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Iowa Music Educator

Volume 75 • No. 1 • Fall/Winter 2021

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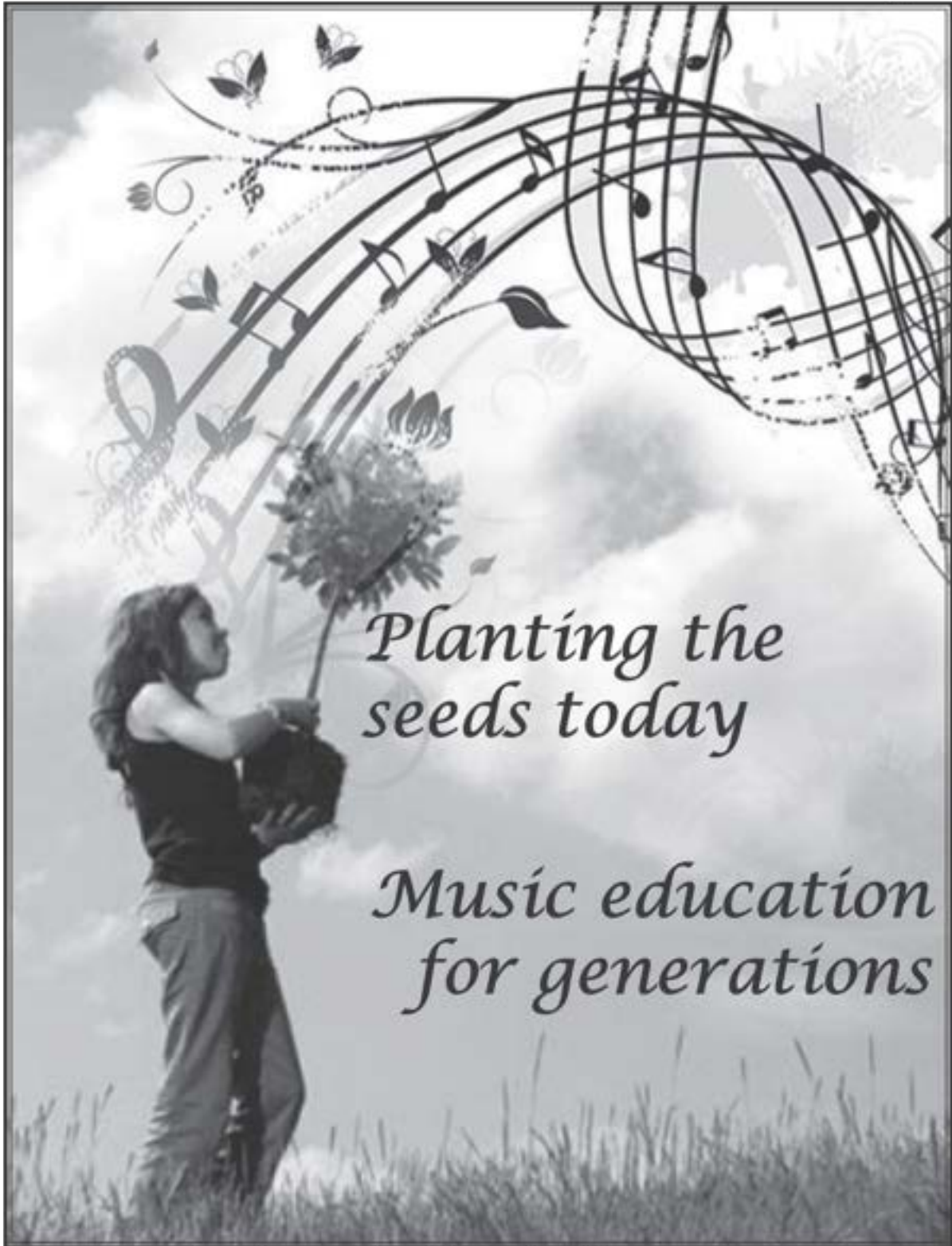


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Early Childhood Music Report



H. Ellie Wolfe, Ph.D
Early Childhood Chair,
IMEA

Dr. H. Ellie Wolfe is Assistant Professor of Music Education at Drake University. Having also taught band, orchestra, and choir, they specialize in general music and early childhood music. Through research, Dr. Wolfe examines the intersections between music education, general early childhood education, and teacher education, seeking to share and adapt best practices across these disciplines as may be most enriching for students and teachers.

Many forms of professional development (PD) are available in music education. Likely, we have all sat through some that were less than stellar and felt like a waste of time—a few vividly come to my mind, anyway. But many of us have also been incredibly enriched by some forms of PD—perhaps a workshop, conference, levels course in a specific method or approach to teaching, graduate course, or local professional learning community. Based on research and a great deal of practical experience, Johnson and colleagues (2018) suggest “reframing music teacher professional development (PD) as a local responsibility: one in which networks of teachers, teacher-educators, and administrators generate PD decisions” (p. 208). Some districts in Iowa create opportunities for teachers to organize, lead, and collaborate on their own professional development, but not all districts have the resources or choose to support this kind of work. With so many things already on music teachers’ plates, it can be challenging to add this responsibility, but I find the work becomes lighter and more invigorating when it is shared.

Last spring, I had the great fortune of beginning IMEA’s Early Childhood Music Professional Learning Community with a small but mighty group of elementary general music teachers from across Iowa who want to explore what it means to teach their younger students. The term “early childhood” refers to children from birth through 8 years old, so in the elementary school context, this means we talk about teaching the youngest students through second grade (and into third grade). For many elementary general music teachers, early childhood

is over half their teaching load!

The Early Childhood Music Professional Learning Community’s work is framed in community by a growth mindset rooted in actively recognizing that each member brings worthwhile experiences and knowledge to the table. We each have something of value to add—and the responsibility to share it—and we are all learning and have room to improve our understanding and practice. After brainstorming many worthwhile topics of study, we tentatively decided to examine and practice how we learn from observation. Through my role in this group (and based on my expertise in the topic), I have been collecting and developing materials to share with the group members on our co-decided topic so others can focus their time and energy on teaching and engaging with these ideas.

IMEA’s Early Childhood Music Professional Learning Community has the potential to support its members’ professional development and further improve the musical experiences we provide young children in Iowa. We are ready to welcome new members. You can ask questions about the group or enquire about joining by emailing me or finding me at the IMEA Fall Conference

References

Johnson, D. C., Stanley, A. M., Falter, H. E., Greene, J. L. R., Moore, H. L. Papparone, S., Smith, J. S., & Snell, II, A. H. (2018) Policies and Practices. Arts Education Policy Review. <https://doi.org/10.1080/10632913.2018.1468839>

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Meeting Minutes

June 12, 2021



Lisa Ott
Executive Secretary, IMEA

Lisa Ott, MME lives in Nevada, Iowa with her husband and three sons. In her free time she enjoys supporting her boys in their variety of activities. She stays active in professional music organizations currently serving as secretary for the Iowa Music Educators Association and the 2020 symposium coordinator for the Iowa Choral Directors Association.

The regular meeting of the Iowa Music Educators Association was called to order by president Jackie Burk at 10:04 am on June 12, 2021 via zoom meeting.

An update about the 75th Anniversary was given by Alan Greiner, Thad Driskell, and Martha Kroese. There will be many opportunities for directors and students to participate in the collaborative IMEA/IHSMA All-State experience and interact with the guest performers and conductors. Details about the 75th Anniversary can be found on the webpage at: <https://allstatemusicfestival.org/> Alan shared data on the participation levels in IHSMA activities during the Covid year. The digital adjudication format and competition suite software used for video files will be available for subsequent years.

Minutes from the October 3, 2020 meeting were presented and filed.

Advisory Board member reports were shared.

- Jessica Dunnick – First Iowa Orff, five successful workshops this year and additional plans for workshops next year are being made
- eana Larson – IBA president (represented by Mary Crandell), The 2022 IBA conference theme is Celebrating Togetherness. IBA has started working on a DEIA (diversity, equity, inclusion, and access) project.
- Dennis Green – JEI (represented by Mary Crandell), Plans are being made to have All-State Jazz concerts in creative ways over the first three

weekends of June at outside venues and utilizing Facebook live. JEI is making efforts to expand middle school jazz combo workshops across more areas of Iowa.

Board of Directors reports were shared.

- Carly Schieffer – IMEA conference chair reported the plans underway for an in-person conference in November 2021. Opening ceremonies will feature a keynote presentation by Fran Kick. Registration will continue with the online format and drink, meal, and networking opportunities during the conference were discussed.
- Emily Cole – conference registrar, discussed questions requiring further meeting to work on the details of the online registration system, if paper registration and payment by checks will still be available. A future conference personnel meeting was set for July.
- Rich Nicklay – advertising editor, prompted discussion on future publications and rates to consider print issues versus digital issues of the IMEA fall and spring publications.
- Martha Kroese – merchandise, stated that online ordering went well and increasing postage charges need to be considered
- Kelli Stoa – membership, shared that total membership numbers are down slightly in 2021 compared with 2020. This difference is fairly significant with membership records from 2016.

- Sarah Van Waardhuizen – NafME Collegiate, has been planning the social event for collegiate members of IMEA in conjunction with the offerings of the fall 2021 conference.
- Brandon Waring – Innovative Music, discussed the IMEA webinar series connecting teachers to share and collaborate on ideas. He is starting a modern music class in his school district and hopes to share his reflections on the process.
- Adam Harry - Society for Music Teacher Education, talked about the online SMTE conference in the fall
- All-State Chairs: Thad Driskell, Jason Heitland, and Mary Kay Polashek all shared their excitement about the events surrounding the 75th All-State Anniversary.
- Christina Svec – Research Chair, shared about the session call for proposals about the IMEA poster session being prepared.
- Mary Anne Sims – Diversity Chair, discussed several ideas, thoughts, and concerns that led to further discussion by the board.

A motion was made to move our spring magazine to a digital format while keeping the fall as a print copy. Discussion occurred on saving money in both printing and postage and hyperlinks available in a digital format accommodate our advertisers with increased access and traffic. The option to give IMEA members the choice to receive a digital or print issue was considered. Digital access to our publication is already available on our webpage. After discussion the motion made to move the spring magazine to a

digital format was voted on and motion carried.

Concerns from the DEIA (diversity, equity, inclusion, and access) committee surrounding the All-State process were shared and discussed extensively. Many of the concerns are being already addressed by the IHSMA and All-State Committee however, with conductors and programs solidified a few years in advance, many concerns have been addressed though that information is not yet evident publicly. The DEIA committee wrote a proposal asking for changes to be reflected in the All-State choral process. A motion was made for Mary Anne Sims and the DEIA committee to modify their proposal to include band, orchestra, and choir and bring it back to a future IMEA board meeting for discussion before it is presented at an IHSMA/IMEA joint meeting. The motion was voted on and carried.

Executive Board Reports were given.

- President Jackie Burk has been meeting monthly with the 75th All State committee. She has also been involved in the joint ISHMA/IMEA meeting, IAAE mentoring meeting, and NafME virtual national convention.
- Past-President Kevin Droeg reported on use and traffic of our online forms used for various IMEA business. He presented research at the NafME Research Conference in February on Modern Band as well as hosted a session about Children with Exceptionalities. He attended additional sessions on cultural responsiveness. Kevin also presented sessions at the Association for Popular Music Education conference. He has

been active with the DEIA committee meetings and work.

- The treasurer’s report was given by Shirley including a budget projection for 21-22 fiscal year. The treasurer’s report was filed as reported.

During new business the 2021 Fall Conference was discussed. We will continue to offer the reduced rate registration for All-State directors through coordinating with Alan and IHSMA. Those with conference duties will schedule an additional meeting time. It was decided that the president-elect can be delegated to cover the duties of an open position until filled, such as the mentor chair. The manual of operations will be updated to reflect this. Zach Howell will let Jackie know of any Central Iowa teachers that may be interested in the conference facilities chair position.

The next meeting date will be September 25th virtually via zoom and November’s meeting will be in person at the IMEA Conference in Ames.

The meeting was adjourned at 12:04 pm.

Respectfully submitted,
 Lisa Ott
 IMEA executive secretary

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President's Report



Jackie Burke
President, IMEA

I hope everyone has been able to enjoy some well deserved time off this summer after a school year like no other. Here's to hoping the next year is more "normal". As I write this, I am two days away from flying (for the first time since COVID) to Washington DC to be the chorus director for the American Legion Auxiliary Girls Nation program. This has been a bucket list thing for me for a long time, since I have been the chorus director at Iowa ALA Girls State for many years. I am excited, yet nervous. Even though I've held a similar role at Girls State, I've never done Girls Nation before, and I don't know what to expect. But I think that's how we continue to grow as people and educators, by constantly stretching ourselves and trying new things and embracing opportunities.

We are in the process of trying to revive our IMEA mentoring program. We are partnering with ICDA to try to make sure we find mentors for every first and second year teacher, as well as teachers who may have shifted responsibilities, for example a high school band director who is now an elementary general music teacher. At the same time, we don't want to overwhelm the new teacher with too many mentors! Thus the partnership with ICDA, so we don't double up on the young teachers but we don't leave

anyone out. All of the mentoring is done under the auspices of the Iowa Alliance for Arts Education. If you are not already a member of this fine organization, I encourage you to join ASAP! This summer I, along with other state presidents, have been participating in Zoom interviews with a doctoral student from UNC-Charlotte who is doing a study on leadership. These have been fun interviews, and it has allowed me to reflect on the informal network of mentors that I had throughout my career and how important they were in my life. If you NEED a mentor, let me or your IMEA district chair know. If you want to BE a mentor, do the same! Also make sure your membership is up to date for NAFME/IMEA, and that you are a member of IAAE. (\$35)

This issue is full of information about our upcoming in person IMEA conference! It is going to be so fantastic to gather together to share ideas, celebrate successes, commiserate about failures, greet old friends, make new connections, and learn from world class presenters and clinicians. Partner that with the 75th All State Festival and you have a can't miss weekend of activities!

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Joel Linscheid joins the faculty of Augustana College in Rock Island, Ill., as the Director of Jazz Studies. He is a saxophonist, educator, and composer based in Boston, Massachusetts. He received his D.M.A. from New England Conservatory, M.M. from University of Colorado at Boulder and B.A. from Bethel College. Joel has performed with many notable musicians, including Dave Douglas, Bobby Watson, Dave Holland, Brad Leali, Allen Vizzutti, Wycliffe Gordon, Tanya Darby, Brad Goode, Jerry Hahn, Michael Feinstein, Johnny Mathis, The Temptations, and The Four Tops. He has also worked with the Wichita Symphony Orchestra, Music Theater Wichita, and the Newton Mid-Kansas Symphony Orchestra.

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Time to Revise the Menu

What does “Music is for Everyone” really mean?



Kevin Droe, Ph.D
Past President, IMEA

Kevin Droe, Ph.D. is President of the Iowa Music Educators Association and Associate Professor of Music Education at the University of Northern Iowa. He teaches courses in music education, coordinates the UNI Spectrum Project, and facilitates the modern bands. In addition to his research, Kevin leads workshops in audio engineering, modern band pedagogy and directs UNI's Summer AmpCamp for kids

It would appear that this is the simplest of answers, and we wouldn't find much disagreement among music educators for its meaning. Although it's a simple statement that few music educators would debate, it is not something that is currently being practiced in the schools.

In Iowa elementary schools, music is mostly for everyone, except for those with severe disabilities or learning

challenges. By the time students reach middle school, music is for about half the students and then in high school music is for only a fraction of the school. If music is for everyone, then apparently everyone is not for music.

Is ice cream for everyone? There's no ice cream shop I know of that only offers a few selections or flavors of ice cream. The really good ice cream shops have multiple flavors of ice cream presented



in different ways. Not just in a cup, but also in a cone or shake. Not just one type of cone, but many types. If you're lucky, you may find an ice cream shop with gluten-free ice cream cones and vegan options.

You might argue that ice cream is not an appropriate metaphor for music. Whereas ice cream is considered a treat, music is considered to be essential to our culture. People can live without ice cream, but we can't live without music.

Music is an artistic expression of sound, and ice cream is soft frozen food made with sweetened and flavored milk fat. Not much in common, right?

But in Iowa schools, music is not essential for each student to be a part of the school's culture. In high school, some students elect to be in music, but the majority of students don't. Although music is seen as so essential, the music experiences offered in the schools are not considered essential. As with ice

cream, some students can choose it or not choose it.

If music is so essential and part of culture, how is it even remotely possible that only a quarter of high school students enroll in music making classes. Back to the ice cream shop. If only a quarter of the people were stopping in to get ice cream at your ice cream shop, you have two available options. Option 1: Change your ice cream menu to have more options to attract more people, or Option 2: Make the few customers who stop to get your ice cream very proud of being your customers and then write off anyone who skips your shop. The “skippers” could have bought your amazing ice cream, but they didn’t, and they missed out. In the future, when

you request a building permit from the skippers, they will surely have a change of heart and realize how ignorant they were to skip your ice cream shop when they were younger. Thus, they’ll grant you that building permit and additional funding. Right?

To answer the question of what does “Music is for Everyone” mean, it means this: Music making experiences should be available in a variety of ways, so that everyone in our society is attracted to participate in a rewarding and musically expressive experience. This is option 1 above. Music making experiences should not be limited to a few flavors, otherwise people in our society will not be attracted to it. The only music making options in a 2A high school should not be band and

choir. The school should include guitar, modern band, world drumming, music production or possibly a music class that comes from the community’s culture (e.g., mariachi in Dennison, IA).

Is it possible to offer music with these different flavors? Yes, a music educator doesn’t stop professionally developing after they graduate college. The best music educators are attending workshops, conferences, online events, buying new books, watching videos, posting in social media groups, etc. Music educators are some of the best teachers when it comes to professional development. As with other Iowa music organizations, IMEA offers professional development opportunities, so music educators can expand their menu. If we learned anything during the pandemic, we learned that we can be flexible and creative with offering music making experiences.

Let’s take an honest look at our menu of music options. It’s not appealing to many students. Students grow up to be city council members, bankers, business owners, police officers, service workers, parents, your neighbor, etc. If we started these students on the menu in elementary school and by high school they are no longer interested, it’s not a problem with the students. It’s a problem with our menu. Each music educator can revise their musical menu, so that music is for everyone and everyone is for music. ■





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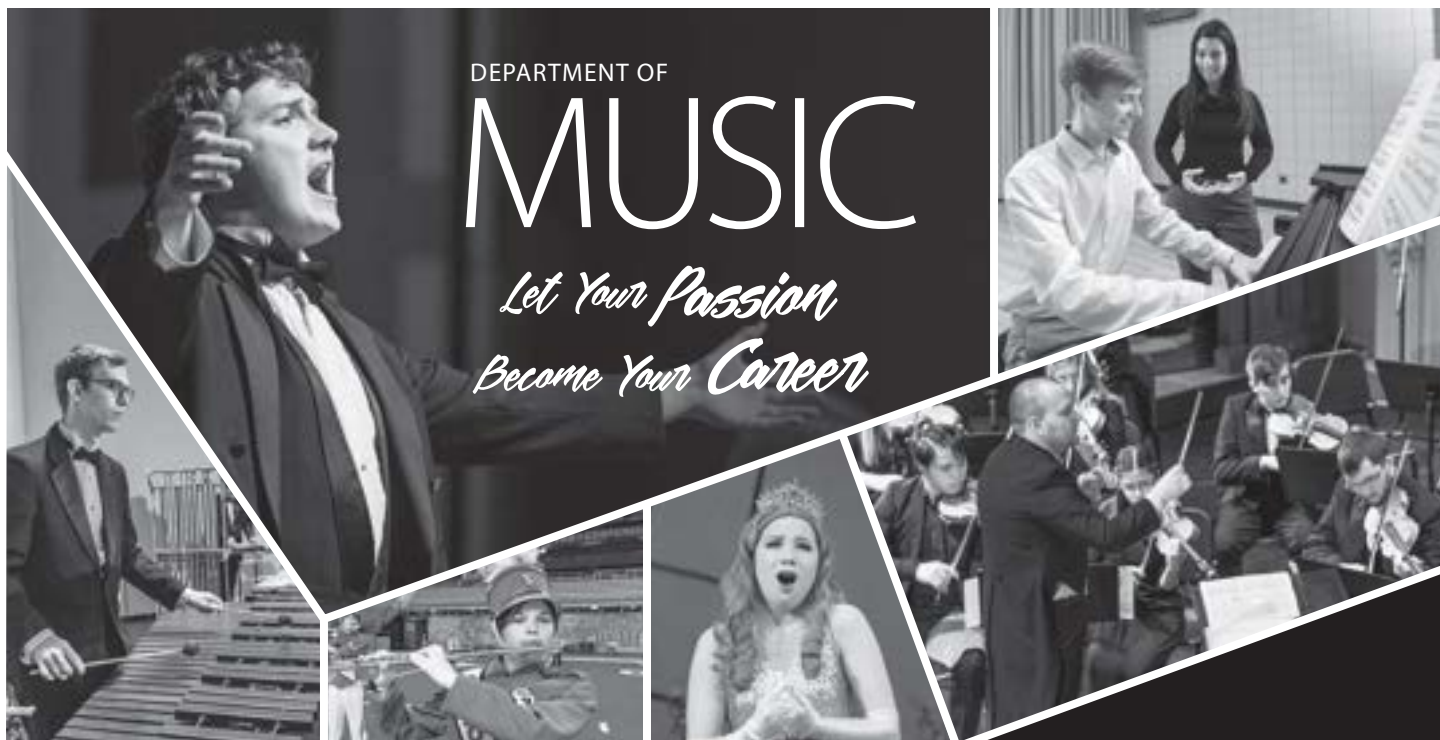
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Saturday, October 16, 2021

DakotaDome

Contact Dr. Todd Cranson | Todd.Cranson@usd.edu

NOVEMBER

2nd Annual USD Young Artist Recital

Saturday, November 12, 2021

Contact Dr. Amy Laursen | Amy.Laursen@usd.edu

FEBRUARY

21st Annual Quad State Honor Band

February 3–5, 2022

Contact Dr. John LaCognata | John.LaCognata@usd.edu

USD Graduate Student Auditions

Saturday, February 12, 2022

Contact Dr. Dave Moskowitz | Dave.Moskowitz@usd.edu

FEBRUARY

USD Music Scholarship Auditions

Saturday, February 12 and Friday, February 18, 2022
www.usd.edu/fine-arts/music/scholarships

Contact Dr. Darin Wadley | Darin.Wadley@usd.edu

27th Annual Genevieve and John Truran High School Piano Competition

Saturday, February 19, 2022 | Colton Recital Hall

Contact Dr. Susan Keith Gray | Susan.Gray@usd.edu

MARCH

26th Annual USD Spring Orchestra Festival

Friday, March 4, 2022

Contact Dr. Luis Viquez Cordoba | Luis.Viquez@usd.edu

47th Annual USD Coyote Jazz Festival

Jazz Ensembles • Show Choirs • Vocal Jazz Ensembles
Tuesday, March 22, 2022

Contact Dr. Christopher Kocher | Christopher.Kocher@usd.edu
Entry fee due February 1, 2022. No refunds after March 1, 2022



UNIVERSITY OF
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If you are a person with a disability and need a special accommodation to fully participate, please contact Disability Services at least 48 hours before an event. Students and the public can contact Disability Services at 605-658-3745 or disabilityservices@usd.edu. Faculty and staff should contact Human Resources at 605-658-3660.

