

IOWA MUSIC EDUCATOR

FALL ISSUE, 2011

**2011 IMEA FALL PROFESSIONAL
DEVELOPMENT CONFERENCE**

NOVEMBER 17-19, 2011

**CONFERENCE PROGRAM
REGISTRATION FORMS**

AND...

**IMEA SCHOLARSHIP APPLICATION
UPCOMING OPPORTUNITIES
...AND MUCH MORE!...**



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Iowa Music Educator
Official Publication of the Iowa Music Educators Association
Keith Bloomquist, Publications Chair
Iowa Central Community College
One Tilton Circle
Fort Dodge, IA 50501



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SCHOOL OF MUSIC

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Bachelor of Arts
Master of Arts
Master of Fine Arts
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Doctor of Philosophy

AUDITIONS

December 2, 2011
February 10, 2012
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FOR MORE INFORMATION

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For more *information* contact: **Dr. JoAnn Miller**, Director of Graduate Studies

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Official Publication of
IOWA MUSIC
EDUCATORS ASSOCIATION

Two issues a year
September ~ April

Subscription included
with IMEA membership

\$9.00 per year for
non-members

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OFFICERS & BOARD MEMBERS

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South Central.....	Tom Sletto
Southeast.....	Teresa Thostensen
Northwest.....	Rich Nicklay
Southwest.....	Bonnie Kramer
North Central	Deb Hild

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INTRODUCTORY LETTER

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way - in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only."

Charles Dickens' novel "A Tale of Two Cities" begins with these memorable and often-quoted lines. However, for many of us in education, sometimes it seems like only the last half of each statement is true. The economy is shaky, music programs seem to come under attack. Teachers are blamed for students' lack of success and poor preparation for the adult world. Students seem disconnected to everything except their Smart phones, and people converse with someone across the room through use of technology rather than simply talking. We're told our students are falling behind the rest of the world. We instantly know about terrible events that happen in Norway, the famine in Somalia and Kenya, and the incredible mess on Capitol Hill. In Iowa, we're constantly inundated in the perennial cycle by presidential hopefuls who want our opinion and our vote, and they seldom seem to mention music education as an answer to the problems of the nation.

And that's just the tip of the iceberg. In my school building, this year we are adding two portable classrooms, because we are one of three elementary buildings in our district deemed to have made Adequate Yearly Progress. We are enrolling close to 60 students whose parents have decided to place them with us, and take them out of their "failing" neighborhood school. We are over capacity, while buildings across town have empty classrooms. We have approximately twelve languages spoken by families in my building, and an increasing population of students with a low socio-economic status. We have kids who I know are homeless and who I am certain come to school on Monday morning hungry. The irony is, we were very close to not making AYP—it was the difference in one or two student's scores that kept us off the list, and from facing the penalties imposed on "failing" schools. And I know my colleagues in those "failing" buildings are working their tails off, and so are we.

And let's not even mention how things can fall apart in personal lives. I lost my 93 year old father this June. During the past four years, I have buried my husband and both of my parents. And I am not alone in facing personal losses. Many of my colleagues have faced death or serious illness of a loved one, broken marriages, kids who make bad decisions in spite of knowing better, loss of jobs and income, damage from floods or tornados. You name it, Iowans have faced it recently. And music teachers are not magically protected or immune from challenges that make it even more difficult to do our jobs effectively. It does indeed seem like the worst of times and the winter of despair.

Yet, as I prepare to begin my thirty-fifth year of teaching, I am filled with a sense of hope, and the feeling that something positive and refreshing is about to begin. The changes that continue to happen on the national level with the National Association for Music Education (MENC) are exciting and enervating. The new leadership at the Iowa Department of Education, in the person of Jason Glass, has me believing that progress can be made in recognizing the value of what we do as music educators to prepare students for their adult lives. And even though I know this is shaping up to be one of my most challenging teaching years, simply in terms of number of students and a demanding schedule, I know that each child who passes through my door needs the hope that music can bring to our lives.

In July, I experienced the incredible season at the Des Moines Metro Opera, and was haunted long after the closing curtain by the music of Poulenc, and the incredible faith depicted in "Dialogues of the Carmelites". Later that same week, I heard the Colorado Children's Choir, in view of Pike's Peak, sing "America the Beautiful" and finish with "Dream A Dream". I had tears in my eyes as the young singers walked through the audience, and stood facing us, singing with great sincerity. Last week, I heard the Minnesota Boys Choir sing beautiful music, and clearly enjoy what they were singing. And through all those experiences, I was reminded that I need to do everything in my power to ensure that EVERY child has the chance to experience that power of music. The children who are most lacking in hope are the ones who need it most.

INTRODUCTORY LETTER (CONT.)

Later in this issue, you will read more about the meetings I have attended on your behalf this summer. I hope that what you read will give you that same sense of hope and expectation I have. We aren't there yet, and it will take time, but I am confident that the future of music education in Iowa is strong. It may look different in the future, and some of the changes may threaten our sense of how things are done. We will have to look beyond the traditional band, orchestra and chorus offerings in our middle and high schools, because we can no longer afford to have fifth or sixth grade general music be the final experience our future parents, legislators and business leaders have with music education. If we are able to make multiple entry points for students into the music programs in our schools, and if we are willing to look at new and effective ways to reach students, I believe we have the chance to reach more and more of them with the incredible power of music.

University of Nebraska—Lincoln School of Music
in the Hixson-Lied College of Fine and Performing Arts

You don't want to miss...

Midwest Cup Show Choir Invitational

January 14, 2012

Application Deadline: October 1, 2011

The 2,200 seat Lied Center for Performing Arts will be the venue for the 2012 Midwest Cup Show Choir Invitational. Show choirs from across the Midwest will be featured at this event. Look for details soon at music.unl.edu

Winter Festival for Winds and Percussion

January 20–22, 2012

The Winter Festival is a unique concert band and chamber ensemble festival for high school sophomores, juniors and seniors. The festival is designed to give participants an outstanding and comprehensive playing experience. Festival participants are chosen through a recorded audition process. Students attending the festival are involved in three different ensembles: an honor band; a chamber ensemble coached by one of the School of Music's talented applied wind and percussion faculty; and a large symphonic band that combines the festival honor band with the University Wind Ensemble. Students also participate in a masterclass with the applied wind and percussion faculty. More information is available at http://www.unl.edu/band/winter_festival.shtml.

