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Fall/Winter 2022



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\*American Institute for Economic Research, 2017



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# Iowa Music Educator

Volume 76 • No. 1 • Fall/Winter 2022

## Contents

Officers and Board Members .....	3
From the IMEA President: Opera to Opry! .....	6
From the IMEA Past-President: JamFests Taking Off in Iowa.....	8
From the IMEA Secretary: June 2022 Meeting Minutes .....	10
From the IMEA Treasurer: 2021 Financial Report.....	14
From the NAFME Collegiate President .....	18
IMEA PROFESSIONAL DEVELOPMENT CONFERENCE PREVIEW .....	19
From the Conference Chair: <i>My Favorite Things</i> .....	20
Keynote Address and Concerts.....	21
From the All-State Band Chair .....	22
From the All-State Chorus Chair.....	23
From the All-State Orchestra Chair.....	24
All-State Rehearsal Schedule.....	27
All-State Conductor Biographies.....	28
Event Schedule .....	30
Thursday .....	30
Friday.....	30
Saturday .....	31
Map of Conference Site .....	32
Conductors and Clinicians.....	34
Session Descriptions .....	60
Iowa High School All-State Festival Agreement .....	74
IHSMA/IMEA Joint Meeting Minutes.....	79
From the Grants and Awards Chair .....	82
Apply Now! IMEA Grants and Awards .....	83
Advertiser Index .....	92

Please note your IMEA/NAFME membership renewal date above the address label.  
Please renew your membership at [nafme.org/join](http://nafme.org/join) if the date has passed.

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**IMEA Mission:** Advance music education by encouraging the study and making of music by all Iowans.

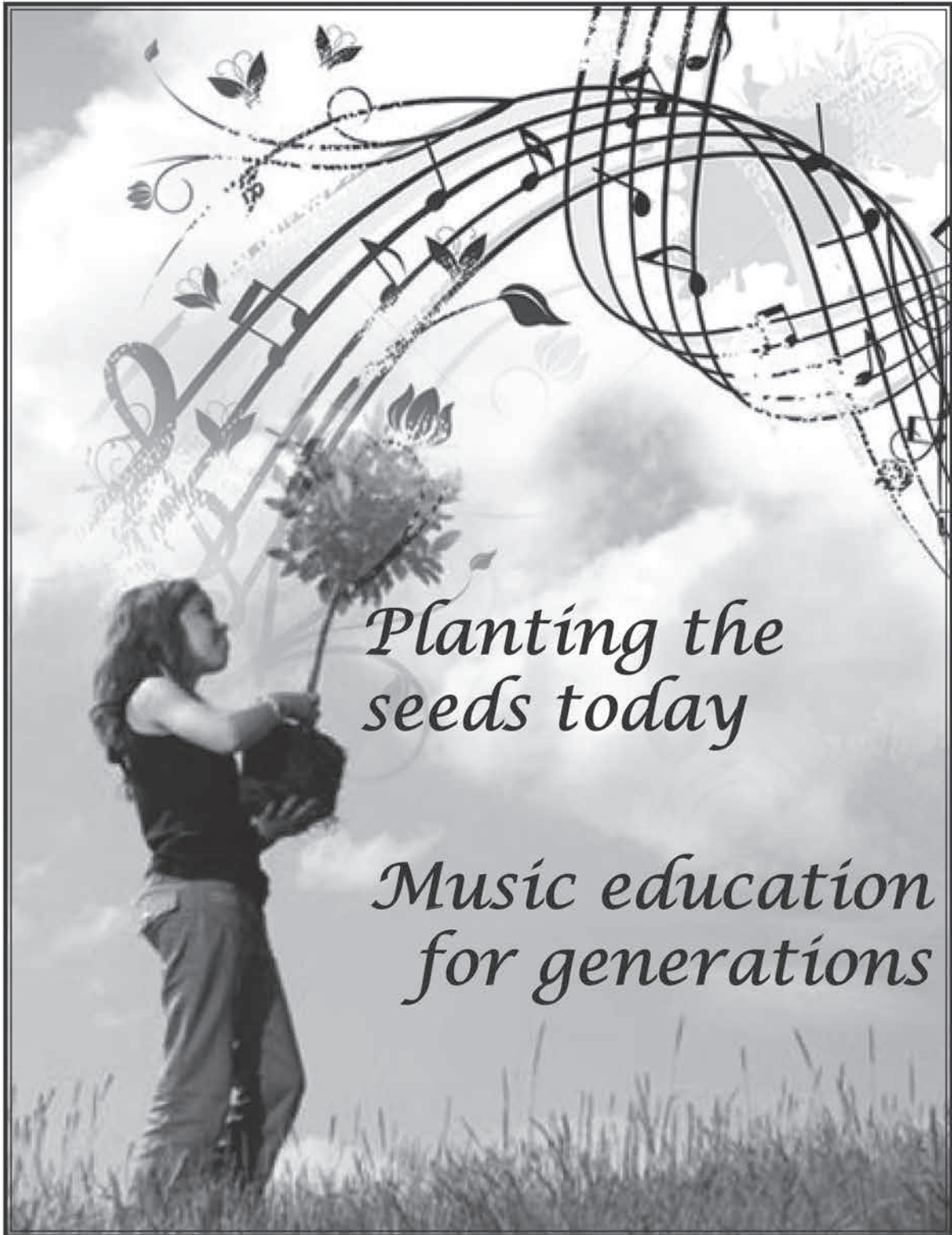
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# Officers and Board Members

## Executive Board Members

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President Elect..... Zach Howell  
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## From the President

### Opera to Opry!



**Jackie Burk**  
IMEA President

Jackie Burk retired from Belmont-Klemme 7-12 vocal music in 2014. She currently serves Waldorf University in Forest City as both adjunct faculty in music education and as a collaborative pianist.

In the space of two weeks this summer, I went from attending *A Thousand Acres* (Iowa author Jane Smiley's book made into an opera) at the Des Moines Metro Opera in Indianola to attending the live broadcast of *The Grand Ole Opry* in Nashville. I also went from listening to an up-and-coming Johnny Cash-style singer with an amazing band of session musicians at Tootsies on Broadway Street in Nashville to teaching the devilishly difficult Iowa All-State Music to high school musicians at Wartburg College and Mason City High School. Next week, I begin a new semester at Waldorf University. What occurs to me is not how different these experiences were, but how much they have in common. Every single one of them depends on dedicated professionals who love what they do and are willing to put in the hard work and sacrifice required for success. Every one requires lots of coordination by often unseen and under-appreciated stage hands, sound techs, planners, directors, etc. And every artful and seamless production needed performers who were taught by a music teacher!

I hope you will find time to take a break from your busy careers to attend the Fall Conference on November 17, 18, and 19. Once again, Carly Schieffer has planned an inspiring and informative conference for you to enjoy. Last year's conference was such an amazing experience—in no small part because we missed being in person the previous year. I think there is so much value in getting together in person with colleagues to share ideas, share joys, and share struggles.

I hope you all got to see the wonderful feature article in the *Des Moines Register* this summer written by Courtney Crowder and featuring Denison's Mariachi program. It's nice to read positive things about Iowa schools in the papers, isn't it?

NAfME is holding Virtual Hill Week in September, so I hope to connect with some of the Iowa senators and representatives at that time. The North Central Division is meeting in person in Madison, Wisconsin, the last weekend in September. I will be attending virtually since that Sunday is the sesquicentennial of our church, Trinity Lutheran in Belmont, and since I'm the only organist, I need to be there!

Have a great fall! 🍂



# SING

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**Visit Incentive Scholarship ..... \$2,000**

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**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](http://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](mailto:brian.cook@briarcliff.edu).



Ask a question!

# Modern Band is Growing

## JamFests Taking Off in Iowa



**Kevin Droë**  
Associate Professor of Music Education  
University of Northern Iowa

Kevin Droë, Ph.D. is Associate Professor of Music Education at the University of Northern Iowa, where he teaches music education, modern band, and audio engineering. Kevin founded and coordinates the UNI Spectrum Project, a music, movement, drama, and art program for children with differing abilities. His research focuses on special populations, progressive music education and social justice, and has appeared in all the major music education research journals. Kevin was a recipient of a Modern Band Higher Education Fellowship sponsored by Little Kids Rock.

This past May, over 100 students from Cedar Valley participated in Spectrum JamFest, an outdoor music festival featuring modern bands from local schools. The students came from Janesville, Cedar Falls, and Waterloo and ranged in age from 4th grade to 12th grade. Bands played various styles of music from classic rock to pop to country. In all, 24 bands performed at the River Place Plaza in downtown Cedar Falls and concluded with *The Schmidt Brothers* as the headliner.

There were no categories for the size of the group or the size of their school. One of the bands had only two musicians while another band from Janesville (population 1100) had the most musicians with ten. Cedar Falls' Excel School, an alternative education school, only has an enrollment of 15 students and six of them were in a band. There were no divisions for the age of students. One band, *The Screaming Goats*, was all 4th graders while another band, *Biggie Smalls*, was comprised of students in 4th grade through seniors in high school.



Spectrum JamFest, Cedar Falls



Drummer from *Blue Lightning*, Hansen Elementary, Cedar Falls

This was a very student-centered music education experience. Students chose the music they wanted to perform. Some bands played originals the students wrote. While music teachers served as coaches for each band, it was all the students doing the performing at the concert. Students made the decisions about how to perform the music.

*Who plays and sings what? How fast? Which key? What form? How to start? How to end? Stage presence moves?*



*Seizure Salad* from Lincoln Elementary



*Evangelion Girlfriend* from Peet Jr. High, Cedar Falls

Three months later, UNI hosted a 5-day modern band camp called AmpCamp. Again, students from across Iowa learned to play instruments, sing, write songs and put together their own music. After five days, they performed at a jamfest in the student union to a crowd of cheering family and friends. Students were rockstars!

This summer, the IMEA Board of Directors approved a committee to plan the Iowa JamFest Series. This will be a series of concerts across Iowa, one in each region of Iowa, to feature innovative, cultural, and emerging school music groups like modern bands, mariachi bands, gospel choirs, bluegrass bands, and more. The goal of these concerts is to highlight in an inclusive environment the amazing music-making happening in Iowa right now. The Iowa JamFest Series concerts will be non-competitive, and creative music-making will be encouraged. The first of the Iowa JamFest Series concerts are planned for 2023. More information to follow.

Forms of popular music education, like modern band, are taking off in Iowa. Although modern band started with a small group of teachers, more and more teachers are getting trained in the approach and incorporating it into their curriculum. There is a growing number of elementary schools in Iowa that use the modern band curriculum. The teachers are using modern band to create relevant, inclusive, and creative music-making experiences to get more students involved in music. Secondary schools like Kim Middle School in Council Bluffs and Iowa Falls High School are now offering modern band classes for students to enroll in as another music class opportunity.

This is good news for the students of Iowa! More and more schools are offering another music opportunity for students. As we “expand the menu” of music possibilities, we reach more students and bring the powerful experience of music to more of Iowa. ■



Biggie Smalls from Janesville Community School District



Biggie Smalls from Janesville Community School District



Lily Johnson from Tipton singing *What Makes You Beautiful* with Pop Rocks at AmpCamp '22 Jamfest



Zoey Bursch of Cedar Falls playing bass on *Call Me Maybe* in Pop Rocks at AmpCamp '22 JamFest



Ava Schmidt of Cedar Falls jams on the keyboard with *Pop Rocks*



# From the Secretary

## Meeting Minutes June 11, 2022



**Lisa Ott**  
Executive Secretary  
IMEA

Lisa Ott teaches vocal and general music for the Nevada Community Schools. In addition to her service to the Iowa Music Educators Association, Lisa has also served in various leadership roles for Iowa Choral Directors Association.

President Jackie Burk called the meeting to order at 10:00 a.m. on June 11, 2022. Members present included Jackie Burk, Lisa Ott, Kevin Droe, Zach Howell, Adam Kallal, Terra Falkena, Martha Kroese, Shirley Luebke, Kelli Stoa, Emily Cole, Carly Schieffer, and Mary Crandell.

Minutes from the board meeting on November 20, 2021, were reviewed. There was a motion from Kevin, seconded by Mary, to accept the November minutes as presented.

The treasurer's report was given by Shirley and filed as presented. A motion was made to continue our annual contribution to the Iowa Alliance for Arts Education. Motion made by Kelli, seconded by Kevin, voted and motion carried.

In Jackie's president report, she provided a recap of the IHSMA/IMEA joint meeting including IMEA's responsibility to provide hotel chaperones during All-State. Jackie discussed NAFME's plan for National Assembly and she will attend the IAAE meeting in June.

The past president, Kevin, shared his experience from the Popular Music Education conference.

President Elect, Zach, is working to fill the ballot for open positions in next election. Zach will be attending the IAAE conference. He discussed "town hall chats" that he would like to have with IMEA membership and the best ways to communicate with membership on government bills that involve fine arts/music education.

In old business, the IMEA magazine spring/summer issue is still in progress. The magazine editor position still needs to be filled for Fall 2022. Conversation

about a monthly e-newsletter to membership occurred. The logistics of access, visual appearance, graphic design, and upcoming events/dates were discussed.

In new business, Carly shared plans for the Fall conference. Discussion occurred on the system used to support All-State directors registering for the conference. A motion was made to raise the all-state director fee to \$50. The motion was later rescinded after discussion. It was reminded that it is not our current practice to pay for presenter airfare to the conference.

Kevin made a proposal to begin an Iowa JamFest Series. The goal would be to provide a performance opportunity for music groups that don't have a variety of performance opportunities. It would showcase music achievements that may be limited and reflect the musical culture of the region. This type of event would provide opportunity to all students regardless of ability. Kevin made a motion to create a JamFest committee, seconded by Lisa; motion voted and carried. We will need to define what types of ensembles/qualifications a group would need to participate. Alternative communication with membership via a text app such as Slack, Remind, or Band App was discussed.

The date of the fall IMEA board of directors meeting will be determined after the North Central NAFME conference date is announced.

Kevin made a motion to adjourn the meeting, second by Kelli. Jackie adjourned the meeting at 12:13 pm.

Respectfully submitted,  
Lisa Ott  
IMEA executive secretary

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## INDEPENDENT ACCOUNTANT'S REVIEW REPORT

Board of Directors  
Iowa Music Educators Association

We have reviewed the accompanying statements of cash receipts and disbursements of Iowa Music Educators Association (a non-profit corporation) as of and for the years ended June 30, 2021 and 2020, and the related notes to the financial statements. A review includes primarily applying analytical procedures to management's financial data and making inquiries of management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion.

### **Management's Responsibility for the Financial Statements**

Management is responsible for the preparation and fair presentation of the financial statements in accordance with the cash basis of accounting; this includes determining that the cash basis of accounting is an acceptable basis for the preparation of the financial statement in the circumstances. Management is also responsible for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of the financial statements that are free from material misstatement whether due to fraud or error.

### **Accountant's Responsibility**

Our responsibility is to conduct the review engagement in accordance with Statements on Standards for Accounting and Review Services promulgated by the Accounting and Review Services Committee of the AICPA. Those standards require us to perform procedures to obtain limited assurance as a basis for reporting whether we are aware of any material modifications that should be made to the financial statements for them to be in accordance with the cash basis of accounting. We believe that the results of our procedures provide a reasonable basis for our conclusion.

### **Accountant's Conclusion**

Based on our reviews, we are not aware of any material modifications that should be made to the accompanying statements of cash receipts and disbursements in order for them to be in accordance with the cash basis of accounting.

### **Basis of Accounting**

We draw attention to Note 1 of the financial statements, which describes the basis of accounting. The financial statements have been prepared in accordance with the cash basis of accounting, which is a basis of accounting other than accounting principles generally accepted in the United State of America. Our conclusion is not modified with respect to this matter.

ANDERSON, LARKIN & CO., P.C.

*Anderson, Larkin & Co., P.C.*

Ottumwa, Iowa  
September 2, 2021



IOWA MUSIC EDUCATORS ASSOCIATION

STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS  
AS OF AND FOR THE YEARS ENDED JUNE 30, 2021 AND 2020

	<u>2021</u>	<u>2020</u>
<u>RECEIPTS:</u>		
Dues	\$ 4,449	\$ 7,319
Iowa Music Educator advertising and subscriptions	18,909	17,323
All-State pins	4,815	5,889
Conference	500	43,295
All-State disks	<u>2,750</u>	<u>3,500</u>
Total receipts	<u>31,423</u>	<u>77,326</u>
<u>DISBURSEMENTS:</u>		
Program expenses:		
Conference	14,878	41,496
Conference chairs	1,591	3,300
Editor	4,300	3,800
Donations	-	2,000
All-State pins and disks	3,409	1,216
District workshop	-	623
Publications	10,194	11,933
Travel	-	2,869
Insurance	1,405	1,355
Miscellaneous	<u>831</u>	<u>453</u>
Total program expenses	36,608	69,045
Support services:		
Bookkeeping	<u>3,408</u>	<u>4,922</u>
Total disbursements	<u>40,016</u>	<u>73,967</u>
EXCESS (DEFICIT) OF RECEIPTS OVER (UNDER) DISBURSEMENTS	<u>(8,593)</u>	<u>3,359</u>
<u>CASH BALANCE</u> – Beginning of year	<u>66,689</u>	<u>63,330</u>
<u>CASH BALANCE</u> – End of year	\$ <u>58,096</u>	\$ <u>66,689</u>

IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2021 AND 2020

NOTE 1: NATURE OF ACTIVITIES

The purpose of the Association is to promote music education and to enhance the profession of music education in the State of Iowa.

The accompanying financial statements have been prepared on the cash basis of accounting. Under this basis, the only asset recognized is cash, and no liabilities are recognized. All transactions are recognized as either cash receipts or disbursements, and noncash transactions are not recognized. The cash basis differs from generally accepted accounting principles primarily because the effects of outstanding revenues and obligations for expenses unpaid at the date of the financial statements are not included in the financial statements.

Under a determination letter received from the Internal Revenue Service, the Association is exempt from income taxes under Section 501(C)(3) of the Internal Revenue Code.

NOTE 2: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

A. Basis of Presentation

Financial statement presentation follows the recommendations of the Financial Accounting Standards Board. Under FASB, the Association is required to report information regarding its financial position and activities according to two classes of net assets: net assets without donor restrictions and net assets with donor restrictions.

B. Contributions

The Association accounts for contributions in accordance with the recommendations of the Financial Accounting Standards Board. In accordance with FASB, contributions received are recorded as increases in net assets with donor restrictions, depending on the existence or nature of any donor restrictions.

All donor-restricted contributions are reported as increases in net assets with donor restrictions. When a restriction expires (that is, when a stipulated time restriction ends or purpose restriction is accomplished), net assets with donor restrictions are reclassified to net assets without donor restrictions. It is the Association's policy to show net assets with donor restrictions that are received and expended in the same year as net assets without donor restrictions contributions.

NOTE 3: CONFERENCE

The following is a schedule of conference expenses for the years ended June 30, 2021 and 2020:

	<u>2021</u>	<u>2020</u>
Facility rental	\$ -	\$ 29,461
Postage	-	171
Housing	-	5,252
Programs	-	771
Refunds	-	60
Plaques	137	64
Miscellaneous	<u>14,741</u>	<u>5,717</u>
Total	\$ <u>14,878</u>	\$ <u>41,496</u>

IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2021 AND 2020

NOTE 4: CASH

The cash balance is comprised of the following:

	With Donor Restrictions	Without Donor Restrictions	Total
Balance – June 30, 2019	\$ 7,871	\$ 55,459	\$ 63,330
Receipts	-	77,326	77,326
Disbursements	<u>-</u>	<u>(73,967)</u>	<u>(73,967)</u>
Balance – June 30, 2020	7,871	58,818	66,689
Receipts	-	31,423	31,423
Disbursements	<u>-</u>	<u>(40,016)</u>	<u>(40,016)</u>
Balance – June 30, 2021	\$ <u>7,871</u>	\$ <u>50,225</u>	\$ <u>58,096</u>

NOTE 5: NET ASSETS WITH DONOR RESTRICTIONS

<u>Subject to expenditure for specific purposes</u>	
Scholarships	\$ 7,871

NOTE 6 – LIQUIDITY AND AVAILABILITY OF FINANCIAL ASSETS

The following reflects the Associations' financial assets as of the statement of cash receipts and disbursements date, reduced by amounts not available for general use because of contractual or donor-imposed restrictions within one year of the cash receipts and disbursements date.

Cash balance, at year-end	\$ 58,096
Less those unavailable for general expenditures within one year, due to:	
Donor-restricted for scholarships	<u>7,871</u>
Cash available to meet the needs for general expenditures within one year	\$ <u>50,225</u>

The Association is partially supported by restricted contributions. Because a donor's restriction requires resources to be used in a particular manner or in a future period, the Association must maintain sufficient resources to meet those responsibilities to its donors. Thus, cash may not be available for general expenditure within one year. As part of the Associations' liquidity management, it has a policy to structure its financial assets to be available as its general expenditures, liabilities and other obligations come due.

NOTE 7: COVID-19

The COVID-19 outbreak is disrupting business across a range of industries in the United States and financial markets have experienced a significant decline. As a result, local, regional and national economies, including that of the Association, may be adversely impacted. The extent of the financial impact of COVID-19 will depend on future developments, including the duration and spread, which are uncertain and cannot be predicted. Due to the uncertainties surrounding the outbreak, management cannot presently estimate the potential impact to the Association's operations and finances.

NOTE 8: SUBSEQUENT EVENTS

Subsequent events were evaluated through September 2, 2021, which is the date the financial statements were available to be issued.

See Independent Accountant's Review Report



## From the NAFME Collegiate President



**Lindsey Kruse**  
Iowa NAFME Collegiate  
President

Lindsey Kruse is a junior studying music education with an instrumental emphasis at Morningside University in Sioux City, Iowa.

Hello Iowa music educators! My name is Lindsey Kruse, and I am the newly elected president of Iowa NAFME Collegiate. I am also a junior studying music education with an instrumental emphasis at Morningside University in Sioux City, Iowa, where I serve as the chapter president for the Morningside Chapter of NAFME Collegiate. Also on campus, I am the uniform chief for The Pride of Morningside: Mustang Marching Band and a section leader in our wind ensemble. I also play the clarinet and enjoy playing in orchestra pits for musicals.

Originally, I am from Ida Grove, Iowa, having attended school at Odebolt Arthur Battle Creek Ida Grove. I have always had a passion for music, having participated in various choirs, bands, and theatrical productions from a young age. With the help of my high school teachers, I decided to pursue a career in music education. At Morningside, the faculty and staff have helped me refine my skills and discover my passion for elementary general music.

The Morningside Chapter of NAFME Collegiate is dedicated to providing quality professional development and real-life experiences to future music educators. We meet monthly as a whole chapter and bi-weekly in specialized committee groups. In the past year, we have had several fundraisers to sponsor our trip to the Iowa Music Educators Conference. This semester, we have shifted our focus to providing real world experiences. Our first activity was to run a concession and t-shirt stand for Morningside's annual Jazz Fest. Immediately after that, we began a singing valentines fundraiser as a part of the university's effort to raise money for Siouxland Habitat for Humanity. We are

also working to arrange several speakers to come speak to the chapter about their experiences in music education.