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No matter your major, finance your degree with a music scholarship from Briar Cliff University.

Students who commit to sing at Briar Cliff usually qualify for the following scholarships* and awards:

Promise Scholarship \$29,500

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Visit Incentive Scholarship \$2,000

Meet with us on campus or online and it's yours!

Performance Grant \$4,000+

Students with a strong musical background and skill set may qualify for a significantly greater amount. Awarded after successful audition to students enrolling in a Choral ensemble.

Music Literacy Lessons \$4,000+

Awarded to students who, prior to arriving at Briar Cliff, enroll in twelve weeks or more of free music literacy lessons. Lessons are taught via video conference with the Director of Choral Activities. Enroll today at SightReadingFactory.com/student, and use the student code jar8uf.

Iowa Tuition Grant \$6,200

Maximum amount awarded to qualifying Iowa residents who complete a FASFA by July 1.

Early Music Commit Grant \$2,000

Decide to sing at Briar Cliff by March 1 and add this incentive to your performance grant.

*Scholarship figures illustrate the four-year total for eligible applicants.

For more information, contact the Director of Choral Activities, Dr. Brian Cook, at brian.cook@briarcliff.edu.



Ask a question!

Modern Band is Growing

Even Through a Pandemic



Kevin Droe
Past President, IMEA

Kevin Droe, Ph.D. is President of the Iowa Music Educators Association and Associate Professor of Music Education at the University of Northern Iowa. He teaches courses in music education, coordinates the UNI Spectrum Project, and facilitates the modern bands. In addition to his research, Kevin leads workshops in audio engineering, modern band pedagogy and directs UNI's Summer AmpCamp for kids

Modern band is expanding in more and more schools, even during the pandemic. For those who aren't familiar with modern band is...

Modern Band is a new school-based music program that utilizes popular music as its central canon. Modern Band teaches students to perform the music they know and love and to compose and improvise. Styles that are studied include rock, pop, reggae, hip-hop, rhythm & blues, electronic dance music, and other contemporary styles as they emerge. Modern Band also utilizes (but is not limited to) the musical instruments that are common to these genres: guitar, bass, drums, piano, voice and technology. (Little Kids Rock, littlekidsrock.org)

Actually, it may have been easier to teach modern band classes during

the pandemic because you can use instruments that don't require blowing air into and playing along over a Zoom call isn't difficult.

Modern band is prominent in cities like Chicago, Dallas, Miami, New York and Los Angeles. Each year the number of teachers getting trained in modern band increases as well as the number of students being served by modern band programs. In Iowa, modern band is slowly growing through a small cohort of music educators seeking to offer more music making experiences for their students. Look for modern bands in Cedar Falls, Waterloo, Iowa Falls, Decorah, Council Bluffs and Denver.

If you're wanting to learn more about modern band and how to teach it to your students, here are some options. Many of them happen during the summer so look for them in 2022.



Modern Band Summit (<https://www.littlekidsrock.org/mbsummit>)

The Modern Band Summit happens every summer. It has been virtual for the last two years, but they are planning to return to Colorado State University for 2022. There's a Modern Band 101 session for teachers brand new to modern band. It's one of the most enjoyable conferences and you can't beat playing guitar in the foothills of the Rocky Mountains.

Association for Popular Music Education (<https://www.popularmusiceducation.org/>)

Modern band has been around for many years and there is now an organization to support professional growth and research development. They host a biannual summer conference that offers both professional and research sessions. Their conference was both in-person and virtual this past summer, but for 2023 they plan to return in-person. APME also publishes the only research journal dedicated to popular music, the Journal of Popular Music Education.



RockShop at UNI!

The University of Northern Iowa School of Music offers a 2-day summer workshop in modern band. It's usually at the end of June and occurs around the same time as their Audio Engineering for Educators workshop. The past two summers have been offered virtually, but UNI is planning for 2022 to be back in-person. The workshop concludes with attendees playing a gig in a local bar.



Modern Band Method (2021)

The Modern Band Method book series is created by Little Kids Rock and sold by Hal Leonard. All Little Kids Rocks online resources are free, but these books make for a convenient collection of guided lesson plans. Lesson plans go from basic instrument skills to songwriting. There are five books available: guitar, bass, keyboard, drums and a teacher edition.



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cola.unh.edu/music/auditions

AUDITION DATES

Saturday, Nov. 6, 2021

Monday, Jan. 17, 2022

Saturday, Feb. 5, 2022

Saturday, Feb. 19, 2022

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ALL-STATE MUSIC FESTIVAL

Saturday, 7:30 pm, Hilton Coliseum

75
YEARS



Nov 20, 2021

The Iowa All-State Music Festival is about student musicians and making music together. But what happens to those student musicians once they leave our high schools? Some of them go on to college and make music there before beginning other careers. Some of them may remain in our communities and become parents and boosters of the program when their children become Iowa high school students. Some become music educators in Iowa or beyond. And others continue to perform as professional musicians and earn their living using the skills they began to hone as Iowa All-State musicians.

One of the most exciting components of the 75th Iowa All-State Festival

celebration is the Young Artists' Showcase. We bring together eight professional musicians who were once members of the Iowa All-State Music Festival, several of them for multiple years. The Friday night events of this year's festival will include a concert given by these young artists, with Master of Ceremonies, Fran Kick. It promises to be a fun, fast-paced showcase of accomplished musicians, in a variety of genres.

Directors with students chosen for All-State are encouraged to share this information with their students. We hope you will become as excited as we are about hearing these former Iowa All-State musicians as they share their music with us.

Young Artists' Concert

November 19 @ 7:30
CY Stephens Auditorium



Percussionist **Michelle Colton** was an All-State musician in the band as a sophomore and in the orchestra as a junior and senior. She was chosen as an alternate her freshman year. She attended LinnMar High school, where her father taught band. Her grandfather, Luman Colton, had students in one of the very first Iowa All-States, and he continues to be active at age 99. She says of the All-State experience: I met a lot of great musicians that I am still in contact with on social media. I also made connections with directors and adjudicators that have lasted over the years. The strongest bonds were made with the other All-State musicians from my school who I am still great friends with today!

Michelle currently lives, performs, and teaches in Toronto.

She can be located at www.michellecolton.com.



Joel Waggoner is a graduate of Waterloo West High School. He was a member of the violin section of the All-State Orchestra for three years, and a member of the All-State Chorus for one year. Currently based in New York City, he has appeared on Broadway in "School of Rock" and "Be More Chill". He appeared with guest host Ben Platt on Jimmy Kimmel live in August 2020.

Check out more from Joel at www.joelwaggoner.com.



Iowa Music Educator



Shelby Van Nordstrand, soprano, attended Greene County High School and performs and teaches in the Omaha area. Although she makes her living as a singer now, Shelby was a clarinetist and pianist throughout high school, and was in the All-State band.

Learn more about Shelby and her career at www.shelbyvannordstrand.com.



Caleb Polashek is a 4-year All-State violinist from Ames High School. He was the concertmaster for a special summer performance by the All-State Orchestra at the Iowa Capitol. He now performs a variety of styles of music including electric violin and is based in Austin, Texas. To see more of his exciting work, check out www.calebhans.net.



Gabe Medd grew up and attended high school in Iowa City. He is a jazz trumpeter, based in the New York City area. Have a look at the latest information on Gabe's Instagram account @KingMedd.



Megan Ihnen, mezzo-soprano, is a champion and performer of new music. She is originally from West Des Moines and pre-pandemic, she split her time between Des Moines and her suitcase. More information about her can be found at www.meganihnen.com.



Hannah Hickman is a saxophonist who lives in the Kansas City area, where she performs and teaches. She is from Sheldon and was in the All-State Band as a junior and senior, representing Sheldon High School (Go Orabs!)

Learn more about Hannah from this Northwest Iowa Review article: <https://bit.ly/3h8qKNa>



Antoine L. Smith is from Sioux City and was a student at Sioux City West High School when he was in the Iowa All-State Chorus. He will be with us in a virtual performance, as he is currently in rehearsals in New York City for his role in MJ The Musical, the new musical about Michael Jackson. Antoine has also appeared on Broadway in The Color Purple, Carousel, and Miss Saigon, among others. More information about him can be found at Broadwayworld.com. The most recent information can be located at @antoinesmith32.

All-State students and their directors will be automatically invited to this concert. At this point due to ongoing uncertainties around the COVID virus and social distancing requirements, availability of tickets for IMEA conference attendees and the public is not certain. Available tickets will be provided first to conference attendees before they are provided to the public. Interested potential attendees are invited to monitor the Iowa 75th All-State Festival website at www.allstatemusicfestival.org and the IHSMA website for further ticket information.

Directors with students chosen for All-State are encouraged to share this information with their students. We hope you will become as excited as we are about hearing these former Iowa All-State musicians as they share their music with us.



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- Danny Kleinheinz,
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All-State Chorus

Conductor: Dr. Edith Copley



Jason Heitland
All-State Chorus Chair

Jason has conducted at multiple festivals and honor choirs including the 2002 7-8 Grade Boy's Opus Honor Choir and the North Central District of ICDA Honor Choir. In the summer of 2006, Jason was an adviser/conductor for the Iowa Ambassadors of Music European Tour and had the opportunity to conduct the men's choir in seven counties with the highlight of performing in St. Mark's in Venice, Italy. In 2013 Jason directed the North Iowa Voices in a European tour performing/conducting in Germany, Austria, and Switzerland.

This year's 75th Diamond Anniversary of the Iowa All-State Music Festival will be unlike any festival. There have been years of planning, preparing, and creating, and now it is finally here. The 2021 festival will be exciting and rewarding for the students, teachers, and audience. It is always easy to say maybe next year, or my program doesn't focus on All-State. I encourage you to look at all of the ways you and your students will grow because of learning the All-State music, and going through the audition process, especially during this 75th Anniversary.

The 2021 Iowa All-State Chorus Conductor will be Dr. Edith Copley.

Edith A. Copley is a *regents' professor emeritus* at Northern Arizona University in Flagstaff. During her 31 year tenure at NAU she conducted the highly acclaimed Shrine of the Ages Choir (founded in 1933) and taught undergraduate and graduate courses in conducting and graduate choral literature. The Shrine of the Ages Choir performed at state, regional and national conferences of the American Choral Directors Association and the National Association for Music Education. NAU choral ensembles under her direction toured internationally to the Peoples Republic of China, Austria, Germany, Switzerland, Italy, Australia, New Zealand, South Africa, Bulgaria, Turkey, Sweden, Estonia, and Latvia.

Prior to her NAU appointment, Copley taught secondary choral music for seven years in Iowa and four years overseas in Vienna, Austria. She has also served as the assistant and interim principal conductor of the May Festival Chorus that performs with the Cincinnati Symphony Orchestra and Cincinnati Pops.

In Spring 2016, Copley retired as Music Director of the Master Chorale of Flagstaff (MCF). She led this auditioned 100-voice community chorus for 23 years. MCF performed three concerts

each season as well as a major choral/orchestral work with the Flagstaff Symphony Orchestra (FSO). Copley served as the chorusmaster for Flagstaff Symphony Orchestra for 27 years. During that time, she has conducted numerous major choral/orchestral works, including Brahms's *Ein Deutsches Requiem*, Orff's *Carmina Burana*, Bach's *B Minor Mass*, Mozart's *Mass in C Minor*, the Duruflé and Fauré *Requiems*, and the Britten *War Requiem*.

Copley is an active member of NAFME and a life member of ACDA. She has served in many leadership roles, including President of the ACDA Western Division, President of the Arizona ACDA, state and divisional newsletter editor, and interest session chair for the 2011, 2019, and 2021 ACDA National Conferences. Copley also conducted the 2013 ACDA National Mixed Honor Choir in Dallas and the NAFME All-National Mixed Honor Choir in the Grand Ole Opry in Nashville.

Copley has received numerous honors, including *NAU School of Performing Arts Centennial Teacher of the Year Award*, *Arizona Music Educator of the Year*, *Arizona ACDA Outstanding Choral Director Award*, and the *Weston H. Noble Award* from her *alma mater* Luther College.

Copley has her own choral series with Santa Barbara Music Publications

and is in high demand as a clinician, adjudicator and guest conductor in the US and abroad. She has conducted all-state choirs in over 30 states, and choral festivals in Carnegie Hall, the Walt Disney Concert Hall in LA, Orchestra Hall in Chicago, Davies Symphony Hall in San Francisco, and the Strathmore Music Center in Maryland. Copley also has conducted international choral festivals in Germany, the Netherlands, Tasmania, Japan, Luxembourg, Australia, China, Turkey, England, Poland, and Oman. Over the past couple of years, there have been some great changes in the audition

process including computerized judging forms, piano auditions being held prior to the rest of the auditions, and mandatory pitch givers. The computerized form has ultimately helped speed up the process as well as increase accuracy. The singers will not need to carry in the “blue card”, as everything on the card will already be at the judges disposal with just a couple of clicks. The past practice of having multiple ways for auditionees to receive their starting pitch will once again be uniform for every audition across the state. It is the hope that by every group utilizing the pitch giver, each auditionee

will hear the exact same delivery method which brings consistency to the audition process. Remember that a student now has the option of auditioning for both piano and any of the other ensembles. If a student auditions for All-State Pianist, and does not make it, they will be able to audition on the following Saturday for Band, Chorus, or Orchestra. However, if a student is selected as All-State Pianist, they will not be able to audition for any of the other ensembles. ■



PROFESSIONAL development conference

NOVEMBER 18-20, 2021

ISU AMES

In collaboration with the 75th anniversary
of the Iowa All-State Music Festival

MUSIC IS FOR



This is the reason why the Iowa Music Educators Association exists. Iowa music educators teach and learn right alongside our students. What this looked like the past eighteen months has stretched us out of our educational comfort zones and brought us to where we are today.

How can we move forward making music together? What does music education look like as we move toward the future? Look no further than our fall professional development conference! This year highlights the first time gathering in-person in two years.

You won't want to miss the latest research, topics, and issues relevant to today's music educator.

- Sessions ranging from best practice, technology, new teacher/collegiate, band, choral, orchestral, or general music
- Networking with other music educators while eating a tasty catered lunch in-house on Friday
- Earn teacher recertification credit through the University of Northern Iowa (additional registration and fees apply)
- Celebrate the 75-year diamond anniversary of the Iowa All-State Music Festival with a panel session during the conference and a Young Artist's Concert Friday evening (ticket price not included with registration)
- Visit over 70+ exhibits showcasing all the Midwest has to offer for collegiate students, music educators, retired, and beyond!
- Enjoy both nationally-known and local presenters
- Live opening ceremonies featuring a musicianship activity led by Shelley Droe, a performance by the Mariachi Reyes del Oeste directed by Ruben Newell & Claudia Rihner, and a keynote address entitled "How to Keep Kickin' It In" by Fran Kick
- Finally, the return of a Saturday-only early childhood track. Join Dr. Ellie Wolfe, Dr. Christina Svec, and Wenddy Nutini and Ashley Brown presenting on topics pertaining to music for little ones, designed for both music and preschool teachers

Our fall professional development conference is designed for all levels, ages, and stages of music educators. The quality of our organization continues to improve thanks to the hard work of our conference team. For those of you who have never attended our IMEA conference (or those who haven't attended in a long time), you may be surprised at what you find! ■

"Improving the quality of music teaching and learning in Iowa."

Iowa Opus Honor Choir

Thursday, 4:30 pm, CY Stephens

Auditorium

Conductors:

Dr. Christina Svec, 5th & 6th Grade Select
Cheryl Thompson, 7th & 8th Grade Treble
David Fog, 7th & 8th Grade Bass
Samantha Robilliard, 9th Grade Mixed

Opening Ceremonies and Keynote Address

Friday, 8:30 am, Benton Auditorium

Shelley Droe, Musicianship Greeting

Mariachi Reyes del Oeste, Ruben Newell & Claudia Rihner, Co-Directors

How to Keep Kickin' It In, Fran Kick

Junior High Honors Orchestra

Friday, 4:30 pm, Fisher Theatre

Conductors: TBD, please see IAMEA.org for more current information

Iowa Young Artist's Concert

Friday, 4:30 pm, CY Stephens Auditorium

Shelby VanNordstrand, Hannah Hickman, Caleb Hans Polashek, Dr. Michelle Colton, Gabriel Medd, Joel Waggoner

Iowa College Band Directors Association Honor Band

Saturday, 2:00 pm, Josephine Tope Auditorium, Nevada High School, Nevada, IA

Co-chairs: Nicholas Enz, Angela Holt

Conductor: TBD, please see IAMEA.org for more current information

Iowa All-State 75th Anniversary Music Festival

Saturday, 7:30 pm, Hilton Coliseum

Ticket price not included in the IMEA Conference registration

Conductors:

Dr. Andrew Boysen, Jr., Band
Dr. Edith A. Copley, Chorus
Dr. Rebecca Burkhardt, Orchestra

PROFESSIONAL development conference

Event Schedule

THURSDAY

Topics of interest to choral directors

Choral: Rooms 260-262		Choral: Room 275	
Registration 8:00 AM - 3:00 PM			
9:30 - 10:30 AM	Middle School Choral Reading Session, Ott	Turning Warm-ups Upside Down, Lercher	Getting More Bang for Your Buck: Repertoire for Small Choirs, Cook
10:45 - 11:45 AM	Elementary Choral Reading Session, Rosenkranz	Teacher Favored, Student Approved, Stephens	
1:15 - 2:15 PM	Empowering Middle School Singers, Rafferty	How to Avoid Pitfalls and Mistakes in Your Music Program, Keating, Kreitzer, & Slickney	
4:30 PM	OPUS Honor Choir		
KEY	License renewal credits in required categories	Performances	Sessions ideal for collegiate, 1 st & 2 nd year teachers

IAMEA.ORG
For full conference details
& registration

FRIDAY

	Band	Technology	Orchestra	General	Best Practice	Choral
7:30 AM	Registration 7:30 AM - 5:00 PM					
8:30 - 9:30 AM	Opening Ceremonies: Musicianship Greeting: Droë, Mariachi Reyes del Oeste: Newell & Rihner					
9:45 - 10:45 AM	Applied Theory Approaches for the Jazz Ensemble, Loymeyer: Rm 4	Technology for Ensembles in a Post-Pandemic World, Olander: Rm 160 ICN	Full Orchestra: Relevant to your Program & your Students, Vowels & McLellan: Rms 204-208	<i>Reinvigorate & Rejuvenate! Music Making for All Children, Garner: Rms 250-252</i>	<i>Engaging Every K-5 Learner for Success, Miller: Rms 260-262</i>	<i>Self-Care for the Music Educator: Not Just a Buzzword, Duhon Rms 150-154</i>
11:00 - 11:50 AM	Music Performance Anxiety: Blessing or Curse? You Choose....., Moler: Rm 4	Culture Creates Success, Wurth: Rms 150-154	All Music for All: Ensembles Without Borders, Pohland: Rm 160 ICN	ISTA Meeting: Rm 158	Hip-Hop on the Fly: Get your Classical Wings, Powers: Rms 260-252	Money, Money, Money: How to access COVID 19 Relief Funds, Kuehner & Triplett: Rms 204-208
LUNCH	Visit the exhibits 9:00 AM - 5:00 PM					
1:00 - 2:00 PM	Using Popular Music to Build Better Horn Sections, Ambrose: Rm 4	<i>Rethinking Beginning Band, Pohland: Rms 150-154</i>	Bridging the Gap: Finding Ways to Link Music and Art, Richardson: Rm 254	Modern Band: How to Expand Your Music Program for All, Songer: Rm 160 ICN	Read Between the (Staff) Lines, Kraus: Rms 204-208	<i>Music as Metaphor: Cultivating Inclusivity & Community, Garner: Rms 250-252</i>
2:15 - 3:15 PM	Teaching Music History Through Performance in Band, Stoffel: Rm 4	Using Google Slides in the Music Classroom, Russef: Rm 160 ICN	4 steps to improve string instrument playability, France: Rms 204-208	<i>Movement Explorations, Hansen: Rms 260-262</i>	<i>Movement Beginnings to Musical Outcomes, Dunning: Rms 250-252</i>	<i>RockShop Mini Modern Band, Droë: Rms 260-262</i>
3:30 - 4:30 PM	Musical Life Through Breath: Ensemble Breathing Strategies, Hollinger: Rm 4	Adaptive Learning Tools Turn Teachers into Super Teachers, Mascolo: Rm 160 ICN	The Culturally Responsive Orchestra Program, Savage & Shaw: Rms 204-208	M & M (Mode & Meter), Peoples: Rms 250-252	<i>Uketopia, Droë: Rms 260-262</i>	<i>Experienced Music Educator Panel, van Waardhuizen: Rms 150-154</i>
4:30 PM	Junior High Honors Orchestra Fisher Theatre			Collegiate, 1st & 2nd Year Social, 4:45 - 6:15 Rms 167-179		
7:30 PM	Young Artist Concert, CY Stephens					
KEY	License renewal credits in required categories	Performances	Headliners	Sessions ideal for collegiate, 1 st & 2 nd year teachers	Meeting	Registration/Exhibits