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SCHOOL OF MUSIC
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MEETING MINUTES

IOWA MUSIC EDUCATORS ASSOCIATION BOARD MEETING

JUNE 4, 2011

BALLARD COUNTRY CLUB

1. WELCOME AND INTRODUCTIONS---KROESE

MEETING CALLED TO ORDER AT 10:01 A.M. THOSE PRESENT WERE LISA OTT, DEB HILD, JUDY PANNING, TAMRA THIES, MARY CITTA, DAVID RUTT, DAVID LAW, SHIRLEY LUEBKE, MARTHA KROESE, KENDRA LEISINGER, ANN GRIBBINS, JUDY SVENGALIS, JACKIE BURK, KEVIN DROE, BONNIE KRAMER, JILL WILSON, DAVID JOHNSON.

2. MINUTES OF THE SEPT. 11, 2010 MEETING AND EXEC BOARD MEETING

FEB 12, 2011—LEISINGER

MMSS – DAVID / MARY

3. TREASURER'S REPORT—LUEBKE

A. SCHOLARSHIP ACCOUNT - \$4632.84

B. FUNDS IN BANK - \$27,347.55

MMSS – DAVID LAW / DAVID RUTT

4. PRESIDENT'S REPORT---KROESE

A. MENC ACTIVITIES

I. FALL BOARD MEETING OF NC BOARD—OCT. 9-10, 2010

A. SCOTT SHULER AND MICHAEL BUTERA PRESENTED GOALS FOR MENC

I. EXPANDING GENERAL MUSIC OPPORTUNITIES FOR STUDENTS

II. CINCINNATI MEETING JANUARY 26-29, 2011

III. WASHINGTON NATIONAL ASSEMBLY MEETING JUNE 24-28, 2011

IV. IAAE UPDATE

V. FILLING OF VACANT POSITIONS

1. SMTE CHAIR—JILL WILSON

2. PUBLICATIONS---KELLI BLOOMQUIST

3. ADVERTISING CHAIR---KAT WILSON

4. MUSIC IN OUR SCHOOLS MONTH---BETSY NEERHOFF

5. MEMBERSHIP CHAIR—KRIS VERSTEEGT

B. STATE LEVEL ACTIVITIES

I. K-16 SUMMIT REPORT SEPT 27, 2010, (DECEMBER, 2010) APRIL 11, 2011

1. WORKING ON HANDBOOK FOR HIGH SCHOOL STUDENTS THINKING ABOUT MUSIC AS A CAREER

2. WORKING ON HANDBOOK FOR SCHOOL ADMINISTRATORS

3. MAJOR CHANGE IN INTERPRETATION OF CHAPTER 11: ALL STUDENTS IN GRADES 6-8 SHOULD HAVE AN EDUCATION IN MUSIC; "CLARIFICATION OF EXISTING CODE"

II. JOINT IMEA/IH SMA BOARD MEETING—APRIL 27, 2011

III. GOVERNOR'S CONFERENCE ON EDUCATION JULY 25-26, 2011

C. IBA/ICDA

5. PRESIDENT-ELECT REPORT---RIEKER

A. CONFERENCE HEADLINERS AND PLANS

B. ELECTIONS—OPEN POSITIONS

C. ACTIVITIES

6. PAST-PRESIDENT REPORT—LAW

A. MENC EXEC REPORT

I. CHANGE IN LEADERSHIP/EX. DIRECTOR HAS BEEN POSITIVE

B. IAAE REPORT

I. LOBBYIST – OPPORTUNITIES TO TESTIFY BEFORE THE SENATE

II. REPRESENTATIVE OF ALL ARTS EDUCATORS IN IOWA

7. DISTRICT CHAIR REPORTS

A. NE CHAIR—KROESE FOR GALYEN

I. WORKING ON DEVELOPING A CONTACT LIST FOR MUSIC TEACHERS IN NE DISTRICT

B. NC CHAIR—HILD (NO REPORT)

C. NW CHAIR-NICKLAY (NO REPORT)

D. SE CHAIR—THOSTENSEN (NO REPORT)

E. SC CHAIR—KROESE FOR SLETTA (NO REPORT)

F. SE CHAIR—KRAMER

I. WORKING ON A CONTACT LIST OF MUSIC TEACHERS IN THE SE DISTRICT

8. PUBLICATIONS REPORT--BLOOMQUIST

A. IMEA MAGAZINE

B. ITEMS FOR FALL PUBLICATION – DEADLINE FOR SUBMISSIONS: AUG. 19, 2011

C. ITEMS FOR PRESIDENT'S NEWSLETTER

I. CHANGE IN CREDIT OFFERINGS

II. CONFERENCE REGISTRATION FORM

9. ALL-STATE REPORTS

A. CHOIR—CITTA

I. BRUCE ROGERS WILL CONDUCT THE 2011 ALL-STATE CHOIR

II. NO CHANGES THIS FALL IN AUDITION PROCESS

III. KEEPING TRACK OF THE NUMBERS OF STUDENTS WHO SCRATCH AND SOLO AUDITIONS

B. BAND—CRANDELL

C. ORCHESTRA—GRIBBINS (WRITTEN REPORT)

I. AUDITIONS: SLOWING SCALES DOWN, CHANGE IN AUDITION SCORING, MORE AUDITION ROOMS AT HILTON TO REDUCE SOUND BLEED-THROUGH

10. CONFERENCE COMMITTEE REPORTS

A. REGISTRATION—THEIS (WRITTEN REPORT)

I. REGISTRATION NUMBERS UP

B. EXHIBITS---RUTT (WRITTEN REPORT)

I. 41 EXHIBITORS AT THE 2010 CONFERENCE – COULD HAVE AS MANY AS 30 MORE EXHIBITORS

II. FEE STRUCTURE OUTLINED

C. ALL-STATE PIN SALES---OTT

I. SALES WERE UP – 40 MORE PINS SOLD THAN THE PREVIOUS YEAR

II. SELLING OLDER PINS ONLINE TO MAKE UP SOME OF THE LOSS IN PROFIT

III. INCLUDE IOWA MUSIC TEACHER CLINGS IN CONFERENCE PACKET; IOWA MUSIC STUDENT CLINGS WILL SELL FOR 2 FOR \$5

MEETING MINUTES

- IV. PRE-ORDERS ARE SUCCESSFUL
- V. CAN STUDENTS ORDER ITEMS AT OTHER TIMES OF THE YEAR? EMAIL LIST MIDDLE OF MARCH – NOTICE PLACED ON IMEA AND IHSMA WEBSITES

