music in two teeny schools in the Mountain View District and is getting better and better at bluegrass mandolin which her husband is happy about.



Dr. Jeffery Wall is the newly appointed Director of Choral Activities at Northeastern State University in Tahlequah, Oklahoma where he conducts the University Singers and the University/Community Chorus. Prior to his appointment at NSU, he was the Elmer F. Pierson Distinguished Professor of Music at Bethany College where he served as Director of Choral and Vocal Activities & Co-Chair of

the Music Department. While at Bethany College, he conducted the 150 voice Bethany Oratorio Chorus for the annual Messiah Festival. He also has experience teaching courses in choral pedagogy and conducting, aural skills, applied voice, and other vocal music classes.



Karen Fannin is Associate Professor of Music at Hendrix College, where she conducts the Wind Ensemble, and teaches conducting and low brass. Dr. Fannin is also Music Director of the Little Rock Wind Symphony. Dr. Fannin holds a DMA in Conducting from the University of Colorado, an

MM in Conducting from Northwestern University, and a BM in Music Education from the University of Northern Iowa. Prior to attending CU, Dr. Fannin served as a music educator in Illinois and in Iowa. Dr. Fannin maintains an active schedule as a guest conductor and clinician and has presented research at national and state conferences.



Danni Gilbert is a Graduate Teaching Assistant and Ph.D. student in music education at the University of Nebraska-Lincoln. She is also a woodwind instructor at Iowa Western Community College, a saxophone instructor at the College of Saint Mary, and a saxophonist with the Omaha Symphony. Danni taught elementary band for Blair Community Schools in Blair, Nebraska. She also was an adjunct saxophone instructor at Doane

College in Crete, Nebraska. Danni received her bachelor’s degree in music education in 2006 from the University of Tennessee-Knoxville. In 2009, Danni received her Master’s degree in saxophone performance from the University of Nebraska-Lincoln.



Emma Ockerman is currently a Vocal Music Education student at the University of Central Arkansas. She is completing her last semester of student teaching. During the 2012-2013 school year, she completed a creative thesis project through the UCA Honors College that dealt with intergenerational and volunteer music-making through a hand chime choir. The thesis,



Sheri Cook-Cunningham is the Visiting Assistant Professor in Choral Music Education at the University of Central Arkansas. She earned her Ph.D. in Choral Pedagogy at The University of Kansas. She holds degrees from the University of Missouri-Kansas City (B.M. and M.M., Piano Performance) and received her teaching

license from Avila University. She has taught General Music, grades Kindergarten-5, Junior High Music, and High School Choral Music. Sheri was a TEXT Mentor for Avila University's music education program as an Adjunct Instructor, teaching Secondary Choral Methods. Presentations the International Phenomenon of Singing Symposium, the 2012 Music Educators National Conference, the Kansas Music Educators' Conference, The 42nd Annual Symposium: *Care of the Professional Voice*, the International Conference on the Physiology and Acoustics of Singing, and the International Phenomenon of Singing Symposium.



Luana Marler is currently a representative at JW Pepper and Sons in Dallas, TX and serves as Industry Representative for the Southwestern Division of the American Choral Directors Association.

### Featured Presenters:



Lynn Kleiner has taught in public and private schools since 1978. She is a frequent presenter at Orff national conferences and local chapters in the USA and Australia as well as the International Society of Music Education, NAFME, and ECMMA.. She is director of Music Rhapsody, a music school based on Orff Schulwerk which she founded in 1983

following the drastic cuts in California's school music programs. Lynn is the creator of Music Box, an online resource for music teachers and an early childhood licensing program called Simply Music Rhapsody. Lynn's instruments with Remo and publications with Alfred Publishing have won many awards. Her newest publication "My Trip to the Mountains recently won the 2013 Creative Child Award.



Dr. Lynn M. Brinckmeyer is Associate Professor of Music at Texas State University. She was the President of MENC during 2008-2010. Past offices include: President for the Northwest Division of MENC, Music Educators Journal Editorial Board, Washington Music Educators Association General Music Curriculum Chair and Conn-Selmer University Advisory Board. She also served as a Music Expert on the Disney, "Let's Play Music" Site. Dr.

Brinckmeyer is a contributing author in *The Music Director's Cookbook: Creative Recipes for a Successful Program* and *The Choral Director's Cookbook: Insights and Inspired Recipes for Beginners and Experts*. She is a co-founder of the Hill Country Youth Chorus in San Marcos, Texas and serves as the Artistic Director, and is an instructor for Will Schmid's "World Music Drumming" workshops.