As the semester winds down, the primary focus of our Morningside chapter is to prevent burnout. Burnout is a common problem with music students in college as so much is asked of us through classes, ensembles, and extra commitments. Recently, the music faculty brought in the university's personal counselor, Bobbi Meister, to present mindfulness techniques and strategies for dealing with stress. Some techniques mentioned include setting boundaries and taking time for self-care, which are all important now and as we progress to our future careers. Our chapter is dedicated to creating an experience that is helpful, not stressful.

As state president, I want to work together to connect more with other chapters. Often, we tend to isolate ourselves from other colleges and universities. This is not helpful after graduation, leaving us with little to no connections with other new teachers when we enter the workforce. In this new digital age, I believe that the way to do this is through social media. Having a NAFME Collegiate Facebook and Instagram would be one way to reach out to other Iowa NAFME members who are all in the same position. I will be working to get this started and would appreciate any suggestions.

Finally, I would encourage any other NAFME Collegiate chapters to reach out to me to better discuss how we can come together and connect on a statewide level. You can reach me at lk0010@morningside.edu. Thank you all for your time, efforts, and talent. I cannot wait to see where we all take the future of music education! 🎵



**2022 PREVIEW**



**Iowa  
Music  
Educators  
Association**

**Professional Development Conference**  
**Scheman Building, Iowa State Center**  
**November 17-19, 2022**



## From the Conference Chair

### My Favorite Things



**Carly Schieffer**  
IMEA Conference  
Chair

Carly Schieffer serves as adjunct faculty at Mount Mercy University where she teaches undergraduate music education methods courses to both majors and non-majors and supervises student teachers. She also teaches recertification courses for area education agencies.

**T**his past May, I had the privilege of performing in our local community theater's production of the beloved classic *The Sound of Music*. It was a joy to make music in front of a live audience again! A well-known song in the musical is *My Favorite Things*. I used it to inspire a parody of all that you will learn while attending this fall's professional development conference. Please note that it will be more enjoyable if you sing along as you read!

Kodály, Dalcroze, and Orff Schulwerk methodologies,  
Diverse programming and ethnomusicology,  
Play parties, folk dances, lullabies to sing,  
*These are a few of my favorite things!*

Software, assessment, and a live choir demonstration,  
Project-based learning and improvisation,  
Conducting and percussion instruments that ring,  
*These are a few of my favorite things!*

Rehearsal strategies and music psychology,  
ESSER funds, advocacy, and vocology,  
Tracks for collegiate, choral, band, and for strings,  
*These are a few of my favorite things!*

Writing sub plans, cold weather driving,  
when I'm feeling sad,  
*I simply remember my favorite things,  
And then I don't feel so bad!*

Please check this issue as well as our website ([www.iamea.org](http://www.iamea.org)) for the conference schedule, registration (including Friday's catered lunch and Saturday's box lunch), and descriptions of all sessions. Our conference team has provided a quality professional development conference designed for all levels of music educators. *Come and experience your favorite things at this fall's conference!* ■

## Conference Keynote Address and Concerts

### Iowa Opus Honor Choir\*

Thursday, 4:30 p.m., C.Y. Stephens Auditorium

Conductors:

Dr. Christina Svec, 5/6 Grade Select

Dr. Amy Kotsonis, 7/8 Grade Treble

Nick Oswald, 7/8 Grade Bass

Dr. Andrew Last, 9th Grade Mixed

## Conference Keynote Address and Concerts

### Opening Ceremonies and Keynote Address

Musicianship Greeting

UNI Taiko Drumming Ensemble

*Matters of Diversity in Music Education: Does Diversity Matter?* Dr.

Karen Howard

Friday, 8:30 a.m., Benton Auditorium

### Iowa Junior Honors Orchestra\*

Friday, 4:30 p.m., Fisher Theater

Conductors:

Daniel Baldwin, Symphony Strings

Michelle A. Kaebisch, Philharmonic Strings

### Iowa College Band Directors Association Honor Band\*

Saturday, 2:00 p.m., Josephine Tope Auditorium, Nevada High School, Nevada, IA

Co-chairs: Nicholas Enz, Angela Holt

Conductor:

Dr. Paula Holcomb, State University of New York at Fredonia

### Iowa All-State Music Festival\*

Saturday, 7:30 p.m., Hilton Coliseum

Conductors:

Dr. Kevin Sedatole, Band

Dr. Bruce Chamberlain, Chorus

Allen Tinkham, Orchestra

\*Concert tickets not included in the IMEA Conference registration



# From the All-State Band Chair



**Thad Driskell**  
All-State Band Chair

Thad Driskell serves as Director of Bands and Music Department Chair at Cedar Rapids Jefferson High School. He serves as All-State Band Chair, National Band Association North Central Division Chair, and served as the Committee Chair for the 75th All-State Music Festival Celebration in 2021.

On behalf of the Iowa High School Music Association, Iowa Music Educators Association, and All-State Band Team, we hope our Iowa students and directors have had a great start to the 2022-23 academic year. The many people that collaborate to bring the All-State Festival to fruition are in progress and working diligently on behalf of our Iowa musicians, directors, and member schools.

Our 2022 All-State Band conductor is Dr. Kevin Sedatole, Director of Bands at Michigan State University. Dr. Sedatole is well-known in the music world and has conducted performances for the College Band Directors National Association, American Bandmasters Association, Texas Music Educators Association, Michigan School Band and Orchestra Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He has conducted across the United States and Europe. Most recently the MSU Wind Symphony, under the direction of Dr. Sedatole, has given featured performances at the Midwest International Band and Orchestra Clinic held in Chicago, Illinois, and at the national conventions of the College Band Directors National Association held in Austin, Texas, and Kansas City, Missouri. We are excited to welcome Dr. Sedatole to Iowa for a marvelous weekend of music with our talented musicians and the All-State Band.

We appreciate the work of our auditors, organizers, and hosts at our six audition sites in LeMars, Hampton-Dumont-CAL, Independence, Atlantic, Indianola, and Washington. Thank you to our friends at The Percussion Source and West Music for their organization in providing percussion equipment for the All-State ensembles.

Jason Heeren, Brian Zeglis, and Russell Kramer serve as the All-State Band Team, and I appreciate their contributions on behalf of the students and Festival. Chris Ewan, retired director at Ames High School, serves as an advisor and we appreciate his service that stretches back through the tenure of five All-State Chairs. Russ Kramer, Director of Bands at Mason City High School, will begin his tenure as All-State Band Chair following the Festival in November.

Thank you to the IMEA membership, the IMEA Board, the IHSMA Board, and Alan Greiner for their confidence in granting me the privilege of serving as the Iowa All-State Band Chair.

Sincerely,  
Thad K. Driskell! 🎺



**B**efore I mention anything about this year's All-State Music Festival, there are a few things I need to mention. First and foremost, I want to convey, on behalf of the entire string teacher community, our respect and thanks to Mary Kay Polashek. She was an outstanding chair for the past six years. She was extremely organized and dedicated to creating an outstanding experience for our students. Under her guidance, she streamlined the whole All-State process of auditions and chair placements, and she kept the focus on being fair for every student. We owe her a large amount of appreciation, gratitude, and respect. I will be presumptuous and speak for the rest of the string community: We wish you well and you are always in our prayers.

Secondly, as a few of you know, I was chair for the All State Orchestra from 2004-2009. So, when Alan Greiner contacted me to fill in for this festival, I knew what I was getting myself into. I agreed to be interim chair until another person is chosen. So, I apologize in advance if information and decisions are a little slow coming out. I am a bit rusty. However, Mary Kay set things up nicely in which I can just follow what she did. I promise to do my best. But remember, I am just a "little" old, as Ann Osbourne once pointed out. I move a little slower than before.

Lastly, thank you, Alan Greiner, for the confidence in me, and thank you for your years of service to the music programs across the state. You have done a fantastic job. Have fun with your final tour!

Our guest conductor is Mr. Allen Tinkham. Mr. Tinkham is Music Director of the Chicago Youth Symphony Orchestras where he oversees the programming and the faculty. He is a known as a champion of 20th Century style music. Mr. Tinkham has won nine ASCAP Awards for the Adventurous Programming of Contemporary Music and has premiered many works of composers such as Daron Aric Hagen,

Gabriel Prokofiev, Augusta Read Thomas, and Marc-Anthony Turnage. It will be very exciting to watch him work with the orchestra on *Jamestown Hymn*.

Besides his duties in Chicago, Mr. Tinkham has guest conducted the Colorado Symphony and members of the Chicago Symphony Orchestra. He is on the faculty at the New York Summer Music Festival and the Columbia College of Chicago. He has guest conducted numerous All-State Festivals and summer music camps across the nation.

Prior to Chicago, Mr. Tinkham served as Apprentice Conductor of the Oregon Symphony Orchestra, where he worked with Music Director James DePreist. He also served as a cover conductor at the Chicago Symphony Orchestra. He earned a Bachelor of Music with Distinction in a Double Major of Theory and Double Bass from the Eastman School of Music and a Master of Music from the University of Michigan in Orchestral Conducting. At the University of Michigan, he served as Music Director of both the Campus Symphony and Philharmonia orchestras and received the Helen and Clyde Wu Conducting Fellowship—the youngest conductor to receive these distinctions. He continued his conducting studies for many summers at the American Academy of Conducting in Aspen and at the Conductors Retreat at Medomak. Mr. Tinkham's principal teachers include David Efron, Murry Sidlin, and Kenneth Kiesler. He has also studied with David Zinman and James DePreist.

## From the All-State Orchestra Chair



**Ted Hallberg**  
All-State  
Orchestra Chair

Ted Hallberg directs the middle and high school orchestras for LeMars Community Schools.



## From the All-State Chorus Chair



**Jason Heitland**  
All-State Chorus Chair

Thad Driskell serves as Director of Bands and Music Department Chair at Cedar Rapids Jefferson High School. He serves as All-State Band Chair, National Band Association North Central Division Chair, and served as the Committee Chair for the 75th All-State Music Festival Celebration in 2021.

**A**fter more than a year of preparation, the 2022 All-State Festival is upon us. This year will be a return to the format used in the past with a secret piece being handed out at the festival. The 2022 festival will be exciting and rewarding for the students as well as the directors 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 the many ways you and your students will grow while learning the All-State music and going through the audition process.

The 2022 All-State Chorus will be conducted by Dr. Bruce Chamberlain. Bruce Chamberlain, professor emeritus of music at The University of Arizona, retired in May 2018 after 41 years as a Director of Choral Activities in higher education. This legacy includes Trinity University (TX), Murray State University (KY), the University of Northern Iowa, and the University of Arizona's Fred Fox School of Music where he also served as the Associate Director of the School of Music. During his distinguished career, he has conducted choirs with numerous international orchestras in the world's finest concert venues including the Musikverein in Vienna, the Rudophinum in Prague, the Liszt Academy in Budapest, The Art Hall in Seoul, Jerusalem Theatre in Israel, Avery Fisher Hall in Lincoln Center, and New York City's Carnegie Hall. His choirs have given performances at national and regional conferences of the American Choral Directors Association, the American Guild of Organists, and the National Association for Music Education. Since arriving at the University of Arizona in 2000, his graduate students have been finalists and/or winners of the ACDA National Conducting Competition seven times in row. He has over 70 DMA/MM

students conducting and teaching in colleges/universities, secondary schools, churches, professional and community choirs in the United States and on five of the seven continents.

His distinguished teaching career has been recognized by The University of Arizona as the winner of the Fred Fox School of Music Maestro Award recognizing outstanding student achievement, the College of Fine Arts James R. Anthony Award for Sustained Excellence in Teaching, and the University of Arizona Humanities Seminars Program's Shirley and Ted Taubeneck Outstanding Teacher Award for his course on the Russian ballets of Igor Stravinsky which led to sold out performances of *Les Noces* with the UA School of Dance. This record of outstanding pedagogy has led to summer faculty appointments at the Varna International Academy in Bulgaria and the International Conducting Institute at the Westminster Choir College.

Professionally Bruce has been the Music Director of the San Antonio Symphony Mastersingers, the Monroe Symphony Orchestra (Louisiana) and continues as the director of the Tucson Symphony Orchestra Chorus which he founded in 2003. The TSOC has given critically acclaimed performances of *Messiah*, *Beethoven Symphony No. 9* and *Missa Solemnis*, *Berlioz La Damnation du Faust*, *Mozart Requiem*, *Brahms Ein Deutsches Requiem*, *Bernstein Kaddish* and *Orff Carmina Burana*. He has also collaborated with virtually every major arts producer in Tucson including UA Presents, ARTIFACT, TSO and landmark performances of *Martin's Mass*, *Mendelssohn's Elijah* and a blockbuster *Verdi Requiem* with True Concord.

Bruce and his wife Peggy enjoy traveling, but always look forward to returning to their home in Oro Valley and spending time with their adult children and granddaughter.

Before the pandemic, there were 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 judge’s 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 is not selected, 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.

If it has been a while since you have had students audition for All-State, or if you have never taken the time to have students audition, this is a great year to try it! Embrace the process, challenge your students, challenge yourself, and you will all become better musicians by taking the journey. ■



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# IOWA ALL-STATE MUSIC FESTIVAL

November 17, 18, 19, 2022

IOWA STATE CENTER - AMES, IOWA

Festival Director  
Alan S. Greiner  
Iowa High School Music Assoc.  
Boone, IA 50036  
(515) 432-2013  
alan@ihmsma.org

All-State Band Chair  
Thad Driskell  
513 Hearthstone Dr. NW  
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tdriskell@cr.k12.ia.us

All-State Orchestra Chair  
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LeMars High School  
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LeMars, IA 51031  
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ted.hallberg@lemarscsd.org

All-State Chorus Chair  
Jason Heitland  
1265 Division St.  
Garner, IA 50438  
(641) 355-3660  
jheitland@clearlakeschools.org

## REHEARSAL SCHEDULE

### FRIDAY, NOVEMBER 18, 2022

8:30-11:30	Chorus	C.Y. Stephens
8:45-12:00	Band	Hilton Coliseum
9:00-12:30	Orchestra	Scheman Building, Room 220-240
1:00-4:00	Chorus (1:00 "America")	C.Y. Stephens
1:30-4:30	Band	Hilton Coliseum
2:00-4:45	Orchestra	Scheman Building, Room 220-240
5:30-7:30	Chorus	C.Y. Stephens
6:00-7:30	Band	Hilton Coliseum
6:15-8:15	Orchestra (7:45 "Battle Hymn")	Scheman Building, Room 220-240

### SATURDAY, NOVEMBER 19, 2022

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
12:45-12:55	Orchestra Group Photo	Hilton Coliseum
12:55-2:00	Orchestra (closed rehearsal)	Hilton Coliseum
2:00-2:15	Orchestra & Chorus (closed rehearsal)	Hilton Coliseum
2:15-3:30	Chorus (closed rehearsal)	Hilton Coliseum
3:30-3:45	Chorus Group Photo	Hilton Coliseum
3:45-4:00	Chorus & Band (closed rehearsal)	Hilton Coliseum
4:00-5:07	Band (closed rehearsal)	Hilton Coliseum
5:07-5:15	Band Group Photo	Hilton Coliseum
7:00		Chorus/Band/Orchestra to dressing rooms
7:30	CONCERT TIME	HILTON COLISEUM



## Kevin Sedatole, Conductor

2022 Iowa All-State Band



**Kevin Sedatole** serves as Director of Bands, Professor of Music, and Chair of the conducting area at the Michigan State University College of Music. At MSU, Professor Sedatole serves as administrator of the entire band program totaling over 700 students that

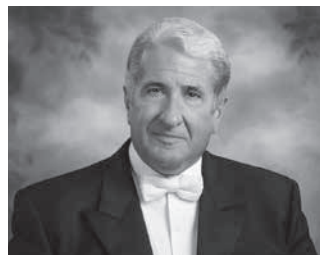
includes the Wind Symphony, Symphony Band, Concert Band, Chamber Winds, Campus Bands, Spartan Marching Band, and Spartan Brass. He also guides the graduate wind-conducting program in addition to conducting the MSU Wind Symphony.

Prior to joining MSU, he was director of bands and associate professor of conducting at Baylor University. Prior to his appointment at Baylor, he served as associate director of bands at the University of Texas and director of the Longhorn Band, and as associate director of bands at the University of Michigan and Stephen F. Austin State University.

Sedatole has conducted performances for the College Band Directors National Association, American Bandmasters Association, Texas Music Educators Association, Michigan School Band and Orchestra Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He has conducted across the United States and Europe. Most recently the MSU Wind Symphony, under the direction of Professor Sedatole, has given featured performances at the Midwest International Band and Orchestra Clinic held in Chicago, Illinois, and at the national conventions of the College Band Directors National Association held in Austin, Texas, and Kansas City, Missouri. Performances conducted by Professor Sedatole have won accolades from prominent composers including Robert Beaser, John Corigliano, Michael Colgrass, Donald Grantham, David Maslanka, Ricardo Lorenz, Michael Daugherty, John Mackey, Jonathan Newman, Carter Pann, Joel Puckett, and Dan Welcher as well as many others. Professor Sedatole also serves on the summer faculty of the Interlochen Music Camp, on the Board of Directors for the Midwest International Band and Orchestra Clinic, and as the president of the CBDNA North Central division. His international engagements include residencies at the Senzoku Gakuen College of Music, Tokyo, Japan, and the Mid Europe Festival, Schladming, Austria.

## Bruce Chamberlain, Conductor

2022 Iowa All-State Chorus



**Bruce Chamberlain**, professor emeritus of music at The University of Arizona, retired in May 2018 after 41 years as a Director of Choral Activities in higher education. This legacy includes Trinity University (TX), Murray State University (KY), the University of Northern

Iowa, and the University of Arizona's Fred Fox School of Music where he also served as the Associate Director of the School of Music. During his distinguished career, he has conducted choirs with numerous international orchestras in the world's finest concert venues, including the Musikverein in Vienna, the Rudophinum in Prague, the Liszt Academy in Budapest, The Art Hall in Seoul, Jerusalem Theatre in Israel, Avery Fisher Hall in Lincoln Center, and New York City's Carnegie Hall. His choirs have given performances at national and regional conferences of the American Choral Directors Association, the American Guild of Organists, and the National Association for Music Education. Since arriving at the University of Arizona in 2000, his graduate students have been finalists and/or winners of the ACDA National Conducting Competition seven times in row. He has over 70 DMA/MM students conducting and teaching in colleges/universities, secondary schools, churches, professional and community choirs in the United States and on 5 of the 7 continents.

His distinguished teaching career has been recognized by The University of Arizona as the winner of the Fred Fox School of Music Maestro Award recognizing outstanding student achievement, the College of Fine Arts James R. Anthony Award for Sustained Excellence in Teaching, and the University of Arizona Humanities Seminars Program's Shirley and Ted Taubeneck Outstanding Teacher Award for his course on the Russian ballets of Igor Stravinsky which led to sold out performances of Les Noces with the UA School of Dance. This record of outstanding pedagogy has led to summer faculty appointments at the Varna International Academy in Bulgaria and the International Conducting Institute at the Westminster Choir College.

Professionally Bruce has been the Music Director of the San Antonio Symphony Mastersingers, the Monroe Symphony Orchestra (Louisiana), and continues as the director of the

Tucson Symphony Orchestra Chorus which he founded in 2003. The TSOC has given critically acclaimed performances of *Messiah*, Beethoven *Symphony No. 9* and *Missa Solemnis*, Berlioz *La Damnation du Faust*, Mozart *Requiem*, Brahms *Ein Deutsches Requiem*, Bernstein *Kaddish* and Orff *Carmina Burana*. He has also collaborated with virtually every major arts producer in Tucson including UA Presents, ARTIFACT, TSO and landmark performances of Martin's *Mass*, Mendelssohn's *Elijah* and a blockbuster Verdi *Requiem* with True Concord.

Bruce and his wife Peggy enjoy traveling, but always look forward to returning to their home in Oro Valley and spending time with their adult children and granddaughter.

### Allen Tinkham, Conductor

2022 Iowa All-State Orchestra



Allen Tinkham is increasingly recognized as one of the most gifted conductors and teachers of his generation. He is hailed by *The Chicago Tribune* as one of Chicago's most important "educators, mentors, and inspirational guides in the training of tomorrow's

orchestral professionals," working "wonders" in concerts performed at a "professional level."

As Music Director of Chicago Youth Symphony Orchestras, Tinkham oversees all artistic programming and faculty for the organization. He has led the Symphony Orchestra to critical acclaim on four continents in performances at some of the world's greatest halls, including New York's Carnegie Hall, Leipzig's Gewandhaus, Montevideo's Teatro Solis, and the Concert Hall of National Grand Theater Beijing. Tinkham has won nine ASCAP Awards for the Adventurous Programming of Contemporary Music with CYSO, and has premiered many works with CYSO of such composers as Daron Aric Hagen, Gabriel Prokofiev, Augusta Read Thomas, and Marc-Anthony Turnage.

A champion of contemporary music, he has also recently been appointed Music Director of the Chicago Composers Orchestra, an ensemble devoted to performing contemporary music with an emphasis on premieres and works by Chicago-area composers. Other recent guest appearances include

the Colorado Symphony and the Members of the Chicago Symphony Orchestra. He is also on faculty at the New York Summer Music Festival and the Columbia College of Chicago and is in high demand as a guest conductor and teacher, having conducted at All-State festival orchestras and summer festivals across the country.

Prior to his appointment in Chicago, Tinkham served as Apprentice Conductor of the Oregon Symphony Orchestra, where he mentored under Music Director James DePreist. He also served for many years as a cover conductor at the Chicago Symphony Orchestra.

Tinkham received the Bachelor of Music with Distinction in a Double Major of Theory and Double Bass from the Eastman School of Music and a Master of Music from the University of Michigan in Orchestral Conducting. At the University of Michigan, he served as Music Director of both the Campus Symphony and Philharmonia orchestras and received the Helen and Clyde Wu Conducting Fellowship—the youngest conductor to receive these distinctions. He continued his conducting studies for many summers at the American Academy of Conducting in Aspen and at the Conductors Retreat at Medomak. Tinkham's principal teachers include David Effron, Murry Sidlin, and Kenneth Kiesler. He has also studied with David Zinman and James DePreist.