- 11. ELEMENTARY AFFAIRS—KROESE FOR ABOUD (WRITTEN REPORT)
- 12. MIDDLE SCHOOL AFFAIRS—KROESE FOR STOA (NO REPORT)
- 13. EARLY CHILDHOOD AFFAIRS—PANNING
 - I. EARLY CHILDHOOD CONSIDERED TO BE PRE-KINDERGARTEN TO AGE 7
 - II. WORKSHOP / DISCUSSION DAY FOR SHARING OF EARLY CHILDHOOD INFORMATION
- 14. MENTORSHIP CHAIR—JOHNSON (NO WRITTEN REPORT)
 - I. FALL SYMPOSIUM – OCTOBER 29 AT UNI
- 15. CMENC—JOHNSON (WRITTEN REPORT)
- 16. RESEARCH CHAIR—DROE
 - I. 9 POSTER PRESENTERS AT 2010 CONFERENCE
 - II. LOOKING FOR A GOOD VENUE FOR THE POSTER SESSION
- 17. HISTORIAN—SVENGALIS (NO WRITTEN REPORT)
 - I. NEED A DESPOSITORY FOR ARTIFACTS
 - II. INTERVIEWS WITH PAST PRESIDENTS
 - III. COLLECT MAGAZINES FROM THE PAST
- 18. MULTI-CULTURAL AFFAIRS—SPANDE (NO WRITTEN REPORT)
- 19. ORFF – HANSEN
 - I. AUG. 27 – HANSEN SHARING
 - OCT. 8 – JILL TRINKA
 - APRIL 14 – KRESKE/DELELLES

Old Business

- 1. DUES INCREASE AT NATIONAL LEVEL
 - A. \$1; \$3 LEVY SUGGESTED PER MEMBER FOR TECHNOLOGY UPDATE
 - B. OUR STATE DUES WILL REMAIN AT \$115 DUE TO A RATE FREEZE 2 YEARS AGO
- 2. CONFERENCE POLICIES
 - A. PRESENTER STIPEND
 - I. IN-STATE PRESENTER – HOTEL OR MILEAGE PAID
 - II. SOME OUT-OF-STATE HAD AIRFARE PAID
 - III. NEED FOR WRITTEN POLICY?
 - IN-STATE PRESENTERS SHOULD PRESENT WITHOUT RECOMPENSE
 - SUGGESTED: ONE REGISTRATION COMPED PER PRESENTATION
 - POLICY FOR THOSE WHO ARE INVITED WITHOUT SPONSORSHIP AND THOSE WHO PRESENT A PROPOSAL?
 - B. POLICY ON PERFORMING GROUPS—AARON HANSEN REQUEST (DEFERRED TO SCOTT R. FOR DETAILS)
 - I. KEEP THE PHILOSOPHY OF A CLINIC/WORKSHOP AND HAVE ANY PERFORMING GROUPS INCLUDE INSTRUCTIVE ELEMENTS
 - II. SHOULD WE KEEP THE MIDDLE SCHOOL BAND PERFORMANCE? WHY AREN'T CHOIRS AND ORCHESTRAS INVOLVED? SHOULD WE HAVE ONE SELECT PERFORMANCE BASED ON SUBMISSIONS? (INVOLVING RESTRICTION ON SIZE/ MEMBERSHIP OF GROUP AND UNDER THE PROVISION THAT THEY BRING THEIR OWN EQUIPMENT)
 - III. MMSS – RICH / DAVID
 - PROVIDE THE OPPORTUNITY TO PRESENT ONE SELECTED ELEMENTARY THROUGH COLLEGIATE IN-STATE PERFORMANCE GROUP, REQUIRING THE DIRECTOR TO BE A CURRENT MEMBER OF MENC.

- COMMITTEE MEMBERS TO HAMMER OUT THE LOGISTICS OF THIS PERFORMANCE: DAVID LAW, KEVIN DROE, RICH NICKLAY
- C. HOSPITALITY COMMITTEE AND TRAVEL/TRANSPORTATION CHAIR WANTED
- D. COMP REGISTRATION FOR PRESENTERS? NON-MEMBERS?
 - MMS – ALLOW CMENC TO SPEND \$100 ON CONFERENCE NECESSITIES FOR ATTENDEES.
- 3. MONETARY SUPPORT FOR IAAE—PHILOSOPHY AND AMOUNT
 - I. IBA AND ICDA SUPPORT THIS GROUP
 - II. REPRESENTATION OF OVER 6000 CONSTITUENTS
 - 4. MEALS FOR COLLEGIATE STUDENTS AT FALL CONFERENCE – FUNDING PROVIDED BY IMEA
 - 5. ENDOWMENT REPORT—LAW
 - I. MMS – SET UP AN ENDOWMENT FUND. DAVID LAW - JUDY
 - 6. MEETING OUR THREE GOALS—DEVELOP ACTION PLAN
 - A. MEMBERSHIP
 - B. ADVOCACY – INFORMATION FUNNELED TO IAAE CHAIR THROUGH DISTRICT CHAIRS
 - C. COLLEGE/UNIVERSITY PROGRAMMING – TOM SLETTO
- NEW BUSINESS
 - 1. PHILOSOPHY ON FUNDING FOR ELEMENTARY AND DISTRICT WORKSHOPS AND NON-MEMBERS
 - A. ENCOURAGE TIERED REGISTRATION FEES
 - 2. DATA COLLECTING AT THE STATE LEVEL
 - A. WHAT? HOW?
 - I. NAME/SCHOOL DISTRICT/TEACHING ASSIGNMENT/HOME ADDRESS/EMAIL ADDRESS
 - II. PART-TIME/FTE
 - III. NUMBER OF STUDENTS TAUGHT
 - IV. FREQUENCY OF STUDENT CONTACT
 - V. MUSIC ED. OFFERINGS
 - 3. CREDIT POLICIES, NOW THAT RULE HAS CHANGED
 - A. NEW RULING DISCUSSED
 - 4. COLLEGE CONFERENCE—BILL FORDICE (LUTHER – MUSIC ED PROFESSOR)
 - I. OCT. 8 – PROPOSING WHOLE-GROUP SESSION, KEYNOTE, BREAKOUT SESSIONS PERTAINING COLLEGIATE MATTERS
 - 5. COMPLETE LIST OF MUSIC TEACHERS IN THE STATE
 - 6. FALL ACTIVITIES
 - 7. WEBSITE / IMEA OFFICERS EMAIL STANDARDIZATION, I.E. PRESIDENT@ IAMEA.ORG, SECRETARY@IAMEA.ORG / SENDING MASS E-MAILS TO MEMBERS
 - MMS – DAVID LAW / ANN - \$80 TO UPGRADE EMAIL SOFTWARE
 - 8. NORM GRIMM – INCOMING ICDA PRESIDENT