SATURDAY

	Band	Early Childhood	Orchestra			Choral			
00 - 8:50 AM	Registration 8 AM - 1 PM				IMEA General Rm 275	Visit the exhibits 9 AM - 1 PM			
	Using Song Literature to Expand Low Brass Repertoire, Zacharella & Monard: Rm 4	Building Community within the Ensemble, Loftin: Rm 160 ICN	Actively Sharing Agency When Teaching Early Childhood Music, Wolfe: Rm 299	The Art of Listening: Conversations with Collins, Anthony Arnone: Rms 204-208	Universal Questions: Culturally Responsive Arts Strategies, Farrell: Rms 250-252	Great Transition: Supporting the Shift from General to Band, van Dusen: Rms 260-262	Performance Travel Essentials: Make "Where" Match Your "Why", Merritt: Rms 150-154	Musical Ice Breakers for Diversity, Equity and Inclusion, Truong: Rm 254	Redefining Musical Intuitiveness in a COVID classroom, Barceas: Rm 275
9:00 - 9:50 AM									
10:00 - 10:50 AM	Got Band? No Wind Ensemble: No Problem! Warren: Rm 4	"It All Starts Here: The Mouthpiece", Mertens & Eckhardt: Rms 150-154	Multicentric Approaches to Improvisation in Large Ensembles, Lewis & Taft: Rm 160 ICN	Early Childhood Literacy through Music, Nutini & Brown: Rm 299	Latin American Repertoire for Middle School Orchestra, Gomez: Rms 204-208	Successful Musical Experiences for Older Elementary Beginners, Wolf: Rms 260-262	Just Gender: Pathways to Inclusivity in Elementary School, Queen & Prossin: Rms 250-252	Creativity: "Where Failure IS an Option," Law: Rm 254	You Are an Arranger/Composer: You Never Know Until You Try, Eklund: Rm 275
11:00 - 11:50 AM	Developing Rhythmic Vocabulary In Beginning Improvisers, Bell: Rm 4	Innovative Rehearsal Techniques from Around the Country, Stith: Rms 150-154	The Art of the Start: Excellence and Your Beginners, Maxwell: Rm 160 ICN	Drum Set Pedagogy: Guiding Young Drummers through the Groove, Fraley: Rm 275	Best Practices for Singing in Early Childhood, Svec: Rm 299	The Orchestra as Instrument of Change, Govias: Rms 204-208	Tips On Playing And Teaching Ukulele, Christiansen: Rms 260-262	What's going on in here? 'Remixing' Music Education, Minette: Rms 250-252	Composing with All-State Composers: Daughterty & Runestad: Rm 254
12:00 - 12:50 PM	Rehearsal Strategies That Lead to Making Good Music, Moore: Rm 4	Clarinet Articulation: Taking the Guess Work out of Tonguing, Damm: Rm 299	Stolen Music - Wind Band Transcriptions, C. Brandt: Rm 160 ICN	Instant Bassoon Player - Just Add Water! Worzbyt: Rm 275			Prepare, Present, Practice, Kodaly Educators of Iowa: Rms 250-252	Teaching in a rural area is not a dead end!, Harper: Rms 150-154	Up Your Game: Comprehensive Musicianship through Performance, Doherty, Rank, & Trump: Rms 204-208
1:00 - 1:50 PM							KEI Meeting: Rms 250-252		ICDA Executive: Rm 275
2:00 - 2:50 PM	IBA Executive: Rm 4	TBD Collegiate Honor Band, Nevada, IA (off-site)							ICDA General: Rm 275
3:00 - 3:50 PM	IBA General: Rm 4								ICDA General: Rm 275

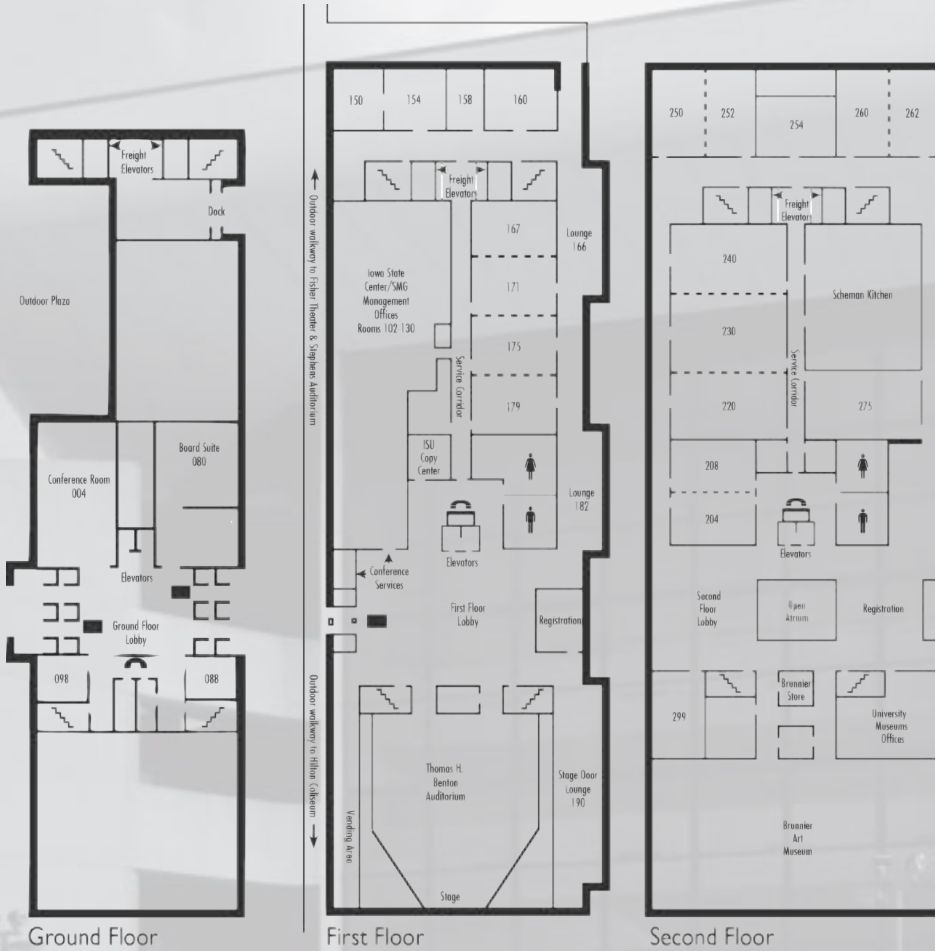
KEY License renewal credits in required categories Performances Headliners Sessions ideal for collegiate, 1st & 2nd year teachers Meeting Registration/Exhibits



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PROFESSIONAL development conference

ISU Scheman Center Maps



Scheman has three floors: Ground, Middle, Top. The main entrances to Scheman are on the Ground Floor. Exhibits & sessions are held on the Middle (Rooms 100-190) and Top Floors (Rooms 200-290).

Registration for the IMEA Professional Development Conference is on the Top Floor.

IHSMA All-State Music Festival Registration is on the Middle Floor.





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February 11 & March 18**





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R E H E A R S A L S C H E D U L E

WEDNESDAY, NOVEMBER 17, 2021

7:00 pm	Organizational Walkthrough- Chairs, Committee, Fran, IMEA Conference Chair and President, IHSMA Exec Committee?	Scheman Board Room
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THURSDAY, NOVEMBER 18, 2021

11:00 - 12:00	Check-in	
12:00 - 4:00	Band & Orchestra Chair Placement Auditions	
4:30 - 6:30	Dinner Break	
7:00 - 8:30	Welcome, Introductions (incl Young Artists, Fran Kick, Rehearse Patriotic Pieces)	Hilton Coliseum
8:30 - 9:30	Orchestra	Hilton Coliseum
8:00 - 10:00	Young Artists Rehearsal w/Fran Kick	C.Y. Stephens

FRIDAY, NOVEMBER 19, 2021

8:00 - 12:15	Orchestra	Scheman Building, Room 220-240
8:30 - 11:30	Chorus	C. Y. Stephens
8:45 - 12:00	Band	Hilton Coliseum
11:30 - 12:30	Young Artists Rehearsal	C. Y. Stephens

12:30 - 4:30	Chorus (12:30 - 1:15 "Patriotic")	C. Y. Stephens
1:00 - 5:00	Band (1:30 - 2:15 "Patriotic")	Hilton Coliseum
1:15 - 5:15	Orchestra (2:30 - 3:15 "Patriotic")	Scheman Building, Room 220-240
4:30 - 5:30	Young Artists Rehearsal	C.Y. Stephens

5:30 - 7:30	Chorus	C.Y. Stephens
6:00 - 7:30	Band	C.Y. Stephens
6:15 - 7:45	Orchestra	Scheman Building, Room 220-240
8:00 - 9:30	Young Artist Concert (required)	C.Y. Stephens

SATURDAY, NOVEMBER 20, 2021

8:30 - 11:15	Orchestra	Scheman Building, Room 220-240
8:45 - 12:00	Chorus	C.Y. Stephens
9:00 - 12:30	Band	Hilton Coliseum

12:45-1:50	Orchestra (closed rehearsal)	Hilton Coliseum
1:50 - 1:57	Orchestra Group Photo	Hilton Coliseum
1:57 - 2:05	Band Group Photo	Hilton Coliseum
1:05 - 2:15	Chorus Group Photo	Hilton Coliseum
2:15 - 2:45	Patriot Rehearsal (Band, Chorus, Orchestra)	Hilton Coliseum
2:45 - 4:00	Chorus (closed rehearsal)	Hilton Coliseum
4:05 - 5:15	Band (closed rehearsal)	Hilton Coliseum

7:00 Chorus/Band/Orchestra to dressing areas

7:30 Concert **Hilton Coliseum**



P R O F E S S I O N A L
development conference

NOVEMBER 18-20, 2021

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& PRESENTERS**

Dr. Katy Ambrose



Katy Ambrose is the Visiting Assistant Professor of Horn at the University of Iowa (beginning August 2021), solo horn of the New Orchestra of Washington, and fourth horn in the Delaware Symphony Orchestra. From 2015-2021, she was Assistant Professor at the University of Virginia and principal horn in the Charlottesville Symphony. Ambrose has an

extensive orchestral background—in addition to holding regional orchestra positions she has substituted with major ensembles including the Philadelphia Orchestra, Hawai'i Symphony, Richmond Symphony, and the Virginia Symphony. She has spent several summers teaching at the Curtis Institute of Music Young Artists Summer Program and the All-State program at the Interlochen Arts Camp. A dedicated chamber musician, she was a founding member of the natural horn quartet Conica, Izula Horns, and Seraph Brass. She served as founding Operations Coordinator for Boulanger Initiative, an organization working toward greater inclusivity in music through performance, education, and commissions by womxn and underrepresented composers. Dr. Ambrose received her Doctor of Musical Arts from Temple University, where she researched the lives and influence of horn players of African descent in America. She received an Artist Diploma from Yale University, Master's from Cincinnati College-Conservatory of Music, and Bachelor's from the University of Michigan.

Dr. Wendy Barden



Wendy Barden has retired from Osseo Area Schools in Minnesota after 36 years in the district. She began her career teaching instrumental and general music at the junior high level, and then served 21 years as K-12 Music Coordinator. Her teaching experience spans elementary through college levels in instrumental and general music

classrooms. She was a Yamaha National Mentor Teacher, 1992 Minnesota Music Educators Association (MMEA) Band Educator of the Year, and 2013 Yale Distinguished Music Educator. Barden is a member of Phi Beta Mu, and in 2014, she was inducted into the MMEA Hall of Fame. Dr. Barden is an active author and clinician. She has presented workshops for music educators across the United States and Canada. In retirement, she is teaching the International Baccalaureate music class at Park Center High School, and working with music educators and school districts across the country. Barden holds B.S. and M.A. degrees in music education from the University of Minnesota. Her Ph.D., also from the University of Minnesota, is in music with emphasis in music education and musicology. She has pursued additional study in teaching and learning, assessment, and student engagement.

Shawn Bell



Trombonist Shawn Bell's playing has been called "soulful" and "captivatingly quirky." While Jazz has been the driving force behind Bell's training and education, he has earned a reputation as a dynamic journeyman, always ready to play the gig at hand. This commitment to making music not bound by the doctrine of a single style has given Bell a unique voice as a musician,

composer, and educator. In addition to his work as a performer, Shawn is also a sought-after educator. He currently holds a teaching artist position with Omaha Performing Arts in the organization's Jazz Academy. This program seeks to improve the quality of Jazz education offered in the region by sponsoring in-school clinics, music educator workshops, and an honors ensemble for middle school Jazz students. Outside of the Jazz realm, Shawn maintains an active private teaching studio and is a frequent clinician at schools and festivals throughout Eastern Nebraska and Western Iowa. As a trombonist, Shawn's second release as a leader, Trio, features a departure from traditional Jazz formats and song structures. Instead, Bell draws on covers by R&B and Rock artists alongside original material that grooves. Shawn is a Conn/Selmer artist and performs on Bach trombones.

Dr. Christopher Brandt



Christopher Brandt serves as Director of Bands at Graceland University in Lamoni, IA where he directs the symphonic band and jazz ensembles. Prior to taking his position at Graceland University Brandt taught high school band in Minnesota and South Dakota and served in the 451st Army Band as a saxophonist and associate conductor with appearances

throughout the United States. His articles have appeared in *The Instrumentalist* and the *Music Association Journal* and, in 2017 he was selected as National Band Association Young Conductor semi-finalist. As a saxophonist he continues to perform as a soloist and with the Heart of America Winds in Kansas City, MO. Brandt holds a Doctor of Musical Arts in Wind Band Conducting from the University of Nebraska; a Master of Music in Conducting from Sam Houston State University; and a Bachelor of Arts in Music Education, Performance (saxophone) and Leadership from the University of Jamestown.

Dr. Thompson Brandt



Dr. Thompson Brandt, of Freeport, Illinois, served as a professor and college dean over the course of his forty-six years of experience in higher education. He is the author of a number of published books on the intersection of music and American history and over twenty-five scholarly articles in music education. His prolific conference presentation record has taken him

across the United States and in Canada. Dr. Brandt earned degrees from Drake University, the University of Illinois, and the University of Wisconsin. He recently completed a graduate certificate in education law from Indiana University and is currently a candidate for a master's degree from the University of Arizona School of Law.

Ashley Brown

Ashley (Coopriider) Brown was born in rural Kansas to a musical family. Growing up in a traditional Mennonite church, she developed a love of music, where she enjoyed singing in church ensembles and programs. She also fostered a love of music from her piano teachers and elementary music teacher at Haven Grade School. In the 5th grade, Ashley's family moved to Nevada, IA, where she continued piano lessons and singing in church, as well as participating in band and choir in the Nevada Community School District. Upon high school graduation, Ashley continued her musical studies at Drake University, where she graduated summa cum laude in Vocal Performance and Music Education. Since then, she has been teaching elementary vocal music, and currently teaches at Gilbert Elementary. In addition to teaching elementary vocal music, Ashley has been an active music maker, singing soprano in various local ensembles, and has taught private voice lessons. Ashley is married and has two children, Griffin and Willow.

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Dr. Michelle Colton, *Young Artist*



Dr. Michelle Colton is a versatile percussionist who has performed throughout North America, Asia, Europe, and Central America. She often plays with the Canadian Opera Company, Toronto Symphony Orchestra, and is the co-founder of Oregano Percussion. She has performed with NEXUS, Keiko Abe, and Dame Evelyn Glennie. Her debut solo album,

Unpredictable Nature includes three original works and two pieces by members of TorQ Percussion Quartet. She earned her Doctor of Musical Arts and Master of Music degrees from the University of Toronto and her Bachelor of Music degree from the University of Iowa under the direction of Dan Moore. Her first percussion instructor was Tom Mackey, principal percussionist of Orchestra Iowa. Dr. Colton was born and raised in Marion, Iowa and participated in the Iowa All-State Band and Orchestra from 1999-2001. Her father (Steve Colton) and grandfather (Luman Colton) were both band directors and past presidents of IBA. As a music educator, she has directed the University of Toronto Steel Pan and Percussion Ensembles, as well as the Iowa Ambassadors of Music percussion section for the European tours in 2012 and 2014. She currently directs the University of Toronto Percussion Preparatory Department and is also a Steel Pan Instructor at the Royal Conservatory of Music and the Toronto District School Board. Dr. Colton is the president of the Ontario Percussive Arts Society. She has presented her research about movement and gesture in marimba performance at the Percussive Arts Society International Convention. She is an artist/endorser of Adams/Pearl Musical Instruments, Dream Cymbals and Gongs, and The Steelpan Store.

Dr. Brian Cook



Brian Cook is the Director of Choral Activities at Briar Cliff University in Sioux City, Iowa, where he directs multiple campus ensembles and teaches courses in conducting. His degrees are from the University of Houston, where he studied under the tutelage of Dr. Betsy Cook Weber and Dr. Jeb Mueller, and Brigham Young University-Idaho. Prior to arriving at Briar Cliff, Mr.

Cook was fortunate to assist Houston's top choral organizations, including the Houston Symphony Chorus and the 2020 Grammy® Award-winning Houston Chamber Choir. He also helped prepare the University of Houston Concert Chorale for three European competitions, an appearance for the National Collegiate Choral Organization (NCCO), and several local masterworks concerts. Additionally, he taught secondary-level choirs for six years both in the Houston area and in his home state of Colorado. His choral associations have taken him to Asia, Europe, South America, and throughout the United States, including a National ACDA appearance in New York City, the Florilège Vocal de Tours in France, the national NCCO in Baton Rouge, the Béla Bartók International Choir Competition in Debrecen, Hungary, and the European Grand Prix for Choral singing in Arezzo, Italy. He is published with Houston-based Alliance Music.

Michael Daugherty, *Composer*

Multiple GRAMMY® Award-winning composer Michael Daugherty was born in Cedar Rapids, Iowa in 1954. He is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. Daugherty has achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY awards, including Best Contemporary Classical Composition in 2011 and 2017. Daugherty's music has been commissioned and premiered by many of the world's leading orchestras including the Albany Symphony, Baltimore Symphony Orchestra,

Bournemouth Symphony (U.K), Detroit Symphony Orchestra, Nashville Symphony, National Symphony Orchestra, Pacific Symphony, Philharmonia Orchestra (London), Pittsburgh Symphony Orchestra, the Philadelphia Orchestra, RAI Symphony Orchestra (Milan) and San Francisco Symphony. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), Pierre Boulez at IRCAM in Paris (1979-80) and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, university wind ensembles, festivals and music conservatories around the world.

Mary Lynn Doherty, Ph.D.



Mary Lynn Doherty is the Coordinator of Music Education at Northern Illinois University, where she teaches choral and general music methods and directs the University Chorus. Dr. Doherty has conducted elementary, middle and high school level ILMEA choirs as well as numerous district and festival choirs in the midwest. She is on the IL Comprehensive

Musicianship through Performance Committee, and is the host of the ILCMP Summer Workshop at NIU. Dr. Doherty has been nominated by her students and colleagues for NIU's Excellence in Undergraduate Teaching Award four times. She is a graduate of Luther College and the University of Wisconsin-Madison.

Kevin Droe, Ph.D.



Kevin Droe, Ph.D. is Associate Professor of Music Education at the University of Northern Iowa. He teaches and researches music education and founded the UNI Spectrum Project, a music, movement, drama and art opportunity for children with differing abilities. Since coming to UNI, Kevin started UNI's Modern Bands program, Open Door Music

Project, and is the director of AmpCamp, a Summer modern band camp for ages 9-18.

Shelley Droe



Michelle Droe teaches general music and Chorus to grades K-6 at Lincoln Elementary in Cedar Falls. This marks her 31st year of teaching and she's taught in Colorado, Florida, and Iowa. She graduated with a BA in Music Education from Augustana University in Sioux Falls, SD and an MM in Horn Performance from the University of Northern Colorado. She has completed 3

levels of training in the Kodaly Method and has two levels for Orff Training, one level of Modern Band and conducts several Honor Choirs around the state of Iowa.

Beth Duhon

Beth Duhon is, to borrow Tracy King's phrase, the K-5 "ambassador of joy" at Morgan Elementary in Rosenberg, TX. This is her fifth year teaching in Lamar Consolidated ISD. She has received over \$14,000 in classroom grants for a keyboard lab, iPads, and music manipulatives in addition to regularly receiving travel grants for music education conferences. In 2021, she presented "Self-Care for the Music Educator: Not Just a Buzzword" for TMEA and



the LCISD elementary music teacher cohort. Previously, Ms. Duhon was a successful horn private lesson teacher, clinician, and freelance performer in the West Houston area for over a decade. She also taught elementary music in Williamsburg, VA and middle school general music in Falls Church, VA before moving to Texas. She was an honors recitalist, principal horn in the wind ensemble and orchestra, cum laude and an inductee of Pi Kappa Lambda from Illinois Wesleyan University where she received a B.M.E. At the University of Houston, Ms. Duhon was a teaching assistant in the music history department, summa cum laude and a student of Roger Kaza (St. Louis Symphony) and Nancy Goodearl (Houston Symphony). She received an M.M. in horn performance.

Jessica Dunnick



Jessica Dunnick teaches at Bowman Woods Elementary in the Linn-Mar District in Cedar Rapids, Iowa. Jessica has a passion for 'breaking it down' to teach difficult subjects in their simplest form to make learning enjoyable and attainable for students of any age. She received her Undergraduate from the University of Northern Iowa and her Masters in Music Education

with an Orff Emphasis from the University of St. Thomas. Jessica also teaches part-time at Coe College, instructing an Arts Integration course to General Education majors each fall.

Dr. Peter A. Eklund, *Composer*



Pete Eklund, was nominated by the IHSMA as 2019 "National Music Educator of the Year" and an elite national quarterfinalist for the first GRAMMY "National Music Teacher of the Year" (30,000 nominees) and is Hixson-Lied Professor of Conducting, Director of Choral Activities at the University of Nebraska-Lincoln. His concertizing-clinician schedule

includes a wide array of professional, orchestral, collegiate, liturgical, festival, and student ensembles. He's conducted choirs in Carnegie Hall (numerous times), Minneapolis's Orchestra Hall, Mozart's Salzburg Cathedral, Paris's Notre Dame, Venice's St. Mark's, Oxford's Christ Church, Washington DC's Kennedy Center and National Cathedral, London's St. Paul's Cathedral, Vienna's St. Stephen's, and other cathedrals-abbeyes in Prague, Strasbourg, Milan, Barcelona, Rouen, Monaco, Normandy, Chartres, Cambridge, Munich, Nurnberg, Reins, Verona, Coventry, Canterbury, and NYC.