# PROFESSIONAL DEVELOPMENT CONFERENCE SCHEDULE

<b>THURSDAY</b>		<b>Choral: Rms 250-252</b>	<b>Choral: Rms 260-262</b>
Topics of interest to choral directors			
Registration 8:00 AM--3:00 PM			
8:00 AM	Garrett: The Non-Idiomatic Choral Music of Black Composers		
9:30-10:30 AM	Duncan: S-Cubed: Successful Sight Singing for Beginners		
10:45-11:45 AM	Strong & Johnson: Implementing Solfège in the Classroom, Ames High Choral Demo		
1:15-2:15 PM	OPUS Honor Choir		
4:30 PM	Sessions ideal for collegiate and 1st/2nd year teachers		
<b>KEY</b>	License renewal credits in required categories		Performances

<b>FRIDAY</b>	Band	Technology	Orchestra	General	Best Practice	Choral
<b>Description</b>	Topics of interest to band directors	Topics of interest to all music educators pertaining to technology	Topics of interest to orchestra teachers	Topics of interest to elementary and general music teachers	Topics of interest to all music educators, regardless of discipline or experience. Topics include, but not limited to, diversity, equity, inclusion, advocacy, curriculum, and management.	Topics of interest to choral directors
7:30 AM	Opening Ceremonies: Musicianship Greeting, UNI Taiko Drumming Ensemble, <i>Matters of Diversity in Music Education: Does Diversity Matter?</i> keynote address: Dr. Karen Howard					
8:30-9:30 AM	Deppe: Conducting Rx--A Prescription for Conducting Without Pain, Rm 4	Droe: DJ Your Music Classroom, Rm 160 ICN	Damm: Building Confident and Balanced Orchestral Woodwinds, Rms 204-208	Row: Stories that Sing, Rms 260-262	Wilkinson: Music for Mental Health: Applied Music Psych for Teachers, Rm 254	Davis: Choral-Vocal Pedagogy: Vocal Functions, Resonance, and Pitch, Rm 275
9:45-10:45 AM	Baldwin: How to Speak Percussion, Rm 4	Olander & Jacobi: Do Your Students Really Know What You Think They Know? Rm 160 ICN	ISTA Meeting: Rms 204-208	Odom: Active Listening Lessons Using Orchestral Works, Rms 260-262	Howard: Avoiding Cultural Appropriation in Music Education, Rm 254	Bertram: Utilizing Storytelling to Design Engaging Concert Programs, Rm 275
11:00-11:50 AM						
LUNCH	Visit the exhibits 9 AM – 5 PM					
1:00-2:00 PM	Giles: Sprucing Up the Solos in Your Jazz Ensemble, Rm 4	Grimsby: Assistive Technology in the General Music Classroom, Rm 160 ICN	Hollinger & VanHouzen: Freeing the Tongue: Articulation for All Brass & Woodwinds, Rms 204-208	Row: Small Steps – Avenues for Improvisation, Rms 260-262	Meyer: Survival Guide: Teaching AP Music Theory like a Pro(fessor), Rm 254	Kotsonis: Time Savers and Stress Relievers for the Choral Rehearsal, Rm 275
2:15-3:15 PM	Graham: Incorporating Accessory Percussion within the Classroom, Rm 4	Olander & Whitson: Make your Software Sing! Best Tech for the Choral Classroom, Rm 160 ICN	Nederhiser & Connelly: Amy Beach's Children's Carnival: Arranging New Narratives, Rms 204-208	Odom: Modal Sounds for Young Uns, Rms 260-252	Brockmeyer: Reclaiming Master Teaching from Video Games, Rm 254	Flanigan: Gender Diversity: Helping Trans Singers Find Their Voices, Rm 275



3:30-4:30 PM	Harry & Horan: Representations of Race/Culture in Band Method Books, Rm 4	Haas: Showcasing Ensemble Student Creativity using DAWs, Rm 160 ICN	Iowa Junior Honors Orchestra, Fisher Theatre	Hulsether: Dance On! Folk Dancing for your Classroom and Community, Rms 250-252	Grimsby: Conversational Recorder, Rms 260-262	Retired Music Educator Panel, van Waardhuizen: Rms 150-154	Barden: Musical Habits of Mind, Rm 254	Niese: Blow it Up and Try Again! Rms 204-208	Mertz & Kotsonis: Band and Choral Collaboration: Strategies & Repertoire, Rm 275
4:30 PM					Droe: Uketopia: Ukulele and Modern Band Jam Session, Rms 260-262	Collegiate/1st & 2nd Year Social, 4:45-6:15: Rms 167-179			
<b>KEY</b>	License renewal credits in required categories	Performances	Sessions ideal for collegiate and 1st/2nd year teachers	<b>Meeting</b>	Registration/Exhibits				

<b>SATURDAY</b>									
Description	Band	Orchestra	General	Best Practice	Choral				
8:00-8:50 AM	Topics of interest to band directors Registration 8:00 AM – 1:00 PM	Topics of interest to orchestra teachers	Topics of interest to elementary and general music teachers	Topics of interest to all music educators, regardless of discipline or experience. Topics include, but not limited to, diversity, equity, inclusion, advocacy, curriculum, and management. Visit the exhibits 9:00 AM – 1:00 PM	Choral Topics of interest to choral directors				
9:00-9:50 AM	Owen & Van Kley: Evidence-Based Reporting in the Performance Music Classroom, Rm 4	Aguero: Historically Informed Pedagogy in the Orchestra Classroom, Rms 204-208	Row: Kids that Dance (And Teachers Too!) Rms 260-262	Kuehner & Triplett: Money, Money, Money..... ESSER Funds For Your Music Program! Rms 150-154	Svec: Current Research on Singing in Childhood: What's Next? Rm 275				
10:00-10:50 AM	Doyon & James: 5 Strategic Pillars of a Thriving Band Program, Rm 4	Amone: The Art of Listening-Conversations with Cellists, Rms 204-208	Van Dusen: Making Connections: Interdisciplinary Units in General Music, Rms 260-262	Thies: Empowering Student Voice: Inclusive Strategies in Action, Rms 150-154	Rodgers: Raising Up the Treble Choir, Rm 275				
11:00-11:50 AM	Miertschin: Mello-what? A Guide on Horn Players in Athletic Bands, Rm 4		Odom: There's no Place Like Home: Playing with Improvisation, Rms 260-262	Howard: Ethical Song Research for Music Educators, Rm 254	Nannestad: Choral Public Domain Treasure Hunt, Rm 275				
12:00-12:50 PM	Gonzalez: Conduct Yourself Appropriately! Rm 4	Albertson: O & A Session for the Iowa Marching Championships, Rms 150-154	Brown: Culturally Responsive Classroom Management in the Music Room, Rms 250-252	Harper: Finding Motivation To Teach During Uncertain Times Rm 254	Owens: REV Performance: Attaining a Reliable, Exceptional Voice, Rm 275				
1:00-1:50 PM			KEI Meeting: Rms 250-252		ICDA Executive: Rm 275				
2:00-2:50 PM	IBA Executive: Rm 4				ICDA General: Rm 275				
3:00-3:50 PM	IBA General: Rm 4				ICDA General: Rm 275				
<b>7:30 PM Hilton Colesseum</b>									
IHMSA All-State Music Festival (separate ticket required)									
<b>KEY</b>	License renewal credits in required categories	Performances	Sessions ideal for collegiate and 1st/2nd year teachers	<b>Meeting</b>	Registration/Exhibits				

## Maps and Information



**Note that Scheman has three floors: Ground, 1, and 2.**

Entrances to Scheman are on the ground floor.

Sessions and meetings are held on all three floors; exhibits are located on floors 1 and 2.

When you arrive, please take the elevator or stairs to the top floor (floor 2) and report to the IMEA Registration desk.

All-State registration is located on the middle floor (floor 1).





# **Professional Development Conference**

November 17-19, 2022 • ISU AMES

## **CONFERENCE CONDUCTORS AND CLINICIANS**



### Héctor Agüero



Héctor Agüero is associate professor of music and director of orchestral studies at Drake University in Des Moines, Iowa. Hailed as “a strong leader with a style everyone can follow” and a conductor who can “[balance] music’s delights with its demands,” Agüero has earned a reputation as a dedicated music educator and highly sought-after guest conductor. A

musician with wide-ranging experience, Professor Agüero’s previous positions include director of orchestras and bands at Willamette University, artistic director of the Willamette Valley Symphony, music director of the Fort Bend Symphony Orchestra, staff conductor with the Houston Youth Symphony, and director of orchestras at Houston’s prestigious High School for the Performing and Visual Arts. A native Texan, Agüero earned degrees in conducting and music education from the Texas Tech University School of Music in Lubbock where he was a Ronald E. McNair Scholar, and the University of Houston’s Moores School of Music where he received the Schissler Conducting Fellowship. His primary teachers were Franz Anton Krager and Gary Lewis, and he has participated in workshops and masterclasses with Gustav Meier, Kenneth Keisler, John Farrer, Daniel Lewis, and Donald Thulean.

#### Session(s):

Historically Informed Pedagogy in the Orchestra Classroom  
Saturday, Nov. 19, 9:00-9:50am, Rms 204-208

### Matt Andrieni

Percussionist Matt Andreini is a native Iowan and teaches at the University of Northern Iowa. Andreini maintains an active performance career, performing regularly with a wide variety of ensembles throughout Iowa and the Midwest. He is often a regularly featured soloist with numerous ensembles and has performed multiple international tours throughout Europe, Central, and South America. As a chamber musician, Matthew has recently shared the stage with groups such as the Boston Brass and the Enso String Quartet. An avid enthusiast of new music, he has led a number of new music initiatives including commissions for solo, duo and percussion ensemble works. Matt is the co-director of a collaborative new music organization, “Iowa/Hungary Project”, specializing in the

performance of contemporary percussion works by Iowan and Hungarian composers. Since the project’s inception, the project has commissioned and premiered more than 50 works, creating a unique opportunity for cultural exchange.

The UNI Taiko Ensemble is under the direction of Prof. Matt Andreini. “Taiko” is the Japanese word for “drum” and can refer to types of drums and styles. Our ensemble is modeled after the North American style of “Kumi-daiko” ensemble which merges ancient traditions and rhythms with modern, global influences. In traditional playing, Japanese taiko drumming often involved solo performances associated with theater, ceremonies, and rituals. By contrast, the kumi-daiko ensemble uses multiple drums in its arrangements. The modern Kumi-daiko ensemble emerged in post-war North America when Japanese-American, Daihachi Oguchi, discovered a piece of traditional taiko music which he then orchestrated for multiple players. Taiko ensembles such as Kodo and the San Francisco Taiko Dojo later helped to codify the style and further establish the art form.

#### Session(s):

Opening Ceremonies

Friday, Nov. 18, 8:30-9:30am, Benton Auditorium

### Anthony Arnone



Called “a cellist with rich tonal resources, fine subtlety and a keen sense of phrasing” (Gramophone), cellist Anthony Arnone enjoys a varied career as a soloist, chamber musician, conductor, recording artist, composer, and teacher throughout the country and around the world. Mr. Arnone is associate professor of cello at the University of Iowa School of Music, and is also on the faculty of the Preucil

School of Music in Iowa City, where he teaches and conducts.

#### Session(s):

The Art of Listening-Conversations with Cellists  
Saturday, Nov. 19, 10:00-10:50am, Rms 204-208

## Andy Baldwin



Andy Baldwin is currently the Percussion Instructor at Dordt University (Sioux Center, IA) and Northwestern College (Orange City, IA), as well as a freelance performer and music educator for the Northwest Iowa area. Andy graduated from the University of Utah's School of Music with his Masters of Music in Percussion Performance, and his Bachelor of Music in Education from

Eastern Illinois University in Charleston, IL.

Session(s):

How to Speak Percussion

Friday, Nov. 18, 11:00-11:50am, Rm 4

## Dr. Daniel Baldwin

*Symphony Strings Conductor*



In addition to his position as Music Department Head, **Daniel Baldwin** is Director of Orchestras at Luther College (Decorah, Iowa), where he has taught since 1997. Baldwin earned the Bachelor of Music (cello) from Furman University and Master of Music (cello) and Doctor of Musical Arts (orchestral conducting) from the University of Texas at Austin.

Prior to his arrival at Luther, Baldwin

served as Director of Orchestras at Central Washington University (Ellensburg). Baldwin received his formal training in string pedagogy as a teacher in the University of Texas String Project, perhaps the most comprehensive program of its kind in North America. Phyllis Young, director of the String Project for 35 years, was Baldwin's cello teacher during his studies at the University of Texas. He studied conducting with Henry Charles Smith, Cornelius Eberhardt, Sung Kwak, Walter Ducloux, and Fiora Contino, and has performed in conducting master classes led by Elizabeth Green, Daniel Lewis, Gustav Meier, and Harold Farberman.

Session(s):

Iowa Junior Honors Orchestra

Friday, Nov. 18, 4:30pm, Fisher Theater

## Dr. Wendy Barden



Wendy Barden is Director of Professional Development and Resource Programs (PDR) at Perpich Center for Arts Education in Minnesota. Between 2018 and 2022, she served Minnesota music educators as the state music education specialist before accepting this leadership role. Prior to her work at Perpich Center, Barden retired from ISD 279—Osseo Area Schools in Minnesota.

She began her career there teaching instrumental and general music, and served 21 years as K-12 Music Coordinator in the district. Wendy has been honored as a Yamaha National Mentor Teacher, Minnesota Music Educators Association (MMEA) Band Educator of the Year, and 2013 Yale Distinguished Music Educator. She is a member Phi Beta Mu, and in 2014, was inducted into the MMEA Hall of Fame. Wendy is an active clinician and facilitator of professional development in school districts across the Midwest. She is also the author of many student and teacher resources published by the Neil A. Kjos Music Company. 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 is particularly passionate about standards, assessment, and student engagement.

Session(s):

Musical Habits of Mind

Friday, Nov. 18, 3:30-4:30pm, Rm 254

## Dr. Emilie Bertram



Emilie Bertram serves as Director of Choral Activities and Assistant Professor of Music at Waldorf University where she conducts the Waldorf University Choir, Schola Cantorum and teaches conducting and choral methods. Dr. Bertram holds degrees from the University of Colorado Boulder, Ithaca College, and Concordia College. She has been privileged to study with conductors René Clausen, Janet

Galván, Ann Howard Jones, Gregory Gentry, Elizabeth Swanson, Gary Lewis, Joan Conlon, and Sharon Hansen.

Session(s):

Utilizing Storytelling to Design Engaging Concert Programs

Friday, Nov. 18, 11:00-11:50am, Rm 275



## Dan Black

Dan Black currently serves as an orchestra and modern band teacher in the Council Bluffs Community School District and as an executive board member of the Iowa Alliance for Arts Education. As an innovator in curriculum and instruction, Dan remains an active presenter at music education conferences on topics such as culturally responsive pedagogy, technology integration, and NCAS-inspired approaches to leading and teaching traditional ensemble music programs. With a student-centered mindset and a drive to create a more inclusive and creative classroom for today's students, programs led by Dan Black have seen large increases in student enrollment and achievement. In 2022, Dan Black was named "Teacher of the Year" in the Council Bluffs Community School District.

Session(s):  
Arts Education Foundations  
Saturday, Nov. 19, 11:00-11:50am, Rms 150-154

## Dr. Jenna Braaksma



Dr. Jenna Braaksma currently serves as the Piano Faculty and Collaborative Pianist at Buena Vista University and Adjunct Faculty of Music at Dordt University. Her responsibilities include instructing group piano classes for music majors and elective piano courses for non-music majors, as well as leading the applied piano studio. She collaborates with BVU student musicians, the BVU

Concert Choir, and the BVU Vista Singers. At Dordt University, she teaches Piano Pedagogy, Introduction to Music Literature, and Music Theory courses. Prior to teaching at BVU and Dordt, Dr. Braaksma directed the Understanding Music & Piano program at Augusta Raa Performing Arts School in Tallahassee, FL. As Adjunct Faculty of Music at the University of Missouri, she taught undergraduate group piano classes, coordinated the Experiencing Piano program for children and adults, and accompanied all MU choral ensembles. In addition, she has managed a private piano studio for over ten years, providing lessons for students through in-person and online instruction. Dr. Braaksma holds a PhD in Music Education with an emphasis in Piano Pedagogy from Florida State University, Master's degrees in Collaborative Piano and Piano Pedagogy from the University of Missouri, and a Bachelor of Music in Piano Performance from Iowa State University.

Session(s):  
To Proficiency & Beyond: Renewing Functional Piano Skills  
Friday, Nov. 18, 1:00-2:00pm, Rms 150-154

## Jared Brockmeyer



Jared is currently serving in his 11th year as assistant director at Rockwood South Middle School where he conducts the 7th Grade band, assists the 8th Grade band, and teaches beginning horn and trombone. During Jared's tenure, the Rockwood South and Summit band programs have continued a proud history of achievement, earning annual

"Superior" ratings at state contest, consistent representation in the All-State and SLSMEA All-Suburban Honor Bands, four performances at the Missouri Music Educators Association state convention, and multiple finalist performances at Bands of America Regional and Super Regional marching competitions.

Session(s):  
Reclaiming Master Teaching from Video Games  
Friday, Nov. 17, 2:15-3:15pm, Rm 254

## Alicia Brown



Alicia Brown is in her 13th year of teaching and currently teaches PK-6 Spanish and English bilingual music for Chicago Public Schools. Ms. Brown graduated from Illinois Wesleyan University in Bloomington, IL with a Bachelor of Music Education degree and received her Master of Arts in Music Education with a concentration in Kodály from the University of St.

Thomas in St. Paul, MN. Ms. Brown completed Level I-III training in Orff-Schulwerk and Level I-III Kodály certification and master-classes at the University of St. Thomas. Ms. Brown is passionate about teaching bilingual students and the use of Spanish-language music in the elementary classroom.

Session(s):  
Project-Based Learning in the General Music Classroom  
Friday, Nov. 18, 11:00-11:50am, Rms 250-252

Culturally Responsive Classroom Management in the Music Room  
Saturday, Nov. 19, 12:00-12:50pm, Rms 250-252

## Dr. Christine Damm

Dr. Christine Damm is Dean of the School of Fine Arts and Communication at Quincy University. She is the Director of the Hawk Express Jazz Band, woodwind instructor, and teaches a variety of music courses. She is the Principal Clarinetist with the Quincy Symphony Orchestra. She is an advocate of new music and has premiered several works for the clarinet. She has appeared as a featured soloist with the Quincy Symphony Orchestra, Quincy University Symphonic Band, and the Quincy Area Clarinet Choir. She has published articles for the *Instrumentalist*, *Illinois Music Educator's Journal*, *The American Music Teacher*, and the *Missouri Journal of Research in Music Education*. She has presented lectures for the Illinois Music Educators All State Convention, Iowa Music Educator's Conference, Washington State Music Educators Conference, Quincy University POLIS Lecture Series, and John Wood Community College Lunch and Learn Lecture Series. Damm received her DMA from the University of Missouri - Kansas City, MM from the University of Illinois, and a BA from Quincy University.

Session(s):  
Building Confident and Balanced Orchestral Woodwinds  
Friday, Nov. 18, 9:45-10:45am, Rms 204-208

## Alan Davis



Alan Davis has taught in public high school choral programs in Oregon, Colorado, and California, served as a church music director, and was the assistant conductor for a community chorus. Throughout his choral music teaching and conducting career, both vocal pedagogy and choral pedagogy have served as a foundation for his ensembles. When he taught at the high school

level, his ensembles consistently received superior ratings at festivals, his solo voice students were consistently accepted to all-state choral ensembles, and a number of his students all went on to pursue music education degrees. Davis completed his B.M. degree at Pacific Lutheran University, M.Ed. degree in secondary education/music at Portland State University, M.M. degree in choral conducting at California State University-Los Angeles, and is currently a doctoral student in choral conducting at the University of Nebraska-Lincoln.

Session(s):  
Choral-Vocal Pedagogy: Vocal Functions, Resonance, and Pitch  
Friday, Nov. 18, 9:45-10:45am, Rm 275

## Dr. Scott Deppe



Scott Deppe is retired from Lamar University in Beaumont, Texas, where he served as Director of Bands for nine years. His responsibilities included directing the Wind Ensemble, teaching Instrumental Methods and Conducting, teaching Graduate Instrumental Music courses, and overseeing the entire instrumental program. Additionally, he was responsible for preparing the

addition of a Marching Band to the curriculum in the fall of 2010. His areas of research include music advocacy, student leadership development, and the relationships between music and math.

Session(s):  
Conducting Rx—A Prescription for Conducting Without Pain  
Friday, Nov. 18, 9:45-10:45am, Rm 4

## Doris Doyon



Doris Doyon serves as Professor of Music and Band Director at Mt. San Antonio College. A public school music educator for many years, she previously served as Band Director at Norwalk High School. She earned a master of music in conducting and percussion performance from Truman State University and bachelor's degrees in music education and music performance from Pacific

Lutheran University. She is pursuing a DMA in conducting at UCLA, where she serves as a teaching assistant. Her primary conducting teachers include Travis Cross, Raydell Bradley, and Dan Peterson. Doyon is a 2018 and 2021 GRAMMY Music Educator Award quarterfinalist.

Session(s):  
5 Strategic Pillars of a Thriving Band Program  
Saturday, Nov. 19, 10:00-10:50am, Rm 4



### Kevin Droe, PhD



Kevin Droe, PhD, is Associate Professor of Music Education at the University of Northern Iowa where he teaches undergraduate and graduate music education courses. In addition to his teaching and research responsibilities, Kevin Droe founded the UNI Spectrum Project, a weekend music, movement, drama and art opportunity for children with differing abilities. His research

focuses on teacher effectiveness, special populations, progressive music education and social justice. Kevin Droe's research has appeared in the Journal of Research in Music Education, Music Educators Journal, Update: Applications of Music Education Research, Journal of Music Teacher Education, Contribution to Music Education, Early Childhood Connections, and Research Perspectives in Music Education. While at UNI, Kevin also founded AmpCamp, a popular music youth camp at UNI and Spectrum JamFest, a youth music festival in Cedar Falls. Kevin continues to conduct honor bands, teach audio engineering and modern band workshops, and provide professional development services across Iowa.

Session(s):

DJ Your Music Classroom

Friday, Nov. 18, 9:45-10:45am, Rm 160 ICN

Uketopia: Ukulele and Modern Band Jam Session

Friday, Nov. 18, 4:30pm, Rms 260-262

### Dale Duncan



Dale Duncan is a proud public-school Choral Music Educator with over 25 years experience teaching middle-school-aged children of all ability levels, socio-economic levels, and backgrounds. Dale is adept at teaching Middle School beginners with little or no musical experience how to read music at first sight and created the S-Cubed Middle School Sight Singing Program for

Beginners that is being used by teachers all over the world who teach beginners in this age group.

Session(s):

S-Cubed: Successful Sight Singing for Beginners

Thursday, Nov. 17, 10:45-11:45am, Rms 260-262

### Catherine Dwinal



Catie Dwinal taught elementary general music for several years before joining the QuaverEd team as their HigherEd Program Manager and Trainer, with a background in curricular and instructional design, educational technology, and music education. She is an author, blogger, and social media personality using her passions to help educators integrate technology into their

instruction.