IMPORTANT DATES:

NEXT IMEA BOARD MEETINGS

- SEPTEMBER 17, 2011
- NOVEMBER 19, 2011 (IMEA CONFERENCE)
- FEBRUARY 18, 2012 (EXEC BOARD AND AREA CHAIRS)
- JUNE 2, 2012

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BAND:
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May 4-6

ORCHESTRA:
May 12



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IMEA DISTINGUISHED SERVICE AWARD

The IMEA Distinguished Service Award is designed to give recognition to individuals who have contributed to the advancement of music education in Iowa and to the functioning of the Iowa Music Educators Association.

The following criteria were developed to guide IMEA members in making nominations. The person honored should be:

- * one who displays a knowledge of our cultural heritage and the forces that are a part of it; one who is aware of the constancy of change and who has the powers of discrimination to determine values of the past.
- * one who pursues art, craft, and skill with genuine integrity and mastery, who has the power to display imagination and enthusiasm, who has the capacity for continual growth.
- * one who has a particular, genuine interest in the development of young people in the field of music and in the entire field of education.
- * one who has a real concern not only for the excellence

of school curriculum, but also for those facets of community life which add enrichment and enjoyment.

- * one who serves the community without thought of personal gain.
- * one who accepts opportunities to support local, state and national organizations that have an objective of developing youth.

IMEA members who wish to make nominations are urged to send as much information as possible regarding candidates at their earliest convenience.

Please send nominations to:
David Law
1560 Pleasantview Dr.
Marion, IA 52302-5155

Winners of the IMEA Distinguished Service Award

1969 Loraine Watters Des Moines Delinda Roggersack.....Mt. Vernon	1977 Wilma Olson.....Harcourt Robert Bagley Des Moines	1987 Carroll Childs Des Moines Dorothy Zehr.....Fort Dodge	1998 Joseph C. Christensen Ames
1970 Gene Burton..... Newton Myron Russell.....Cedar Falls Marian Knudsen Des Moines Lois Grammer.....Sioux City F. E. MortiboyDavenport Francis J. Pyle Des Moines	1978 Leo GretherBoone Lottie Craig..... Ottumwa	1988 Helen Frank..... Maquoketa Luman Colton..... Cedar Rapids	1999 Ruth KerausMt. Pleasant
1971 Paul Behm Mason City Lloyd Oakland..... Blairsburg	1979 Milton Anderson.....Davenport Charleton Stewart..... Mason City	1989 John DeHaan..... Clinton Ralph PaarmannDavenport	2000 Guy Blair..... Pella Lance Lehmborg Sioux City
1972 Paul Nissen..... Mason City	1980 Dorothy Bondurant.....Waterloo	1990 Don Lomen Des Moines Marvin Kelley Grinnell	2001 Virginia Bennett..... Des Moines Judith Svengalis Des Moines
1973 Herald Stark Iowa City Olga Hoffman Newton Alvin Edgar..... Ames	1981 Dale CarisSioux City	1991 Dorothy McDonald Iowa City	2002 Louise Frakes..... Washington Ruth Seim..... Ottumwa
1974 Leo Kucinski..... Sioux City	1982 Karl M. Holvik.....Cedar Falls Ellen Johnson..... Des Moines	1992 Weston NobleDecorah	2004 Myron Welch Iowa City
1975 Himie Voxman Iowa City Frank Piersol..... Iowa City	1983 Jeanette Carter Ottumwa	1993 Everett Johnson..... Ames	2005 Aimee Beckman-Collier.....Des Moines
1976 Madelin Kauffman... Cedar Rapids Phyllis McAdams.....Burlington Maurice WrightBurlington	1984 Jane Ruby Des Moines Erwin H. Schneider..... Iowa City	1994 Betty Debban Cedar Rapids	2006 Shirley Luebke.....Sioux City
November 2011	1985 Leland Cook..... Newton	1995 Charles DCamp.....Davenport	2008 Scott Keese.....Ballard
	1986 Jesse EvansRock Island Don Marcoullier..... Des Moines	1996 Paul Reiman Des Moines	2010 John AboudAlgona
	1997 Rhonda Taggart..... Des Moines		

PRESIDENT ELECT'S REPORT

Political Action in Action!

Scott Rieker

Our schools are failing! Our test scores are plummeting! Our graduation rate is dropping! Other countries are out-performing us on standardized tests! The sky is falling! Repent, the end is near! ...What a time to be a teacher... The "education conversation," especially in the political sphere, has often been one of doom and gloom.

Since April, I have had opportunities to become a vocal advocate in the political arena for Iowa's educators. In the fight over allowable growth, I was honored to be asked to testify before the Iowa Senate Education Committee on June 6th, and before the Iowa House on June 7th. While the outcome was less than stellar, something is better than nothing. And, it behooves us to remember who was voting for our children's needs when it came down to dollars. Many members of the Iowa House spoke at length about how they were supporters of education, but when they cast their votes, it was to gut funding for public schools. That's something to remember next November...



In June, I was a representative from Iowa to the National Association for Music Education (NAfME) Music Education Week in Washington (MEWW). The adoption of a stellar new technology platform, the change of the organization's name to better reflect who we are and what we do, and the launching of the Roundtable and Groundswell were bold steps into the next phase of advocacy for music education.

In terms of advocacy, I was able to meet with staff (often the education policy expert) from every member of the Iowa delegation – save Rep. Braley (whose office was locked) and Rep. Boswell (whose staffer didn't know who I should talk to and sent me on my way) – to discuss reauthorization of the Elementary and Secondary Education Act (ESEA, formerly called NCLB). Our core message was this:

1. Keep the arts listed as a "core" area in the reauthorization.
2. Strengthen the language in Title I and Title IIa, to specify that these funds should be used for all core areas.
3. Authorize a local accountability system, to measure the access to and quality of music programs, similar to what is done in the other core areas, but without the reliance on national standardized assessments.
4. Report this data to the community, so that everyone knows whether or not their child is receiving a quality education in all core areas.