He divides his time among three roles: conductor, guest lecturer, and teacher/mentor (with numerous students performing professionally on both US coasts: Broadway, Lincoln Center, TV, and Oscar winning movies – and everywhere in between), and has placed many of his conducting alumni into nationally-prominent positions.

Eklund studied conducting with International Mahler Medal-winner James Dixon, ACDA past-president (and UNL alum) William Hatcher, and scholar-conductor Don Moses. His music is published by Hal Leonard, CollaVoce, Hope, Concordia, MusicSpoke, and Santa Barbara.

Elmer Ellefson



Originally from Viroqua, WI, Mr. Ellefson grew up in a family of music enthusiasts. After completing high school in Saint Ansgar, IA he enrolled in classes at Waldorf College in Forrest City, IA completing an A.A. in Music Education. Furthering his education with a B.A. in Music Education from Dana College in Blair, NE and M.M. in Music Education at

University Nebraska at Omaha, Omaha, NE. In his career as a music educator Mr. Ellefson has taught instrumental and vocal music at all levels of K-12 public education. Currently he is the director of Vocal Music at Abraham Lincoln High School in Council Bluffs, IA. Professionally he is a member of the ACDA, NAFME, and has spent several seasons performing with Opera Omaha.

Christina Farrell



Christina Farrell holds an MA in Educational Theatre from NYU and a BFA in Vocal Performance from Carnegie Mellon University. She is a Master Teaching Artist with Wolf Trap Institute for Early Learning Through the Arts, and conducts professional development for Kennedy Center Education. She was accepted to the Teaching Artist Leadership Lab at Lincoln Center

and is on the National Advisory Council for the Teaching Artists Guild. She has led professional development workshops and classroom residencies across the U.S., as well as Singapore, India and Korea. She recently founded Throughline Arts, a resource to connect Iowa artists with schools and communities, and to provide professional support to strengthen artist partnerships across the state.

David Fog, Conductor



David Fog taught high school choral music in Iowa for forty-one years, thirty-four at Emmetsburg High School where he directed six choral groups, and recently returned to choral music education from retirement to teach at North Union and Bishop Garrigan High Schools. The vocal music program at Emmetsburg was named one of fifty “Outstanding Small School

Music Programs” in the United States by the Standards and Repertoire Committee of the American Choral Directors Association. In addition to numerous IHSMA state contest honors, the EHS choral groups have earned overall championships at regional and national festivals in Orlando, Chicago, St. Louis, Washington DC, and Denver during their performance tours. The EHS varsity show choir, “High Voltage” were consistent Class Champions in their competitions and have performed in overall championships many times. The Bishop Garrigan Vocal Jazz Choir was named state champion in 2019 in their first year

of vocal jazz competition at the Iowa Vocal Jazz Championships. He also has directed all aspects of 22 musicals at EHS, North Union and Bishop Garrigan. Mr. Fog has been a football coach at Emmetsburg since joining the school, and was recently named the Class 1A Assistant Coach of the Year in 2010. He continues to be an active ICDA mentor, clinician and adjudicator for show choir festivals and the IHSMA sponsored state contests. He and his wife, Kelley, have been a “team” throughout their careers, co-teaching at Emmetsburg and assisting each other in all musical undertakings. They love to get together with their four children and three grandchildren on weekend gatherings, tailgates and at their home on the lake in Emmetsburg.

Steve France



Music played an important part in life for Steve France growing up. Music provided a sense of identity and accomplishment to him. After going to college for music education and completing a joint music and business degree, he continued his education in Wisconsin at Badger State Repair and completed an apprenticeship in instrument repair and restoration. Steve moved to

Utah in 2000 and has shared his love for instrumental music by helping to recruit thousands of students to band and orchestra programs across the state. In 2011 he opened his own store, The Music Store, in St. George, UT to serve the musical community in Southern Utah and received the Utah Service To Music Education Award in 2016. In 2020 he sold his store to focus on Repair Masterclass where he helps student and professional players’ instruments stay in good repair so they too can enjoy the positive impact music has in all of our lives. Steve is married to the love of his life, Rachel and they have 4 amazing children, a dog and a cat. Aside from work he enjoys trail running and a day skiing on the slopes with his family.



Dr. Leigh Ann Garner

Dr. Leigh Ann Garner is an Assistant Professor of Music Education at St. Olaf College in Northfield, Minnesota. Prior to her appointment at St. Olaf, she taught elementary classroom and choral music for 23 years. Garner also serves as the Director of the Kodály Institute at the University of St. Thomas. A sought-after clinician, she teaches interactive workshops throughout the U.S. specializing Kodály-inspired pedagogy, curriculum, and assessment. Garner is also the co-author of *Music and Movement: a music curriculum for children ages one-five*. Her most recent publication, *Cultivating Creative Musicians* is a resource designed for elementary music teachers. In addition, she is a contributing author for MacMillan McGraw/Hill music textbook series. Garner holds an EdD from the University of St. Thomas, an MA in Music Education from the University of St. Thomas, and a BA in Vocal Music Education from St. Olaf College.

Dr. Jean Gómez



Originally from Costa Rica, Jean Gómez started teaching at the age of 15 years old, an experience that inspired him to pursue his undergraduate degree in music education at the Free University of Costa Rica. In 2015, he moved to the U.S. to pursue his master's degree in instrumental conducting and viola performance at Truman State University, Missouri, and in

2020, he earned his Doctoral Degree in instrumental conducting with a minor in piano at the University of Georgia. As a conductor, he has had the opportunity to receive masterclasses with Carl St. Clair, Robert Gifford, Mario Lamberto, Vittorio Parisi, Paulo Ferrara, Osmo Vänskä, and Benjamin Zander. Additionally, he won the First Prize in the International Conductors Workshop and Competition 2019, Atlanta, GA.

Currently, he holds the position of Assistant Professor and Director of Orchestral Activities at the University of Texas Permian Basin, a program focused on music education. This has allowed him to constantly work with music teachers to develop

tools and research dedicated to music education. His dexterity as violinist, violist, pianist, and conductor has taken him to perform in Panama, Honduras, Nicaragua, El Salvador, Mexico, Guatemala, Uruguay, Costa Rica, Italy and the United States.

Dr. Jonathan Govias

A student of Kurt Masur, Marin Alsop and David Zinman, conductor Jonathan Andrew Govias has worked with some of the leading ensembles of the world, including the symphonies of Montréal and Cincinnati, the Tonhalle Orchestra of Zurich, and the National Arts Centre Orchestra of Canada. He is the Artistic Director of Symphony of Diversity, an initiative that received national media attention for its success in normalizing the presence of female and minority composers and performers in the concert hall. He is also Artistic Director of the Kay Meek Young Orchestras Encounter in Vancouver, a program that brings together multiple university, high school and middle school orchestras from across the region and the continent, for a week of engagement, interaction and performance. As a youth orchestra and music education specialist, he has worked with leading outreach programs in England, Brazil, Venezuela, Colombia, Israel and South Africa, demonstrating cutting-edge rehearsal techniques and performing. His invited speaking engagements on ensemble direction and music education include: academic institutions such as the University of Western Ontario, University of Maryland Baltimore County, Cape Town University, Liverpool John Moores University, Western Washington University; centres for industry and innovation such as Hub Zurich and Hub Vienna; two national symposia on the Arts in Education at London's South Bank Centre; and NAMM and the music education association conferences for the provinces of Alberta and Québec.

Dr. Margaret Halinski



Dr. Margaret Halinski is a Doctor of Audiology at Sunnyview Rehabilitation Hospital in Schenectady, NY where she diagnoses and treats patients who have hearing loss and balance disorders. She earned her Doctor of Audiology degree from

Northwestern University in Evanston, IL. Her capstone project was entitled “Cochlear Inhibition in Musicians and Non-musicians” for which she received the 2014 SIRCA award from the Illinois Speech-Language-Hearing Association. She has a Master’s Degree in Music Theory and Multiple Woodwind Performance from the University of Missouri-Columbia. Her Bachelor’s Degree in Saxophone Performance and Jazz Studies is from Northwestern University where she earned summa cum laude. She has presented at the American Academy of Audiology Conference, Illinois State University, College of Saint Rose, and Department of Defense Education Activity at West Point, NY. As a proud Illinois native, she has very fond memories of participating in the Illinois Music Educators Association District VII and All-State Bands, earning first chair in the Honors All-State band her junior and senior years of high school.

Hannah Hickman, *Young Artist*



Hannah Hickman is a saxophonist and music educator based in Kansas City, Missouri. She has been a prizewinner in competitions from the local to international level, including the Yamaha Young Performing Artists Competition, the Pan-American Classical Saxophone Competition in Mexico City, and the University of Minnesota Concerto Competition.

She has been invited to perform and present in conferences, symposiums, and masterclasses across the country. As a licensed K-12 educator, Hickman enjoys teaching students of all ages in elementary music classes, private saxophone lessons, and woodwind sectionals. In 2020, she founded KeySpark, an online educational platform designed to provide accessible resources and collaborative learning opportunities for young saxophonists everywhere. Hickman holds a master’s degree in saxophone performance from the University of Michigan and a bachelor’s degree in music education and performance from the University of Minnesota. Currently, she is an Artist’s Certificate student at the University of Missouri – Kansas City Conservatory, where she studies with Zach Shemon. Her previous teachers are Timothy McAllister, Preston Duncan, and Eugene Rousseau.

Chris Harper



Chris Harper is the Band Director at Martha Puckett Middle School in Jesup, Georgia. He earned his music education degrees from Valdosta State University and Troy University. He is active as a consultant, guest conductor, and adjudicator for several marching band contests and festivals throughout the state. During his 20 years as a teacher, bands under his

direction have received consistent Superior and Excellent ratings. As a conductor, Mr. Harper intensively studied the psychology of musician motivation from a conductor’s perspective with renowned educator and conductor Dr. Dale Lonis through The Canadian Wind Conductors Development Program located in Manitoba, Canada. Additionally, Mr. Harper is a noted authority on the Saito Conducting Method studying with Wayne Toews and Morihiro Okabe in Saskatchewan, Canada. Mr. Harper holds professional affiliations with the National Association for Music Education, Georgia Music Educators Association, National Band Association, and the Professional Association of Georgia Educators. Mr. Harper has been featured in *The Instrumentalist* magazine for his ideas of ensemble programming, integration of music technology within a wind band program, and practices for recruitment/retention of band students. Mr. Harper’s research interests include building successful band programs in rural areas and the effectiveness of instrument placement within an ensemble.



Dr. Trent A. Hollinger

Dr. Trent A. Hollinger has been acclaimed as a conductor with a “driving passion to make music at its highest possible levels of accomplishment.” Currently, Dr. Hollinger serves as Director of Bands, Music Department Chair, and Associate Professor at Culver-Stockton College and as conductor of the Quincy Concert Band. He previously served as conductor of the Quincy Area Youth Orchestra. He has been nationally recognized for his conducting (finalist) and for his directing (second place winner) in the American Prize. As a conducting pedagogue, his research has focused on the integration of dance and theater movement philosophies with conducting technique. Dr. Hollinger is active as a clinician, adjudicator, and guest conductor throughout the region. Dr. Hollinger is also active as a composer and arranger and as a recitalist, orchestral and chamber artist on saxophone. He holds a Doctor of Musical Arts in Wind Conducting from the Peabody Conservatory of the Johns Hopkins University. Additional degrees include Masters of Music Degrees in Classical Saxophone Performance, Composition, and Wind Conducting, as well as, a Bachelor of Science in Music Education and a Bachelor of Arts in Music. He makes his home in Canton, Missouri with his wife, daughters, and son.

Courtney Ihnen

Courtney Ihnen is originally from West Des Moines, Iowa. She graduated from Wartburg College in Waverly, Iowa with a dual degree in music therapy and K-12 music education. After an AMTA approved music therapy internship, Courtney acquired the credentials Music Therapist-Board Certified (MT-BC), working with children of varying abilities such as: autism, cerebral palsy, down syndrome, mental disorders and behavior disorders. Courtney has been teaching K-5 music education in Des Moines Public Schools since 2012, and received her Master’s degree in culturally proficient leadership and learning from Drake University in 2017. She is a past DMPS technology Trailblazer, national Seesaw ambassador and media contact for the Greater Des Moines Orff association. She is a singing board member with the Des Moines Choral Society and the Special Learners chair for IMEA. Also, considered by her vet to be a, “Good tortoise mom” to Minerva “Shelly” Ihnen.

Megan Ihnen, Young Artist



Megan Ihnen is a “new music force of nature.” Her performances thrive on elaborate sound worlds and fully-developed dramatic interpretations. She has been described as “an expert at engaging and educating audiences in a way that sparks curiosity and radiates a welcome attitude toward new music performance” by Elizabeth Kennedy Bayer, Oh My Ears founder

and artistic director. Passionate about performing contemporary chamber music and opera, Megan has worked with individuals and ensembles around the globe including: International Contemporary Ensemble, Fifth House Ensemble, Great Noise Ensemble, Rhymes With Opera, and Synchrony. She is deeply committed to the belief that new music should be accessible in cities and towns of all sizes. She has recently traveled to and performed on SPLICE Festival, Oh My Ears, ÆPEX Contemporary Performance, Detroit New Music “Strange Beautiful Music Marathon”, Omaha Under the Radar Festival, Works and Process at the Guggenheim Series, and New Music Gathering.

Veronica Jarvis

Veronica Jarvis is originally from Waverly, Iowa. She graduated from the University of Northern Iowa in Cedar Falls, Iowa with a degree in K-12 music education. Veronica has been teaching K-5 music education in Des Moines Public Schools since 2012, and received her Master’s degree in Culturally Responsive Leadership and Instruction from Drake University in 2017. Veronica has been hosting workshops on Culturally Responsive Teaching in the Music Classroom and Classroom Management to local and out-of-state colleges and is a Teacher-Author on TeachersPayTeachers.

Joshua Johnson

Joshua Johnson attended the University of Illinois at Urbana-Champaign where he received his Bachelor of Music Education Degree with Honors. He currently serves as Assistant Band Director at Traughber Junior High in Oswego School District 308. Previously, Josh served as Director of Bands at North Kirkwood Middle School and Assistant Director of Bands at Kirkwood High School in Kirkwood, Missouri.

Kodály Educators of Iowa

The Kodály Educators of Iowa, an affiliate chapter of the Organization of American Kodály Educators, was founded in 2002 to enrich the quality of life in Iowa through music education as established by Zoltán Kodály. KEI members believe in teaching music literacy using repertoire of unquestioned quality to all children through joyful and authentic musical experiences.

Dr. Amy Kotsonis



Amy Kotsonis is Assistant Professor of Choral Ensembles and Music Education at the University of Northern Iowa, where she conducts UNI Singers and the Women's Chorus. She also teaches conducting and choral methods at UNI, and is the Artistic Director of the Metropolitan Chorale in the Cedar Valley. She has previously served as Assistant Conductor,

Director of Workshops, and Satellite School Teacher for the Young People's Chorus of New York City. An active clinician, Dr. Kotsonis has directed choral workshops and conducted festivals throughout Florida, the Midwest, New England, and New York City. She has presented at state, national and international conferences. Dr. Kotsonis has served as Artistic Director of Soho Voce and Assistant Conductor of the Soharmoniums in NYC, has previously taught in public schools in New York City and Boston, and serves as conductor and instructor at the Summer Youth Music School at the University of New Hampshire. Dr.

Kotsonis completed a Doctor of Philosophy in Music Education and Choral Conducting at Florida State University, a Master of Arts in Choral Conducting and Music History at the University of New Hampshire, and a Bachelor of Science in Music Education at New York University.

Dr. Sonja Kraus



Dr. Sonja Kraus, a native of Germany, is an internationally acclaimed cellist, teacher, and music scholar, whose concertizing and teaching career has taken her through Europe, Asia, Latin America, and the United States. Currently, Kraus holds the position of Assistant Professor of Cello/Bass at the University of South Dakota and is the cellist in the renowned

Rawlins Piano Trio. Prior to joining the faculty at the University of South Dakota, Kraus was the Cello Professor at the Universidad de Especialidades Espiritu Santo as well as the principal cellist of the Orquesta Filarmónica Municipal de Guayaquil in Ecuador. Kraus is a sought-out performer, clinician, and instructor of masterclasses throughout the US, Latin America, and Germany with invitations to the Colegio Universitario San Gerónimo de La Habana (Cuba), Conservatorio de Música de Puerto Rico, Jacobs School of Music – Indiana University (IN), Chapman University (CA), and University of Lincoln (NE). Kraus participated in several music festivals around the world including Habana Clásica, the International Chamber Orchestra of Puerto Rico, and the Fresno Summer Orchestra Academy. As a researcher, Kraus focuses on broadening the cello repertoire by identifying manuscripts and creating editions of unpublished cello works from the classical era, currently focusing on three Cello Concertos by Franz Anton Hoffmeister.



Dr. Gerald Kreitzer



Dr. Kreitzer is Director of Music Activities at Mount Mercy University and Artistic Director of the Cedar Rapids Concert Chorale in Cedar Rapids. At Mount Mercy he directs multiple choral ensembles on campus, and organizes the Summer Academy which features an All-State Choral Workshop and offerings for music educators. Dr. Kreitzer was awarded the National

Federation State Music Educator of the Year 2016. Dr. Kreitzer is a Past President of the Iowa Music Educators Association, a member of ACDA, MENC, ISTA, and IBA. Dr. Kreitzer was the Musical Director of the Metropolitan Chorale in Cedar Falls/Waterloo, and serves as Chorus Master for Cedar Rapids Opera Theater productions. He was Director of Orchestra at Washington High School in 2012-13. Dr. Kreitzer directs the Chancel Choir of First Congregational Church in Cedar Rapids, and is a frequent guest conductor, clinician and adjudicator. He and his wife Kelley have four wonderful daughters and three amazing grandchildren.

Leon Kuehner

Leon Kuehner has been a music educator for 46 years. He received both his bachelors and masters degree in music education from the University of Northern Iowa. He has been president of the Iowa Bandmasters Association, state chair of the American School Band Directors Association, president of the Iowa High School Music Association and state chair of the Iowa Alliance for Arts Education. In 2012, he was named the national winner of the National Federation of High School Association's Citation for contributions to music education. He has served as Executive Director of the IAAE since July of 2013. He is currently teaching applied music for North Iowa Area Community College, teaching the music student teacher seminar for the University of Iowa and is the director of the Wartburg College Symphonic Band.

David Law

David Law is the retired 7-8th grade band director at Vernon Middle School in Marion, Iowa. He is a National Board Certified Teacher and a member of the Music Educators National Conference, Iowa Music Educators Conference serving as – Past President, Iowa Bandmasters Association - Past President, Northeast Iowa Bandmasters Past President, Association for School Curriculum Development, National Education Association, Iowa State Education Association, and Marion Education Association – Treasurer, and the Iowa Alliance for Arts Education – Chair. In 2004 he was selected as the Educator of the Year from Linn County and in 2011 was selected at the Karl King Distinguished Service Award winner from the Northeast Iowa Bandmasters District. He is the founder and conductor of the Marion Community Bands. In 2015 David was inducted into the Marion Performing Arts Hall of Fame. David has had articles published in a national music education magazine, 14 state music education journals and was a presenter at the National Music Educators Conference in Washington D.C. He is an adjudicator, clinician and guest conductor throughout Iowa. Bands under David's direction have played at the Iowa Bandmasters Conference, the Iowa Music Educators Conference and were twice selected to play for President Reagan. David has taught instrumental music grades 5-12 in all sizes of schools in Iowa. He received his BA in Music Education from William Penn College and his MA in Conducting from Truman State University. In 2003 David received his National Board Certification in Music. David is married to Jill and has a daughter, Stephanie a professor of Physics at the University of Delaware, and a son, William, a genetics professor at Johns Hopkins.

Dr. Jami Lercher



Dr. Jami Lercher is currently Assistant Professor of Choral Music Education at the Baldwin Wallace Conservatory. She conducts the BW Treble Choir and teaches courses in choral methods and vocal techniques. Jami spent 14 years in public schools, teaching elementary and secondary music in Atlantic, Iowa and Roseville,

Minnesota, and now enjoys visiting NE Ohio music classrooms to observe pre-service educators. As an advocate for affirming diverse musical traditions, she served as the Artistic Director of the South Florida Jewish Chorale for two seasons. In Spring 2022, Jami will conduct the North Dakota All-State Treble Choir. Jami was born and raised on an Iowa farm, and earned her undergraduate degree in music education at Iowa State University. Through a Rotary Ambassadorial Scholarship, she completed the Master of Music degree from the University of Wales, and was recently awarded the Doctor of Musical Arts degree in Choral Conducting from the University of Miami, Frost School of Music. Jami's research interests include bringing to life the works of marginalized composers, and engaging creativity and critical thinking in the choral rehearsal. Her edition of Aleotti's *Surge Propera Amica Mea* is published by Walton Music.

Amy Lewis



Amy Lewis is an assistant professor of music education at James Madison University in Harrisonburg, VA where her research is focused on Critical Race Theory in music education. Previously she studied her doctoral work at Michigan State University in music education with a research focus on Critical Race Theory, antiracism education, and activism

in music education. As a public music teacher, she taught K-1; 6-8 general music, beginning band, middle school choir, and jazz band in Des Plaines, IL. She received the 2019 Black Faculty, Staff, and Administrators Association Emerging Leader Award and was also named the 2015 Illinois Education Association Teacher of the Year. She is an active clinician and guest lecturer on topics pertaining to equity in music education. She earned her B.M.E. degree from DePaul University and an M.A. from Concordia University.

Dr. Aaron Lohmeyer



Dr. Aaron Lohmeyer is Assistant Professor of Music Education at Winona State University. He received his B.A. Davidson College, M.M. in Saxophone Performance from Florida State University and both his M.Ed and Ph.D. in Music Education from Florida State University. Dr. Lohmeyer has developed his pedagogy and research interests through public

school teaching experiences in K-12 general music, 5-12 concert bands, world drumming, class guitar, jazz band, music for special learners and creative composition. These experiences were gathered between Title I schools in Alaska and Florida, both elementary and high school. His interests center around creativity and diverse musical literacies. He has presented at state and national conferences in music education. His publications can be found in *Psychology of Music*, *Orff Echo*, *General Music Today*, and the *Florida Music Director*.