Session(s):

Giving Students a Stake: Building Leaders

Saturday, Nov. 19, 9:00-9:50am, Rms 250-252

### Lauren Fladland



Lauren Fladland has taught in the College Community School District since 2013. Currently she teaches 6th grade choir at Prairie Creek Intermediate and 7th and 8th grade women's choir at Prairie Point Middle School. Ms. Fladland also directs the 7th grade musical, as well as extra-curricular choirs for treble singers. Additionally, Lauren prepares students for regional and national honor choirs through ACDA and OAKE. Fladland currently holds a B.A. in Music from Luther College and a M.A. in Music Education from the University of St. Thomas.

Session(s):

A Taste of Kodály

Friday, Nov. 18, 2:15-3:15pm, Rms 250-252



## Olivia Flanigan



For singers and speakers whose voices don't align with their identity, day-to-day life can be painful and dangerous. Olivia Flanigan, a gender-affirming voice educator and singer-songwriter based out of Chicago, IL, found her passion for the voice and being of service to others leading her to gender-affirming voice work. She is motivated to help clients feel confident and joyful by

uncovering their authentic voice. Olivia has been working with transgender speakers and singers since 2018, when she received training from One Weird Trick author, Liz Jackson Hearn, through The Voice Lab in Chicago, IL.

### Session(s):

Gender Diversity: Helping Trans Singers Find Their Voices  
Friday, Nov. 18, 2:15-3:15pm, Rm 275

## Dr. Marques L.A. Garrett



Marques L. A. Garrett is an Assistant Professor of Music in Choral Activities at the University of Nebraska–Lincoln. He is an accomplished vocalist and composer with his works available through several publishers and performed by festival/honor choirs, all-state choirs, and professional and university choirs such as Seraphic Fire and the Oakwood University Aeolians.

He regularly serves as a choral clinician and guest conductor for festival and honor choirs throughout the country. He is an active researcher with published articles and presentations on the choral music of Black composers and rehearsal techniques for state, regional, and national conferences.

### Session(s):

The Non-Idiomatic Choral Music of Black Composers  
Thursday, Nov. 17, 9:30-10:30am, Rms 260-262

## Michael Giles



A native Iowan, Michael is a vibrant and accessible musician. He is in constant demand as a performer and clinician, both domestically and abroad. He has fused his varied skill set and diverse musical background into a unique perspective that he shares successfully in the classroom and on the stage. Michael stays active as an improviser and

writer, working with eclectic mixes of personalities and instrumentation. His enthused commitment to original music and inventive approaches to performance have made him a recognizable voice on the creative music scene. His primary teachers include vocal jazz guru Phil Mattson, avant-garde artist John Rapson, and contemporary saxophonist Matt Sintchak. Halfway through his second decade of teaching at Iowa State University, he teaches improvisation, leads the saxophone studio, and is the director of jazz studies. Find out more at [www.creativemusicstuff.com](http://www.creativemusicstuff.com).

### Session(s):

Sprucing Up the Solos in Your Jazz Ensemble  
Friday, Nov. 18, 1:00-2:00pm, Rm 4

## Dr. Alexander Gonzalez

Dr. Alexander Gonzalez is the Assistant Director of Bands at the University of Wisconsin-Madison where he conducts the Tuesday Night University Band, assists the University of Wisconsin Marching Band, directs the Men's Hockey Band, and teaches courses in conducting.

### Session(s):

Conduct Yourself Appropriately!  
Saturday, Nov. 19, 12:00-12:50pm, Rm 4



### Dr. Josh Graham

Dr. Josh Graham is a nationally active percussionist and Instructor of Percussion at the University of Northern Iowa. Recent performances have brought him to Carnegie Hall, the Art Institute of Chicago, Duke University, the Milwaukee Art Museum, the Cincinnati Conservatory, the University of Texas at Austin, and the Polish Consulate of Chicago. An advocate for contemporary music, he has premiered over 50 works by composers Jessie Montgomery, Perry Goldstein, Marta Ptaszynska, Emma O'Halloran, Matthew Barnson, George Tsontakis, Lera Auerbach, and Katherine Pukinskis. Festival Appearances include the Great Lakes Chamber Music Festival, Chicago Duo Piano Festival, Bang on a Can Summer Festival, and two summers as the percussionist for the Aspen Contemporary Ensemble at the Aspen Music and School. Josh is one third of the trio F-PLUS ([fplmusic.com](http://fplmusic.com)) and the program director of the Zafa Collective ([zafacollective.com](http://zafacollective.com)). He holds degrees from Central Michigan University (BM), the University of Michigan (MM), and the University of Illinois (DMA). He endorses Vic Firth sticks, Marimba One instruments, Zildjian Cymbals and Black Swamp Percussion. For more information visit [joshtgraham.com](http://joshtgraham.com)

Session(s):  
Incorporating Accessory Percussion within the Classroom  
Friday, Nov. 19, 2:15-3:15pm, Rm 4

### Dr. Rachel Grimsby

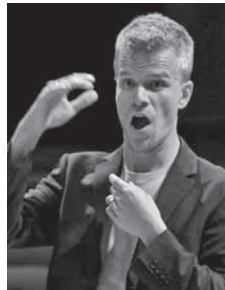
Rachel is an Assistant Professor of Music Education at Illinois State University. Rachel has over fifteen years of experience teaching elementary general music. Her research interests, while varied, are centered in teaching music to students with disabilities. Rachel is the co-author of two publications; *First Steps in Music with Orff Schulwerk*, *Conversational Recorder*, and has been published in the *Orff Echo* and *Journal of Music Teacher Education*. Her most recent articles will appear in *Research Studies in Music Education*, *Qualitative Research in Music Education*, and *Music Educators Journal*. Rachel is fully certified in *Feierabend*, *Kodály*, *Orff*, and holds *GIML Elementary I and II* certificates. Rachel is a member of *AERA*, *AOSA*, *GIML*, *NAfME*, and *ECMMA*. She lives with her husband and two children in Bloomington, Illinois.

Session(s):  
Assistive Technology in the General Music Classroom  
Friday, Nov. 18, 1:00-2:00pm, Rm 160 ICN

Conversational Recorder  
Friday, Nov. 18, 3:30-4:30pm, Rms 260-262

Universal Design for Learning in the General Music Classroom  
Saturday, Nov. 19, 12:00-12:50pm, Rms 260-262

### David Haas



David Haas is the Director of Choral Music at West High School in Iowa City, Iowa, Director of Music at St. Stephen's Lutheran Church in Cedar Rapids, Iowa, Founder and Artistic Director of "Vocal Artists of Iowa," a semi-professional choir based out of the Cedar Rapids/Iowa City area and PhD. student in Music Education at the University of Iowa. At West High, Mr. Haas directs Bass Choir, Treble Choir, and Iowa City West Singers.

Session(s):  
Showcasing Ensemble Student Creativity using DAWs  
Friday, Nov. 18, 3:30-4:30pm, Rm 160 ICN

### 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 22 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 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, integrating 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 effects of teacher burnout on a music program.

Session(s):  
Finding Motivation To Teach During Uncertain Times  
Saturday, Nov. 19, 12:00-12:50pm, Rm 254

## Dr. Adam Harry

Adam G. Harry completed his B.M. and M.M. in music education and Ph.D. in curriculum and instruction at the University of Wisconsin—Madison. Dr. Harry previously taught high school instrumental music in Wisconsin and has been active as a guest clinician and conductor in Wisconsin and Iowa since that time. Dr. Harry's research interests include constructions of musical ability, disability studies, inclusive schooling practices, culturally relevant/sustaining pedagogies in music education. He has published research in the *Journal for Music Teacher Education* and *Music Educators Journal*. He has presented at numerous research conferences, including the American Educational Research Association, College Music Society (CMS) National Conference, Society of Music Teacher Education (SMTE), *New Directions in Music Education*, and *Desert Skies Symposium*. He currently serves as the SMTE chair of the Iowa Music Educators Association.

Session(s):  
Representations of Race/Culture in Band Method Books  
Friday, Nov. 18, 3:30-4:30pm, Rm 4

## Colleen Heinz

Colleen Heinz is a former music educator and now works in the Professional Development Academy and is liaison to the New Educators Program. She has been in the field of education for more than 25 years.

Session(s):  
Supports for New Educators  
Friday, Nov. 18, 9:45-10:45am, Rms 150-154

## Dr. Paula Holcomb, *Conductor*



Dr. Paula Holcomb, Director of Bands, Area Head of Instrumental Conducting and Professor of Music at the State University of New York at Fredonia, conducts the Wind Ensemble and oversees the extensive band and instrumental conducting program. She developed and implemented the highly successful and internationally recognized Masters of Music in Conducting degree program and teaches graduate and undergraduate conducting.

She has also conducted symposiums with Gene Corporon, Mallory Thompson, Craig Kirchhoff, Tim Reynish, Gary Hill, Alan McMurray, and Mark Scatterday.

Session(s):  
Collegiate Honor Band  
Saturday, Nov. 19, 2:00pm, Josephine Tope Auditorium, Nevada High School, Nevada, IA

## 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.

Session(s):  
Freeing the Tongue: Articulation for All Brass & Woodwinds  
Friday, Nov. 18, 1:00-2:00pm, Rms 204-208



### Adelaine Horan

Adelaine Horan is an undergraduate student in music education at the University of Iowa. She will graduate with honors this December with a B.M. in Clarinet Performance and B.A. in Music Education and a Certificate in Nonprofit Leadership and Philanthropy. She is past president of the collegiate chapter of the National Association for Music Education and participated in this research as an Undergraduate Research Fellow.

#### Session(s):

Representations of Race/Culture in Band Method Books  
Friday, Nov. 18, 3:30-4:30pm, Rm 4

### Dr. Karen Howard

Karen Howard is Associate Professor of Music at University of St. Thomas. She teaches courses in matters of diversity for music educators at both the undergraduate and graduate levels. She is an active international presenter and has published extensively on diversifying repertoire and pedagogical strategies. Karen is also dedicated to creating anti-oppressive teaching and learning experiences and strives to support educators in their journeys.

#### Session(s):

Matters of Diversity in Music Education: Does Diversity Matter?  
Friday, Nov. 18, 8:30-9:30am, Benton Auditorium

Avoiding Cultural Appropriation in Music Education  
Friday, Nov. 18, 11:00-11:50am, Rm 254

Ethical Song Research for Music Educators  
Saturday, Nov. 19, 11:00-11:50am, Rm 254

### Sue Hulsether



Sue Hulsether is a dance caller, teaching artist, and former music educator (Minnesota and Maryland), now hailing from southwestern Wisconsin. Since 2003, she has traveled from coast to coast to lead dances in schools, community centers, barns, and dance halls, with dancers ranging from preschoolers to octogenarians. Sue's repertoire includes longways sets, squares, contras, circle dances, singing games, and traditional play parties. Sue is the author of "Join Up Hands," a book of dances, teaching tips, and personal essays on the joy of dance. For more, [www.suehulsether.com](http://www.suehulsether.com).

#### Session(s):

Dance On! Folk Dancing for Your Classroom and Community  
Friday, Nov. 18, 3:30-4:30pm, Rms 250-252

### Dorothy Jacobi



Dorothy Jacobi is co-director of 5-12 bands at Center Point-Urbana Community Schools in Center Point and Urbana, IA. At CPU, she has the privilege of team teaching four concert ensembles, two jazz ensembles, marching band, and two pep bands along with pull-out lessons with her husband Dan. Prior to teaching at CPU schools, Ms. Jacobi taught 5-8 bands in Solon, Iowa, for nine years. Her teaching experience encompasses K-12 instrumental and vocal music for schools in Iowa, Nebraska, Washington, and North Dakota. Her groups have performed for the Iowa Bandmasters Association Convention, Nebraska Music Education Association/All-State Conference, Nebraska State Bandmasters Convention, and consistently earn superior ratings at regional concert band and jazz festivals.

Friday, Nov. 18, 11:00-11:50am, Rm 160 ICN  
Do Your Students Really Know What You Think They Know?

### Michael James

Michael James is currently pursuing a Doctor of Musical Arts in Wind Conducting at UCLA, where he serves as a teaching assistant for the Wind Ensemble, Symphonic Band, and Marching Band. His experience includes twenty years of successful public school teaching in Washington state where his ensembles performed at the WMEA State Music Conference, the Essentially Ellington Jazz Festival, and Carnegie Hall. Mr. James earned a Master of Arts in Conducting at Truman State University and a Bachelor of Music Education (*summa cum laude*) from Pacific Lutheran University. His primary conducting teachers include Travis Cross, Dan Peterson, and Raydell Bradley.

Session(s):  
5 Strategic Pillars of a Thriving Band Program  
Saturday, Nov. 19, 10:00-10:50am, Rm 4

### Sonia Johnson

Sonia Johnson is in her 6th year of teaching at Ames High School as Assistant Director. Prior to coming to AHS, Sonia taught elementary general music for 10 years and was a conductor with the Ames Children's Choirs. She has a Bachelors of Music from Iowa State and a Kodály Mastery Certificate from the University of St. Thomas, MN.

Session(s):  
Implementing Solfège in the Classroom  
Thursday, Nov. 17, 1:15-2:15pm, Rms 260-262

### Michelle A. Kaebisch, *Conductor*



Michelle A. Kaebisch holds a Bachelor of Science degree in Instrumental Music Education from the University of Wisconsin-Madison and has been teaching in Wisconsin public schools since 1995. She currently teaches orchestra and music composition classes at Oregon High School (OHS), as well as conducts the pit orchestra

for their annual fall musical productions. Ms. Kaebisch also is

the conductor for the Wisconsin Youth Symphony Orchestra's Philharmonia (2013-present). Formerly, Ms. Kaebisch was the Director of Education and Community Engagement at the Madison Symphony Orchestra (MSO) from 2006-2015, as well as a tenured violinist in the MSO from 1993-2015. Her book, *HeartStrings: A Guide to Music Therapy-Informed Engagement for Symphony Orchestras*, has been distributed to almost 300 orchestras and healthcare facilities world-wide.

Session(s):  
Iowa Junior Honors Orchestra  
Friday, Nov. 18, 4:30pm, Fisher Theater

### Kent Keating

Kent Keating is the Show Choir director at Mount Mercy University, assists with all vocal ensembles and teaches advanced Theory, Form and Analysis, and Counterpoint/Instrumentation/Arranging at the university. Before his move to Mount Mercy University in August 2016, Kent was Director of vocal music at Jefferson High School in Cedar Rapids, Iowa, City High School in Iowa City, Iowa, and Director of instrumental music at Washington High School in Washington, Iowa.

Session(s):  
How to Avoid Pitfalls and Mistakes in Your Music Program  
Thursday, Nov. 17, 1:15-2:15pm, Rms 250-252

### 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.

Session(s):  
Tried and True and Something NEW!  
Saturday, Nov. 19, 10:00-10:50am, Rms 250-252



### Dr. Amy Kotsonis, Conductor



Amy Kotsonis is the Director of Choral Activities at the University of New Hampshire, where she conducts Chamber Singers, Concert Choir, Treble Choir and teaches choral methods. Previously, she was Associate Professor of Choral Ensembles and Music Education at the University of Northern Iowa, where she conducted UNI Singers and Cecilians, and taught

music education courses. Dr. Kotsonis was the Artistic Director for the Metropolitan Chorale and UNI Children's Choir in the Cedar Valley, as well as Conductor of Soho Voce and Assistant Conductor for the Soharmoniums in New York City. Dr. Kotsonis previously served as Assistant Conductor, Director of Workshops, and Satellite School Teacher for the Young People's Chorus of New York City. She has 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 The 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.

Session(s):

OPUS Honor Choir

Thursday, Nov. 17, 4:30pm, CY Stephens Auditorium

Time Savers and Stress Relievers for the Choral Rehearsal

Friday, Nov. 17, 1:00-2:15pm, Rm 275

Band and Choral Collaboration: Strategies & Repertoire

Friday, Nov. 17, 3:30-4:30pm, Rm 275

### 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, NAFME, 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.

Session(s):

How to Avoid Pitfalls and Mistakes in Your Music Program  
Thursday, Nov. 17, 1:15-2:15pm, Rms 250-252

### Leon Kuehner

Leon Kuehner has been a music educator for 46 years. He received 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.

Session(s):

Money, Money, Money..... ESSER Funds For Your Music Program!

Saturday, Nov. 19, 9:00-9:50am, Rms 150-154

What's Happening: An Update from IAAE!

Saturday, Nov. 19, 10:00-10:50am, Rm 254

### Dr. Andrew Last, Conductor



Dr. Andrew Last is the Weston Noble Endowed Professor and Director of Choral Activities at Luther College in Decorah, IA where he conducts the Nordic Choir, teaches conducting, and serves as the Artistic Director for Christmas at Luther. Last is part of an exciting choral program at Luther College that includes three choral

ensembles, numerous regional and national ACDA convention performances, and regularly presents choral/orchestra works. Prior to his appointment, Last served on the voice faculty of Concordia University (NE). Last holds a DMA in choral conducting from the University of Nebraska-Lincoln where he was named a Hixon-Lied Fellow. He received his Master of Music from Northern Arizona University and his Bachelor of Arts in music education and voice from Luther College. Ensembles under Last's direction have been featured at the 2016 and 2022 regional and 2017 national ACDA conventions. Last made his Carnegie Hall conducting debut in 2019. A frequent clinician and guest conductor around the United States and abroad, Last has conducted All-State ensembles in Wisconsin, Minnesota, Missouri, Texas, and South Dakota.

Session(s):

OPUS Honor Choir

Thursday, Nov. 17, 4:30pm, CY Stephens Auditorium

### 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 National Association for Music Education, Iowa Music Educators Association (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 (Past Chair). In 2004, he was selected as the Educator of the Year from Linn County and was selected as the Karl King Distinguished Service Award winner from the Northeast Iowa Bandmasters District in 2011. 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 Association for Music Education 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 and 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.

Session(s):

Positive Pro Active Advocacy - NOW!!!

Saturday, Nov. 19, 9:00-9:50am, Rm 254

### Dr. Justin Mertz



Justin J. Mertz is Associate Director of Bands at UNI. He directs the Panther Marching Band, conducts the Symphonic Band, and teaches courses in music education. Prior to his appointment at UNI, he was Assistant Director of Bands and Director of Athletic Bands at Syracuse University, where he was co-conductor of the Wind Ensemble and conductor of the Symphony Band and

Concert Band. Under his direction, the Syracuse University Marching Band has performed for numerous postseason bowl games, NFL games, CFL games, the Heisman Trophy Gala in New York City, and Super Bowl XLVIII. Additionally, he writes drills for competitive high school marching bands in the Northeast and Midwest. He holds Bachelor's and Master's degrees from Syracuse University and a Doctor of Musical Arts degree from Boston University. Dr. Mertz has contributed to the educational series Teaching Music Through Performance in Band, produced and conducted on a number of SU Wind Ensemble recordings for Mark Records. His professional memberships include the College Band Directors National Association and the Iowa Bandmasters Association. Dr. Mertz is an active guest conductor, clinician, and adjudicator throughout the United States, where he works with students at all levels.

Session(s):

Band and Choral Collaboration: Strategies & Repertoire

Friday, Nov. 17, 3:30-4:30pm, Rm 275



### Dr. Kati Meyer



Dr. Kati Meyer is an Assistant Professor of Music at Morningside University. Her diverse teaching strategies and individualized relationship-building cultivate a unique learning experience for Morningside's music students. Meyer's extensive research on popular music and music theory pedagogy has led to multiple opportunities to present throughout the world. Most recently,

she presented a paper on her dissertation topic – "Emotion in the Music of Elton John" at the University of Bristol in the United Kingdom. Her research on "Universal Design in Music Theory Pedagogy" was selected for presentation at the Society for Music Theory National Conference. She enjoys helping students to understand theoretical concepts through popular and classical music analysis and composition. Dr. Meyer has held teaching positions at Northwestern University, the University of Iowa, Briar Cliff University, and San Jacinto College. She is also an accomplished pianist, having performed multiple concerti and solo recitals, and collaboratively with her department members. Meyer also serves as a collaborative pianist for area high schools. Kati Meyer earned a B.A. in Piano Performance from the University of Minnesota, Morris before earning an M.M. from Northwestern University and a Ph.D. from the University of Iowa, both in Music Theory.

Session(s):

Survival guide: Teaching AP Music Theory like a Pro(fessor)  
Friday, Nov. 17, 1:00-2:00pm, Rm 254

### Chris Miertschin



Chris Miertschin is currently the Director of Athletic Bands at Kansas Wesleyan University in Salina, Kansas. His duties include directing The Howl of Kansas Wesleyan (Athletic Band) teaching private lessons, and teaching other music courses. Chris is also a member of the horn section for the Salina Symphony Orchestra, regularly performs in the pit orchestra of the

Salina Community Theatre, maintains a brass studio, and is an in-demand freelance horn and trombone player in central Kansas.

Session(s):

Mello-what? A Guide on Horn Players in Athletic Bands  
Saturday, Nov. 19, 11:00-11:50am, Rm 4

### Sandy Miller

Sandy Miller is the artistic director for the Heartland Youth Choir. She has been in this role for four years, and before that, directed multiple choirs for the organization. She studied music education at the University of Northern Iowa. Passionate about education and music, Sandy has received her mastery in the Kodály levels and has completed two levels of Orff Schulwerk. In 2017, Sandy received her master's degree in educational leadership and curriculum from Drake University. Sandy has taught elementary music methods for Grand View University, summer Kodály levels at Drake University, and elementary music for Des Moines Public Schools, St. Augustin Catholic Schools, and the Johnston Community School District. Sandy has presented at the IMEA conference and has served on the IMEA board. She has presented workshops for ICDA and has directed elementary honor choirs around Iowa. Working with children and adults—to lead them to a life with music and constant learning—is her passion.

Session(s):

Elementary Choral Reading Session  
Thursday, Nov. 17 10:45-11:45am, Rms 250-252

### Sheila Monson



Sheila Monson is a 35-year veteran of the middle school music classroom. Even though she has taught all ages—from preschool through adults—her heart lies with middle school singers. She has taught for the last 32 years at Center Point-Urbana, 26 of those exclusively at the middle and intermediate buildings where she directs 3 choirs; 5th grade, 6th grade, and 7th & 8th grades combined;

and teaches 6th-8th grade general music. Sheila also co-directs the annual 7th and 8th grade stage production, which alternates between a play and a musical. She maintains a private studio of 20 beginning piano or private voice students. She has served a term on the ICDA board as the East Central District Rep, helping to spearhead the first clinic/honor choir festival for middle school choirs in the district. In 2011 she had the privilege and pleasure of directing the 5th and 6th grade Opus Honor Choir. She has three grown daughters. In her off hours, she loves spending time with her husband of 35 years and playing with her two adorable and exceedingly intelligent grandchildren.