Senator Harkin's education specialist, Maria Worthen, spoke with Michael Blakeslee (NAfME Assoc. Executive Director), Scott Shuler (NAfME President) and me for over an hour. Senator Grassley's assistant, James Rice, met with me for nearly an hour, until an urgent meeting forced him to bolt from the room. Mr. Rice used every second of our allotted time, plus five minutes, and then apologized profusely that he had to leave. Both Ms. Worthen and Mr. Rice asked hard questions and engaged in an honest debate about education and the role of the Federal Government therein. I was also treated to frank, challenging, and sincere conversations in meetings with Rep. Latham's assistant (a former student of John Aboud), Rep. Loeb's education specialist, and Rep. King's legislative aide. I was deeply impressed by the passion of all the people I spoke with to "get it right."

In July, I attended the Education Summit in Des Moines. There was a wealth of great ideas about how education can move forward to meet our children's needs in the 21st Century. There were also some very bad ideas discussed, so the challenge will be to take the best ideas and run with them. It is heartening that the Director of the Iowa Department of Education, Jason Glass, and the Arts Education Consultant, Rosanne Malek, are opening the discussion on education reform by listening to many voices, including the teachers in our own state.

The core message I took from the summit for music educators is this: We must create and articulate clearly defined standards for

PRESIDENT ELECT'S REPORT (CONT'D)

every level of music education, and develop authentic ways for the children and young adults in our classrooms to demonstrate their mastery of these standards. We're at both a huge advantage and a huge disadvantage as music teachers. The advantage is that we already do this implicitly in our curriculum. Walking past a student to see if he's playing in tune is formative assessment. Playing a call & response singing game in the elementary music classroom is an authentic demonstration of individual student learning. The disadvantage is that we have to change our way of thinking about student learning. (Hopefully) we already know if our students have or have not mastered a concept, but now we have to take the next step and make it explicit. In the coming months, we as music educators will need to have conversations about what our children should be learning and when. If we successfully articulate the "what," the "how" can be left of to the professional autonomy of the educator, rather than being mandated from on-high.

In August, my advocacy activities shifted to the local level, as we gear up for a school board election and begin to work with our district administration to safeguard the quality of our music education programs.

September saw Michael Butera (NAfME Executive Director) flying to Iowa for our fall executive board meeting. Michael engaged us in challenging, essential conversations about the vision we have for IMEA and how we can achieve it. I had the honor to drive Michael around, and that opportunity to pick his brain isn't one I would ever trade. With Scott Shuler as President and Michael as Executive Director, we are lucky to have two visionary leaders at the helm of our organization at this time in our history.

Please look elsewhere in the magazine, as you will find all the highlights of the Annual Professional Development Conference in Ames this year, from November 17-19. It's going to be smashing!

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ASSOCIATION NEWS

I bet you won't read this...

Scott Rieker

I always hate those email forwards that dare me to send it on if I love America or hate murder or wish everyone in the world had a cute kitten. Yet, the title – "I bet you won't forward this" – always makes me see what it is that I'm choosing to ignore.

When I attended the National Association for Music Education (NAfME) Music Education Week in Washington (MEWW), I was struck that we ourselves are the best way to ensure that every child in Iowa receives a quality, comprehensive music education taught by exemplary music educators.

But, is our plate already too full? Do we have more classes, no planning time, no budget, a host of other new burdens?" The "good" news is, if we don't do anything, we won't have this problem in a few years. The bad news is, we won't have this problem because our music classes will be gone. In the elementary grades, classroom teachers – who are all certified, if often not qualified – will begin to teach music, and art, and PE. This is already happening at districts around the state, including schools in my own. In middle and high schools, electives and ensembles become the necessary sacrifice to ensure that all of our children can effectively take standardized tests. Again, in some schools my district, music classes are offered, but our young adults are not allowed to take them, because they have to take a remedial math or reading course during that time, and neither class is offered anywhere else.

The secret to ensuring that every child receives a quality, comprehensive education in music is two-fold. We must educate our communities as to the value of what we do, and we must stand up and defend our children's holistic education when it's undermined or attacked by short-term budget fixes or a NCLB-mentality. Here's

how!

Education itself has four purposes for our children: Preparation for College. Preparation for Work. Preparation for Life. Preparation for Responsible Citizenship. Sure, music and the arts help children achieve in math and reading. Sure, music and the arts help us to be creative thinkers and effective collaborators in

the workplace. And, sure, we often need to use this rationale when dealing with those who are most wedded to the standardized testing mentality. However, that utilitarian view of music and the arts is a lie. First and foremost, we need music and the arts because they are a part of the human fabric; of our human nature. We need music and the arts because music and the arts make us human. Dolphins can read and

computers can do math, but only humans sing. Only humans paint. Only humans write novels or poems. The creative power is a faculty of our human nature, period. Any "education" that atrophies or attacks that power isn't worth the name.

We have to educate our communities that music and the arts do these amazing things, which happen in no other classroom and at no other place in the school day. We must also demonstrate that our classrooms (in the individual sense) are places where this actually occurs. We can no longer just be a holding tank or a class that grades on attendance. I challenge you to find standards that children in each grade should attain, and then document how the children in your class either do or do not demonstrate mastery of the standards. Can each kindergartener keep a steady beat? Can each senior trumpet player perform the F# major scale and arpeggios on sixteenth notes? Can each freshman tenor hand-sign while sight-reading an exercise with whole notes? This sort of meaningful, standards-based conversation with

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ASSOCIATION NEWS

our colleagues, the children and young-adults in our classrooms, and our communities quickly demonstrates both the value and relevance of what we teach and the effect we are having in the lives of children.

We must stand up for our children's right to a quality, comprehensive music education taught by exemplary music educators when that right is abridged through policy or staffing decisions at any level. We have the scientific proof that music and the arts accomplish things that no other discipline does. We have the scientific proof that music and the arts accomplish things more effectively and efficiently than other methods do. We have the scientific proof that music and the arts are vital to a child's holistic growth and fulfillment. Yet time and again, it is music and the arts that get compromised, in the name of expediency, or the budget, or shared sacrifice.