Mariachi Reyes del Oeste

Mariachi Reyes del Oeste is the top mariachi ensemble at Denison High School. The group has performed at the IMEA Conference, IBA Conference, Iowa Culture and Language Conference, "Our Kids" Summer Institute, and has been a guest artist with the Ames Municipal Band, as well as performed at the Alamo in San Antonio. They have been featured in the *Yamaha SupportEd* magazine, the *IBA Magazine*, and *The Iowan* magazine, as well as numerous newspaper publications. In 2012, 2013, and 2018, Mariachi Reyes del Oeste performed with Grammy-nominated artist, Jose Hernandez.



Rachel Maxwell



Rachel Maxwell currently serves as the Director of Bands at Traugher Junior High School and as the Junior High Band Coordinator for SD #308 in Oswego, IL. She has taught music education courses at VanderCook College of Music in Chicago and North Central College in Naperville, IL and has been invited to be a guest conductor, clinician, and adjudicator at a

number of music camps and festivals nationally including the Music for All National Summer Symposium, the NC All-State Middle School Band, ISYM at the Univ. of Illinois, Il State Univ. Junior High Camp and several IMEA District Level Festivals.

Matt McLellan

Matt McLellan has served as the Orchestra Director at Waverly-Shell Rock High School for 5 years.

Gabriel Medd, *Young Artist*

Gabriel Medd picked up a trumpet for the first time while wandering around his dad's band room in Clinton, Iowa at the age of 3. Now 28, the Iowa City native has played at the Umbria Jazz Festival, Governor's Ball, Lollapalooza, The Blue Note, The Jazz Standard, Iridium, Chicago Jazz Showcase, Dizzy's Club Coca-Cola and Brooklyn Bowl. He has embraced opportunities to blend his ideas and sounds with those of other incredible musicians and regularly performs with High and Mighty Brass Band, Eli "Paperboy" Reed, Michael Blume, Sandra Bernhard and recently collaborated with Lake Street Dive on their Spotify Singles release as an arranger and soloist. In 2011, Gabriel received the award for "Best Undergraduate Jazz Soloist" in Downbeat Magazine's 2011 Student Music Awards and was also included in Wynton Marsalis' list of "The Next Generation of Jazz Greats" that appeared in JET magazine. Gabriel graduated with his bachelor's degree from The Juilliard School in 2014 and his Master's Degree at Juilliard in 2016. In November of 2014,

he was selected as a semi-finalist in the prestigious Thelonious Monk International Jazz Trumpet Competition. Gabriel now lives in New York City and tours around the world with a busy performance schedule, recently traveling to Australia, Italy, Russia, Spain, France, Belgium, and England in his continued musical journey.

Tom Merrill



With over 20 years of experience as a travel planner and festival organizer and 10 years as a high school music educator in Iowa and Colorado, Tom Merrill possesses a view of performance travel from multiple perspectives. While a band director, his ensembles performed in Washington, D.C. and the Walt Disney Resort in Orlando. He has planned travel for groups

participating in the Macy's Thanksgiving Day Parade, the Tournament of Roses Parade, numerous Bands of America championships, and performances at Carnegie Hall. He is currently a Travel Consultant for Bob Rogers Travel, and has previously held positions at Festivals of Music, Manhattan Concert Productions, and New Horizons Tour and Travel. He has a Masters in Conducting and Clarinet Performance from Illinois State University, and has remained an active musician throughout his adult life in church choirs and community wind ensembles. He is a contributing writer to both School Band & Orchestra and Choral Director magazines, as well as a live commentator for wind band webcasts on banddirector.com. He shares his insights on the life-changing effects of performance travel with college music education students several times per year.

Cristi Cary Miller



Cristi Cary Miller is highly regarded across the U.S. as a master teacher, conductor and composer. Since 2010, Ms. Miller has been on the Fine Arts staff of Heritage Hall School in the Oklahoma City area, where she teaches middle school music. Many of her students have received All-State honors through her leadership, and her choirs have maintained superior ratings at

statewide contests. Upon graduation from Oklahoma State University, Ms. Miller began her teaching career at the Grade 7-12 level. In 1989 she was hired by the Putnam City Schools, where she taught elementary music for 21 years and served as co-director of the Putnam City Honor Choir, a highly regarded ensemble that received numerous honors at festivals and competitions. Honors and awards Ms. Miller received from Putnam include Teacher of the Year, the "Excellent Educator" Award, and PTA Teacher of the Year. She was also named an OMEA Exemplary Teacher and elected to the OMEA Hall of Fame. Ms. Miller became a National Board-Certified Teacher in 2008. She has served as Elementary Representative to the Oklahoma Choral Directors Association Board of Directors, as well as Elementary Vice President and President for the Oklahoma Music Educators Association.

Emily Moler



Emily Moler is a Ph.D. student and teaching assistant in Music Education at Michigan State University. Prior to her graduate studies, she taught middle school and high school instrumental music for eight years in the Southwest Ohio region. Emily holds Bachelor's and Master's degrees in Music Education from the University of Cincinnati, College-Conservatory of Music.

Dr. Elizabeth Momand



A native Mississippian, Elizabeth Blanton Momand, Professor of Music at the University of Arkansas - Fort Smith, received her Bachelor of Music and Master of Music degrees in Vocal Performance from Mississippi College. She holds a Doctorate of Musical Arts degree in Vocal Performance at The University of Texas at Austin.

Momand has performed over a dozen oratorio roles with orchestra, and performs as a recitalist. Momand has received a scholarship to Johannes Gutenberg Universität in Mainz, Germany and a Fulbright-Hays Fellowship for travel and study in India. Active in the College Music Society, she has presented her research at regional, national, and international conferences and is President of the South-Central Chapter.

Ruben Newell, *Conductor*

Mr. Newell earned his Bachelor of Music degree from Iowa State University in 2000. He has taught instrumental music in West Des Moines, Ames, Corning, Atlantic, and is currently the 9-12 instrumental music instructor at Denison High School. In Denison, Mr. Newell's duties include the Monarch Marching Band, Monarch Pep Band, two concert bands, DHS Jazz I and Jazz II, and four mariachi ensembles from grades 8-12, as well as lessons for 9-12 band students. Mr. Newell has served as President of the Southwest Iowa Bandmasters Association, head director for the Southwest Iowa Honor Marching Band, and has been nominated for the Schmitt Music educator of the year and the Iowa Bandmasters Association Karl King Active Award. In 2017, Mr. Newell was named a DeLucia Award winner in Music Education. Mr. Newell currently serves as the Secretary/Treasurer for SWIBA, as well as President of the Crawford County Arts Council, and Assistant Director of the Southwest Iowa Honor Marching Band. During his tenure in Denison, his bands have consistently placed high at contests and festivals and the mariachi program under his instruction has been recognized as the first formal school mariachi program in the state of Iowa. The top mariachi, Mariachi Reyes del Oeste has gained statewide and national attention in various music education journals.



Wendy Nutini

Wendy Nutini is the Owner and Director of Early Childhood Music of Ames, which provides Kindermusik classes to approximately 130 families in central Iowa. Her training was completed in June 2017 through Kindermusik International, located in Greensboro, NC. Early Childhood Music of Ames has been recognized as a “Top Program” world-wide annually since 2017. In addition to her Kindermusik License, Wendy also holds a Bachelor of Music in Music Education from Iowa State University and has fourteen years of experience teaching middle school instrumental music in public schools. She resides in Ames with her husband, Dan, and two children, Miles and Grant. She has played clarinet with the Central Iowa Symphony for close to 20 years, has performed with the Ames Municipal Band, and frequently plays piano for services at her local church. She also continues to teach a small studio of private piano and instrumental music lessons. Her passion for teaching early childhood music became evident through her years of being a “Kindermusik mom” to her own children. Wendy loves being a part of the Ames community and genuinely believes in the importance of the Kindermusik curriculum, which supports whole-child development through song and play.

Mike Olander

Mike Olander, as an Education Manager with MusicFirst, advocates for music programs by encouraging the adoption of technology solutions designed to save time, simplify tasks, and drive student engagement and growth. He has worked for MusicFirst, Wenger Corporation, MakeMusic, Music Prodigy, JAMF Software, and Edmentum leading teacher workshops and training, staff development sessions, and serving as a consultant for schools across the country.

Dr. Glenn Pohland



Dr. Glenn Pohland began teaching at Loras College in 2009, and currently serves as associate professor in the communication and fine arts division. Dr. Pohland conducts the Wind Ensemble, Jazz Ensemble and chamber groups. He also teaches courses in music education, orchestration, instrumental techniques, music in the movies, and instrumental conducting. Dr. Pohland will become the chair of the Communication and Fine Arts Division in the summer of 2021. Dr. Pohland received his BA in music education from St. Olaf College, Northfield, MN, his MMED from the University of Minnesota, and his DMA in instrumental music education and conducting from Arizona State University. Prior to his appointment at Loras, Dr. Pohland taught two years at the University of MN and before that spent 24 years as the director of bands in Glencoe, MN. During his time at Glencoe, Dr. Pohland was the recipient of the superintendent’s award for outstanding leadership to the district and was also awarded the ASBDA Stanbury Award for outstanding young band director in the Senior High Division. Dr. Pohland is also the conductor of the Dubuque Youth Wind Ensemble and the New Horizons Band of Dubuque.

Caleb Hans Polashek, Young Artist



Caleb Hans Polashek leads a varied career in central Texas and beyond as an orchestral, chamber, solo performer and composer. Caleb joined the violin section of the Austin Symphony Orchestra in 2012 and earned tenure with the ensemble soon after. He performs with the Artisan String Quartet and regularly appears with the ensemble, most recently in Georgetown, San Antonio, and the annual Mason Chamber Music Festival. Credited by Music Dir. Eric McIntyre as offering

“a rare combination of technical wizardry and interpretive adventurousness”, Caleb has played the concertos of Brahms, Barber, Khachaturian, and Tchaikovsky as well as other works with orchestra and other large ensembles. Recent performances include the violin solo in Mozart’s Sinfonia Concertante at the 2019 Mozart Festival Texas. In 2006 Caleb joined the talented studio of renown performer and pedagogue Brian Lewis at the UT Austin, which became the Butler School of Music during his undergrad years. Notable performances included Sarasate’s Zigeunerweisen with the University Orchestra and the solos in Strauss’s Ein Heldenleben and Til Eulenspiegel as concertmaster of the University of Texas Symphony Orchestra. He earned both Bachelor’s and Master’s degrees while attending BSOM, in 2010 and 2012 respectively. In addition to solo and orchestral studies Caleb also worked with the Miro Quartet on chamber music and was a member of a jazz combo, further honing his musical insights and skills in different genres. Caleb has shared the stage with a variety of alternative groups and performers including Christopher Cross at ACL and Weezer during the SXSW festival. He is featured on acoustic and electric violin on a variety of recordings, recently including the new Conspirare album titled “The Hope of Loving”. A native of Ames, Iowa, Caleb started violin at the age of four and a half with teachers utilizing the Suzuki Method. Their guidance with his practice and persistence resulted in admission to the Iowa All-State Orchestra all four years of high school. He was the concertmaster for a special summer session of the orchestra that performed at the Iowa Capitol, and he looks forward to performing in celebration of the long-running organization.

Mx. Nicholas Prosini

Nicholas Prosini (they/them) is a transgender nonbinary 12th year music teacher at NYC public schools. Mx. Prosini teaches K-5 general music, choir, and beginner band. Mx. Prosini is an advocate of trans and gender expansive visibility in K-12 schools for both children and adults. They also organize online support spaces for trans educators around the US. Mx. Prosini is earning a masters’ of science in educational leadership at Hunter College.

Mx. Ær Queen

Ær Queen (they/them) is a transgender nonbinary 6th year General Music Teacher in Fairfax County Public Schools in Northern Virginia. They earned their Bachelor of Music at Shenandoah Conservatory and they are currently working on a Masters of Advanced Teaching. Mx. Queen also advocates for inclusive and anti-racist practices in school settings as a part of their K-5 music program, where they also direct a choir and help with the school’s musicals.

William Rank



Mr. William Rank has been Band Director at Oak Prairie JHS since 2005. Mr. Rank conducts the Oak Prairie Concert Bands, the Oak Prairie Jazz Band and several extra-curricular ensembles. He also teaches semester general music classes in Music Technology. Prior to teaching at Oak Prairie, Mr. Rank taught four years at Scullen Middle School in Naperville. Mr. Rank’s ensembles have consistently received excellent ratings at local and state festivals. In 2011 the Oak Prairie Jazz Band performed at the Illinois Music Educators Association All-State Conference. The following December, the Oak Prairie Jazz Band assisted Jose Diaz, J. Richard Dunscomb and Tony Garcia as a rehearsal lab band at the Midwest Clinic in Chicago. Mr. Rank received the Bachelors and Masters degrees in Instrumental Music Education from the University of Illinois at Urbana-Champaign. He was awarded the Chicagoland Outstanding Music Educator Award and is currently on the leadership committee for the Illinois Comprehensive Musicianship through Performance Project.



Samantha Robilliard, *Conductor*



Samantha Robilliard is a graduate of the University of South Dakota where she received her Bachelor of Music Education. In her sixteen years of teaching she has taught high school vocal music at Webster City, Rock Valley, Johnston, and Pella. Throughout her career all programs under her direction have maintained a reputation for excellence. Her concert choirs have

consistently received division I ratings at IHSMA State Large Group Contest and her show choirs have received numerous first place finishes across the Midwest. Choirs under her direction have been invited to perform at the Luther College Dorian Choral Invitational and alongside the top choral ensemble from Iowa State University. In the last six years, 98 of her students have been selected for the Iowa All-State Chorus. Samantha has been a guest conductor for honor choirs, adjudicated numerous festivals throughout Iowa, and is an instructor at the Wartburg All-State Camp. In her free time, she enjoys spending time with her husband, Jeff, and their children, Halle, Nate and Maddie.

Tanya Rosenkranz



Tanya Rosenkranz is in her 26th year as the music specialist at Indian Creek Elementary in Marion, Iowa where she is also the Music Curriculum Facilitator for the Linn-Mar Schools. She earned a bachelor's degree in music education from Luther College in Decorah, Iowa and a Masters of Music from the University of Northern Iowa. In addition to directing a third and

fourth grade choir at school, Tanya is also the Director of Children's Choirs at First Lutheran Church in Cedar Rapids. Her guest appearances as a conductor include: Children's Music Festivals in Shellsburg, Blainstown and Marion, Iowa and regional Fifth and Sixth grade Honor Choirs for the Iowa Choral Directors

Association and the South Dakota Music Educators Association. She was very honored to be the guest conductor for the Fifth and Sixth grade Iowa Opus Honor Choir in 2014. For eight years Tanya was the organizer and host of the East Central ICDA Children's Honor Choir Festival. She has also served as the Repertoire and Standards chair for Children's and Community Youth Choirs for the Iowa Choral Directors Association. Tanya lives in Cedar Rapids with her husband Dan and their eight-year-old daughter.

Jake Runestad, *Composer*

Jake Runestad is an award-winning and frequently-performed composer of "highly imaginative" (Baltimore Sun) and "stirring and uplifting" (Miami Herald) musical works. Having collaborated with leading ensembles and organizations around the world, Jake has a versatile and prolific career creating works for orchestra, wind band, chorus, chamber ensembles, and opera. His visceral music and charismatic personality have fostered a busy schedule of commissions, residencies, workshops, and speaking engagements, enabling him to be one of the youngest full-time composers in the world. Steeped in a belief that music has the power to initiate positive change, Jake creates musical works that are socially conscious and explore authentic human emotions and experiences. Conductors, performers, and audiences continue to praise his music for its ability to connect with the head and the heart. As a result, he was awarded a 2017 McKnight Fellowship, a 2016 Morton Gould Young Composer Award from the ASCAP Foundation for his extended work "Dreams of the Fallen," and his works have received awards from the American Composers Forum, ASCAP, the Peabody Conservatory, New Music USA, the Otto Bremmer Foundation, VocalEssence, the Virginia Arts Festival, the National Association for Music Education, the Association for Lutheran Church Musicians, and the American Choral Directors Association. Jake's "The Peace of Wild Things" won the Nathan Davis Prize for Composition in 2012 and his "I Will Lift Mine Eyes" was voted one of Minnesota Public Radio's Top 25 Choral Works in 2014. Considered a "choral rockstar" by American Public Media, Jake is one of the most frequently performed and commissioned composers of choral music in the world having "...a particular knack for marrying powerful music to texts that speak to some of the most pressing and moving issues of our time" (Star Tribune). In his relatively short career, he has already worked with leading ensembles such as Grammy-winning Conspirare, Seraphic Fire, the Dallas Symphony Orchestra & Chorus, the

Phoenix Chorale, the Santa Fe Desert Chorale, Pro Coro Canada, the Taipei Philharmonic Choir, the Netherlands Radio Choir, the Philippine Madrigal Singers, and many more. Jake's music is often featured at national and regional conferences of the American Choral Director's Association (ACDA), Chorus America, Podium (Canada), and the Association of British Choral Directors. Reaching audiences around the world, his compositions have been heard in hundreds of performances from Taiwan to Finland to Argentina to Chicago's Orchestra Hall, Los Angeles' Disney Hall, the Sydney Opera House, and New York City's Carnegie Hall.

Christopher J. Russell

Christopher J. Russell, Ph.D. is the music teacher at Nuevas Fronteras Spanish Immersion Elementary School in St. Paul Park, Minnesota. He has also taught at the high school level, and is considered an expert in the fields of technology in music education and ukulele in music education. He blogs at technimusiced.com and ukestuff.info, and is co-host of the Music Education Technology Podcast.

Sophie Taft

Sophie Taft teaches orchestra at Harding Middle School in Cedar Rapids, Iowa. She previously taught K-5 general music at Forest Elementary in Des Plaines, Illinois, and Harbins Elementary in Dacula, Georgia. Sophie spent the 2010-2011 school year in Accra, Ghana, where she taught music and dance at Legon Staff Village Basic School, and studied West and Central African philosophy, drumming, dance, palmwine guitar, and seprewa at the University of Ghana. She holds a BMus in Music Education from Northwestern University and a MMed in Music Education from Vandercook College of Music, as well as Orff Levels 1 and 2. She was a member of the TI:ME Technology Leadership Academy in 2011, and a recipient of the District 62 Lighthouse Award in 2015. Her research interests include inclusive practices for students of all gender expressions and culturally responsive teaching using antiracist frameworks, as well as songwriting, improvisation, and composition in the classroom.

Annie Savage



Annie Savage, recently hailed as a “firecracker educator and entertainer” is an international string clinician and performer of American Roots music. No Depression says of her ability, “just consider Annie Savage something of a fiddle expert”. A prize-winning contest fiddler from the age of 8, Annie has performed with a range of artists from Aretha Franklin to Ricky

Skaggs. She was a founding member of the band Jeff Scroggins and Colorado, in tandem serving as president of the Colorado Bluegrass Music Association in the Colorado's Front Range and writing one of the first online methods for fiddle playing while founding the Pickin' in the Peaks Family Jam Camp and authoring two books on the topic of improvising over simple chord changes. Her current band, The Savage Hearts, performs fiery stage shows and teaches her method for group improvisation at schools, conferences and festivals. Annie's primary goal is to help bring a pragmatic approach to the development of 21st century string pedagogy so that all students can enjoy a lifetime of music-making with other people. Her motto is “Total World Domination Through Vibrating Wooden Boxes.” She is currently serving as the orchestra director at Liberty High School and finishing her PhD at the University of Iowa, where she lives with her husband and three children, Milo, Iris Mae and Oliver Fox.

Eric Songer



Eric Songer has been a music educator at Chaska Middle School West since 1997. He has a Bachelor's in Music Education from UW-Eau Claire and a Masters in Curriculum & Instruction from the University of St. Thomas. Mr. Songer has created a program that includes jazz, rock, country, bluegrass, Mariachi, hip hop, EDM and marching bands as well as songwriting, production and technology opportunities. Mr.



Songer teaches privately, composes and arranges music, and performs in a variety of ensembles as a trombonist and guitarist around the Twin Cities area. He is a board member of South Central Minnesota Band Directors Association (MBDA); was named Minnesota District 112 Teacher of the Year in 2008 and 2021; had published articles in the “Instrumentalist”, “Teaching Music” and the “Music Educators Journal”; and has presented at many universities and professional conferences including the NAFME National Conference in 2016 and 2019 and five times at the Association of Popular Music Education National Conference. He was a recipient of the Give A Note Innovation in Music Education Award in 2019. His wife Heidi is also a musician and educator, they teach a couple courses together. They live in Chaska, Minnesota with their kids Caleb and Abby.

Jeron Stephens



Jeron Stephens is the Director of Choral Activities at Melvin H. Kreps Middle School in East Windsor, New Jersey. Mr. Stephens holds a Bachelor’s Degree in Music Education with a concentration in Voice from Mason Gross School of the Arts at Rutgers University. At Melvin H. Kreps, Mr. Stephens has developed a program with four curricular levels and one extra-

curricular choir. Mr. Stephens prioritized the growth and retention of the school’s choral program by focusing on engagement and interaction with his students. He began the program with 87 students and now, four years later, proudly displays a participation of over 350 students. Under his direction, his choirs have received superior ratings at festivals and competitions including Music in the Parks and the NJMEA Middle School Choral Festival. An active member of the National Association for Music Education, the American Choral Directors Association and the New Jersey Music Educators Association, Mr. Stephens frequently attends state & regional conferences and professional development clinics to further his growth as a musician, conductor, and educator.

Steve Stickney



Steve Stickney serves as Director of Bands at Mount Mercy University where he teaches applied trumpet, conducts the University Band, jazz band and pep band, and travels the Midwest as a marching, concert and jazz band clinician as well as a guest conductor. A native of Cedar Rapids, Iowa, Steve earned his Bachelor and Master degrees in Music Education from The

University of Iowa and has completed over 45 hours of post-graduate work at The University of Iowa, Illinois State University, Seattle Pacific University, and Northwestern University. Steve brings 33-years of public high school band experience to Mount Mercy University. High school concert band and jazz ensembles, under his direction at City High School and Linn-Mar High School, have appeared five times as honor bands at the Iowa Bandmasters Conference. Both music departments were also nationally recognized by the GRAMMY Foundation with five GRAMMY Signature School designations. He has served as chairperson for the Southeast Iowa District Jazz and Junior High Large Group Festivals, site chairperson for the SEIBA Concert Band Festival, President of the Iowa Unit of the International Association of Jazz Educators (now JEI), President of the SEIBA, chairperson for the IBA Concert Band Affairs committee, and President of IBA.