Victor Johnson is a native of Dallas, Texas, and is currently in his 12th year of teaching at the Fort Worth Academy of Fine Arts. He is also in his twelfth year as director of the Children's Choir of Texas. Victor attended the University of Texas at Arlington where he majored in music education with a concentration in organ. While attending UTA, he served as student conductor of the university's choral ensembles and opera

workshop accompanist. As a composer, Victor has won numerous composition contests and has received ASCAP Awards for the past 12 years. His first piece was published in 1994, while he was a sophomore in high school. To date, he has over 200 octavos and choral products published. Victor has led reading sessions and choral workshops in numerous states and has conducted All-State and Regional Honor choirs in Texas, California, Oklahoma, Kansas and Kentucky. His choir was selected to perform at the Texas Music Educators Association Convention in 2011.



Dr. Michael and Jill Gallina have achieved national prominence as composers of musical plays and choral music for youth in elementary, middle, junior and senior high schools. Their clever creations in story and song have consistently won awards from the Parents Choice Foundation,

American Library Service, and ASCAP. Their music has been featured and performed on The Disney Channel, The World's Largest Concert, PBS, The Macy's Thanksgiving Day Parade, Sing for the Cure, The New York Philharmonic, The Boston Pops, and in a documentary on children's rights for the United Nations. In addition, the Gallinas are recipients of the Stanley Austin Alumni Award from the College of New Jersey for their many accomplishments in the field of composition. Both Michael and Jill received B.A. degrees in music from the College of New Jersey. Jill was an elementary school music teacher before becoming a full time composer. Michael holds a Doctorate in administration and supervision from Rutgers University, and in addition to his writing collaborations with Jill, he is the former principal of the Angelo L. Tomaso School in Warren, New Jersey.

### Keynote Presenters



Nancy E. Ditmer, NAFME President and Board Chair for 2012-2014, is currently the Director of Bands and Professor of Music Education at the College of Wooster, Ohio, and has been a respected and devoted leader in music education for many years. She is a past President of the Ohio Music Education Association, the recipient of the 2006 Distinguished Service Award from the OMEA, and past President of the North

Central Division of NAFME. In 2008, she was designated a Lowell Mason Fellow by NAFME. She continues to serve the OMEA as chair of the collegiate member committee and as co-

chair of Ohio's Professional Development Conference in 2009. A respected scholar and author, Ms. Ditmer edited the OMEA publication, *Triad*. She has been a frequent presenter at state and national music education conferences over the last 15 years, on such relevant topics as education reform, music education advocacy, and professional development issues for teachers.



Paul David Leopoulos is the Co-founder and Executive Director of the Thea Foundation, a 501(3)(c) nonprofit organization in North Little Rock, Arkansas, whose mission is to advocate the importance of the arts in the development of our youth. Paul and his wife, Linda, co-founded the Thea Foundation in 2001, soon after

the untimely death of their daughter, Thea Kay, a budding young artist, writer, dancer, and actor. Today, Paul carries forward Thea's legacy of the arts by spearheading arts-based initiatives throughout the state of Arkansas, including Scholarships, Thea's Art Closet, Art Across Arkansas, Arkansas A+ Schools and more.

### Featured Performance Ensembles:



Terry Hicks, director of the Chamber and A Cappella Choirs, is in his twenty-second year as the head choral director at Bentonville High School. Terry holds a Bachelor of Music Ed. from Ithaca College, a Master of Music Education from the University of Arkansas. During his time at BHS the choir department has grown from 75 students to over 500. The choirs at B.H.S. have consistently earned superior

ratings at region and state festivals. His choirs have been invited to sing for the Arkansas All-State Convention three times, the Chamber Choir was invited to perform at SWACDA twice, the ACDA National Convention twice. BHS has commissioned works by Andrea Ramsey, Jon Adams, Rene Clausen, and Daniel Gawthrop.



Blake Tyson is director of the UCA Percussion Ensemble. Dr. Tyson received the Doctor of Musical Arts degree from the Eastman School of Music, where he was also awarded the prestigious Performer's Certificate. He holds a master's degree from Kent State University, and a bachelor's degree from the University of Alabama. The percussion ensemble is composed of over twenty graduate and undergraduate percussion majors.

Members of the ensemble also perform in smaller groups such as the UCA Ragtime Marimba Band, the UCA Chamber Percussion Ensemble, and the UCA Steel Drum Band. The group presents numerous concerts each year, and has performed with many internationally known artists, including Michael Burritt, Gregg Bissonette, John Beck and Gordon Stout. In 2012, members of the UCA Percussion Ensemble performed at the Percussive Arts Society International Convention.



The Five Star Brass is a component of the 106th Army Band, Arkansas Army National Guard stationed at Camp Joseph T. Robinson in North Little Rock, AR. As part of the Army Bands Music Performance Team (MPT) concept, the Five Star Brass tours the State of Arkansas entertaining audiences of all ages at a variety of venues. Members of the Five Star

Brass are SSG Cody Jernigan (trumpet I), SGT David Hixson (trumpet II), SGT Traci Jernigan (French horn), SFC Tony Luzzi (trombone), and SFC Dan Karp (tuba).



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Paul Dickinson, theory  
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