When music is on the chopping block, we have to have the courage to ask, "Why?" And we have to keep asking why until we get a satisfactory answer.

- If music and the arts are being cut, and other subjects aren't, Why? Music is a core subject, according to the Federal Government, No Child Left Behind, and Iowa law.
- If music and the arts are relegated to times outside the school day, Why? All core subjects have the same prerogative to occur during regular instructional time.
- If music and art teachers are being given exceptionally heavy course loads or being asked to take on many extra duties, Why? Are the math and reading teachers being asked to also proctor two homerooms and recess? Music is a rigorous subject – in truth, perhaps more rigorous than what is commonly considered "core," given its nature of continuous formative assessment, immediate feedback, and the self-evident character of the correctness of a given performance.
- If music and art planning time is reduced or eliminated, Why? All core subjects need the time within the contact day to plan the quality, engaging lessons that our children deserve.
- If instrumental and voice lessons are being eliminated, Why? Just as we would never remove ex-

periments from the science classroom, we should never remove the practical application of our musical knowledge in the form of lessons.

- If music classes are no longer being taught by specialists, Why? General education teachers take dozens of hours in most content areas, but often less than six in the arts. We wouldn't want our children taught by someone who had only studied math for one semester in a night-class

Being tenacious on "Why" is uncomfortable and frightening, but with a cadre of professionals, parents, students, and community leaders all clamoring for equity for our children, results can occur.

Also, we must counteract our desire to be "team players." We are naturally consensus builders, who enable every student in our classroom to succeed through our daily instruction and classroom management. We often treat budget and staffing decisions that way, too. "I can save the music education program for the children in my classroom if I just [insert extra duty here], or if I just [add non-contractual work, fundraising, etc. here]." As a result, music programs are bleeding to death from a thousand paper cuts. We have been willing to compromise when difficulties loom, but statistically, music and arts programs have borne from 40% to 80% more cuts than other programs and disciplines. If we keep being "team players" like this, it's our children who lose. We must become tenacious and fearless, as we fight for the right of our students to a quality, comprehensive music education taught by exemplary music educators.

Advocacy is never easy. My friends and I have ended up in the soup more than once for advocating for our children's education. But the old axiom holds true: "If not you, then who? If not now, then how?" It is time to educate our communities as to the value of what we do and to stand up and defend our children's holistic education. IMEA can be a resource for information, a sounding board for ideas, and a professional circle of colleagues for support in the midst of an oft-discouraging struggle. You're not in this alone, and neither am I. We're in it together, and we're in it for our children.

Now, aren't you glad you read this article after all?

ALL STATE ORCHESTRA CHAIR'S REPORT Ann Osborne Gribbins; Indianola Community Schools

2011 Festival

The 2011 All-State orchestra will perform Festive Overture by Shostakovich and Symphonic Dances from "West Side Story" by Bernstein, as well as America the Beautiful (along with the choir). Our conductor will be Dr. William LaRue Jones from the University of Iowa. This will be Dr. Jones' sixth time conducting the Iowa All-State orchestra, and I am very excited to have him back once again.

Once again, there will be a chamber orchestra performing on one of the All-State choir's pieces. More details about this will be in the students' folders after initial auditions, as well as in the directors information. Directors, please make sure you follow the directions carefully to avoid any confusion about rehearsals and expectations for the chamber orchestra.

For the 2011, Percussion Source will be providing equipment for the orchestra, which will be very helpful. A big thank-you goes to band chair, Chris Crandell, for assisting with coordinating this, as well as to Percussion Source for their willingness to help us out.

Due to the Shostakovich and Bernstein pieces being "rental-only," getting the excerpts ready by July 25th was a big challenge this year. A big thank-you goes to my assistants, Katherine Bendon from Pella, and Ted Hallberg from LeMars for the many hours that they put in helping me the excerpts ready by the deadline.

Changes for 2011

There are two major changes to the string audition process for 2011. These changes were approved at the May IHSMA Executive Committee/IMEA Executive Board meeting. They are as follows:

1. The new required tempo for scales at the October audition will be as follows: For violin, viola, and cello, quarter note = 60 (16th notes only); and for basses, quarter note = 50 (16th notes only)
2. We will also be changing the audition cards for strings to include a line for actual points for the solo, so that the students' solo performance will be factored into the student's final score.

Final thoughts

I welcome your comments and suggestions any time! Please send them to:

Ann Osborne Gribbins, All State Orchestra Chair
Indianola High School
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GLOBAL INFUSION IN THE MUSIC CLASSROOM

Lisa Ott



Fear of the unknown is common among humankind. During this time of the year the fear of the unknown amongst music educators is usually in the form of, "Will they actually be able to pull off that many drill sets?" "Will I have enough basses to hold up that part?" "How am I going to remember all the names of those elementary kids?" The quickest way to dispel fear is to be exposed to the situation and then as we all know ... practice, practice, and practice some more!

No matter if you are in a multicultural part of the state or a very non-diverse location; try to help your students think more globally this school year through our educational avenue of music. Our state and our country are becoming more diversified and the best way to teach the next generation not to have fear of differences is to arm them with exposure and knowledge. □

Here are some thoughts to consider when infusing global education in programming music throughout the year:

- No need to change what you teach - just consider the global or cultural connections you could make simultaneously through your current curriculum
- All music naturally expresses a global connection through: the composer, origin of rhythmic style, text, or historical time/ location. Be intentional about identifying those connections for students and even expand on connection

topics as time allows.

- America should be included in culture discussions – musically think jazz, folk music, rock, spirituals, ragtime, etc.
 - Influence students in not being judgmental about differences or preferences: musical or cultural. Encourage them to be "traders of opinions" (Hanvey, 1982). Suggest that in performing music and in the global community there is often a continuum of differences or opinions.
 - Primary sources are best when making cultural connections. Be careful to not solely use "Americanized" or media skewed stereotypes as examples.
 - Surface culture vs. internal culture Explain that there are subsets of people within one culture. The United States is the perfect example of people, traditions, and music being different throughout one "culture".
 - Global Literacy is part of the core curriculum. It is nice to mention to your administrator that you are using the medium of music to provide students knowledge deemed necessary for the 21st century.
 - JUST TRY IT! Infusing a global perspective does not have to take additional rehearsal. Global exposure can be as simple as hanging up photos or artwork, a recording played during a transition, or facts written on the board. Start with a goal; choose one musical selection with a deliberate global connection per school year. Help students fear less ... by learning more!
- Lisa M. Ott, suggestions from Global Education Summer Institute for Teachers
For resource ideas or questions contact: lott@ballard.k12.ia.us

IMEA ALL-STATE CHORUS REPORT

Mary Citta, All-State Chorus Chair

The all-state chorus music was released on July 25th. The all-state conductor, Bruce Rogers was at convention to do an interest session and read through the music with those in attendance. I greatly appreciate the work that ICDA does. The convention gives the director some time in the state with the high school conductors and it gives me time to go over details of the all-state festival. Bruce was very thankful for the opportunity to come to Iowa before November. He had not been to Iowa before – it was over 100 degrees outside and the first person he met was me – but he stayed anyway!!!!