Lawrence Stoffel



Lawrence Stoffel is Director of Bands at California State University, Northridge. He teaches courses in conducting and music education. Under his leadership the CSUN Wind Ensemble is highly active and visible throughout the state and nationally providing CSUN students with extraordinary performance opportunities. In recent years the CSUN Wind Ensemble’s touring has taken

students from Orchestra Hall in Chicago, to the historic Scott Auditorium in Honolulu, to one of California's state prisons. Known for his enthusiasm at rehearsals, concerts, and clinics alike, Dr. Stoffel has most recently conducted all-state bands in Virginia, Texas, and California. He is published and lectures on topics pertinent to the profession — from musical interpretation to band transcriptions, from the use of religious music in the public schools to teaching in urban schools, from copyright law to band discography. He has presented and conducted at The Midwest Clinic on six occasions. For more than a decade he has written and produced annual "Discovery: Music!" concerts — innovative, interactive band concerts that have received international attention. In 2018 Dr. Stoffel received the Hall of Fame Award from the California Music Education Association, and in 2019 was elected membership into the American Bandmasters Association.

Dr. Christina Svec, *Conductor*

Dr. Christina Svec is Assistant Professor of Music Education at Iowa State University, specializing in elementary and secondary choral music. In addition to her duties at Iowa State, she is Director of Choirs for the Ames Children's Choirs. Her service activities include various board positions for Early Childhood Music & Movement Association, Organization of American Kodaly Educators, and Iowa Music Educators Association. Her research topics include singing voice development, music aptitude, and research methods and has publications in *Psychology of Music*, *Update: Applications of Research in Music Education*, and *Kodaly Envoy*.

Stephanie Tatting Peoples



For over a decade, Stephanie Tatting Peoples has taught music in Shakopee, MN Public Schools with experience in elementary general music, beginning band, private instrumental lessons, and presenting at music education clinics throughout the Midwest region. She spends her weekends freelancing as a blues/funk/R&B saxophonist in the Minneapolis-St.

Paul area. She has completed an Orff Schulwerk Certification and an instrumental concentration M.A. from the University of St. Thomas, St. Paul, MN and a B.M. from The University of Minnesota.

Cheryl Thompson, *Conductor*

Cheryl Thompson is currently in her 27th year as a vocal music educator, the last 15 serving as the Atlantic Middle School Choir Director, where she teaches 4th & 5th grade general music, conducts the 6th, 7th, 8th grade Choirs and Show Choir, as well as being the director of the 7th grade annual musical production. Born and raised in St. Edward, Nebraska, she completed her Bachelor of Music Education from University of Nebraska, Lincoln. As a member of the Iowa Choral Directors Association, she has hosted Southwest Iowa Elementary and Middle Level Honor Choirs, served as the 7-8 Treble OPUS Honor Choir Chair and is Co-founder and host of All Men Sing. She enjoys work as a clinician and adjudicates for choirs, show choirs and private voice work. Thompson is the current Board President of the Corning Opera House Cultural Center, where she teaches voice lessons, Sip & Strum Ukulele class and is an active director of community Madrigal Dinners and summer Youth Musical Productions. She and her husband, Rick, live in Corning, have 3 children and almost 5 grandchildren!

Jane Triplett

Jane Triplett is in her third year of retirement from a 35-year teaching career as a band director in Iowa. She was born and raised in Eldora, Iowa, and attended Iowa State University for her Bachelor of Music Education and American Band College at Southern Oregon University for her Masters in Music Education. Jane has been an adjudicator for the Iowa High School Music Association for 28 years, served as a head All State judge and guest conductor for honor bands across the state of Iowa. She is a member of the Southeast Iowa Bandmasters Association, where she has held offices of president, vice-president, commission committee chair, mentorship chair and Major Landers Scholarship chair. At the state level with Iowa Bandmasters Association, she has held chair positions of Public Relations, Major Landers and Past President. In her spare time, Jane enjoys her position as adjunct professor at University of Iowa, supervising student teachers for Iowa State University, teaching private lessons, working with West Music as an Art Advocate, playing in the Iowa City Community Band and travelling with her family.



Carlin Truong



Carlin Truong is a DMA student at the University of Houston under the tutelage of Dr. Betsy Cook Weber and Dr. Jeb Mueller. Prior to his studies in Texas, he taught at Clovis East High School in California where he directed the choirs and instructed AP Music Theory. In 2020, the Clovis East Chorals were invited to perform at the California All-State Music Education Conference and

Western Division ACDA Conference as well as serve as a demonstration choir for an interest session on Takadimi under Mr. Truong's direction. During his tenure at Clovis East, he was also the co-founder and artistic director of the Central Valley Vocal Project, a men's community chorus in the Fresno area.

Shelby Vannordstrand, *Young Artist*



Soprano Shelby VanNordstrand has appeared as a soloist with a wide range of ensembles and companies; including Lorin Maazel's Castleton Festival, Opera Omaha, SongFest, New York Lyric Opera Theatre, Omaha Symphony, Cedar Rapids Opera Theatre, and the Simon Estes Young Artist Program. Past operatic engagements include Gianetta (*L'elisir d'amore*), Madame Herz (*The*

Impresario), Mrs. Nordstrom (*A Little Night Music*), Gretel and Dew Fairy (*Hansel & Gretel*), Paquette and Cunegonde (*Candide*). She has appeared on many chamber music series recitals and enjoys performing song repertoire and chamber music at home and abroad (Indonesia, Japan, China, and Lithuania). VanNordstrand received a Bachelor of Music degree in music education from Iowa State University, and a Master of Music in vocal performance from Michigan State University. VanNordstrand is currently Associate Professor of Voice and Vocal Area Coordinator at University of Nebraska at Omaha. Her students have been named winners of the National Association of Teachers of Singing Student Auditions at the state, regional, and national levels and winners of the National Opera Association's Collegiate Opera

Scenes Competition. As a clinician, she has presented at the National Collegiate Music Society Conference, the National Opera Association Conference, the Central Regional National Association of Teachers of Singing Conference, and other state and regional conferences.

Dr. Sarah Van Dusen

Dr. Sarah Van Dusen has taught general music and band for over ten years in a variety of school settings including a Navajo community school, an industrial community in Indiana, a dual language school in Colorado, and a farming community in California. She earned a Bachelor in Music Education from Indiana University, a Masters in Music Performance from the University of Oregon, and a PhD in Music Education from the University of Colorado-Boulder. She currently works in the music education department at Iowa State University. Her focus is on engaging diverse students with music by exploring connections between the role of music and student experiences.

Sarah Van Waardhuizen

Sarah Van Waardhuizen is a native of Northeast Iowa and serves the Central College faculty as Assistant Professor of Music Education. She teaches music education methods courses including elementary general music methods, secondary music methods, show choir and jazz choir techniques, instrumental music education for vocal music education majors, voice lessons, Central College treble clef choir, and music in time. Van Waardhuizen earned her undergraduate degree from Drake University (B.M.E.), master's degree from The University of Kansas (M.M.E. in choral pedagogy), and her Ph.D. from The University of Iowa. Her research interests include motivation in music education, and autonomy-supportive teaching practices in the music education classroom. Van Waardhuizen is the co-organizer of the All-Iowa Show Choir 2019, an all-state show choir experience for high school students in the state of Iowa. Dr. VW looks forward to serving Iowa Music Educators Association as the incoming Collegiate NAFME Chair.

Jim Vowels

Jim Vowels has served as the Band Director at Waverly-Shell Rock High School for 21 years.

Joel Waggoner, Young Artist



Joel Waggoner is a writer, actor, composer, music director, arranger, multi-instrumentalist, comedian, and one-time game show winner. He was part of the Broadway casts of *School of Rock* and *Be More Chill*, where he went on to play Mr. Heere/Mr. Reyes/Scary Stockboy. He has appeared Off-Broadway in *Southern Comfort* at the Public Theater and will play Ralph in the

original cast of the new Ahrens & Flaherty musical *Knoxville* in its upcoming premiere at Asolo Rep. With co-creator Julia Mattison, Joel wrote and performed a selection of original comedic Christmas carols on the popular Instagram handle @adventcarolndar. Joel and Julia's Advent Carolndar was featured on NPR Weekend Edition and Jimmy Kimmel Live! with Ben Platt. Joel's work as a music director and/or vocal arranger includes Broadway *Bounty Hunter* (Off-Broadway at Greenwich House Theatre/Barrington Stage Company) and many productions at Pace University where he served as the Director of Music. Joel has many popular stand alone songs such as "Empathy" and "Nice Guy", and his musical theater composition credits include *Presto Change-o* (book/lyrics by Eric Price) and the upcoming *The Supadupa Kid* (both at Barrington Stage), plus incidental music for the forthcoming play *Hester Street*. He created the one-man show *The Joel Waggoner Experience* (Joe's Pub), sang and played violin on many albums, released the single "Unlikely Warrior, and appeared in the music video for the song "Get Into It...Queen," which he co-wrote. Joel received his MFA in Musical Theatre Writing from NYU and was a Dramatists Guild Fellow. His work has been heard on concert stages all over New York, he is a founding member of the Musical Theatre Factory, and he was the winner of the Season 3 premiere of ABC's *The \$100,000 Pyramid*. Joel was a 4-year All-Stater. 3 years in the Orchestra (3rd Chair 2nd Violin, 2nd Chair 2nd Violin, One Year Choir - Baritone, 6th Chair First Violin).

Rebecca Warren



Rebecca Warren retired in 2020 after serving 40 years as a Band Director. She taught high school band in Alabama for 28 years and middle school band in North Dakota for 12 years. Mrs. Warren served 2 terms on the Board of the Alabama Bandmasters Association and as President-elect. She also served as the President of the Alabama Music Educators Association. She was on the NDMEA Board and President of the ND Phi Beta Mu. She has been an adjudicator, clinician, and conductor in Alabama, Tennessee, Florida, Georgia, North Dakota, and South Dakota. She has conducted the All-State Band in Alabama and will conduct the South Dakota All-State Band in 2022. She has been invited 3 times to present clinics at the Midwest Band Clinic in Chicago. Mrs. Warren's bands have earned superior ratings in all areas of competition. The bands have competed throughout the U.S. and London, England. Memberships include NAFME, NBA, and Phi Beta Mu. She resides on the prairie of North Dakota with her husband John also and band director, and their golden retriever, Bama.

Dr. Jill Wilson



Jill Wilson is Associate Professor and Music Education Program Director at Luther College and is currently serving as Vice President of ICDA. She has presented research at several state, national, and international conferences. Current interests include music teacher education program curricula, mentor programs, dispositions, and music literacy pedagogy. Peer-reviewed research publications include *Research Issues in Music Education*, *Gender Research in Music Education*, *Visions of Research in Music Education*, *Arts Education Policy Review*, *Choral Journal* and the *Journal of Music Teacher Education*. Jill also has a chapter in *Contemporary Research in Music Learning Across the Lifespan* published by Routledge. She recently served on the Iowa Fine Arts Standards writing committee and is now working with a team to help teachers implement the standards. Wilson is a proud Modern Band Fellow thanks to the Little Kids Rock organization!

Stefan Wolf



Stefan Wolf is a K-5 elementary music specialist in the Anoka-Hennepin school district in Minnesota. His teaching responsibilities include general music as well as an extra curricular percussion ensemble and choir. He is passionate about making the music room a welcoming and affirming place for all students, regardless of background, and one

where all students can see themselves as musicians and explore the diversity of the human family through music. He also enjoys bringing these experiences to other current and future music educators through mentoring pre-service teachers and presenting sessions like this one! Stefan received his B.A. in Music and teacher licensure from the University of St. Thomas in St. Paul, MN. He also holds a M.A. in Differentiated Instruction from Concordia University-St. Paul. He has received training in the Kodaly and Orff methods as well as First Steps in Music.

Dr. H. Ellie Wolfe



Dr. H. Ellie Wolfe (formerly Falter) is Assistant Professor of Music Education at Drake University. Having also taught band, orchestra, and choir, she specializes in general music and early childhood music. In her research, Dr. Wolfe examines the intersections between music education, general early childhood education, and teacher education, seeking to share and adapt best practices across these disciplines as may be most enriching for students and teachers.

Dr. Jason Worzbyt

Jason Worzbyt is professor of Bassoon and associate director of Bands at Indiana University of Pennsylvania. He holds a BS in Music Education from Indiana University of Pennsylvania, a Master of Music in wind conducting from the University of North Texas, and a Doctor of Musical Arts degree in bassoon performance from the University of North Texas. Worzbyt has studied bassoon with Kathleen Reynolds, principal bassoon of the Dallas Opera Orchestra and professor of bassoon at the University of North Texas; Kristen Wolfe Jensen, professor of bassoon at the University of Texas; and David Borst, professor emeritus of bassoon at Indiana University of Pennsylvania. His conducting teachers include Jack Stamp, director of band studies at Indiana University of Pennsylvania, and Eugene Migliaro Corporon, director of wind studies at the University of North Texas.

Dr. Alexandra Zacharella



A native of New Jersey, Alexandra Zacharella is Director of Bands and Associate Professor of Low Brass at the University of Arkansas-Fort Smith. Zacharella holds a Doctorate of Musical Arts in trombone performance from the University of Southern California, Thornton School of Music, with minors in conducting, music education and jazz studies; a Master of Music degree in Trombone Performance from The University of Michigan and a Bachelor of Music in Trombone Performance and Music Education from The University of Hartford, The Hartt School. Zacharella is low brass and wind ensemble clinician and has presented clinics and masterclasses around the world. She presented at the 70th and 65th Annual Midwest Clinic in Chicago, Illinois. She has performed at many International Trombone Festivals in, has given numerous presentations, poster sessions and performances at five International Conferences of the College Music Society and at National and Regional CMS Conferences throughout the United States, at the Music by Women Festival and Arkansas Music Educators Conference. Zacharella is currently the President-Elect of the South-Central Chapter of CMS and is a Bach Artist and a Signature Artist for Warburton Music Products.



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PRESENTER PREVIEW

Performance Travel

This seems familiar



Tom Merrill
Travel Consultant
Bob Rogers Travel

Tom Merrill possesses a view of performance travel from multiple perspectives. While a band director, his ensembles performed in Washington, D.C. and the Walt Disney Resort in Orlando. He has planned travel for groups participating in the Macy's Thanksgiving Day Parade, the Tournament of Roses Parade, numerous Bands of America championships, and performances at Carnegie Hall. He is currently a Travel Consultant for Bob Rogers Travel, and has previously held positions at Festivals of Music, Manhattan Concert Productions, and New Horizons Tour and Travel.

Similar to the world of music education, the performance travel world has been turned upside down and inside out by the COVID-19 pandemic. Like most music programs, the travel industry found itself in hibernation—working to find ways to survive at a slowed pace and with scarce resources. And similarly the resilient will come through stronger, some face a long recovery, and some sadly will not return.

However, there is reason for optimism. At least as of this writing (August 2021) schools are returning in person and travel has come roaring back in ways unimagined a year ago. The pent up desire to travel and the essential loss of two travel seasons has created a wave for the coming year that continues to build. Like many great moments, it is simultaneously exciting and daunting.

My wife, who is also a music educator, recently heard a great saying that has become a mantra in our home. “We’re not returning to normal—we’re returning to familiar.” It’s a brilliant way to reframe the moment and create a forward-thinking mindset that embraces the positive and recognizes the changes around us. (I definitely married up.) So what is the ideal approach as we return to familiar in performance travel?

First, understand that there will be bumps in the road. Just like Interstate 80, this long “winter” has created numerous potholes that will take time to repair! Solutions to challenges will require more patience and creativity than ever before, and resilient and flexible groups are setting themselves up for the greatest success. Here’s a perfect example: recently I

had a client group travel to New York City—our company’s first group there since the shutdown. At 6:00 AM the Sunday morning of their departure my cell phone rings; it’s our representative at the airport assisting with check in. The airline has just cancelled their flight because the plane was weather grounded the night before. Because of the high volume of travel—everyone’s been cooped up for so long—and because the airlines are not back at full capacity the next available flight to NYC for the group was 24 hours later. (And this was a small group of 30 travelers.) They were potentially going to lose 1 ½ days of a 4 day trip.

However—there were seats into Boston, arriving at midnight. First hurdle cleared...now to find a bus for the 3 ½ hour drive to Manhattan that night.

Call after call to coach companies in the northeast yield the same results: we have a coach, but no drivers. Because during the pandemic the furloughed drivers found other jobs and coach lines are also not back to full capacity. Finally, a call to a small company yields a single coach and driver.

Nearly 24 hours after it all started (with another three hour weather delay thrown in to make it interesting) the group arrives at their Manhattan hotel. The on-site tour director describes them as tired but in good spirits. They sleep for a few hours while we rebuild their itinerary, preserving the “can’t miss” experiences. That evening on Facebook I see video of a happy group sailing from under the Brooklyn Bridge and taking in a perfect skyline sunset. In the end, they only missed a dinner and one activity.

Ultimately what made this successful was not the work done by our team (but I do work with an AMAZING team) but rather the director's approach to the situation. Rather than making screaming demands of the airline (or me) he remained calm, looked at the cards we were dealt, and together we played the best hand. That's not to say there wasn't frustration—there was, all around, myself included. But what a tremendous example he set for the students (and parents)—a valuable lesson in overcoming adversity.

This is not meant to suggest we should “settle” for less and lower our expectations. What this means is simply an acknowledgement that there may be temporary moments that are less than you hoped, and to look instead at the larger picture and the eventual goal. It's like having that first teaching job—the group probably isn't ready for Carnegie Hall, but that doesn't mean you can't make positive progress.

The reality is things are likely going to be a bit different—at least for awhile. But the solution isn't to dig in our heels or to sit around waiting for normal. The past year has reinforced that the opportunities you have with your students are too precious and fleeting. While the easy answer may be to just skip it and stay home, our musician DNA reminds us that anything worth doing is rarely easy.

Besides this mindset, what are the tangible things you can do as we enter the familiar?

Understand that change is the new constant. Even as I write this virus variants are leading to the return of mask mandates. Much of what I'm writing may not be relevant by the time you read this. The key is being aware of this fact and, in the words of the U.S. Marines, adapt and

overcome.

Knowledge is power. Stay informed. A good travel planner will keep you updated on the latest situations and have health and safety information and protocols in place to help guide your experience. And while it may sound self-serving I'm going to say it anyway: now is NOT the time for you to be planning travel without a professional.

If there is a new normal, it's travel insurance for individual participants. More directly, it's insurance with what's usually called a Cancel For Any Reason (CFAR) clause. Because most basic coverages include specific conditions to be met for claims...and pandemic-related cancellation is usually not among the covered reasons.

Related to that, awareness of group cancellation policies is more important than ever. Having the flexibility to make plans far in advance while minimizing your financial risk will help alleviate many concerns from administration and parents about proceeding with tour plans. Ask about your planner's policies and how they will advocate on your behalf.

There are going to be more boxes to check. Are all your students vaccinated? Who isn't? Is it required for your visit? Yes there are going to be awkward and potentially heated conversations around this, and you will need to have them. Sooner rather than later.

Think about what your program needs now. Just because you've always done “x” or traveled to “y” doesn't mean it's the right plan for right now. Maybe instead of performing or competing, a workshop has more value for a group that's been

dormant for a year. Maybe instead of that cross country trip to Orlando you need something closer to home that meets the comfort level of your community after a year of seclusion and economic impact. Maybe you simply need something to get kids excited about being part of a music program to rebuild numbers lost after a year of teaching music through a camera and screen.

In the end, the potentially life-changing experiences performance travel can bring to your students are far too important and rewarding to fall by the wayside. Your students have had to sacrifice so much through these challenging times. The terrific news is there are already groups and travel planners out there blazing the trail, showing that this can be done safely and successfully. Showing that familiar is out there...waiting to be rediscovered. ■

Join the author's session:

Performance Travel Essentials: Make “Where” Match Your “Why”

Nov. 20 @ 9:00, RM. 150-154



Great Expectations

Ensuring that your performances meet your administrator's expectations



Beth Duhon
Morgan Elementary
Rosenberg, TX

Beth Duhon is, to borrow Tracy King's phrase, the K-5 "ambassador of joy" at Morgan Elementary in Fulshear, TX. This is her sixth-year teaching in Lamar Consolidated ISD. She is presenting "Self-Care for the Music Educator" this November at IMEA.

The curtain has closed. You and your student performers have taken the final bows. Your administrator finds you afterward to congratulate you. You are feeling pleased with the performance and are assuming he or she is as well. While the words are kind, something seems off. The response feels tepid and meh when you were expecting effusive praise. Where's the disconnect? Probably unmet expectations.

Surprising your administrator with the length and style of your concert is never a good idea, regardless of how long you've been on your campus. Yes, you are the music specialist but your supervisor still has valid preferences and ideas. They are not your adversary. They are the key to a satisfactory experience for all the stakeholders. What are examples of proactive versus reactive behaviors around concerts?

Be proactive.

"There's a word for an expectation that hasn't been communicated: it's called a thought."

—Chris Hogan

Proactive	Reactive
Calling a meeting to discuss concert dates	Waiting for your principal to tell you the date
Writing posts for social media, campus newsletters and local media.	Complaining that your concerts don't receive attention or publicity
Researching what budget, if any, is available as early as possible	Being disappointed to discover that you have less money to work with than you hoped
Reserving common spaces such as the Performing Arts Center for in demand times (Veterans Day, December, end of year)	Hoping they'll be available Going with Plan B

Be clear.

“To be unclear is to be unkind.”
—Brene Brown

Assume nothing. You may be very comfortable with all aspects of performance culture and etiquette but this may be a foreign language for your administrator. Communicate even the most obvious details but never condescend.