Session(s):

Middle School Choir Reading Session  
Thursday, Nov. 17, 9:30-10:30am, Rms 250-252



## Dr. Joshua Hawkins Nannestad



Joshua Hawkins Nannestad is a music teacher. Currently Associate Professor of Music Education at Morningside University, he teaches methods, literature, and music history, conducts two choirs, and supervises student teachers. Previous appointments include a similar position at Southeastern Oklahoma State University, K-2 classroom music and high school choral

activities in Massachusetts, and a variety of music positions in Lutheran, Presbyterian, Congregational, and Episcopal congregations. “Dr J”, as he is known to his students and his classical radio audience, has won faculty awards for teaching and scholarship and has been published in the Choral Journal. His degrees are from Boston University, Gordon College, and Saint Olaf College; his grad school mentors were both Iowans: Ann Howard Jones and Kenneth Phillips. Formative musical experiences include years in the Tanglewood Festival Chorus, the Saint Olaf Choir, and his mom’s church choirs. He is the proud father of Miriam and Moses and the lucky husband of Joanna.

Session(s):  
Choral Public Domain Treasure Hunt  
Saturday, Nov. 19, 11:00-11:50am, Rm 275

## Dr. Rebecca Nederhiser



Rebecca Nederhiser is a conductor, educator, and oboist. Formerly the Associate Conductor of the University of Nebraska Symphony Orchestra and Co-Director of the University of Nebraska Campus Orchestra, she now teaches at Wartburg College where she directs the Wartburg Community Symphony and Kammerstreicher string ensemble. Her research focuses on interactive score

study techniques and chamber ensemble arrangements formed within Schoenberg’s Society for Private Musical Performances.

Session(s):  
Amy Beach’s Children’s Carnival: Arranging New Narratives  
Friday, Nov. 18, 2:15-3:15pm, Rms 204-208

## Kevin Niese



Kevin Niese is a second-year Graduate Associate pursuing a Master of Music Education degree at Ohio University, with an emphasis in conducting. Prior to his current graduate appointment, he taught for five years in public education. His positions included Director of Bands for Vinton County Local Schools in McArthur, OH and Assistant Director of Bands for Nordonia Hills City Schools

in Macedonia, OH working with grades 6-12. His teaching responsibilities included Marching Band, Concert Band, Chamber Ensembles, Pit Orchestra, Pep Band, Jazz Band and various music electives. Kevin’s students were also successful participants in OMEA and BOA adjudicated events receiving exceptional ratings. In the field, Kevin excelled in recruitment and retention. In his first placement, Kevin grew the high school ensemble from 38 members to 110 members in three years time. Kevin returns to Ohio University as a *cum laude* graduate with a Bachelor’s in Music Education. The North Central Ohio native currently assists with all wind bands at Ohio University including the Marching 110, Wind Symphony, Symphonic Bands, and University Concert Band.

Session(s):  
Blow it Up and Try Again!  
Friday, Nov. 18, 3:30-4:30pm, Rms 204-208



### Lisa Odom (Sullivan)



Lisa Odom (Sullivan) is a curriculum specialist and music educator with 33 years of experience creating professional development resources and teaching K-5 students. Lisa taught for Carmel Clay Schools in Carmel, IN for 28 years and then taught K-2 music for Skokie School District 69 for 5 years. Lisa holds a Bachelor of Music from Butler University and a Master of Arts in

Education from Ball State University. She served three years as the Region VI representative for the American Orff-Schulwerk Association (AOSA) and has presented at various AOSA, National Association for Music Education and Indiana Music Educators Association conferences. In 2008, Lisa was named Carmel Clay Teacher of the Year. In 2017, Lisa was named Elementary Music Teacher of the Year by the Indiana Music Education Association, signifying outstanding achievement in the field of music education. During the summer months, Lisa teaches Orff Schulwerk Levels and Orff Curriculum at Anderson University in Anderson, IN and DePaul University in Chicago. In June 2022, Lisa retired from classroom teaching. Currently, Lisa is scheduling opportunities to support and mentor other music teachers through professional development, individual mentor services, and support in the daily classroom through “Artist in Residence” experiences.

Session(s):

Active Listening Lessons using Orchestral Works  
Friday, Nov. 18, 11:00-11:50am, Rms 260-262

Modal Sounds for Young’uns

Friday, Nov. 18, 2:15-3:15pm, Rms 260-262

There’s no Place like Home: Playing with Improvisation

Saturday, Nov. 19, 11:00-11:50am, Rms 260-262

### 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.

Session(s):

Friday, Nov. 18, 11:00-11:50am, Rm 160 ICN  
Do Your Students Really Know What You Think They Know?

Friday, Nov. 18, 2:15-3:15pm, Rm 160 ICN

Make your Software Sing! Best Tech for the Choral Classroom

### Nick Oswald, Conductor



Nick Oswald is a Choral Director in the Ankeny Community School District. In Ankeny, he directs the 8th and 9th grade Bass Clef Choirs at Southview Middle School and directs the Treble Show Choir “Intensity” at Ankeny High School. Prior to Ankeny, Nick spent 15 years teaching Choral Music at Muscatine High School and Cedar Rapids Jefferson

High School. Nick received his Bachelor’s Degree in Music Education from the University of Northern Iowa and his Master’s Degree in Music Education from Anderson University in Anderson, South Carolina. Nick has served as the Iowa Choral Directors Association’s Show Choir R&R Chair since 2013. He previously served ICDA as the Southeast District Representative from 2009-2013 and was the Facilities Chair of the OPUS Honor Choir Festival from 2016-2018. In 2020, his Ninth Grade Bass Clef Choir at Southview Middle School was selected to perform at the Iowa Choral Showcase. Nick is also a freelance choral arranger and clinician. In his spare time, you’ll probably find him playing in softball tournaments, bowling, running races or playing trivia and board games.

Session(s):

OPUS Honor Choir  
Thursday, 4:30pm, CY Stephens Auditorium

### Chris Owen



Chris Owen has served as band director and Fine Arts Department Chair at Batavia High School since 2012. Mr. Owen co-teaches all four levels of curricular concert bands and percussion classes, marching band, and jazz workshop. During his tenure, the Batavia Music Department was honored as a Grammy Signature School Semi-Finalist in three consecutive years

by the Grammy Foundation; Batavia, IL was listed as a Top Community in Music Education by the NAMM Foundation six times, most recently in 2021. Under his direction, the Batavia Wind Symphony has been invited to perform at the Illinois Superstate Concert Band Festival annually since 2017. The Batavia Wind Symphony performed at the 2018 Illinois Music Educators Conference and the 2019 Western Illinois University Showcase of Bands. Since 2018, Mr. Owen has founded and runs the Batavia Band Festival, which is a non-competitive, educational band festival that gives a top-notch experience to non-top level concert bands, the first of its kind in Illinois. Mr. Owen has served as guest conductor including the U-46 Middle School Honor Band Festival in 2019 and 2022, Wheaton College in 2015, and Elmhurst College in 2012. Previously, Mr. Owen was Assistant Director of Bands at Glenbard East High School in Lombard, IL from 2006-2012.

Session(s):  
Evidence-Based Reporting in the Performance Music Classroom  
Saturday, Nov. 19, 9:00-9:50am, Rm 4

### Diane Owens



Vocologist Diane Owens is a trained Singing Voice Specialist and National Center for Voice & Speech Affiliate. Degrees include a Master of Fine Arts from Carnegie Mellon University, and a Bachelor of Music with Honors from the University of Iowa. Diane serves on Creighton University's voice faculty, and is licensed as a K-12 Music and 7,8 Generalist teacher in the state of Iowa.

A life-long educator, she began her teaching career in the Iowa

City Public Schools and later served on faculties in private and public schools and universities across the country. As a teaching artist, she has brought opera to over 100 schools throughout Pennsylvania, Tennessee, and Nebraska. Select professional solo soprano singing engagements include multiple appearances with The Pittsburgh Symphony, Tucson Symphony, Utah Opera, Orquesta Sinfonica del Valle, San Bernardino Symphony, Pittsburgh Opera Theater, Civic Light Opera, Des Moines Symphony, Chattanooga Symphony and Opera, Syracuse Symphony, and Utah Symphony. Awards include First-Prize District Winner and Regional Finalist for the Metropolitan Opera National Council Auditions in the U.S and Canada, Second Prize in the Bel Canto Singing Awards, First-Prize Regionals for The MacAllister Opera Awards, and the Tennessee Arts Commission's Award in Voice.

Session(s):  
REV Performance: Attaining a Reliable, Exceptional Voice  
Saturday, Nov. 19, 12:00-12:50pm, Rm 275

### Dr. Jennifer Rodgers

Dr. Jennifer Rodgers is the Assistant Director of Choral Activities and Assistant Teaching Professor of voice at Iowa State University where she directs the Cantamus and Lyrica ensembles and teaches voice in studio and classroom settings. Her career and teaching has been dedicated to building bridges: between contemporary and traditional singing and between choral and solo voice professionals. Her doctoral dissertation at the University of Washington, entitled "A Voice in the Choir: Modernizing the Language and Practice of Vocal Pedagogy in the Choral Culture," was nominated for the Julius Herford prize. Jennifer has also presented and published nationally and internationally on the topics of musical self-image and on choral relevance – a movement to examine choral music through a lens of inclusivity and connective dialogue.

Session(s):  
Raising Up the Treble Choir  
Saturday, Nov. 19, 10:00-10:50am, Rm 275



### David Row



David Row loves teaching music to kids! A Nebraska native and Midwesterner at heart, David now lives and teaches in the Kansas City metro area for the DeSoto Unified School District. He holds a Master's Degree in Music Education from the University of Missouri – Kansas City Conservatory, has completed three levels and a master course in Orff Schulwerk training, and

has extensive experience with critical thinking in the arts. David is an active clinician and has presented workshops at national, state, and local conventions across the United States and Canada. He is an AOSA-approved Orff Schulwerk teacher educator and teaches Level 1 Pedagogy at the OCPS & Central Florida Orff Chapter Summer Course in Orlando. On his blog, MakeMomentsMatter.org, David shares ideas about classroom content, management, lesson plans, critical thinking, and more. Search for “Make Moments Matter: A Music Education Podcast!” wherever you download podcasts or catch up with David every week on his “Musical Mondays” LIVE videos on Facebook.

#### Session(s):

Stories that Sing

Friday, Nov. 18, 9:45-10:45am, Rms 260-262

Small Steps – Avenues for Improvisation

Friday, Nov. 18, 1:00-2:00pm, Rms 260-262

Kids that Dance (and Teachers, Too!)

Saturday, Nov. 19, 9:00-9:50am, Rms 260-262

### Dr. Dave Sanderson



David N. Sanderson is Assistant Professor of Music Education at the University of South Dakota, where he teaches undergraduate and graduate courses in music education. He completed a PhD from the University of Minnesota and earned Master in Music and Bachelor in Music Education degrees from the University of Nebraska-Lincoln. Previously he taught

undergraduate music courses at the University of Minnesota and Augsburg University and directed the Seward Concert

Band in Minneapolis, MN. He began his career teaching general, vocal, and instrumental music at North Star High School in Lincoln, NE. Dr. Sanderson is active in both national and state music education organizations and has presented at national and regional conferences. He currently serves as the Collegiate Chair for the South Dakota Music Education Association.

#### Session(s):

Stick the Landing: Applying & Obtaining a K-12 Music Job  
Friday, Nov. 18, 11:00-11:50am, Rms 150-154

### Angela Schendel Keedy

Angela Schendel Keedy serves as the NAFME Professional Development Coordinator. Originally from Montana, she has extensive experience working within K-12 education and in the arts. As a master teacher she has taught at the elementary, middle, and high school levels. Keedy has taught within private, traditional public, and charter schools in rural, suburban, and urban environments. Her students have been featured on NBC Nightly News, been invited to perform at the Olympics, and have performed with the Wally Cardona Dance Quartet in New York as part of a National Endowment for the Arts grant. She currently teaches 7-12 band. Keedy is also a former principal and school founder pioneering new educational opportunities for k-12 students that include an emphasis in arts integration. Under her leadership, her school implemented a building-wide multi-year social emotional learning program that greatly improved school culture and connection to community. She now acts as a consultant and trainer to schools and districts that are implementing SEL in their arts programs. She serves on the National Practices Board for The Center for Arts Education and Social Emotional Learning ([www.artsedsel.org](http://www.artsedsel.org)) where she co-authored an article on empowering arts staff during times of trauma. She is a recent featured presenter for the Save the Music foundation as well as the Colorado Music Educators Association conference. Ms. Keedy is a doctoral candidate at the University of Northern Colorado where she teaches undergraduate music education courses, supervises student teachers, and provides annual festival support for the UNC/Greeley Jazz Festival. Her passion is training and supporting new teachers to be successful in dynamic educational environments. She lives with her husband, Paul, and cat, Norman, in Broomfield, Colorado.

#### Session(s):

Hello! - Working to Create Vibrant School Music Programs  
Saturday, Nov. 19, 12:00-12:50pm, Rms 204-208

## Carly Schieffer



Carly currently serves as adjunct faculty at Mount Mercy University where she teaches undergraduate music education methods courses to both majors and non-majors and supervises student teachers, serves as the conference chair for the Iowa Music Educators professional development conference, and teaches recertification courses for area education agencies. Prior to these appointments she taught elementary general music for nine years in a variety of school settings including overseas. She received a Bachelors of Music Education from Iowa State University and a Masters of Arts in Music Education with a Kodály emphasis at the University of St. Thomas. She holds a mastery certificate in Kodály and has also taken courses in Dalcroze, Orff Level I, and Music Together. She has served as the past president of Kodály Educators of Iowa. Carly and her husband, Michael, have one son, Silas, and two daughters, Mary Grace and Phoebe, and are licensed foster parents.

### Session(s):

**A Taste of Kodály**

**Friday, Nov. 18, 2:15-3:15pm, Rms 250-252**

## Patty Schwickerath



Patty Schwickerath has been an elementary music teacher in Iowa for 11 years and holds Kodály Certification from Drake University, a Masters in Music Education from UNI, and a Bachelors of Music in clarinet performance from the University of Iowa. She has served as a past president of Kodály Educators of Iowa.

### Session(s):

**A Taste of Kodály**

**Friday, Nov. 18, 2:15-3:15pm, Rms 250-252**

## Dr. Steve Shanley



Steve Shanley is a music professor at Coe College (Cedar Rapids, IA), where he coordinates the music education program. He is also the conductor of the Cedar Rapids Municipal Band, a professional concert band that gives over 20 performances each year. Prior to his arrival at Coe, Shanley spent 11 years teaching music in the Cedar Rapids Community School District. He has an active schedule as a conductor, clinician, adjudicator, and pianist, composer, and arranger. Over 2,000 of his works have been performed by instrumental and choral ensembles throughout the world. He has served as reader for the College Board Advanced Placement Music Theory examination, item writer for the ETS Praxis Music examination, contributing author for Teaching Music through Performance in Jazz, rhythm section editor for Hal Leonard's Latin Jazz Guide, and founding president of JEI. Shanley is a member of the JEI Hall of Fame, was inducted into Sigma Alpha Iota as a National Arts Associate, and was honored with the Iowa Bandmasters Association Karl King Distinguished Service Award. He holds a bachelor's degree from the University of Northern Iowa, master's degrees from the University of Minnesota and University of Iowa, and a PhD from the University of Iowa.

### Session(s):

**Financial Planning for Teachers: Retire in Style!**

**Friday, Nov. 18, 2:15-3:15pm, Rms 150-154**



### 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 and 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 a distinguished 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 in Des Moines. 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.

Session(s):

How to Avoid Pitfalls and Mistakes in Your Music Program  
Thursday, Nov. 17, 1:15-2:15pm, Rms 250-252

### Melissa Stouffer



Melissa Stouffer is a music teacher in Michigan. She has taught infants through middle school general music, elementary and middle school choir, and a middle school band program which she founded while teaching on a cart. She has a BS in Psychology and BME in Music Education from Central Michigan University and is Kodály Level Three certified. She serves as the past-president

and secretary/treasurer of the Michigan Kodály Educators, the MMC Planning Committee representative for the Michigan Music Educators Association, the MMEA Professional Development Co-chair, and sits on the Advocacy and Public

Relations committee for OAKE. She is a frequent presenter and the creator and author of [www.mrsstouffersmusicroom.com](http://www.mrsstouffersmusicroom.com).

Session(s):

What's So Fetch About Solfege?

Friday, Nov. 18, 1:00-2:00pm, Rms 250-252

### Joe Strong

Joe Strong is the Head Director of choirs at Ames High School. This is his second year at Ames and his 9th year of teaching overall. Previously Joe taught at North Butler in Greene, Iowa teaching pre-k through 4th grade and high school for one year and 7-12 grade for 6 years. Joe is a 2014 graduate of Warburg College where he earned a Bachelor of Music Education and studied under Dr. Lee Nelson.

Session(s):

Implementing Solfege in the Classroom

Thursday, Nov. 17, 1:15-2:15pm, Rms 260-262

### Dr. Christina Svec, Conductor



Christina Svec is the Associate Professor of Music Education at Iowa State University. Currently, she serves the Ames Children's Choirs where she conducts ensembles consisting of singers ages 7-18. Prior to receiving a PhD in Music Education from the University of North Texas, she taught elementary/general music, early childhood music classes, and directed church choirs

in Texas. In addition to serving as OAKE Higher Education Advisor, she holds positions on boards including IMEA, GIML, and as the NafME Early Childhood Music SRIG Chair-Elect. Dr. Svec's research interests include research methodology/pedagogy and singing voice development. She contributed a chapter to *The Routledge Companion to Interdisciplinary Studies in Singing, Vol 1: Development*, and her journal publications can be found in *International Journal of Music in Early Childhood*, *Kodály Envoy*, *Update: Applications of Research in Music Education*, *Contributions to Music Education*, and *Psychology of Music*.

Session(s):

OPUS Honor Choir, 4:30pm, CY Stephens Auditorium

Current Research on Singing in Childhood: What's Next?

Saturday, Nov. 19, 9:00-9:50am, Rm 275

### Dr. Tamara Thies

Tamara T. Thies is the Coordinator of Music Education at California State University, Long Beach where she guides undergraduate and graduate music education students. She earned degrees from the University of Northern Iowa (BME, MA), the Liszt Academy in Budapest, Hungary (Conducting Diploma with Honors), and the University of Iowa (PhD in Music Education). Her creative and research interests focus on music education at the intersection of creativity, technology, and cultural relevancy that often lead to innovation.

Session(s):

Empowering Student Voice: Inclusive Strategies in Action  
Saturday, Nov. 19, 10:00-10:50am, Rms 150-154

### 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 traveling with her family.

Session(s):

Money, Money, Money..... ESSER Funds For Your Music Program!  
Saturday, Nov. 19, 9:00-9:50am, Rms 150-154

### Kelly Truax, Accompanist

Kelly Truax has taught vocal music at Prairie Point Middle School & 9th Grade Academy in Cedar Rapids, Iowa since the fall of 2000. At Prairie Point, Ms. Truax directs the 7th, 8th, and 9th Grade Men's Choirs and the 9th Grade Women's Choir. She also directs the 8th/9th grade musical and prepares students for honor choirs.

The Prairie Point 9th Grade Men's Choir performed at the 2016 NC-ACDA convention in Sioux Falls, SD. Truax was the 2012 conductor of the Iowa Opus Bass Clef Honor Choir.

Session(s):

OPUS Honor Choir  
Thursday, Nov. 17, 4:30pm, CY Stephens Auditorium

### Dr. Sarah Van Dusen

Dr. Sarah Van Dusen is a Lecturer in Music Education at Iowa State University specializing in K-8 general music and beginning band methods. Prior to her appointment, she taught courses in music and education at California State University-Chico and University of Colorado-Boulder. Outside of academia, she taught general music and band for eleven years in a variety of school settings, directed community orchestra, and performed on the horn. Her research interests include incorporating student diversity into the music classroom and the role of music after a crisis.

Session(s):

Making Connections: Interdisciplinary Units in General Music  
Saturday, Nov. 19, 10:00-10:50am, Rms 260-262



### Dr. Aren Van Houzen



Dr. Aren Van Houzen currently serves as Assistant Professor of Music and Director of Jazz Studies at Culver-Stockton College in Canton, MO where he teaches courses in theory, music history, applied brass, chamber music, jazz studies and brass methods. Van Houzen is the principal trumpet with the Quincy Symphony Orchestra, and he is the second trumpet with Orchestra

Iowa. He has been a featured soloist with several performing organizations in the Midwest, and he has orchestral, band and jazz/commercial ensemble experience in cities throughout Iowa, Michigan, Indiana and Texas. Further activity in the music industry has included performing with Grand Rapids Symphony Orchestra and Clyde Beatty Cole Brothers Circus. He has also apprenticed with mouthpiece and mute manufacturers while offering custom trumpet alterations in the late 1990's. Van Houzen earned his education through Hope College (B.Mus) and the University of Iowa (M.A, D.M.A.).

Session(s):  
Freeing the Tongue: Articulation for All Brass & Woodwinds  
Friday, Nov. 18, 1:00-2:00pm, Rms 204-208

### Brian Van Kley



Brian Van Kley joins the Batavia High School Music staff after ten years as the Assistant Band Director for Naperville North High School in District 203. Mr. VanKley teaches all levels of curricular concert band, percussion classes, and Rock and Roll Methods at Batavia High School as well as co-directing the marching band, pep band, and jazz ensemble. He

received his Bachelor of Music Education from the Wheaton College Conservatory of Music in 1996. After teaching in Peoria District 150 and Plainfield District 202, he attended Northern Illinois University, studying conducting under Dr. Ronnie Wooten, and earning his Masters of Music Education in 2003. After serving that institution for one semester as a Visiting Assistant Professor of Music Education, he began

his tenure at Naperville North. In addition to his studies in Music Education, Mr. Van Kley has earned graduate credits in Reading Instruction, a subject which holds a great deal of interest for him.

Session(s):  
Evidence-Based Reporting in the Performance Music Classroom  
Saturday, Nov. 19, 9:00-9:50am, Rm 4

### 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, and is the current Co-Director for Intersections - a common experience course for

first-year students. Dr. VW piloted a new course during the spring of 2022 titled, "Rap, Hip-Hop, and Decolonizing the Classroom" where she empowered students to examine systemic racism in education through the lens of Hip-Hop. 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 relevance in the current music education classroom. Dr. Van Waardhuizen grew up in the Iowa show choir realm - performing, choreographing, and directing. In 2019, Dr. VW created the All-Iowa Show Choir and began serving as Iowa All-State Show Choir Chair for the Iowa Choral Directors Association in 2022. Dr. VW serves Iowa Music Educators Association as the Iowa Collegiate NAFME Chair. In their spare time, you may find Dr. VW playing the ukulele, cheering for one of her four busy children, or enjoying a hot cup of coffee.