There are no solos in the chorus music this year. We will be using the chamber orchestra for a couple of selections. Thanks to Ann and the orchestra students for helping the choir

each year.

The festival rehearsal schedule will be altered slightly. We meet in Boone next week to finalize the details. The afternoon rehearsal will be a full dress rehearsal.

No Saturday night football game this year. They moved it to Friday night!!!!

THANKS to IMEA for the opportunity to serve the state as the all-state chorus chair.

Mary Citta
All-State Chorus Chair (until November 20th)



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ASSOCIATION NEWS

ONE COMMON VOICE

Kris VerSteegt, IMEA Membership Chair



We are all musicians and fine musicians at that. Each of us is master of our own instruments: instruments of voice, string, wind, or touch. Each of us possesses the ability to create the music we desire or require as easily as we breathe. It could be a lonely, solitary art, but more often than not, we choose to make music with others. Indeed, many of us were drawn to making and teaching music because of the experiences our ensembles afforded

us.

Why then do we seek out ensemble, when we know our own music is so effortless? Why not just maintain our own voice within our own sphere? Why do we make music together? Anthropologists would have us believe that the first musicians assembled through a primal need to synchronize. Like schools of fishes or flocks of birds, there is a need of living things to move together. Certainly one can see evidence of this all around us. But is that all? Or does the impulse to assemble move beyond synchronicity to synergy: to create that which is greater than the sum of its parts; to work toward

a common goal; to sound a common voice?

So much more can be said when said together. It is for this very reason that I took up the mantle of the IMEA Membership Chair. Just as I long to be part of a musical ensemble, I long to be part of this ensemble of musicians working together to ensure that music is taught to all students sequentially and comprehensively by well-trained music educators dedicated to best practice. And I am honored to be part of an association that works diligently to shape and advance policies that help to create a better society for all. IMEA and MENC (NAfME) bring advocacy and publicity to music education here in Iowa and on a national level. They bring professional development and networking opportunities to us through conferences and on the web, and they provide us with outstanding periodicals that can have immediate impact on our teaching. They unite our voices so that our ensemble can make a difference. Thank you so much for your membership—and your voice—in the IMEA.

Masterpieces are not single and solitary births; they are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice. --Virginia Woolf

HISTORY OF IOWA MUSIC EDUCATORS

Judy Svengalis, All-State Chorus Chair

As the new historian for IMEA, I need your help! Many of you have items such as photos and artifacts that are worth saving. Especially important are those very old magazines and photos.

Most of us assume that IMEA has always met during the all-state weekend. Not so! Prior to my term as IMEA president twenty years ago, IMEA met at the Ft. Des Moines Hotel in January. Does anyone have programs or photos of that era or before? Past presidents and board members, do you have things to contribute? Also let me know of members I could interview.

My mentor, Delinda Roggensack, of Cornell College, was the first president of IMEA and was writing a history. At the time

of her death, the material was lost so we do not have her love and input on the subject. I however, feel a real need to assemble that which can be located at this time.

My personal collections including magazines, programs and meeting agendas I had saved were lost four years ago in my massive house fire.

Feel free to contact me.

Judy Svengalis
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ASSOCIATION NEWS

RETHINKING RESEARCH AND ADVOCACY Kevin Droe, Research Chair



Promoting the arts and music education has become synonymous with advocacy. In the past 40 years, music education advocacy has become a major goal of MENC. They have become an invaluable resource for music teachers and music administrators who are trying to find evidence to support keeping a music program instead of cutting it. These advocacy efforts come in many forms that include resources

packets, public service announcements (PSA's) and even a searchable online database that will result in news and research articles (1018 total) based on your search criteria. Need support for pullout lessons? 4 hits. Music for students with disabilities? 40 hits. Want statistics to back your argument to keep music in the schools? 110 hits. These are all free! We are not without advocacy resources. With all these resources so readily available to us to support music education, why do we actually need advocacy resources to support music education? The redundancy of this question is at the core of why we need to rethink arts advocacy.

The business world has designated people and assigned departments to the advocacy of their products or service. These departments are called marketing and sales. Without these departments, a large business can't exist. In small businesses, the owner often has to fill both roles. Even when it comes to the arts, we need marketing and sales. I still get calls from the Los Angeles Philharmonic to purchase tickets for the next season even though I haven't lived there for 25 years. Business and the arts are not alone. We are now seeing more and more billboards for medical facilities and private practice specialists. Colleges and universities continue to spend much of their budget on marketing and communication. Even public school districts have marketing and public relations divisions.

Are there any areas that don't value or promote advocacy? Actually, there are. We don't see a large presence of advocacy in...science and math. I was listening to a news program on the radio and the host was discussing how scientists have kept their mouths shut long enough about climate change and that now some scientists were coming forward, contrary to the support of their colleagues, to advocate for climate change policy. This was described as a very risky move of the part of the scientists.

The knee jerk reaction to say, “Well, science and math are required subjects in school and therefore they don't need

to advocate.” Although the two would seem to be related, they are not. The reason science and math don't support advocacy (actually, it's look down upon as inappropriate), is because advocacy is an attempt to promote, recommend or support something. By definition, if it “needs” support, there must be people who don't support it. In the sciences and in math, if someone advocates for something, that person is showing their bias. If there is one thing that scientists and mathematicians can agree upon, it's that we are all humanly biased, but that bias should not come out in our work. In science and math, the numbers should speak for themselves. If someone advocates for something in science or math, it must mean that the numbers are having difficulty speaking.

So what kind of light does this put the arts in? Compared to the sciences and math, our attempts to advocate can be viewed as an acknowledgement that we don't have the numbers. The truth is we don't have the numbers. In music education research, we are continuously trying to get the numbers but since music is an art form and people are human, these efforts take time and \$.