Some starting points for discussion:

- What does a successful program or concert look like to you?
- How long is the anticipated program?
- Will you need a dress rehearsal in the performance space? When?
- What is the content? (Commercial or classical? Sacred or secular? Other?)
- Scheduling conflicts? (Testing? Championship games? Early dismissals?)
- Transitions? (How will you minimize downtime between groups or selections? What has worked in the past?)
- Costuming? (School uniforms? Choir or band uniforms? Matching t-shirts? Dress clothes?)
- Accompaniment? (Is there budget for live? A sound tech for prerecorded?)
- Sound equipment? (Are you responsible for running it? Is it borrowed? Is it functional?)
- How much rehearsal is required?
- What is the policy for missed rehearsals? What times before or after school are acceptable? Do these spaces need to be reserved?
- Who is responsible for publicity? Is the graphic arts department involved? What are the typical venues for publicity? What are the deadlines for submission?
- Will there be a physical program? Something projected? Selections are announced?
- Is there adequate lighting? Is someone running the lights? Is the equipment functioning?
- What is the process for reserving the performance space? If the performance is off-site, who confirms transportation? What budget does this use?
- What is the budget? Is fundraising expected? Is it acceptable to order new music or better to use an existing selection?
- Will the performance be recorded professionally? Will it be shared? Are there copyright considerations?
- What’s the plan for audience overflow? Will you have tickets? Additional performance times? What times will the doors open? Fire code considerations? Who will add more chairs if necessary?
- Is there a pre-recorded message regarding audience etiquette? Or is it spoken in person by the director or administrator? Is there a space for parents to take crying children?
- Will the program start on time or wait for everyone to be seated? Does the administrator or the teacher welcome everyone? Does someone dismiss at the end or does it happen organically?
- Is there a “rain date” in the case of bad weather or is the performance cancelled?
- Are there traditions that the community holds dear (Closing the Christmas concert with “Silent Night?” Recognizing seniors and their families at the final concert?)
- Who will set up and tear down chairs and stands? When? Do you need to borrow risers?
- Is there adequate parking? Would parking attendants or a shuttle help?
- Any other considerations?



Meeting recap.

“Tell the audience what you’re going to say, say it; then tell them what you’ve said.”

—Dale Carnegie

In person or virtual meetings trump e-mail exchanges any day for your initial concert meeting. But e-mail can help you effectively summarize your agreements and wrap up any loose ends following your first meeting. The time and date stamp also serve as proof that you did your due diligence in communicating with your administration. It can even remind you what you agreed to and jog your memory for future concert checklists.

- Thank your administrator for his or her time. They are starved for time and constantly in meetings. Your concert is your highest priority but may not necessarily be their top concern.
- Using bullets, summarize your agreements on each point. For example, “We agreed that the wind ensemble will use the PAC from 4:30-7:00 P.M. May 19 for the dress rehearsal.” Clearly delineate roles, responsibilities and action steps.
- Group any unresolved questions together in bullet points. Will you meet again to finalize closer to the performance date? Will you research and reply later? Use if/then language. “If I don’t receive a response by 5/10, then I will cancel the recording engineer.”

Make them look good.

“No matter what the job description says, your real job is to make the boss look good.”

—Lois Wyse

It is not about us! Of course, your priority is to serve your students. Right behind that is the call to make your boss look good. Your administrator has demands and stresses that you may not even know. Professional life will be much smoother if you empathize with their difficulties instead of becoming one of them! Take every opportunity to speak well of them and make their job easier. Not only is it the right thing to do but it will give them the chance to speak well of you and make your job easier. Every concert should be an opportunity to thank them publicly and privately. No exceptions!

Talk through the post-game.

“There is no failure. Only feedback.”

—Robert Allen

As soon as possible, jot down your impressions of what went well and could use improvement. You can also include positive and negative comments from students, staff and parents. On the areas that you marked “needs improvement,” do you have solutions to the problem? Did others offer a solution? Without fishing for compliments or complaints, set a time to candidly ask your administrator what their impressions were for future programs. Write down their suggestions and implement them to the extent possible.

There is no perfect.

“Don’t let the perfect be the enemy of the good.”

—Voltaire

There is no such thing as a perfect performance. As music educators, we’ll have endless performances during our careers. When we have communicated proactively, clearly and with respect for our administrators, we make excellent performances more probable and the whole experience less stressful for our program and those who love it! ■

Join the author’s session:

Self-Care for the Music Educator: Not Just a Buzzword

Nov. 19 @ 9:45, RM. 150-154



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"Having Our Cake"

Lessons from the Remote Learning Era



Timothy Kaiser
University of Arizona

Timothy Kaiser serves as Graduate Teaching Assistant at the University of Arizona Fred Fox School of Music, where he is pursuing the Doctor of Musical Arts degree in Wind Conducting. In this capacity, he appears regularly with the Wind Ensemble, Wind Symphony, and Symphonic Band and assists with undergraduate conducting courses. A popular speaker, he regularly presents clinics at music education conferences across the United States.

Join the author's session:

Having Our Cake

Nov. 20 @ Noon, R.M. 260-262

Having Our Cake..." came about while reflecting on these words, from composer/educator Warren Benson, that have long inspired and challenged me: "I cannot say for sure what method or what particular material might set in motion a significant response in the student. Therefore, I want to appeal to him or her on every conceivable avenue of approach and engage them in the discovery of relationships that supposedly peripheral information might have with the issue at hand."

The necessity to enrich the music-making experience with meaningful, "supposedly peripheral information" became all the more urgent when the COVID-19 pandemic caused an abrupt, nationwide shift from ensemble-based instruction to remote learning. Since in-person music making (Benson's "issue at hand") was no longer possible, music educators devised lessons in composition, improvisation, world music, social awareness, and a host of other "supposedly peripheral" topics that are essential for the well-rounded musician but are rarely accorded a place in the traditional, performance-based curriculum. Simultaneously, outside of the classroom, the quarantine instigated a renewed interest in amateur music making, as retailers reported surges in instrument sales, sea shanties became all the rage on TikTok, and people of all ages discovered or re-discovered the joy and, in many cases, the healing power of music.

As we resume in-person instruction, rebuild fundamentals of musicianship, and reestablish classroom culture, let us also realize that we are in a position to "have our cake and eat it too"—to adopt a holistic approach to music education that emphasizes excellence in performance while integrating best practices from the remote learning era.

The opportunity to experience music in all of its multidimensionality—not just as "band", "choir", or "orchestra"—promotes creativity, higher-order thinking, and interdependent learning, engaging the entire spectrum of learners. In view of this, "Having Our Cake..." does not provide a complete curricular model but a series of enticing "jumping-off points" for your consideration.

This brings me to the most important component of this conference session: you and your students! Do you have a favorite lesson, technique, or concept from the remote learning era that can also be used effectively in person? Please come prepared to share your success stories! Some examples from past attendees:

- "We did a virtual open mic night last semester and students that normally didn't participate were super excited to choose and play their own music in a low stress environment!"
- "My kids have learned to perfect the use of various technologies and professional communications WHILE gaining a deeper understanding of their music this year."
- "I finally had time to sit down [and] focus on good practice habits and I've seen...practice skills/sight reading and musicality improve greatly."
- "One of my favorite remote lessons last spring was a composition project where my band students created and recorded themselves playing a 'Year-End Celebration Song.' 🎵"

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As a young clarinetist and bassoonist growing up in rural western Pennsylvania, I was deeply fortunate to have two outstanding band directors that mentored me from elementary band through high school. Both of them provided me with the inspiration, confidence, and drive to become a music educator thanks to the exceptional modeling that they provided for me at an early age. They were very different in their approaches to their role as a conductor/teacher, however, their strengths complemented each other so well that they created a high-quality music program in a sparsely populated community. Thus began my early fascination with the rehearsal process and its impact upon a community of musicians.

rehearsal is “stolen” from others. I am able to rationalize this by telling myself that I try to steal only from the best! It reminds me of a quote: “The definition of creativity is the ability to be able to hide your sources.”

As I take a look back at almost 25 years of teaching, I came to realize that many of the concepts that we use in the classroom correspond to what we do in the form of an acronym – R.E.H.E.A.R.S.E. I thought it might be interesting to investigate these ideas one by one as a way of taking stock of what we do, and also planning for the future. Here we go!

R – Reveal the genius of the composer

As music educators, we are all well aware that selecting repertoire for our students is perhaps the most important thing that we do for our students. In essence, we are choosing our textbook for the entire year. If you have never read H. Robert Reynold’s article, “Repertoire Is the Curriculum”, I highly recommend that you add it to your reading list. One of the points that I take away from this article is that when we choose a particular work for our ensemble, we are also choosing not to program hundreds of other works that could have filled that spot.

I am positive that my journey from student, to student teacher, to teacher, is not unique. I believe that all of us as music educators have been deeply influenced by one, or more than one, large ensemble conductor during our formative years. I am incredibly fortunate that I had excellent and inspiring conductors from my elementary band years all the way through my days in graduate school. I continue to be inspired by my colleagues where I teach, and through the incredible teachers that I meet during my travels.

Every time that I begin a new concert rotation with the IUP Symphony Band, I can feel the words of Frank Battisiti, former director of bands at New England Conservatory, hanging over my head – is our rehearsal going to place where music education takes place, or is it going to be a “drill shed”? I firmly believe that when we are teaching a

As process-driven educators, I think it is healthy for us to take a step back and assess what we do in the classroom on a periodic basis. It not only keeps us fresh, but it also lets us take advantage of ideas, techniques, and concepts borrowed from friends, colleagues, and the top minds in our profession. I freely admit that about 95% of what I do in



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new work to our ensembles, we teach the work as a comprehensive whole, rather than perfecting the composite parts that make up the composition. This is not to say that we should avoid eliminating error as part of our rehearsal process – far from it. However, if we focus solely on eliminating error, we as educators are falling short of showing our students how the compositional process works. Furthermore, we are depriving our students their role in the creative process if we take this “right vs. wrong” approach. If it is our duty to select the best repertoire possible for our students, than I also believe we have a responsibility to share with our students what attracted us to that repertoire, and then share with them the genius of that composer. If we are going to ask the third clarinets to play short, why? Is there a reason why this composer wrote several duets for alto saxophone and flute? The answers to these questions leads to greater understanding of the work by our students. During a rehearsal cycle, I will refer to and/or play recordings of other works that were written by a particular composer to demonstrate similarities in their style between different works, as well as changes that appeared in their music over time. If we all subscribe to the concept that the purpose of rehearsal is not to learn our own part, but to learn everyone else’s part, we will be well on our way to bringing a holistic view of the composition to our students.

E – Eliminate error through the lens of education and expression

One of the finest books that I have ever read that deals specifically with the rehearsal process is *The Musician’s Soul* by James Jordan, who is a member of the music

faculty at Westminster Choir College. If you have not had the opportunity to read this book, I highly recommend it’s specific insights into the relationship between the conductor and the ensemble. Jordan states that during the rehearsal process, every conductor enters a rehearsal with an ideal sound for a particular work, assuming that they have taken the time to study the score in great detail. Early in the rehearsal cycle, the sound that the ensemble produces will likely not match the conductor’s ideal sound. In that split second, the conductor must make a choice on how they will respond to this stimulus. They can either respond as an educator with care and concern for their students, or they can make choices such as anger, sarcasm, distrust, and fear. While this is a bit of an oversimplification of Jordan’s writing, it drives home the fact that we must maintain our humanity during the rehearsal process and make the education of our students our top priority.

Once we have located something that we want to adjust in rehearsal (tone, articulation, intonation, etc.), finding a way to relate that change to the musical expression of the work is often the most effective and meaningful to the student (this was stolen from Craig Kirchhoff, retired director of bands at the University of Minnesota). I often find that this is the hardest thing to do in the “white heat” of rehearsal, when we have a limited amount of time to work and many things to do. It is always easier to say, “louder, shorter, softer, louder, sharp, flat, etc.,” get the results that we are looking for, and move on. Personally, I am very guilty of not taking the time to relate a change to musical expression. However, I have seen time and time again that these moments

spent in rehearsal are well worth the time and effort to our students’ education.

H – Hear what you see, and see what you hear (Score Study)

I think another point that we can all agree upon is that mastery of the score is the key to any successful rehearsal and performance. There simply is not a substitute for knowing how a piece is put together, and how we will relate that knowledge to our students. If you are like me, the usual enemy to completing this task before the first rehearsal is time. The pressures and demands of our everyday lives frequently wreak havoc with even the best of intentions. The question then becomes, how do we thoroughly study a score with the limited time that we have available? Fortunately, there are many resources for the music educator that can help with this very sophisticated task. One of the best books that I know, and that I recommend for my students is the *Guide To Score Study* by Frank Battisti and Robert Garafalo. In this text you will find a treasure trove of ideas for studying your next set of scores. I would also recommend the *Teaching Music Through Performance Band* series, as well as several volumes of *Rehearsing the Band*.

E – Empathize and energize

One of the most important lessons that I learned early in my teaching career, is that our students have lives outside of music, and sometimes these lives present challenges that we cannot comprehend. Family issues, illness, financial troubles, academic difficulties, etc. do not stop when they enter our classroom. One of the biggest favors that we can do for



our ensembles is to maintain our sense of empathy as we teach. By suggesting this, I am not saying that we abandon our classroom management or change our standards. What I am suggesting, is that we maintain our humanity and vulnerability as we teach (another powerful lesson from *The Musician's Soul*).

Working in tandem with this, is freely showing our passion, zeal, and enthusiasm for our students, the music, and the art that we are creating together. When our students witness our passion, I contend that it adds fuel to the gas tank in our rehearsal and energizes everyone. If we are trying to get more miles per gallon (i.e. the most efficient rehearsal), freely share your passion for the music and your students.

A – Advocate for the composer

One of my favorite quotes about advocating for the composer is by Don Wilcox, retired director of bands at West Virginia University: we should become a pizza delivery boy for the composer! Unless we have the opportunity to communicate with a composer during a rehearsal of their work (which has become much easier through Skype, FaceTime, etc.), we spend most of our time in front our ensembles trying to honor the composer's wishes that he/she has left for us via the printed notation in the score. Even in the best of situations, this can be a complex and confusing task. While we are all aware of the limits of musical notation, this gives us the unique opportunity to combine our and our ensemble's creativity with the artistic intent of the composer. In other words, if we think of our rehearsal as a

laboratory to try new ideas, we can come up with several possible interpretations as opposed to binary "right" and "wrong" solutions. I often compare this to painting by the numbers. When some of us were younger, we were given a "paint by the numbers" kit, which consisted of a black and white drawing filled with numbers, and a set of paints that would be used to fill in the corresponding numbers. While I am sure that our loved ones were thrilled with what we were creating when we were younger, were we creating great art? It is my opinion that were replicating someone else's art, and not creating an original work of our own. If we can strive for creation balanced by the composer's intent, then our students will be able to experience the essence of the composer and create something original as well.

R – Remember the purpose that the repertoire serves

This could be a whole article by itself! I have previously written about forming a philosophy of programming for our ensembles several months ago, but when we consider the transformative power that our art can have on today's young people, choosing the right music is the most important thing that we do every year. Some questions to ponder:

- Your expectations in rehearsal and performance will be determined by the repertoire. Therefore, selecting repertoire that is appropriate for the ensemble is the most important decision that we make.
- Are we as conductors selecting repertoire that allows us, as well as our students, to have an aesthetic

experience?

- Does the repertoire that we are selecting affect us and our students in such a way, that other individuals outside our ensembles notice the profound changes within us?
- Are we selecting repertoire that allows us to have a "better band", or allows our students to experience all of the facets of a complete music education?

Regardless of the abilities of the students that we teach, we must select repertoire that aesthetically affects us so that we can bring that passion, dedication, and joy to our students.

S – Seek out the best models for your ensembles and ensemble members to emulate

I can still remember from my instrumental methods classes about the use of modeling as a powerful teaching tool. Rarely does a bassoon lesson, conducting class, or rehearsal go by that I do not demonstrate a sound, gesture, or concept for my students. As I try to continually grow as a teacher and performer, I am constantly searching for the best models to emulate. Whether it be performances of the University of Michigan Symphony Band, or the sounds of the sounds of Canadian bassoonist Christopher Millard, these artists continue to inspire me as well as provide excellent models for my future development.

With the creation of YouTube, Spotify, etc., we now have access to a treasure trove of audio and video recordings that

demonstrate the best that the music world has to offer. I use these resources frequently in my private, classroom, and ensemble teaching to demonstrate the best aural models the world has to offer. Most recently, I have become aware of videos available by the Berlin Philharmonic called the Digital Concert Hall. While this service is available for a fee, the resources found at this website are amazing! I highly recommend them to you.

E – Enjoy!

No doubt, we are living in challenging times to be an arts educator. We are constantly receiving messages in the form of budget cuts, furloughs, competition for students with AP classes, and a laser-like focus on STEM classes that can make even the most seasoned and enthusiastic educator feel a bit deflated. Despite all of this, I still contend that we have the best jobs in the world – practicing our chosen art and helping to shape young people’s lives so that they can experience a full education in what it means to be human. The challenge is to show this enthusiasm on a daily basis. Perhaps it is the eternal optimist in me, but I believe that if we look hard enough, we can see the fruits of our labor every single day. Whether it be one of our former students that becomes a band director and influences generations of students, or seeing one our students that gained confidence, self-esteem, and pride, through being in our program. Success stories are all around us if we look hard enough.

I want to close with one of my favorite quotes by Marian Wright Edison – “Service is the rent that we pay for being.

It is the very purpose of life, and not something you do in your spare time.” A career in music is spent in service to others. We serve the composer with our labors to realize their artistic vision; we serve our students with our dedication to their intellectual, emotional, and spiritual growth; and we serve our community by bringing the life changing power of art into the public square.

Let’s go out and have a great spring of music making! 🎷

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Harnessing Intrinsic Motivation to Boost Student Engagement



Dan Mascola
founder and CEO of Moosiko

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Increasing student engagement is one of the biggest challenges in music education, especially after the disconnected, weekly-schedule-changing, distant 20/21 school year. Our goal as educators should be 100% student engagement...but is it even realistic to expect that? Yes, it is.

One of our core values at Moosiko is to help schools and districts achieve 100% student engagement. Our progress toward 100% engagement over the last 2 years has teachers and district leaders taking notice. The secret lies in ensuring classroom content and curriculum appeals to every student.

Internal Joy vs External Reward

Our core learning philosophy at Moosiko is built on the foundation of intrinsic motivation. Before we can get into that, we first need to understand what that even means, and how it's semi-evil cousin, extrinsic motivation, differs. Intrinsic and extrinsic factors motivate us to take action and engage in activities, such as playing chess with friends, but the mechanism of how is very different.

- Intrinsic Motivation comes from within. It drives you to act or behave because you enjoy it, and it brings satisfaction.
- Extrinsic Motivation comes in external forms. It drives you to act or behave to gain a reward.

An intrinsically motivated person plays chess because it's fun, and they enjoy the challenge. An extrinsically motivated

person plays chess to win a competition or win money.

Both motivators work at creating action, but research shows that extrinsic motivators typically create strong, short-term reinforcers but come with negative long-term consequences such as overjustification effects, which actually eat away at intrinsic motivation over time. A big reason why teachers often get frustrated with students who are not engaged is because schools are rampant with extrinsic motivators:

- Test / quiz scores
- Grades
- Gold stars
- Participation scores
- Time out (negative motivator)
- Detention (negative motivator)

Extrinsic motivators in schools have their place, but we can't expect them to get students to care. For that, we'll need to harness intrinsic motivators.

Beat of Your Own Drum

How does this translate into your music curriculum and into your classroom? Over the past two years, we've learned that these three attributes are the key to harnessing student motivation in music:

- **Fun & Relevant:** Personal music preferences differ greatly from person to person. Genre, era, culture, age, and generation are just some aspects of our personal tastes. No two people have the same taste in music. It is important to recognize this fact because if we want to make music fun, it needs

to be relevant and personal to every student.

- **Autonomy:** Students, and teachers too, like to have control over their craft, giving them a sense of ownership and a stake in the outcome. Creating these positive feedback loops gives students access to explore their mistakes and celebrate their successes as they guide themselves to a common goal.
- **Purpose:** We all hate going through the motions. This is perhaps the most important factor for harnessing intrinsic motivations. By surveying students and digging into their “why”, we can leverage their internal motivations to help them accomplish great things.

Here is how we incorporate each factor into Moosiko.

Fun & Relevant

The library includes 400+ songs, all student requested

We have over 400 song lessons that span the last 70 years of music and include a diverse set of genres such as classic rock, traditional, holiday, hip hop, country, pop, punk, and rap...just to name a few. Our goal is to build tens of thousands of song lessons to ensure every student can find something they love. We believe the diversity of content taught in the classroom needs to match the diversity of our student population...which is vast.

We ensure relevant content by allowing students to request songs directly through the product. To be honest, it’s hard to keep up. Here are just a few examples of student requests and why they want to learn these songs:

“Blue Bird” by Naruto Shippuden: “It is a very popular song in the anime world, more specifically, from the anime Naruto Shippuden. This song is from the J-pop genre.”

“Time Adventure” by Rebecca Sugar: “It is from the Cartoon Network show Adventure Time. It’s my favorite song and the song makes me cry every time I listen to it.”

“Put Your Head on my Shoulder” by Paul Anka : “I’ve always loved older songs and I like using this one on TikTok.”

We would have never thought about sourcing music from anime, video games, a cartoon, and TikTok. Yet, this is where students are getting exposed to music, and we need to be responsive to ensure it’s relevant for teenagers. It’s also worth noting that music from other countries and cultures is just as accessible as the music coming out of Hollywood. We’ve got Mexican pop, KPOP, and JPOP (Japanese pop) that are written in their native languages to attract students that listen to this music in their homes and communities.

Autonomy

“It says I have to practice for 3 minutes, Mrs. Rose,” one student said to her teacher when Mrs. Rose had asked the student to skip ahead. The teacher, a Moosiko

customer, later confessed it made her laugh, saying that sometimes students listen to instructions on their computer more-so than their teacher. Mrs. Rose wasn’t mad at all, she was excited about anything that got more students engaged and practicing.

Autonomy is a core element to intrinsic motivation and is a prime benefit of asynchronous learning. The reason we’re building thousands of song lessons in the Moosiko library is so students can choose something they like without anyone telling them what to learn. Compare that to a traditional lesson book where the entire class is learning the same ten songs, and you can see why students prefer a more personalized approach.

Each lesson allows students to progress at their own pace. If they already know a few skills, they can skip it and learn something new. If they need more time to practice, they can take what they need. This sense of choice and autonomy boosts internal motivation in a big way.

Purpose

Step-by-step lessons allow students to learn at their own pace

Listening, playing and especially creating music is a way for all of us to express our identity. Purpose is perhaps the strongest of the intrinsic motivators, and there are two ways we tap into student’s musical desires and purpose.