Session(s):  
Retired Music Educator Panel  
Friday, Nov. 18, Rms 150-154

Collegiate/1st & 2nd Year Teacher Social  
Friday, Nov. 18, 4:45-6:15pm, Rms 167-179



## Dr. Krista Vázquez-Connelly



Session(s):  
Amy Beach's Children's Carnival:  
Arranging New Narratives  
Friday, Nov. 18, 2:15-3:15pm, Rms 204-208

## Dr. Kris VerSteegt



Kris VerSteegt is an elementary general music specialist who teaches Music in Elementary Education for Iowa State University and General Music for the Ankeny Community Schools. Kris received her Bachelor of Music degree from Iowa State University and completed her M.S.E and Ph.D. with Drake University. Kris has completed three levels of study in both Kodály

Approach and in Orff Schulwerk, and she is a Kodály levels instructor. Kris has also completed training in Conversational Solfege, First Steps in Music, and Comprehensive Musicianship. Kris was the founding president of the Kodály Educators of Iowa (KEI), an affiliate chapter of the Organization of American Kodály Educators (OAKE) and has served IMEA as president, membership chair, and conference chair. In addition, Kris was the general music team leader and writer on the Iowa Fine Arts Standards adoption team. Kris currently serves Iowa Alliance for Arts Education executive board and edits the Iowa Music Educator magazine. Kris is also active as a clinician and as a performer.

Session(s):  
Creating Creative Musicians  
Friday, Nov. 18, 9:45-10:45am, Rms 250-252

Getting Started with Ukulele  
Saturday, Nov. 19, 11:00-11:50am, Rms 250-252

## John Whitson



John Whitson is starting his 4th year as the Associate Choir Director at Davenport North HS, after having taught for three years in Durant, Iowa. He conducts Varsity Choir, Singers, and Center Stage show choir while also teaching voice lessons. Music Director credits include Something Rotten, James and the Giant Peach Jr., Shrek the Musical, Billy Elliott, and A Year with

Frog and Toad, while recent acting credits include Mama Mia (Sky), West Side Story (Tony), and Mary Poppins (Bert). John sings professionally in both Augustana Choral Artists (alto) and Nova Singers (tenor). He looks forward to guest conducting the SEICDA Junior High Honor Choir in January, 2023, at Iowa Wesleyan University. John holds degrees in Music Composition and Music Education from Augustana College (IL) and was the winner of the 2018 Choral Composition Competition through ICDA. He will graduate with a Masters of Music in Music Education from Western Illinois University in the spring of 2023, and lives in Davenport with his husband, two dogs, and two cats.

Session(s):  
Friday, Nov. 18, 2:15-3:15pm, Rm 160 ICN  
Make your Software Sing! Best Tech for the Choral Classroom

## Allison Wilkinson

Allison Wilkinson is the CEO and Founder of the I Am School of Music and the Making Musicians Training Program. Each year, she teaches the tools of Applied Music Psychology to music educators from around the world, from Australia to Zimbabwe and everywhere in between. A veteran teacher with more than 15,000 hours of direct teaching and many more in research, Allison is also the mother of four children and the favorite aunt of twelve more.

Session(s):  
Music for Mental Health: Applied Music Psych for Teachers  
Friday, Nov. 18, 9:45-10:45am, Rm 254

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# PROFESSIONAL DEVELOPMENT CONFERENCE SESSION DESCRIPTIONS

Type	Strand	Session Title	Presenter(s)	Session Description	Session Date	Session Time	Room	Sponsor
Regular		Music for Mental Health: Applied Music Psych for Teachers	Allison Wilkinson	Applied music psychology is a very young field. When Paul Farnsworth published the first book on the social psychology of music in 1954, he probably didn't imagine it would take until 1997 for this discipline to be truly established as a legitimate line of research. There is a world of new information that simply wasn't available even 25 years ago, and the implications of this new knowledge for music education is nothing short of revolutionary. In this session, you will be introduced to the basics of the brain, how this new science changes the way that we should approach our students, and learn to apply this new science to your curriculums to create brain-balanced lesson plans.	Fri., Nov. 18	9:45-10:45am	254	
Regular		Blow it Up and Try Again!	Kevin Niese	Music programs nationwide are always subconsciously focused on recruitment and retention in their respective areas. These essential initiatives tend to grow stale and lack consistency throughout the course of the school year. Every year more programs are struggling to show growth, seek administrative support, and build a positive culture. In this presentation, directors will take part in innovative planning strategies when targeting recruitment classes, "flipping the script," and reflect on the cultural precedent that has been established in their program. It's time to "Blow It Up and Try Again!"	Fri., Nov. 18	3:30-4:30pm	204-208	
Regular	Advocacy	Positive Pro Active Advocacy - NOW!!!	David Law	How to make the case for your kids and their musical education before the decision is made to make cuts.	Sat., Nov. 19	9:00-9:50am	254	
Regular		What's Happening: An Update from IAAE!	Leon Kuehner	This session will update participants on developments in the state of Iowa in the areas of Fine Arts advocacy, professional development, and mentorship. Information will also be given on the Fine Arts Advocacy Day at the State Capitol in January of 2023.	Sat., Nov. 19	10:00-10:50am	254	IAAE
Regular		The Art of Facilitation: Building Cultures of Inclusion	Dr. Marshaun Hymon	The importance of having conversations around race, culture, and difference in the choral classroom is heightened. In order to ensure productive dialogue regarding these concepts, educators must build an essential skillset to meet the demand for an inclusive curricular approach. Through small/large group discussion, live facilitative practice, and classroom-based scenarios, participants will leave able to: 1. articulate key concepts of effective facilitation, 2. identify instructional components accessible to racial and cultural engagement; and 3. employ high-impact questions to drive relevant classroom conversation. These outcomes are sure to strengthen community, build empathy in choral singers and improve connection to concert literature.	Sat., Nov. 19	11:00-11:50am	204-208	
Regular		Hello! - Working to Create Vibrant School Music Programs	Angela Schendel Keedy	Are you happy with your school music program? Is it moving toward your vision of success? None of us creates great programs alone. This clinic will give you strategies to communicate and involve your school administration, techniques help grow your program, and pathways to improve school culture in your building.	Sat., Nov. 19	12:00-12:50pm	204-208	

Regular	Conducting Rx--A Prescription for Conducting Without Pain	Dr. Scott Deppe	Conductors who experience neck or shoulder pain frequently ignore these symptoms. However, these can be related to conducting technique or overuse. This clinic will help to improve basic fundamental conducting skills and to introduce stretching and conducting exercises to eliminate shoulder, wrist, neck or back pain and tension while conducting. The clinic topics are taken from the results of a survey of middle school and high school band directors concerning pain while conducting. Bring a baton—the clinic will be interactive!	Fri., Nov. 18	9:45-10:45am	4	
Regular	How to Speak Percussion	Andy Baldwin	Educational strategies to support your percussion student's education throughout the concert and marching season. We will discuss various ways to speak the secret language of the percussionist to get the right tone, technique, and make it stick!	Fri., Nov. 18	11:00-11:50am	4	Dordt University
Regular	Sprucing Up the Solos in your Jazz Ensemble	Michael Gries	Most jazz band arrangements feature a section for improvising, and it is often the weakest part of the performance. Bringing the quality of the solo section up to the level of the ensemble passages is important. Not sure what to tell your soloist? Don't know how to shake things up in the rhythm section? This presentation will highlight strategies that are easy to implement. Learn simple ideas that can kickstart the soloist and slight adjustments in the rhythm section that can make a big difference. Members of isu.jazzONE will play live examples of each concept.	Fri., Nov. 18	1:00-2:00pm	4	
Regular	Freeing the Tongue: Articulation for All Brass & Woodwinds	Dr. Trent Hollinger & Dr. Aren Van Houzen	Proper articulation and breathing are the key to unlocking beautiful tone, intonation, accuracy, flexibility, and artistry. Yet, many students, musicians, and teachers do not understand the tongue's proper role and function. Through 36 enunciation exercises, attendees will experientially learn how to teach and demonstrate a truly free and independent tongue muscle. Remove bad habits and start your students right with various articulation studies and exercises built from these freed tongue concepts and tailored to each brass and woodwind instrument. Additionally, full band teaching strategies for beginning, middle, and high school bands will also be discussed.	Fri., Nov. 18	1:00-2:00pm	204-208	Culver-Stockton College
Regular	Incorporating Accessory Percussion within the Classroom	Dr. Josh Graham	This session will act both as a review of the major percussion accessory instruments (tambourine, cymbals, triangle, and bass drum) and also give methods to incorporate them within band and orchestra teaching in more meaningful ways. This will include discussions of rolls, tone production, and dampening techniques on these instruments. Participants will also be directed to several resources for developing individual playing (namely studies for assessment) as well as works that can help students feel these are true instruments and not simply "toys" (i.e. percussion ensemble works).	Fri., Nov. 18	2:15-3:15pm	4	
Regular	Representations of Race/Culture in Band Method Books	Dr. Adam Harry, Adelaime Horan	In recent decades, music educators have increasingly called for critical engagement with equity in music classrooms and racial and cultural representation in curricular materials. In this session we discuss our recent research of the representations of racial and multicultural content in commonly-used beginning band method books. We will discuss the frequency of non-Western music, the (in)accuracy of titles and attributions, misidentification of songs, lack of contextual information, and the inclusion of problematic material, such as minstrel songs and stereotypical contrived melodies. We then discuss implications for music teachers and best practices to address these issues in music classrooms.	Fri., Nov. 18	3:30-4:30pm	4	University of Iowa
Regular	Band and Choral Collaboration: Strategies & Repertoire	Dr. Justin Mertz, Dr. Amy Kotsonis	This session will include rationale and approaches for successful collaboration between your secondary school bands and choirs. We will provide strategies to assist music educators as they work with and address student musicians outside their principal performing area. A repertoire list will be included, and participants will experience a step-by-step process for successful collaboration using selected representative pieces. The	Fri., Nov. 18	3:30-4:30pm	275	

Regular	Evidence-Based Reporting in the Performance Music Classroom	Chris Owen, Brian Van Kley	session will include repertoire and strategies suitable for middle and high school level ensembles.	Sat., Nov. 19	9:00-9:50am	4	
Regular	5 Strategic Pillars of a Thriving Band Program	Doris Doyon & Michael James	This session will focus on five critical areas that any music educator should consider in building and maintaining a vibrant program. These pillars are similar in urban, suburban, and rural schools despite district infrastructure or demographics. The presenters will give concrete examples of how to put these pillars into action drawn from a combined 42 years of public-school teaching. Attendees will leave with tools to create a realistic action plan to implement in their own program.	Sat., Nov. 19	10:00-10:50am	4	
Regular	Mello-what? A guide on horn players in athletic bands	Chris Miertschin	Do you know the best setup for your horn players in athletic bands? Do you wonder why your mellophones are never in tune? What if you've never thought about alto brass before? This session is designed to be a refresher for those who are less than familiar with the alto voice of marching/athletic brass. Whether you're a veteran or new teacher, arranger, or composer, there will be benefits to all in this session regarding athletic band brass, most specifically the mellophone and how to use it most effectively (and in tune!) in any ensemble.	Sat., Nov. 19	11:00-11:50am	4	Kansas Wesleyan University
Regular	Iowa Marching Championships Q&A Session	Alex Albertson	Answering your questions regarding the Iowa Marching Championships, a new event for 2023 brought to you by the IHSMA and its Marching Affairs Committee.	Sat., Nov. 19	12:00-12:50pm	150-154	
Regular	Conduct Yourself Appropriately!	Dr. Alexander Gonzalez	To conduct is to teach. As conductors, we will do anything to reach our students' emotive capabilities. But in this pursuit are we achieving this goal healthily and/or effectively? In this session, Dr. Alexander Gonzalez (Assistant Director of Bands at UW-Madison) and Yilin Diao (Doctoral Student of Physical Therapy) focus on how to develop and reinforce healthy conducting habits for every music educator.	Sat., Nov. 19	12:00-12:50pm	4	
Concert	Collegiate Honor Band	Dr. Paul Holcomb, conductor	Honor band for musicians in Iowa colleges and universities	Sat., Nov. 19	2:00pm		Josephine Tope Auditorium, Nevada High School, Nevada, IA
Regular	Avoiding Cultural Appropriation in Music Education	Dr. Karen Howard	This session will explore the difference between cultural appropriation and cultural appreciation. By understanding what appropriation is and the power dynamics at play when it occurs, we can work to avoid it. Examples of engaging with musics outside of our own cultural identities will be explored. Vocal and instrumental repertoire will be explored, as well as multiple resources to support educators in their repertoire selection and presentation process.	Fri., Nov. 18	11:00-11:50am	254	GIA
Regular	To Proficiency & Beyond: Renewing Functional Piano Skills	Dr. Jenna Braaksma	One of the most useful skills for music educators is the ability to utilize the piano as a teaching tool. In this session, we will explore the possibilities of playing the piano beyond proficiency, moving toward mastery of functional piano skills helping to equip teachers with techniques to effectively play in a variety of instructional situations. Demonstrations will specifically highlight step-by-step learning sequences	Fri., Nov. 18	1:00-2:00pm	150-154	



Regular				for harmonizing melodies, score reading, sight-reading, transposing instruments, playing by ear, and the art of reducing more advanced piano accompaniments. This presentation will also provide current teachers a crash course to jump-start/refresh piano skills!					
Regular	Survival guide: Teaching AP Music Theory like a Pro(fessor)	Dr. Kati Meyer		You just got assigned to teach AP music theory/fundamentals to a class of high school musicians. Now what? While the AP test may seem like the final destination, you'll find out that teaching to the test may not be the best way to build a foundation for your students, especially if they are college-bound music majors. Whether you're a first-timer or self-proclaimed theory nerd, this session will give you tips and tricks from a PhD holding music theory professor to survive the challenging, but rewarding, world of teaching music theory.	Fri., Nov. 18	1:00-2:00pm	254	Morningside University	
Regular	Reclaiming Master Teaching from Video Games	Jared Brockmeyer		Video games have saturated our culture and seem to dominate our students' attention - but the truth is that game designers have to solve the same sorts of teaching problems that we do (and use a lot of the same tools)! This session will examine the similarities between game design and music education, isolate some of the tricks game designers use, and offer examples of how to leverage the same ideas in our classrooms.	Fri., Nov. 18	2:15-3:15pm	254		
Regular	Gender Diversity: Helping Trans Singers Find Their Voices	Olivia Flanigan		Many students are in desperate need of gender-sensitive instruction. Without the support of trusted teachers, trans singers can feel unwelcome, uncomfortable, and disconnected from their authentic voice. As music educators, we have an obligation to create inclusive music communities that express the fullest diversity of gender expression. This session specifically addresses feminizing and masculinizing speaking and singing voices for students in gender transition. You will leave this session with a toolbox of techniques, including trans-effective teaching elements and strategies, trans voice resources and trans-specific vocal anatomy concerns. The session is designed to equip singing teachers and choir directors with powerful tools to customize instruction that addresses the individual needs of each student, keeping these talented students in your program.	Fri., Nov. 18	2:15-3:15pm	275		
Headliner	Musical Habits of Mind	Dr. Wendy Barden		Let's look at teaching and learning in K-12 music from the 5,000-foot level! From that vantage point, we can see eight broad, enduring behaviors that are at the core of music-making—set goals, persist, evaluate, listen, notice, community, imagine, and express. These musical habits of mind get their START in music-making, develop over time, and are transferable to situations beyond the music room. Take away student-tested ideas and resources to use next week!	Fri., Nov. 18	3:30-4:30pm	254		
Regular	Best Practice Financial Planning for Teachers: Retire in Style!	Dr. Steve Shanley		Music teachers have a lot to worry about (curriculum, inventory, classroom management, assessment...), but at least they know they don't need to think about retirement until they are in their 50s, right? Wrong! Luekily, it's not as complicated as you fear. This session is ideal for younger teachers, but all are welcome to attend and learn about the following topics: IPERS, Social Security, additional retirement vehicles, health insurance, taxes, and side hustles. Also covered: things to watch out for and the most powerful financial tool you have at your disposal.	Fri., Nov. 18	3:30-4:30pm	150-154	Coe College	
Regular	Money, Money, Money... ESSER Funds	Leon Kuehner, Jane Triplett		This session will provide attendees information on how apply for ESSER funds to assist music programs in purchasing additional	Sat., Nov. 19	9:00-9:50am	150-154	IAAE	

				equipment/supplies and provide educational opportunities for students affected by the COVID-19 pandemic.				
Regular	Empowering Student Voice: Inclusive Strategies in Action	Dr. Tamara Thies		National events and trends surrounding diversity, equity, and inclusion of marginalized populations have teachers rethinking elements of their practice. Grounded in student voices, we can make changes in our classrooms that can disrupt the dominant narrative and ultimately lead to more systemic changes that can increase diversity and empower all our students. In this session, I will share practical examples to infuse in elementary and secondary music settings with activities designed to promote equity, diversity, and student voice.	Sat., Nov. 19	10:00-10:50am	150-154	
Regular	Arts Education Foundations	Dan Black		The Iowa Alliance for Arts Education presents the Arts Education Foundation professional development series, sharing best practices within and across content areas in arts education. Powerful advances in arts education in our state, such as the adoption of the Iowa Fine Arts Standards, the development of Iowa's Social and Emotional Learning Competencies, and much more give arts educators plenty to think about. We've done the homework! Join us and we'll help you sort it out and offer practical ways to put it into practice to help you stand out as a master educator.	Sat., Nov. 19	11:00-11:50am	150-154	IAAE
Regular	Ethical Song Research for Music Educators	Dr. Karen Howard		In this session we will explore ethical steps for researching the repertoire we program at all levels and in all disciplines. Steps will include tried and true strategies for keeping the research process manageable yet thorough enough to be sure of our choices. Several examples of repertoire will be used from general, vocal, and instrumental genres.	Sat., Nov. 19	11:00-11:50am	254	GIA
Regular	Finding Motivation To Teach During Uncertain Times	Chris Harper		No one could predict the difficulties and stress teachers would face during the height of the COVID pandemic. From this, many have lost their passion for teaching and are filled with feelings of disappointment and helplessness. This has caused many to leave the field of education. This session will present ways to find new motivation and show your students your love of teaching has returned.	Sat., Nov. 19	12:00-12:50pm	254	
Regular	The Non-Idiomatic Choral Music of Black Composers	Dr. Marques Garrett		The spirituals and Gospel music of Black composers are quite familiar to most choral conductors as evidenced by concert programs across the country. The original choral music of Black composers includes but is not limited to anthems, motets, part songs, cantatas, oratorios, and other major and minor choral-orchestral works. A variety of music appropriate for middle school/junior high, high school, college/university, community, professional, and church choirs will be discussed including unaccompanied, accompanied, and choral-orchestral.	Thu., Nov. 17	9:30-10:30am	260-262	
Reading Session	Middle School Choir Reading Session	Sheila Monson		Middle School Reading Session: The Joy of Singing Together!	Thu., Nov. 17	9:30-10:30am	250-252	
Regular	S-Cubed: Successful Sight Singing for Beginners	Dale Duncan	Choral	Are you tired of the moans you hear from your students when you tell them to pull out the Sight Singing books? Do you feel like the method you are using with your young beginners skips steps in the teaching process leaving your children (and you) feeling unsuccessful? It's time to change that! Inject some fun and step-by-step success into your daily lessons with S-Cubed: Successful Sight Singing Course for Middle School Teachers and their Students. In this session, you will learn how to use several of the techniques in this dynamic, fun-filled Sight Singing method that is designed specifically for beginning sight singers who are learning music literacy in the group setting.	Thursday, Nov. 17	10:45-11:45am	260-262	
Reading Session	Elementary Choral Reading Session	Sandy Miller		This elementary choral reading session will include some tried and true octavos, as well as some of the cutting-edge pieces on the market. We will	Thu., Nov. 17	10:45-11:45am	250-252	

				experience these pieces by reading them together. Also included will be some teaching tips to promote musical literacy in your students.						
Demo		Implementing Solfège in the classroom	Joe Strong, Sonia Johnson	This session will show different solfège warm-ups, aural skills building, and ways to teach with solfège.	Thu., Nov. 17	1:15-2:15pm	260-262			
Concert		Iowa OPUS Honor Choir	Dr. Amy Kotsonis, Dr. Andrew Last, Nick Oswald, Dr. Christina Svec, conductors	OPUS Honor Choir	Thu., Nov. 17	4:30pm	CY Stephens Auditorium	Iowa Choral Directors Association		
Regular		Choral-Vocal Pedagogy: Vocal Functions, Resonance, and Pitch	Alan Davis	This presentation provides choral teacher-conductors with a science-based approach to vocal functions and pedagogy within the choral rehearsal. The primary focus would be to introduce vocal functions with the goal of achieving "appoggio" and full resonance of the singing voice. To connect vocal functions to singing application, one aspect will be vocal ranges and another aspect will be helping non-pitch matching singers of all ages to match pitch.	Fri., Nov. 18	9:45-10:45am	275			
Regular		Utilizing Storytelling to Design Engaging Concert Programs	Dr. Emilie Bertram	Concert programming is a topic of constant discussion among choral professionals. Conductors must balance a myriad of considerations to address the needs of their musicians, attending audience, and their own creative and scholarly goals. This presentation will offer guidelines and research-based rational for exploring an organizational structure that is often attempted, but commonly misunderstood: storytelling. Neurological research has confirmed that the human brain is literally hardwired to crave story. This presentation centers around how to apply the structure of a story to create music-centered concert programs that deeply engage the hearts and minds of the audience (musicians, attendees, and conductor).	Fri., Nov. 18	11:00-11:50am	275	Waldorf University		
Regular	Choral	Time Savers and Stress Relievers for the Choral Rehearsal	Dr. Amy Kotsonis	This session, full of "use-it-on-Monday" ideas, will provide time-saving strategies and stress-relieving activities for the choral rehearsal. Following the pandemic, many have re-evaluated rehearsal priorities and desire to keep some of our pandemic practices with our in-person experience. As we transfer the community-building activities of online and small-group teaching to our full ensembles, we aim to enrich the choral experience in a post-pandemic world. This session will explore how mindfulness and community activities create a calm, safe, and inclusive experience for all singers.	Fri., Nov. 18	1:00-2:00pm	275			
Regular	Band, Choral	Band and Choral Collaboration: Strategies & Repertoire	Dr. Justin Mertz, Dr. Amy Kotsonis	This session will include rationale and approaches for successful collaboration between your secondary school bands and choirs. We will provide strategies to assist music educators as they work with and address student musicians outside their principal performing area. A repertoire list will be included, and participants will experience a step-by-step process for successful collaboration using selected representative pieces. The session will include repertoire and strategies suitable for middle and high school level ensembles.	Fri., Nov. 18	3:30-4:30pm	275			
Regular	Choral	Current Research on Singing in Childhood: What's Next?	Dr. Christina Svec	Come spend time discussing recent research regarding characteristics of the child's singing voice, singing instruction, voice use and vocal health for elementary music teachers, and more! Through the session, we will explore current research, discuss your research questions, and spark collaborations.	Sat., Nov. 19	9:00-9:50am	275			
Regular	Choral	Raising Up the Treble Choir	Dr. Jennifer Rodgers	Treble choirs play a vital role in our choral community, but often hold a middle role in our choral programs. In this session, we'll explore the treble choir from multiple angles – equitable structure and role, strength of community, and diversity of sound – and seek to expand the parameters and potential of modern treble ensembles. A central component will be a participatory exploration of healthy "brassy" and "lofted" timbres that can	Sat., Nov. 19	10:00-10:50am	275			