- I. We ask them at the beginning of the class through surveys (these sharable surveys are available for teachers in our Beginning Guitar Curriculum).



2. When students request new songs, we ask them why they want to learn this specific song

These two approaches help teachers understand a macro and micro view of purpose. For the macro view:

- If the student comes from a musical family or community. Any previous history of music making
- Comfort, or discomfort, in playing in front of others (understanding student fears is important in a music classroom)
- Are they interested in playing individually, with others, or in a larger band?
- Why they took this class
- What they are hoping to learn and accomplish by the end

We also capture a micro view as students request songs. These tend to be very specific but shine a light into the deeper, often emotional, purpose of wanting to learn music. Here are a few examples:

- “This is my dad’s favorite song. He always sings it to my mom, and I want to learn how to play it on his old guitar.”
- “It’s my friend’s favorite, and she’s in the hospital”
- “it is a very beautiful song with a great message of hope”

We have hundreds of examples just like these, and they tend to fall into one of the following categories:

- Play it for a friend or family member
- Want to challenge themselves
- It is their favorite song or artist
- “Meaningful to me” or part of their identity
- Inspires a sense of hope, beauty, or peace
- Part of their culture

Understanding the macro and micro student purposes paints a holistic and very detailed picture of why they are here, in your class, learning music. As educators, we want to reinforce these throughout the year to keep reminding students of what is in it for them.

The Foundation of Engagement

Don’t worry, we should still keep our grades, gold stars, and (in some cases) detention. Research shows that it is the right balance of short-term extrinsic motivators balanced with the long-term intrinsic ones that produce the best results. The key is to tap into and understand intrinsic levers on day one, so you can build a strong foundation of engagement over the entire semester or year. Praise and accomplishments in the form of grades and rewards can help course correct and reinforce when needed, but it is the reminder of wanting to surprise your mom with uke song on her birthday that will ultimately get students to act and

enjoy the craft of making music. ■

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Moving Modern Band Into The Ensemble Curriculum



Eric Songer
Chaska Middle School
West Chaska, Minnesota

Eric Songer has been a music educator at Chaska Middle School West since 1997. He has a degree in Music Education from the University of Wisconsin-Eau Claire, created a program that includes jazz, rock, country, bluegrass, Mariachi, hip hop, EDM and marching. Teaches privately, composes and arranges music, and performs as a trombonist and guitarist. He was named Minnesota District 112 Teacher of the Year in both 2008 and 2021; has published articles in the "Instrumentalist", "Teaching Music" and "Music Educators Journal"; and has presented at many universities and professional conferences including several times at the NAFME National Conference.

For almost twenty years now in the Eastern Carver County School District, I have offered an after school program that has consisted of more than the familiar jazz and marching bands. In an effort to get more students involved in music, teach contemporary music and give current music students a more diversified education, I have taught the following "modern band" courses: Intro To Rock, Rock Band, Beginning Guitar, Country/Bluegrass Band, Music Production, Hip Hop Academy, DJ Club, Mariachi Band, Pop Ensemble and Movie Band. Over the course of a calendar year, I have approximately 250 students participate in these after-school groups in a district that consists of about 2,000 middle school students.

I was pretty proud of that number, and still am. However, a few years ago, another teacher asked me about this program. He couldn't get past the fact that it was outside the school day. He asked me how this was equitable. If this program was as awesome as he felt it was, why shouldn't it be available to all students during the school day?

I had no answer. My mind was blown. His point was spot on. There are many students who can't stay after school for one reason or another. And even though there was financial assistance to families that couldn't afford these after school classes, some families would rather decline the offer to participate than take the assistance. It was at this point I decided that I needed to offer these opportunities to every student in our school during the school day.

How would this look though? I couldn't possibly add ten new courses to the registration manual. In fact, adding even one class was going to be very difficult given how tight school budgets are. So, I had to use that creative side of me that music helps develop. What I have come up with are several ways to implement what is called by many as "modern band" into the school day. All of them involve simply changing the way I teach my middle school bands.

Repertoire. The first and maybe most obvious step is what music you are programming. If you want to teach jazz, rock, pop, Broadway, and hip hop music in a large ensemble, program music of that style. If you have students who play rhythm section and non-band instruments, find music that calls for this. One advantage I have is that I love arranging music, so if I can't find a published arrangement of a certain song, I simply write it out. If that's not your forte, there are several people like me that you can contact to help you find music.

This is also one of the most controversial methods because some would question if we aren't providing students with the best tried and true repertoire and teaching them the proper technique and sound on their instrument through doing these different genres of music. Valid point. I, personally, love standard concert band music, and I'm always going to program that music as well. I just think there is room for some variety. Many schools already have a pops concert once a year. Maybe you make that pops concert a performance that is truly contemporary popular music, using some of the instruments that were originally used to create it.

Bonus Lessons. We are fortunate to have a pull-out lesson program in our district where students are pulled out of band or another class for 20-minute to learn technique on their instruments. I decided that I would use a few of my band lesson slots to give students an opportunity to take a lesson on something else. We call them Bonus Lessons. Students now can take a lesson once a week on the following: guitar, jazz/rock piano, bass guitar, drum set, songwriting, improvisation, and music production. Yes, these students don't come to their weekly band instrument lesson, but they are still playing their instrument in full band rehearsal and are learning an instrument or an area of music that they have an interest in.

"Band AND". As music educators, we are notorious for placing almost all of our focus on performance with our large groups. I've always believed that there should be time to focus on composition, improvisation, listening, theory, etc. This past year, our three district middle schools have implemented a new curriculum called "Band AND". Every Friday, we don't work on our concert repertoire. We work on these different concepts of music. This has also been an opportunity for students to create pop songs, learn about hip hop, use music technology, research composers and listen to different genres of music. Do I feel like the band doesn't sound as good in concerts because we lose that one rehearsal every week? It's the opposite. I think they sound better because they are learning about more elements of music and they take more ownership in their music education.

Independent Study. Last year, I had a current student tell me that she wasn't signing up for band because she didn't like playing the saxophone anymore. Knowing

how much she loved music, especially writing music, I wanted to find a way to keep her in the music program. I met with my assistant principal, her parents and the student herself and asked them if it was okay for her to sign up for Band but not rehearse with the band. Instead, she would write music on her own in a practice room. She would have learning targets and expectations she would need to meet. She would also be allowed to periodically have students from the band contribute to her project.

Everyone said "yes." So, here we are two thirds of the way through the school year and this student has written, recorded and is getting ready to perform six original songs. She sings, plays ukulele and works with the Garage Band program. It's been an amazing experience for her.

Because we made this work for her, her love of music has exploded, not to mention her skills. She probably knows more about song form, music theory, and music production than almost every student in the band.

WIN Ensembles. Three years ago, our district implemented these periods in the day called WIN (What I Need) Time. At our school, WIN Times are three 30 or 40-minute sessions where students could sign up for what they want. Many times it is time for them to get extra help in a class, learn a new life skill or get some additional physical activity. In our music department, we

use this time for students who want or need extra help. However, we also started WIN Ensembles.

WIN Ensembles are chamber ensembles that are usually formed by the students

(occasionally I will put a standard chamber ensemble like a brass quintet or flute ensemble together) and include any instruments. They choose the music, which either I or they arrange. They commit to coming to one WIN time a week when they run the rehearsal with my colleague or me stopping by for a few minutes in each session to help. Not only that, but they then do two performances a year. One is an event that specifically features them performing at our school. The other is a performance off site, usually a field trip somewhere "fun". Trying to describe the groups as a whole is near impossible. We have rock bands, pop ensembles, DJ's, and ensembles consisting of students playing band instruments playing music of every imaginable genre of music. Some groups implement technology like digital audio workstations, voice transformers, Ableton push and seaboards. Some groups have rhythm section instruments. Many groups have singers or rappers. Here are some great examples. I've had a group perform "Mahna Mahna" from "The Muppets". I am rapping "Ice Ice Baby" with a group. We had a "Best of the Movies" group doing songs from "Star Wars" and "Harry Potter". We had a group that produces their own back tracks to their songs. Furthermore, we have a group that writes their own original music. We even have a Weird Al Yankovic tribute band this year. This has been probably the closest implementation of our after school music program into the school day.



School Day Performances. The last suggestion I have is to let students perform for their peers during School Breakfast or Lunch. We have many student DJ's that have taken our after school DJ Club course or our Music Production Bonus Lessons that spin the tunes during lunch. We also have students that play piano or guitar or sing karaoke during these times in the day. It's a great way to practice their craft, perform for their peers, give every student in our school music and provide this opportunity to every student.

In conclusion, having after school programs where students can learn more about music outside the concert band repertoire and performance of that music is an excellent idea. However, there is a

way to make these opportunities available to every student in your school. If this is something you are interested in, I would suggest implementing one of these ideas at a time.

Choose one that sounds the most attainable and the most supported by your administration, department and students. It's going to look different in every school and community. So make adaptations that work for you. And don't be shy to share what you discover. ■

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Modern Band: How To Expand Your Music Program For All
Nov. 19 @ 1:00, RM. 160 ICN



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Creating Meaningful Music Programs in Rural Settings



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Teaching in a Rural Area is not a Dead End!

Nov. 209 @ Noon, RM. 150-154

Your positive relationship to your students not only strengthens your program, but has an impact on them that lasts a lifetime!

We all tried to teach our students the best that we could during the COVID pandemic. Some rural schools tried remote learning, but quickly noticed the difficulties of reaching all their students with little or no access to the internet. Other schools met face to face, but had to take precautions to ensure the safety of their students. As we go back to school this fall, we know building relationships with our students is one of our top priorities.

Here are some ideas to help create meaningful music programs in rural settings

Recruit, Recruit, Recruit!

The only way to get students into your music program is to recruit. If you were fortunate enough to visit feeder school(s) for your schedule before the conclusion of the school year, you are off to a great start. If you were unable to do any recruiting, it's not too late! Everyone and most schools are connected in some form or fashion to social media. Does anyone still read the newspaper? Some communities might have a paper that comes out once a week or even once a month. That's a difficult way of communication, but social media...

Create a Facebook page or Instagram account, place pictures of your program, make short statements that you want them to join your music program, and link it to a Google form. Instant registration!

Do you have eager students that can make a cold call? If you are in a small community, you might get a roster and contact information for the incoming

students. There is nothing like an excited student telling a prospective member about the fun and joy they can have being in your program.

Meet the students and their families

Find a community center or some location (outdoors) where you can invite students and parents for an informal meeting and talk about yourself (not too much), your passion for music, and how you want their children to participate in the music program. If you have students and parents already within your program, get some small food items and drinks. Offer food, and they shall come!

Informational surveys

Once you have your students in your program, you need to know about them. We are always ready to tell about ourselves, but it is not about us! You can create an informational survey with Google Forms asking questions about their interests/hobbies, the music they listen to, who they live with, and even their aspirations when they grow up. Tell them these are for your eyes only. You might be surprised by what they tell you. By learning about your students, they see you are taking an interest in them. Children nowadays have more things happening in their lives that we never faced growing up. This helps understand when Johnny or Suzie is having an "off" day.

It's not always about the music.

For many of your students, you become the parent they don't have in their lives and desperately desire. Be careful and remember, you are a mandated reporter, and they will tell you EVERYTHING. Some students join your program for a sense of belonging. They may never make an All-State band or chorus, but they feel safe in your room.

Visit classrooms

Creating meaningful programs also means you need to walk the halls and visit classrooms. You might find your music room is connected to one of the grade level halls that you walk down every day. Choose a classroom each morning and during that homeroom time, pop in and spend a minute asking the students how their morning is going. Make positive statements to the teacher about how you would love to see them in your music program. When you talk to teachers, the students see YOU building a positive relationship with THEIR teacher. Now, we all know not every kid needs to be with us, but just having that positive communication with them builds a bridge. Remember, you might be the only happy soul they meet that day.

Communicate with parents

The most upset parent you will ever encounter is the parent that you never communicated with. Most schools use Remind, Class Dojo, KiNVO, or some method to get messages home. It is so easy to send a quick note to a parent saying, “Johnny had a great day in class. He was so motivated!” It is also easy to send a message, “Hello Ms. Parent. Johnny didn’t have such a great day. I will be calling you tonight.” This keeps the parent from being blindsided. They have time to communicate with their child to hear their side of the story, and then you can share your side. It is hard to talk to a parent on the phone and have their child trying to explain at the same time. Communication with parents shows you care about them, their child, and what occurs in your program.

Building positive relations with Admin

Do you remember the person who hired you? The person they are trusting to create an atmosphere conducive to learning is YOU! Do you remember the couple of minutes that you visited the classroom? You can spend that same amount of time popping into your Admin’s office and telling them “Good morning!” or telling them something positive you have seen or heard about in other teacher’s rooms. They like it when you get out of your comfort zone. The best way to build rapport with your Admin is helping out with bus duty, selling concessions at a school sporting event, or even telling them, “Let me know if I can help you out with something when you get swamped.” Even though you aren’t a building administrator, just having that short conversation tells them you are a

Your positive relationship to your students not only strengthens your program but has an impact that lasts a lifetime!

team player. Don’t forget to invite your Admin, Board of Education members, and Community Leaders to your musical events. Even if they don’t attend, it shows you love what your students are doing.

The community

Some communities either strongly support their school’s extra/co-curricular activities or have no interest. Sometimes we have to find ways to “break into” the community. It is very advantageous to live in the same place that you work. That immediately shows you are vested in the community. Volunteering to help groups such as United Way or Meals-On-Wheels is a great way to meet many of the “movers and shakers.” Get involved in a local church or religious organization. You might find many of the congregations have the students you teach.

The takeaway

Building positive relationships helps recruit students, keep high retention rates, and helps mold young children into potential world leaders. We didn’t get into this field to wave our arms around and have a concert or two. We are in the “people business.” ■

Chris Harper, a native of Conyers, Georgia, is the Band Director at Martha Puckett Middle School. He earned his music education degrees from Valdosta State University (2001) and Troy University (2009). He is active as a consultant and guest conductor for bands and adjudicator for several marching band contests throughout the state. In addition, Mr. Harper has served as an interviewer for participant selection for the Governor’s Honors Program (GHP Georgia) in instrumental music.

DaShaun McGee is in his eleventh year as a music educator and is currently in his 5th year as the Fine Arts Coordinator and Director of Bands at Wayne County High School in Jesup, GA, where he oversees all aspects of the music programs in Wayne County. He is the event organizer for the Georgia Music Educator Association Large Group Performance Evaluations in District 8. He also serves on the executive board as the district chair.



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IMEA Weston Noble Scholarship for Music Education

Deadline: March 1

Return completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

Weston Noble exemplified quality music education in the state of Iowa, in the United States, and throughout the world. He strongly believed in encouraging young musicians and in the study of music education. The Iowa Music Educators Association (IMEA) is proud to offer a scholarship in Weston Noble's name. This scholarship is available to an Iowa high school senior who intends to major in music education at an Iowa college/university. This \$500 scholarship is renewable annually, provided the recipient continues to major in music education at an Iowa college/university. Thus, the total value of this scholarship per recipient is \$2,000.

Application Procedure:

1. Complete the application form (on the following page).
2. Obtain a written recommendation by a current or former music teacher who is also an IMEA member. This could be your elementary, middle school, or high school teacher.
3. Attach the recommendation to this application.
4. Submit application materials to the above address. Materials must be postmarked by March 1 of your senior year of high school.

Please note: Scholarship payment will be made directly to the college/university accounting department upon satisfactory completion of your first semester and upon verification of continued enrollment in a music education degree.

Initial payments will not be made directly to the recipient.

Renewal Procedure:

1. Each subsequent fall, the scholarship recipient is responsible for submission of a transcript and current year class registration schedule. Submit these to the above address or to imea.president@gmail.com.

Once these documents are received and your continued enrollment as a music education major is verified, a payment will be made directly to your college/university accounting department.

Renewal payments will not be made directly to the recipient.

continues



IMEA Weston Noble Scholarship for Music Education (continued)

Deadline: March 1

Return to completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

Applicant Full Name _____

Street Address _____

City, State, ZIP _____

Home Telephone _____ Home E-mail _____

Parent Telephone _____ Parent E-mail _____

Name of High School including City, State, ZIP _____

Iowa College/University you plan to attend including City, State, ZIP _____

Sponsor - IMEA/NAfME Member Name _____

Sponsor – IMEA/NAfME Member membership # _____

Sponsor - Address, City, State, ZIP _____

IMEA/NAfME Sponsor Signature

Date

Applicant Signature

Date

Attach a separate sheet of paper to complete the following:

- Briefly describe your musical background and training.
- List extracurricular activities including school, community, civic, church, etc.
- List any leadership positions held and any honors/awards received.
- Submit an essay, of at least one page in length, which addresses why you have chosen music education as a career and your personal and professional goals. In addition, discuss which of your school activities and outside of school activities have been of the most value to you and why. Describe how job opportunities and hobbies or special interests have influenced you to select music education as your future career.



IMEA Veteran Teacher Grant

for IMEA members who have completed more than five years of teaching

Deadline: September 1

Return completed form and attachments to:

Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of music education for all. IMEA would like to recognize those teachers who continue to exemplify this mission after five years of teaching. The recipient of this award will receive a grant of \$500. **This award is to be used for instructional materials or for project-based experiences for students.** Recipients of this recognition will be honored at the IMEA Professional Development Conference Keynote Address each November.

Photographs, receipts/invoices and a written reflection of how the grant was used are due before August 1 of the following year.

IMEA Member Name: _____

School Address: _____

City: _____, Iowa ZIP _____

Principal: _____

School Phone (_____) _____

School Email: _____@_____

Current Teaching Assignment: _____

This application must be accompanied by the following attachments:

- Academic background (degrees/certifications held)
- Musical experience including a history of your teaching assignments, honors or recognitions you have received, etc.
- A minimum of three current letters of reference documenting excellence in teaching
- Current number of students taught, contact time with students (per week), total school enrollment



IMEA Novice Teacher Grant

for IMEA members who have completed years 1-5 of teaching

Deadline: September 1

Return completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of music education for all. IMEA would like to recognize those teachers who exemplify this mission in their first five years of teaching. The recipient of this award will receive a grant of \$500. **This award is to be used for instructional materials or for project-based experiences for students.** Recipients of this recognition will be honored at the IMEA Professional Development Conference Keynote Address each November.

Please note: Photographs, receipts/invoices and a written reflection of how the grant was used are due on or before August 1 of the following year.

IMEA Member Name: _____

School Address: _____

City: _____, Iowa ZIP _____

Principal: _____ Mentor _____

School Phone (____) _____

School Email: _____@_____

Teaching Assignment: _____

This application must be accompanied by the following attachments:

- Academic background (degrees/certifications held)
- Musical experience including a history of your teaching assignments, honors or recognitions you have received, etc.
- Two letters of reference (from mentor and from principal) documenting excellence in teaching
- Current number of students taught, contact time with students (per week), total school enrollment



IMEA Outstanding Administrator for Support of Music Education

Deadline: July 30

Return completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of music education for all. IMEA is aware of the role that administrators play in the success of our music programs; and would like to recognize those administrators who help to advance this mission. Recipients will be recognized at the IMEA Professional Development Conference Keynote Address each November.

Name of Administrator: _____

Position: _____

Name of School: _____

School Address: _____

School Phone: (_____) _____

Nominating Music Teacher: _____ Signature: _____
(must be a current IMEA member)

This application must be accompanied by the following attachments:

- A description of how the administrator supports music as part of the total curriculum, how the administrator supports the application of the music curriculum, and how the administrator publicly supports performances and/or informances.
- A letter of recommendation by the nominating IMEA member including the outstanding characteristics of the nominee relating to music education.
- A minimum of one other letter in support of this administrator in consideration for this honor (from music and non-music faculty/staff , administrators, parents, and/or community members).



IMEA Tenure Award

IMEA would like to honor IMEA members who have served in Iowa schools for thirty or more years for their valuable contribution to Iowa music students. To be eligible, honorees must be a current IMEA member who has taught music in Iowa for thirty years or more at any level (PK-college/university). Years of teaching need not be consecutive.

If you qualify for IMEA Tenure Award, please contact the IMEA President at imea.president@gmail.com. Honorees will be recognized at our Professional Development Conference Keynote Address each November. Honorees will receive a certificate and have their name, photo and a brief biography published in the spring issue of IMEA's *Iowa Music Educator* magazine.



IMEA Area Workshop Co-Sponsorship Grant

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of music education for all. Professional Development for Iowa music educators is a vital part of fulfilling that mission. While IMEA provides an outstanding, centrally located, PD conference each November, we recognize the need for a variety of Professional Development options throughout all parts of Iowa. IMEA would like to support the other music education organizations in our state. These organizations bring valuable music education workshops to Iowa music teachers throughout our state.

Should your organization need help in co-sponsoring a workshop, please visit <https://goo.gl/forms/uDJEWLaub81NUSNJ3> and complete our application.



IMEA Exemplary Music Program

Deadline: July 30

Return completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of music education for all. IMEA would like to recognize those school music programs which exemplify this mission. Recipient districts will be recognized at the Iowa High School Music Association All-State Music Festival each November.

Name of School: _____

School Address: _____

School Phone: (_____) _____ Student Population: _____

Principal(s): _____

Please list all music faculty:

General Music:

Instrumental Music:

Vocal Music:

Nominating Music Teacher: _____ Signature: _____

(must be a current IMEA member)

This application must be accompanied by the following attachments:

- List and briefly describe unified music education goals for general music, instrumental music, and vocal music in your school system
- Briefly describe departmental guidelines for instruction in music
 - Include a description of how these guidelines are applied in the classroom and in rehearsals
 - Include a copy of your district's Curriculum Guide and the year of its most recent review
- Include three letters in support of your district's exemplary music program from music and non-music faculty/staff, administrators, parents, and/or community members



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Publication Schedule

Material received late by the printer requires extra handling beyond the original schedule and will result in late material charges billed to IMEA. Please help keep IMEA expenses down.

Issue	Deadline Date*	Issue Date*
September	August 1	September 14
April	March 1	April 14

*Deadline Date: The date material must be received by the editor to ensure publication.

**Issue Date: The expected delivery date for the IOWA MUSIC EDUCATOR.

All IMEA members are welcome to submit their content to the Iowa Music Educator

The editor encourages the submission of manuscripts on all phases of music education at every instructional level that are appropriate to the IOWA MUSIC EDUCATOR columns. Email to iowameaeditor@gmail.com

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