				open up a palette of tone and expression to use across widely diverse repertoire.						
Regular	Choral	Choral Public Domain Treasure Hunt	Dr. Joshua Nannestad	Public domain libraries such as cpdl.org can be budget savers, but they also take patience and persistence to find the right material for your choral ensemble. In this session we will share strategies for maximizing these resources; more importantly, we will share leads on particular public domain works that have proven successful in our classrooms. Bring a laptop or phone so that you can contribute to the live document as we build a compilation of worthwhile, free choral gems.	Sat., Nov. 19	11:00-11:50am	275		Morningside University	
Regular	Choral	REV Performance: Attaining a Reliable, Exceptional Voice	Diane Owens	Music teachers are at higher risk of developing a voice disorder over the course of their lifetime than other professional voice users. Teachers commonly experience hoarseness, vocal fatigue, tightness, or even total voice loss. Drawing from vocabulary research, this session will offer easy ways for teachers to gain vocal efficiency and stamina. In this interactive seminar, participants will implement proven techniques to preserve vocal health, reset the voice during periods of high usage, and find out where to get further help if necessary. These exercises translate readily to classrooms and can also benefit students of all levels.	Sat., Nov. 19	12:00-12:50pm	275			
Headliner		Stories that Sing	David Row	Children's books offer endless possibilities. Don't just read the words on the page – make the story come to life through movement, improvisation, drama, poetry, and song. Reinforce the content you're learning in your classroom even as you explore literacy concepts and connect with themes from history and culture. Come to this session to hear new stories and explore ideas to revitalize old favorites.	Fri., Nov. 18	9:45-10:45am	260-262		West Music	
Headliner		Creating Creative Musicians	Dr. Kris VerSteegt	Nurturing creative thinking and behavior has never been more important in the arts, in school, and in our global economy. Yet, most of us were seldom asked to develop our own creativity, were inadequately trained to foster musical creativity in our students, and already have far less time than we need to develop our students' performance potentials. This session will provide simple and accessible strategies for embedding creative thinking and behavior into what you are already doing in your general music classroom.	Fri., Nov. 18	9:45-10:45am	250-252			
Headliner	General Music	Project-Based Learning in the General Music Classroom	Alicia Brown	Learn how to deeply engage students through project-based learning in the elementary and middle school general music classroom. Using sample assessments for early childhood, middle elementary, and middle school general music, teachers will participate in active music making and learn how to construct similar assessments and experiences with their students. Explore how to cultivate curiosity and life-long music making within your existing curriculum!	Fri., Nov. 18	11:00-11:50am	250-252			
Regular		Active listening lessons using orchestral works	Lisa Odom (Sullivan)	This session is an introduction to the integration of body percussion and movement to three orchestral works! Through the use of visual media, we will explore form through body percussion, leading us ultimately to a full dance. Come experience active listening lessons, which make these wonderful works accessible to children in grades 4-7.	Fri., Nov. 18	11:00-11:50am	260-262		Lisa Odom Music Ed. Consulting	
Headliner		Small Steps – Avenues for Improvisation	David Row	Improvisation starts by identifying possibilities and exploring what could be. Students love to improvise when given the chance but need tools and experiences to guide them along the way. Empower students to improvise freely when you learn how to scaffold your lessons and teach the important skills they'll need to create in the moment.	Fri., Nov. 18	1:00-2:00pm	260-262		West Music	
Headliner		What's So Fetch About Solfege?	Melissa Stouffer	It's totally gonna happen. Solfege is the key to kicking up your class, but what more is there to it than teaching "Do-Re-Mi"? For new & seasoned	Fri., Nov. 18	1:00-2:00pm	250-252			

Regular		Modal Sounds for Young'uns	Lisa Odom (Sullivan)	teachers alike, this session will refresh as well as give you activities, games, and engaging student lessons to make solfège a real tool for your classroom. Teach ear training to even your youngest students or use with upper elementary and middle school musicians making solfège a tool that works for you. No experience required. All your kids can do this!  Modal material doesn't have to be saved for your older students! This session will present a modal folk songs and original elemental songs that can be used with students in K-2. Students will sing, play, dance, and play instrument accompaniments adapted specifically for primary ages. Come enjoy the plethora of sounds that you can share with your young'uns!	Fri., Nov. 18	2:15-3:15pm	260-262	Lisa Odom Music Ed. Consulting
Regular		A Taste of Kodály	Patty Schwickerath, Carly Schieffer, & Lauren Fialland	Have you been curious about the Kodály philosophy but afraid it's more than you can chew with your teaching responsibilities? A Taste of Kodály will refresh your understanding of what the Kodály philosophy entails, offer a sample what a Kodály level includes, and give you some morsels to take back to your classroom for immediate use or to savor for a while. Topics include folksong analysis, musicianship, pedagogy, and conducting and ensemble techniques and are applicable for any level or strand of music teaching.	Fri., Nov. 18	2:15-3:15pm	250-252	
Headliner		Conversational Recorder	Dr. Rachel Grimsby	Participants will be taken through a variety of movement, rhymes, songs, and games that will develop instrumental skills. Although this session is specific to recorder, what is shared in this session is applicable to any classroom instrument (ukulele, recorder, etc.) I will demonstrate a variety of instructional strategies and games that will allow teachers to develop students' skills aurally rather than starting recorder with the printed page. Video of former students will be shared to show these instructional strategies are engaging and beneficial to students.	Fri., Nov. 18	3:30-4:30pm	260-262	
Regular	General Music	Dance On! Folk Dancing for your Classroom and Community	Sue Hulsether	Through folk dancing, we will explore ways that dance can be used to teach general music standards, to enhance social and emotional learning, and to build community in a post-pandemic era. Session will include traditional American set dances and a toolkit of ways to quickly and easily get students dancing -- and joyfully so.	Fri., Nov. 18	3:30-4:30pm	250-252	
Regular		Giving Students a Stake: Building Leaders	Catherine Dwinial	Projects give students opportunities to take ownership over their learning while making real-world and life connections through guided experiences. This session will focus on unpacking projects and how to tailor them to your audience and needs. Participants will walk away with tricks, new resources, and information on how they can incorporate more student choice and independent learning into their instruction.	Sat., Nov. 19	9:00-9:50am	250-252	QuaverEd
Headliner		Kids that Dance (and teachers too!)	David Row	Description Children are inherently wiggly and giggly but getting them to dance or move in creative ways isn't always an easy task. Too often, lessons involving movement that should be fun become embarrassing, boring, or out of control. This session includes quick and easy strategies to get kids dancing and moving freely. We'll explore folk dance, creative movement, lesson scaffolding, tips, tricks, and more!	Sat., Nov. 19	9:00-9:45am	260-262	West Music
Regular		Tried and True and Something NEW!	Kodály Educators of Iowa	Join in an interactive session full of joyful singing games as well as extensions for critical thinking, skill building, and application.	Sat., Nov. 19	10:00-10:50am	250-252	
Regular		Making Connections: Interdisciplinary Units in General Music	Dr. Sarah van Dusen	Interdisciplinary units are a powerful tool that can create holistic learning experiences in your school. How do you create a unit where music is more than the background to other subjects? This session will focus on developing successful interdisciplinary units without compromising learning goals. We will discuss strategies for building units that align with	Sat., Nov. 19	10:00-10:50am	260-262	

				each subject's curriculum, common challenges and solutions, and share several sample unit plans.						
Regular		There's no Place like Home: Playing with Improvisation	Lisa Odom (Sullivan)	We will experience three activities that give us three options for improvising with elementary students on pitched percussion instruments: 1. Lay the foundation of a home tone (tonic pitch); 2. Build a framework for melodic thinking to explore ways to leave the home tone and come back; 3. Arrive home at free improvisation	Sat., Nov. 19	11:00-11:50am	260-262	Lisa Odom Music Ed. Consulting		
Headliner		Getting Started with Ukulele	Dr. Kris VerSteegt	This session will provide the general music educator with tips, tricks, and a suggested sequence for teaching ukulele to elementary students. Soprano ukuleles will be used in this session; some will be provided, and participants are encouraged to bring their own. Note that this session's outcomes are applicable to baritone ukuleles as well, and written materials will be (electronically) provided for both soprano and baritone ukuleles.	Sat., Nov. 19	11:00-11:50am	250-252			
Headliner	General Music	Culturally Responsive Classroom Management in the Music Room	Alicia Brown	The classroom environment is one of the most important facets of music instruction. Unfortunately, many new and veteran teachers alike feel that classroom management is one of their largest areas for growth. In this session, participants will learn how to tap into their personal strengths, and the strengths of their students, to cultivate a classroom environment that is conducive to learning, reflecting, and creating community.	Sat., Nov. 19	12:00-12:50pm	250-252			
Headliner		Universal Design for Learning in the General Music Classroom	Dr. Rachel Grimsby	Universal Design for Learning is a framework that encourages educators to consider how classroom environments or curricula may inhibit learning for students with disabilities. Universal Design for Learning encourages educators to consider the learning needs of all students through strategies that address these needs without othering students. Participants will engage in activities found in a typical elementary lesson with the principles of UDL employed. Online and in-person applications of UDL will be discussed.	Sat., Nov. 19	12:00-12:50pm	260-262			
Regular		Supports for New Educators	Jean Hessburg & Colleen Heinz	How ISEA can help new professionals with resources, supports, ideas and advice.	Fri., Nov. 18	9:45-10:45am	150-154	Iowa State Education Association		
Regular	New Teacher/ Collegiate	Stick the Landing: Applying & Obtaining a K-12 Music Job	Dr. David Sanderson	For collegiate music education students, searching for and securing a teaching position is often the final hurdle to entering the music teaching profession. In this session will provide recommendations on how to look for music teaching positions, an overview of the application and interview process, tips for writing effective resumes cover letters, strategies for successful interviews, suggestions of factors to consider when considering opportunities and offers, and some recommendations for "what to do" once you've signed a contract.	Fri., Nov. 18	11:00-11:50am	150-154			
Regular		Avoiding the Potholes...Common Mistakes Made by Teachers	Dr. Gerry Kreitzer, Kent Keating, & Steve Stickney	Discussion of best practices for successful high school music programs while avoiding pitfalls and mistakes that prevent success	Thu., Nov. 17	1:15-2:15pm	250-252			
Panel		Retired Music Educator Panel	Dr. Sarah van Waardhuizen	A four-part music educator panel series - novice (1 - 5 years) music educators in 2019, mid-career (6 - 15 years) music educators in 2020, experienced music educators in 2021, and retired music educators in 2022 brings new perspectives to the ever-changing world of music education in Iowa. Learning from each other and paying it forward for future generations of music educators in Iowa helps to bridge the gap between different generations of teachers.	Fri., Nov. 18	3:30-4:30pm	150-154			
Social		NAFME Collegiate Social Gathering	Dr. Sarah van Waardhuizen	Social Gathering for NAFME Collegiate Members and 1st and 2nd year music educators	Fri., Nov. 18	4:45-6:15pm	167-179	Central College		

Regular		Building Confident and Balanced Orchestral Woodwinds	Dr. Christine Damm	Playing a woodwind instrument in an orchestra is very different than playing a woodwind instrument in a band. Woodwind players are often "one on a part" in the orchestral setting. This requires woodwind students to understand how and when to project sound, play with confidence, and blend within the orchestra. This session will focus on the tools needed to develop orchestral tone, understand the role of the woodwind instruments in orchestral repertoire, blend tone and timbre into the orchestra palate, and adjust intonation to match others.	Fri., Nov. 18	9:45-10:45am	204-208	
Regular		Amy Beach's Children's Carnival: Arranging New Narratives	Dr. Rebecca Nederhiser, Dr. Krista Vázquez-Connelly	This interactive session will explore how arranging techniques can provide access to music by underrepresented composers. Using an arrangement of Amy Beach's Children's Carnival for string quartet, attendees will learn arrangement strategies for their own classroom. The presentation will include a performance of the work in its original form (on piano), exploration on the arrangement techniques that were used, and a final performance of the work by Wartburg's St. George String Quartet.	Fri., Nov. 18	2:15-3:15pm	204-208	
Concert	Orchestra	Iowa Junior Honors Orchestra	Dr. Daniel Baldwin, Michelle Kaebisch, conductors	ISTA Junior Honors Orchestra	Fri., Nov. 18	4:30pm	Fisher Theatre	Iowa String Teachers Association, IMEA
Regular		Historically Informed Pedagogy in the Orchestra Classroom	Dr. Héctor Agüero	String orchestra repertoire weighs heavily toward the Baroque and Classical periods, yet little attention is given to style at the earliest stages. Historically informed pedagogy introduces stylistic qualities immediately. Thus, enabling students to immerse themselves in the "language" of early music from the start. Using repertoire rated easy to difficult, and demonstrated by the Drake String Ensemble, Agüero provides examples and suggestions on applying concepts such as phrasing, dynamics, articulation, and tone production so you and your students can experience early music in new and exciting ways. Best of all, there are no gut strings or Baroque bows required.	Sat., Nov. 19	9:00-9:50am	204-208	
Regular		The Art of Listening-Conversations with Cellists	Anthony Armone	I am excited to share my experience writing this book of interviews with 13 of the great cello teachers in the US and UK. I will talk about their lives, their teaching, and my experience getting to spend time with each of them.	Sat., Nov. 19	10:00-10:50am	204-208	

Regular		DJ Your Music Classroom	Dr. Kevin Droe	Taking techniques from DJ's, this session will provide music teachers with strategies to teach a music class like a DJ. Music teachers and DJ's have much in common: both plan out the music, both are responsible for people having a rewarding experience, both need to keep the music going, both use transitions, and both juggle a thousand things at one time. Attendees will learn how to increase student-centered learning, how to use DJ software to scaffold instruction and some basic scratching skills. Yes, scratching in a music classroom!	Fri., Nov. 18	9:45-10:45am	160 ICN	University of Northern Iowa School of Music
Regular		Do Your Students Really Know What You Think They Know?	Mike Olander, Dorothy Jacobi	We often rely on "assumptive assessment", assuming if some in our classes understand everyone does. Learn how to address individual student mastery of all grade level standards through efficient, periodic formative assessments. This can be implemented through online formats. Assessments can be taken on any Internet-connected device and take as little as 90 seconds, requiring very minimal time away from rehearsals and normal class activities. Results can be instantaneous and offer the teacher immediate insight into individual and class mastery. This can be a key component of the for quantitative data documentation of student learning growth.	Fri., Nov. 18	11:00-11:50am	160 ICN	MusicFirst
Headliner	Tech	Assistive Technology in the General Music Classroom	Dr. Rachel Grimsby	A variety of assistive devices for students with disabilities will be explored. Each device will be modeled at the beginning of the session. Apps that are available on Apple or Android devices will also be reviewed and demonstrated. Time will be given to participants to explore the devices and collaborate with session attendees on how they would use these in their own classrooms. The final portion of the session will be spent guiding participants through the process of acquiring these technologies in their classrooms through a brief, informative review of the IEP process.	Fri., Nov. 18	1:00-2:00pm	160 ICN	
Regular		Make your Software Sing! Best Tech for the Choral Classroom	Mike Olander, John Whitson	Internet devices such as phones, computers and tablets are so much more when used as devices to access learning. Join us to discover how to use software applications to build the fundamental skills of sight reading & ear training essential to choral musicianship. Learn how best to achieve your instructional goals using these tools. Discover the latest in software offerings, many free, and experience what each offers your choral program. What these software tools offer has never been better or as powerful. See how your choral classroom can be enhanced while helping you to become a better teacher!	Fri., Nov. 18	2:15-3:15pm	160 ICN	MusicFirst
Regular		Showcasing Ensemble Student Creativity using DAWs	David Haas	Because many ensembles are performance-based classes, many directors feel comfortable and at home during the rehearsal process preparing preexisting music. However, when the subject of student creativity is brought up, teachers can become uncomfortable. Digital Audio Workstations (DAWs) allow producers to mix sounds and midi recordings to synthesize existing and new pieces of music with limitless creative potential. Besides their prominence in the music industry, DAWs can easily be utilized in the ensemble classroom to enhance student creativity and reinforce important concepts such as blend and balance, genre flexibility, and aural skills. This presentation will outline several specific lesson plans in which choral directors can encourage their students to have an active voice in the music-making process, teaching them how to remix existing repertoire as well as create their own music.	Fri., Nov. 18	3:30-4:30pm	160 ICN	
Keynote Address	TUTTI	Matters of Diversity in Music Education: Does Diversity Matter?	Dr. Karen Howard	Matters of Diversity in Music Education: Does Diversity Matter?	Fri., Nov. 18	8:30-9:30am	195 Benton Auditorium	GIA



Social								University of Northern Iowa School of Music
Opening Ceremonies	Uketopia: Ukulele and Modern Band Jam Session	Dr. Kevin Droe	Uketopia is back! BYOU or one will be provided. Refreshments included!	Fri., Nov. 18	4:30pm	260-262	195 Benton Auditorium	
Opening Ceremonies	Musicianship Greeting		Let's start the conference in song!	Fri., Nov. 19	8:30-9:30 AM	195 Benton Auditorium		
Opening Ceremonies	UNI Taiko Drumming Ensemble		UNI Taiko Ensemble aims to study and honor the past traditions of Japanese taiko drumming while embracing modern taiko's evolving styles as it grows upon its traditional roots. The ensemble is open to students of all degrees and backgrounds at the University of Northern Iowa and is taught by rote using "kuchi-shoga" (syllables) to represent sounds.	Fri., Nov. 19	8:30-9:30 AM	195 Benton Auditorium		
Concert	Iowa All-State Music Festival	Dr. Bruce Chamberlain, Chorus Dr. Kevin Sedatole, Band Allen Tinkham, Orchestra	IHSMA All-State Music Festival	Sat., Nov. 19	7:30pm	Hilton Coliseum		Iowa High School Music Association, IMEA

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- ▶ Minimum \$2,500 in scholarships guaranteed for All-State musicians

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## UPCOMING EVENTS

**RitterSing** – Saturday, Oct. 8

**Music Visit Day** – Wednesday, Nov. 30

**Meistersinger Honor Choir** – Jan. 22-23

**Meistersinger Honor Band** – Feb. 4-5

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**18**

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# Iowa High School All-State Music Festival Agreement

(Conceptualized in 1956; Finalized in 1958)

1956 committee:

Paul Nissen, Robert Dean, Gene Burton, Robert Pfaltzgraff, Forrest Mortiboy, Larry Logan

Originally Revised – July 2009

Alan Greiner (IHSMA)

Martha Kroese (IMEA)

Leon Kuehner (IHSMA)

David Law (IMEA)

Revision Complete – May 2010

IHSMA Executive Committee: Mark Lehmann, Brian Ney, Mike Teigland,  
Todd Lettow, Jim Fritz, Susan Stogdill

IMEA Executive Board: David Law, Martha Kroese, John Aboud,  
Kendra Leisinger, Shirley Luebke

## PURPOSE

The purpose of this agreement is to more clearly define the responsibilities, guidelines, and procedures employed by the Iowa High School Music Association and the Iowa Music Educators Association in organizing, advertising, and developing the Iowa High School All-State Music Festival.

## PHILOSOPHY

The Iowa High School Music Association (IHSMA) and the Iowa Music Educators Association (IMEA) co-sponsor the Iowa High School All-State Music Festival. The Iowa High School Music Association assumes the administrative and financial responsibility for the Festival. The Iowa Music Educators Association contributes personnel, musical expertise, and technical knowledge for the Festival.

The All-State Music Festival exists to develop and encourage music education in Iowa high schools. The Festival presents an opportunity for the most outstanding students to participate in organizations under nationally recognized conductors. These groups must be considered honor organizations and membership shall be strictly on a merit basis.

## ADMINISTRATION

### Iowa High School Music Association

1. The Executive Director of the Iowa High School Music Association will serve as the All-State Festival Director. This director has final authority for all the details of the All-State Festival. The Iowa High School Music Association or its representative shall:
2. Supervise housing during the festival.
3. Establish, communicate, and enforce rules for conduct and chaperoning students during Festival.
4. Contract for appropriate facilities.
5. Channel all receipts and disbursements for the All-State Festival, with the exception of All-State pins, year guards, and marketing of All-State Participant lists, through the All-State Festival Director.
6. Arrange for insurance on borrowed instruments
7. Contract for the recording and broadcast of the All-State Music Festival.
8. Be responsible for marketing and sale of All-State Festival recordings, photographs, and clothing items.
9. Designate the president of the Iowa High School Music Association to serve as Master of Ceremonies for the All-State Festival concert on odd calendar years.

### The Iowa Music Educators Association

The Iowa Music Educators Association shall:

1. Elect three persons from its general membership to serve as a Chair for each of the ensembles (Band, Orchestra, and Chorus). Candidates for All-State Chair positions must be currently teaching high school music in the area for which they are interested in serving.

2. Furnish personnel to aid in supervision of housing during the All-State Festival.
3. Assist in the promotion of the All-State Festival through their meetings and publications.
4. Attend the joint meeting of the Executive Board of the Iowa Music Educators Association, the Executive Committee of the Iowa High School Music Association and the All-State Chairs and chair-elects.
5. Be responsible for marketing and sale of All-State pins, year guards, and the All-State Participant lists.
6. Designate the president of the Iowa Music Educators Association to serve as Master of Ceremonies for All-State Festival concert on even calendar years.

#### ALL-STATE FESTIVAL DIRECTOR

The All-State Festival Director shall:

1. Reserve the registration, audition and Festival dates.
2. Contract with the three guest conductors following the joint IMEA/IHSMA board meeting.
3. Arrange for audition centers and managers.
4. Prepare the Fall Bulletin materials after the summer IHSMA board meeting.
5. Issue instructions to the audition site managers, and Festival Chairs.
6. Arrange with the hotels for housing of student participants/respective teachers.
7. Reserve and provide housing for:
  - a. Guest conductors
  - b. All-State Chairs
8. Assign and provide housing for IHSMA and IMEA board members who chaperone properties used for All-State student participants.
9. Issue complimentary tickets.
10. Arrange publicity.
11. Register the members of the All-State Band, All-State Chorus, and All-State Orchestra when they arrive at the Festival.
12. Arrange for ticket sales.
13. Arrange student recreation for Friday night (optional).
14. Approve in advance all miscellaneous expenditures.
15. Call a joint meeting of the Executive Board of the Iowa Music Educators Association, the Executive Committee of the Iowa High School Music Association, and the All-State Chairs and Chairs-elect. The purpose of this meeting is to select the guest conductors.
16. Discuss and seek input to make formal decisions on items regarding philosophy, policies and direction of the All-State Festival.
17. Arrange for assembling and printing of the All-State Festival concert program.
18. Accept student registration entries, fees, choral orders, and purchase choral music.
19. Arrange for the audition and selection of student pianists, organists, and harpists in coordination with the appropriate All-State Chairs.
20. Assume responsibility for coordinating the efforts and schedules of the All-State Chairs, and participating students at the time of the All-State Festival.
21. Prepare and distribute to the IHSMA and IMEA boards the final report of All-State Participation and finances.

#### ALL-STATE BAND CHAIR

Three-Year Term, Term starts and ends after IMEA Annual Conference (November)  
Elected by IMEA General Membership, re-election allowed

The All- State Band Chair shall:

1. Select the All-State Band program with the aid of the guest conductor and with consultation of the IHSMA Executive Director. The consultation process will include potential use of Piano and Harp Instruments as well as other special considerations.
2. Obtain large percussion equipment as well as specialized percussion equipment that may be dictated by programmed literature.



3. Obtain podium and amplification equipment for All-State Festival rehearsals.
4. Select appropriate number of etudes for each instrument for the district audition process.
5. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
6. Determine and assign the number of players to be chosen for each section of the band based on a percentage of the number that have registered for auditions in each district. Percentages will apply only if competent players are found.
7. Prepare instructions for auditors and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Work with the Orchestra Chair to provide for the selection and assignment of wind and percussion players to the orchestra. Two of the top six players in the state in each section shall be assigned to the orchestra; the remaining shall be assigned from about the fourth ranking students. Following District auditions, a list of selected players will be received from the IHSMA.
9. Coordinate with Orchestra and/or Choral chairs to supply needed players when concert programming needs dictate the use of special ensembles using wind and/or percussion players.
10. Receive audition cards from audition managers, both of accepted and rejected players. Develop a process for the selection of alternates or replacements.
11. Attend to chair placement auditions during the All-State Festival, and establish procedures for dealing with students who are determined not to meet minimum musical proficiency at the time of chair placement.
12. Prepare a seating chart with guest conductor and provide copies to rehearsal assistants, facilities staff, Iowa Public Television, and IHSMA Executive Director.
13. Supervise band rehearsals during the All-State Festival.
14. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc. during the All-State Festival.
15. Assemble a staff to assist with the general logistic, percussion, instrument repair, and general student needs during the All-State Festival.
16. Introduce the guest conductor at the Festival Concert.
17. Recruit potential candidates for the position of All-State Band Chair-elect. Upon election of the chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to transition the Chair-elect.
18. Collect data from students, directors and judges to improve the audition process and the All-State Festival.
19. Attend the spring and fall meetings of the IMEA Board of Directors.
20. Attend the Joint Meeting of the IMEA and IHSMA Executive Boards.
21. Facilitate communication between the IBA concert band affairs committee and the IMEA board in matters concerning the All-State festival.
22. Submit an article to *Iowa Music Educator* Magazine, published in September and April. Article copy is due by August 1 and March 1.

### ALL-STATE CHORUS CHAIR

Three-Year Term, Term starts and ends after IMEA Annual Conference (November)

Elected by IMEA General Membership, re-election allowed

The All-State Chorus Chair shall:

1. Select the All-State Chorus program with the aid of the guest conductor and with consultation of the IHSMA Executive Director. The consultation process will include potential use of Harp and/or wind & percussion instruments, rehearsal information, and translations to be distributed with the All-State music as well as other special considerations
2. Select audition materials for the vocal and piano auditions and recalls.
3. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
4. Determine and assign the number of singers to be chosen for each section of the choir based on a percentage of the number that audition in each district. Percentages will apply only if competent singers are found.

5. Obtain specialized percussion equipment that may be dictated by programmed literature.
6. Obtain podium and amplification equipment for All-State Festival rehearsals.
7. Prepare instructions for auditors, lead auditors, and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Coordinate with Orchestra and/or Band chairs to supply needed players when choral programming needs dictate the use of special accompaniment using wind and/or percussion players.
9. Receive audition cards from audition managers, both of accepted and rejected singers. Develop a process for the selection of alternates or replacements.
10. Prepare rehearsal and performance seating arrangements for the All-State Festival.
11. Supervise choral rehearsals during the All-State Festival.
12. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc. during the All-State Festival.
13. Assemble a staff to assist with the general logistic and general student needs during the All-State Festival.
14. Collect data from students, directors and judges to improve the audition process and the All-State Festival.
15. Introduce the guest conductor at the Festival Concert.
16. Recruit potential candidates for the position of All-State Chorus Chair-elect. Upon election of a chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to transition the Chair-elect.
17. Prepare a list of Guest Conductors for the spring meeting of the joint boards.
18. Attend the spring and fall meetings of the IMEA Board of Directors.
19. Attend the Joint Meeting of the IMEA and IHSMA Executive Boards.
20. Facilitate communication between the ICDA liason committee and the IMEA board in matters regarding the All-State festival.
21. Submit an article to *Iowa Music Educator Magazine*, published in September and April. Article copy is due by August 1 and March 1.

#### ALL-STATE ORCHESTRA CHAIR

Three-Year Term, Term starts and ends after IMEA Annual Conference (November)

Elected by IMEA General Membership, re-election allowed

The All-State Orchestra Chair shall:

1. Select the All-State Orchestra program with the aid of the guest conductor and with consultation of the IHSMA Executive Director. Depending on the ensemble, the consultation process will include potential use of piano, harp, and percussion instruments.
2. Select an appropriate number of excerpts from the concert repertoire for the initial audition process.
3. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
4. Determine and assign the number of players to be chosen for each section of the orchestra based on a percentage of the number that have registered for auditions in each district. Percentages will apply only if qualified players are found.
5. Obtain large percussion equipment as well as specialized percussion equipment that may be dictated by programmed literature.
6. Obtain podium and amplification equipment for All-State Festival rehearsals.
7. Prepare instructions for auditors and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Coordinate with Band Chair to provide for selection and assignment of wind and percussion players to the orchestra. Two of the top six players in the state in each section shall be assigned to the orchestra; the remaining shall be assigned from about the fourth ranking students. Following District auditions, a list of selected players will be received from the IHSMA.
9. Ensure all music has the correct fingerings and bowings for the literature to be performed as per the guest conductor's wishes. Transpose music to the appropriate alternate instrument if needed (i.e. Clarinet A to Clarinet Bb).



10. Receive audition cards from audition managers, both of accepted and rejected players. Develop a process for the selection of alternates or replacements.
11. Attend to chair-placement auditions during the All-State Festival and establish procedures for dealing with students who are determined not to meet minimum musical proficiency at the time of chair placement.
12. Prepare a seating chart with guest conductor and provide copies to rehearsal assistants, facilities staff, Iowa Public Television, and IHSMA Executive Director.
13. Supervise orchestra rehearsals during the All-State Festival.
14. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc.
15. Assemble a staff to assist with the general logistic, percussion, and general student needs during the All-State Festival.
16. Introduce the guest conductor at the Festival Concert.
17. Recruit potential candidates for the position of All-State Orchestra Chair-elect. Upon election of the chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to the Chair-elect.
18. Collect data from students, directors and judges to help keep improving the audition process and the All-State Festival.
19. Attend the spring and fall meetings of the IMEA Board of Directors.
20. Attend the Joint Meeting of the IMEA and IHSMA Executive Boards.
21. Shall facilitate communication between Iowa String Teachers and the IMEA board in matters regarding the All-State festival.
22. Submit an article to *Iowa Music Educator* Magazine, published in September and April. Article copy is due by August 1 and March 1.



# IOWA ALL-STATE MUSIC FESTIVAL

November 17, 18, 19, 2022

IOWA STATE CENTER - AMES, IOWA

Festival Director  
Alan S. Greiner  
Iowa High School Music Assoc.  
Boone, IA 50036  
(515) 432-2013  
alan@ihsma.org

All-State Band Chair  
Thad Driskell  
513 Hearthstone Dr. NW  
Cedar Rapids, IA 52405  
319-390-1240  
tdriskell@cr.k12.ia.us

All-State Orchestra Chair  
Ted Hallberg  
LeMars High School  
921 Third Ave SW  
LeMars, IA 51031  
(712) 540-4932  
ted.hallberg@lemarscsd.org

All-State Chorus Chair  
Jason Heitland  
1265 Division St.  
Garner, IA 50438  
(641) 355-3660  
jheitland@clearlakeschools.org

## MINUTES OF THE JOINT MEETING OF THE IMEA EXECUTIVE BOARD, IHSMA EXECUTIVE COMMITTEE, AND ALL-STATE CHAIRS

April 20, 2022

The Executive Committee of the Iowa High School Music Association and the Executive Board of the Iowa Music Educators Association met in joint session on Wednesday, April 20, 2021 via Zoom. Representing the IMEA were Jackie Burk, Goodell, Shirley Luebke, Sioux City; Zach Howell, Ankeny, and Lisa Ott, Nevada. Absent was Kevin Droeg, Cedar Falls. Representing the IHSMA were Art Sathoff, Indianola; Kurt Schwarck, Spencer; David Heupel, Jefferson; Tony Aylsworth, Pleasantville, and Kerri McKim, Spirit Lake. Absent was Joel Pedersen, Elden. Also in attendance was Jon Thoma, All-State Orchestra Chair, Jason Heitland, All-State Chorus Chair, and Thad Driskell, All-State Band Chair and Alan Greiner, Executive Director of the IHSMA. IMEA President Jackie Burk chaired the meeting. Alan Greiner served as recording secretary.

The Chair called the meeting to order at 6:30 p.m.

Director Greiner presented three issues that needed to be resolved which concerned the continuance of Joint sponsorship of the All-State Festival by IHSMA and IMEA. Those three issues were:

1. Equitable Chaperone representation
2. resolution of the concerns surrounding the elections process
3. representation of the programs the All-State Festival serves

After much discussion it was determined that the festival would continue to be jointly sponsored as long as each of these three items were being properly addressed by the IMEA board. The IMEA board outlined their plan to address each of these issues moving forward. MMS (Luebke/Schwarck) to amend the joint agreement between IHSMA/IMEA to read that "Candidates for All-State Chair positions must be currently teaching high school music in the area for which they are interested in serving." PASSED

Jason Heitland, All-State Chorus Chair, presented a report of the 2021 All-State Chorus. Mr. Heitland recalled many fond memories from the festival and stated that the festival provided each student with their own personal experience that they will never forget. He cited the Young Artist Showcase as one of those experiences. Mr. Heitland cited the incredible work of Dr. Edith Copley and the All-State Chorus. He thanked his assistants for their work. He also thanked Jennifer Glaesser for her assistance in creating the seating chart and cards for the chorus.

Jon Thoma presented a report on the 2021 All-State orchestra on behalf of Mary Kay Polashek in which she cited the outstanding work of Dr. Rebecca Burkhardt and the All-State Orchestra. Mrs. Polashek expressed her appreciation for the efforts of her assistants, Katherine Bendon, Pella; Josh Reznicow, Linn-Mar; Jon Thoma, Muscatine; wind/brass assistant Steve Shanley, Coe College; and percussion assistant, Dan Krumm, Des Moines. She also expressed thanks to the Percussion Source for providing percussion for the orchestra.

Thad Driskell, All-State Band Chair and Chair of the 75<sup>th</sup> Committee, presented a report of the 2021 All-State Band as well as the entire festival experience. Mr. Driskell thanked the members of the 75<sup>th</sup> Anniversary Festival Planning Committee for their amazing efforts. Those members included: Jackie Burk, Alan Greiner, Jason Heitland, Everett Johnson, Martha Kroese, Leon Kuehner, Mark Lehmann, Duane Philgreen, Mary Kay Polashek, Kurt Schwarck, and Nathan Sletten. Mr. Driskell. The festival featured commissions for the Band, Choir, and Orchestra as well as arrangements of both America, the Beautiful and Battle Hymn of the Republic for the band, choir, and orchestra combined. Dr. Andrew Boysen, Jr. wrote the commission for the band and conducted as well. Jake Runestad wrote the commission for the All-State Chorus and Dr. Michael Daugherty wrote the commission for the All-State Orchestra. The festival also featured a Young Artists Showcase. The committee engaged previous Iowa All-Staters who are now working professionally to come band



and perform so that current All-Staters might be inspired as what awaits them “at the next level”. Performers included: Gabe Medd, Dr. Michelle Colton, Caleb Hans Polashek, Joel Waggoner, Antoine L. Smith, Hannah Hickman, Shelby VanNordstrand, and Megan Ihnen. Steve Shanley, Vivian Shanley, Brian Zeglis provided a jazz combo to accompany the performers and Rich Medd was a guest performer. Fran Kick was engaged to serve as Master of Ceremonies for that event. In the words of one educator attending: “Many of our students at breakfast this morning were talking about the young artist concert last evening, and I wanted to share some of their stories with you.

They thought it was so cool that Vivian Shanley got to play with that combo and how awesome it was that a senior in High School was on stage hanging with Gabe Medd. For the kids from Cedar Falls that know her or have played with her in our area honor groups or jazz groups, they were so happy for their friend, and loved celebrating her performance.

It was a memorable concert in so many good ways. Kids who have never heard opera go to hear some modern and classic pieces. Singers and string players who’ve never heard modern saxophone solos, or a 4-mallet percussion piece, heard some for the first time. LGBTQ students saw an ally, an Iowan, and a successful performer on stage. Black students got to see a fellow Iowan making it big as a singer on Broadway. Everyone saw a female percussionist absolutely embrace her pregnancy in performance, and show all students male and female, that you can be amazing and pregnant at the same time. The jazz combo was outstanding, with not only Gabe Medd but some fellow Iowa band directors performing together. The final combo tune, with collaboration across all of the disciplines to close out the show, was just the right touch at the end of the night.

It was right for all the right reasons Not only were the performances outstanding, but so was the role modeling. Hats off to those in charge, and thanks for organizing such a wonderful event.”

Mr. Driskell cited the outstanding work of Dr. Andrew Boysen, Jr., and the All-State Band. He expressed his appreciation for the efforts of his assistants, Chris Ewan, Ames; Jason Heeren, Johnston and Brian Zeglis, Davenport. He also expressed thanks to Charles Bogner for providing on-site instrument repair services to the All-State Band and Orchestra students.

Mr. Driskell thanked Lauren Calkin and the Percussion Source for their continued support of the festival by providing percussion instruments for the band. He thanked IMEA for the opportunity to serve in this capacity.

All three chairs expressed thanks to Cassie Britton and Alan Greiner for professional work and assistance in attending to the details of this festival and to the audition managers from the six sites used by the All-State Festival.

MMS (Schwarck/Aylsworth) to present Chris Ewan the Friend of the Iowa All-State Festival award at the 2022 All-State Festival. Chris has served as assistant for the Iowa All-State band for the past 35+ years. PASSED

Director Greiner provided a review of the 75<sup>th</sup> Annual All-State Festival providing an audition recap as well as a financial report of the festival.

Director Greiner reviewed the concert order for the 2022 festival and reiterated the audition dates as October 19 – piano auditions; October 22 – general auditions; and the finale dates as November 17-19, 2022.

There were no recommended regulation changes for the 2022 All-State audition process.

Director Greiner presented notes from a clinic Thad Driskell attended that will aid planning and educational efforts of teachers and we all continue to address diversity, equity, inclusion, and access in all our programming efforts. Greiner announced that he will present this same document to each of the advisory committees with which he works to adapt for future use.

MMS (Sathoff/Howell) to accept the slate of conductors for the 2024 festival as presented. PASSED

Director Greiner presented a review of the IMEA Conference Registration Process for participating All-State Directors. It was determined that this process was beneficial and that it should be continued.

MMS (Ott/Luebke) to adjourn the meeting at 7:36 PM. PASSED

Respectfully submitted,  
Alan S. Greiner, All-State Festival Director  
Executive Director, Iowa High School Music Association

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— Alexandria Highlander, '22 music

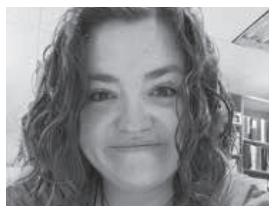
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## From the Grants and Awards Chair



**Terra Falkena**  
IMEA Grants and Awards Chair

Terra Falkena teaches 7-12 vocal music at Gehlen Catholic School in Le Mars where she also serves as music director for the school's musical productions.

If you are anything like me, you are constantly trying to think of new ways to connect with kids and get them into your music program. The only problem that usually crosses my mind is the cost of starting something new. Little did I know that IMEA funds many extraordinary and accessible grants for their members.

- If you are looking to start-up a new ensemble/class or to enrich one currently in place, check out IMEA's Diversity, Equity, and Inclusion, and Access (DEIA) grant.
- If you are looking to purchase instructional materials or fund project-based experiences, consider applying for one of IMEA's Veteran and Novice teacher grants.
- If one (or more) of your graduating students is inspired to pursue a degree in music education from an Iowa college or university, sponsor their application for the Weston Noble Music Education Scholarship.
- If you have (or know of) an exemplary music program or supportive administrator that should be recognized, send in an application for the Outstanding Administrator in Support of Music Education Award or Exemplary Music Program Award.
- If you, or a cherished colleague, has dedicated 30 or more years of their life to teaching Iowa music students, complete the IMEA Tenure Award application to receive the recognition our most experienced teachers deserve.
- If another of Iowa's outstanding professional organizations needs financial co-sponsorship to host a music education workshop, complete an application for the IMEA Area Workshop Co-Sponsorship Grant.

Please see the following pages for more information and for QR codes which will take you directly to each application via google forms. Specific details and requirements for each form are also provided with each application.

If you have questions about any of the grants or awards, feel free to contact Terra Falkena at [imeagrantsawards@gmail.com](mailto:imeagrantsawards@gmail.com).



# GRANTS & AWARDS

**DID YOU KNOW THAT THERE ARE GRANTS, AWARDS, AND SCHOLARSHIPS AVAILABLE FOR IMEA MEMBERS, STUDENTS, ADMINISTRATORS, AND PROGRAMS?**

## Veteran Teacher Grant

- For IMEA members in year 6+ of teaching
  - Current IMEA board chairs/executive board ineligible
- Used for instructional materials OR project-based experiences
- \$500
- Include three letters of reference
- **Application deadline: June 1**
- By April 1, recipients must submit invoices, pictures, and written reflection to [imeagrantsawards@gmail.com](mailto:imeagrantsawards@gmail.com)



## DEIA Grants

- Start-up Grant (\$1500)
  - for **starting** new progressive, non-traditional, emerging, or cultural ensembles/classes
- Support Grant (\$500)
  - for **supporting** existing progressive, non-traditional, emerging, or cultural ensembles or classes
- Music Curriculum Enrichment Grant (\$500)
  - for supporting innovative pedagogy in music classrooms
- Other requirements detailed on application form
- **Application deadline: June 1**



## Novice Teacher Grant

- For IMEA members in first 5 years of teaching
  - Current IMEA board chairs/executive board ineligible
- Used for instructional materials OR project-based experiences
- \$500
- Include letters of recommendation from mentor and principal
- **Application deadline: June 1**
- By April 1, recipients must submit invoices, pictures, and written reflection to [imeagrantsawards@gmail.com](mailto:imeagrantsawards@gmail.com)



## Tenure Award

- For IMEA members with 30+ years of music teaching experience
- Self-nominations accepted
- **Nomination deadline: June 1**





# GRANTS & AWARDS

**ALL APPLICATIONS SHOULD BE SUBMITTED ONLINE VIA GOOGLE FORMS (LINKED HERE AND ON IAMEA.ORG)**

## Outstanding Administrator

- For administrators who are exceptionally supportive of the music staff and/or curriculum
- Nominated by IMEA member
- Include a minimum of one letter of support from other faculty, parents, or community members
- **Nomination deadline:**  
**September 1**



## Exemplary Music Program

- For school music programs that exemplify the mission of IMEA
- Nominated by IMEA member
- Include district curriculum documents, descriptions of music education goals and departmental guidelines, and three letters of reference/support from faculty, parents, or community members
- **Nomination deadline:**  
**August 1**



## Weston Noble Music Education Scholarship

- Open to Iowa high school seniors who intend to major in music education at an Iowa College or University
- \$500, renewable annually
  - Transcript and class registration of continued music education major required for renewal
- Include a student-authored essay and a minimum of one letter of reference from an IMEA member
- **Application deadline:**  
**April 1**



## IMEA Area Workshop Co-Sponsorship Grant

- Open to any Iowa music education organization seeking funds to co-sponsor professional development opportunities in Iowa
- \$500
- Include workshop summary, clinician information, and projected income/expenses
- **Application deadlines:**  
**May 1**  
**September 1**





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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.

**For more information on music degrees, areas of study, scholarship audition dates, and scheduling a campus tour, please visit: [www.augustana.edu](http://www.augustana.edu)**

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- Danny Kleinheinz,  
music educator, UNI alumnus

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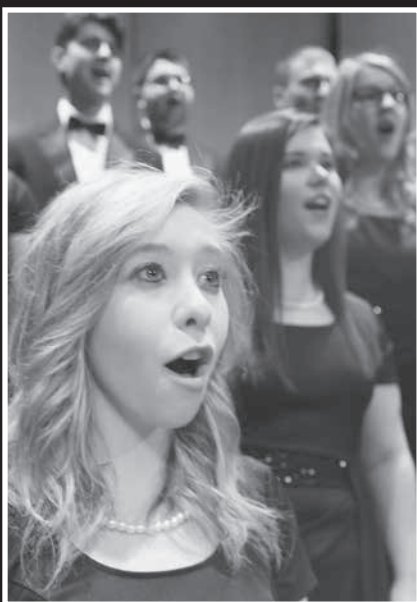
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Issue	Deadline Date*	Issue Date**
September	August 1	September 14
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\*Deadline Date: The date material must be received by the editor to ensure publication.

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

The editor encourages the submission of manuscripts on all facets of music education—at every instructional level—by any IMEA member. Email your submission to [iowameaeditor@gmail.com](mailto:iowameaeditor@gmail.com). Please note that submissions with references/citations should be styled in APA 7. If you wish for your photo to appear with your article, please also attach a photo of not less than 300 dpi image quality. The Iowa Music Educator magazine also requires a short (50-words or less) biography which will appear under your byline (and photo, if submitted).

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## Advertiser Index

Augustana College .....	85	Simpson College.....	72
Bethel University.....	5	St. Ambrose University.....	59
Briar Cliff University .....	7	Stringwood Chamber Music Festival.....	Outside Back Cover
Central College.....	12	The University of Iowa.....	Inside Front Cover
Concordia University Wisconsin.....	56	University of Nebraska-Omaha .....	89
Drake University .....	13	University of Northern Iowa.....	87
Iowa Association of School Music Dealers .....	59	University of South Dakota.....	Inside Back Cover
Iowa Music Educators Association Foundation .....	2	University of St. Thomas .....	88
Iowa State University .....	81	Waldorf University .....	86
Iowa Wesleyan University .....	25	Wartburg College .....	73
Luther College.....	12	Wayne State College Music .....	90
Mount Mercy University.....	57	West Music Company .....	26
Morningside University .....	4		

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