Some music educators maintain that the product of music education research should be advocacy. Since music education researchers are essentially scientists, one can see how advocacy for music education is in conflict with what music education research is for. If we research in order to advocate, our research must be biased. If it's biased, it's not reliable. If it's not reliable, it can't be used for advocacy. Voila! We're back where we began. This is the reason we still have so many advocacy resources (as mentioned previously). But it doesn't need to be this way. Advocacy and research and coexist.

Businesses do this all the time. They put resources into to marketing their product or service and then they put resources into finding out whether their marketing worked. Both these uses of resources can be called market research. In order to effectively continue to have music programs in our schools, the music education profession must support these two types of market research.

Who is the target audience for our music education advocacy efforts?

In many cases, it ends up being the parents and families attending a concert. You're heard the term, “preaching to the choir?” It doesn't hurt to reaffirm to parents that the time and money invested into their child's music education was worth it, but this is doing little to keep music in the schools.

What music educators and music administrators need to find out is “who is the target audience for our music education advocacy? If all businesses knew the answer to

this, we would have the Fortune 5,000,000 instead of 500. This will be different for each community and each state. It would seem obvious that advocacy efforts should be directed at those who don't currently support music but this is not the case. Music programs can be voted out by people who support music but just can't support it with the limited funds available. Also, advocacy efforts need to be directed at those who are in the positions to be able to effect change. One does not need to advocate to the whole world. Who effects change in your community? That's when you need market research. What is the result of our music education advocacy efforts?

Once we decide on a target audience and market music education, how do we know that our efforts were effective? I am often intrigued by how music teachers and music administrators considered themselves self-appointed marketing departments. We train as musicians for decades, go to school to get education degrees and now we have marketing skills? Obviously, some are better than others at marketing music education, but how do you find this out? Market research. Did the efforts put forth by the music department to keep music from being reduced persuade any of the people responsible for making those tough decisions? Market research. If I want my piano tuned, I hire a piano tuner. I'm not about to do it myself. Why don't we hire marketing people for music education? In politics, these people are called lobbyists.

Music education marketing research is not the same as music education research. In music education, we aim to investigate music and the human learning of music. For such a short description, this is a HUGE endeavor. If some of the research turns up getting quoted in advocacy efforts...fine. Our goal as music education researchers is to work towards learning music better. Music education researchers are in the same boat with the scientists: if we advocate our research, we are looked down upon for breeding bias.

Research is not always the strongest factor in advocacy to persuade people. Not convinced? How about smoking? The research is very heavy in support of not smoking and if you ask a smoker if they have heard that smoking is bad for them, they will probably not dispute the research. Another example is health and nutrition. We have plenty of research that supports staying active and eating healthy foods are likely to contribute to better health and a longer life. Most people don't disagree with the research, but the research is not the only factor that persuades them to make choices.

I don't mean to get political here; I'm just using the following as an example of why citing research is not a sure-fire method for advocating policy. If we've learned anything from the recent political struggle for climate policy, it's that data and statistics alone are not enough to persuade people. If multiple research projects costing thousands and millions of dollars can't produce enough data to convince legislators to vote a certain way, no academic music research study supporting the "cognitive, affective and physical benefits of music education" is going change a board member's mind about voting for a music program cut or deciding whether or not to enroll their child in music. To us as music educators, data and statistics may seem like undeniable support for music, but for those outside of music, it's just another number.

This brings us to the ultimate question: What will change the board member's and new parent's mind about music education? For a good example of advocating for music in the schools, we could learn a lesson from history. In 1838, Lowell Mason convinced the Boston School Committee to include music in the curriculum of the Boston schools. He didn't do this with data and statistics. He convinced them with product: examples of children singing and testimonials from teachers and parents of the benefits of music. This type of advocacy is not outdated.

In order to effectively advocate for music education, our profession needs to use valid and reliable research techniques to identify who our target audience is, and if our advocacy efforts are effective. A good starting point is to use advocacy that includes products of music education. Music in the schools is not etched in stone. "Preaching to the choir" may make us feel good on the inside, but we need to make serious efforts if we want to keep music in the schools for everyone. Don't just advocate to the parents. Advocate for the parents.

EARLY CHILDHOOD CHAIR REPORT Judy Panning, Early Childhood Chair

Summer . . . relaxing, rejuvenating, planning. That's how my mind seems to work. So many good ideas to try with my students in fall or winter come to me while I'm gardening or working at home during the summer months.

One of my new duties next year will be teaching the pre-kindergarten classes in both of my elementary buildings next year. Two years ago I did three levels below kindergarten, so I wrote down all the activities I could find by month and concept (rhythm, pitch or movement). I feel ready for this year, but I'm still looking at new materials I acquired in the end of May . . . just in case there's something that would fit just perfectly!

My chief goal in this position is to provide information for music teachers who need good things for young children. To make that happen, it would be good to know who is teaching that level. I'm collecting data: which districts offer music

classes to children younger than kindergarten., how many sections there are, how many children are in each section, and how often you see each group of children.

Look for two sessions on early childhood music and movement at the November 2011 conference in Ames. Jan Vidruk will speak on sensory integration, incorporating all the senses through music and movement. Beth Gunshor is a speech and language pathologist whose session combines music and movement with language development.

I'm also trying to get a speaker to come in spring to perk us up with some new ideas. If you have questions or suggestions for speakers, please contact me. And don't forget to send me teaching data!

Judy Panning
judypanning@gmail.com

SOUTH CENTRAL REPORT Thomas Sletto, South Central Representative

- I. 21st Century Skills
 - Continue to follow P21 efforts to share with Mus Ed Students
 - Served on Elementary Writing Task Force for Statewide Curriculum
- II. Mentorship in SC region
 - Collecting names of new teachers from the SC region
 - Gave suggestions of retired elementary teachers to IMEA Mentor Chair
- IV. Attendance at Conferences
 - Obtained national certification for Kodály program at Drake from Organization of American Kodály Educators

- Presented research at national OAKE conference in Minneapolis, MN – March 2011
- Attended national American Choral Directors Association conference in Chicago, IL – March 2011
- V. Publications
 - Published a book review in recent issue of IMEA journal
 - Had feature article on Rhythm Syllables published in Kodály ENVOY
- V. Workshops in SC area
 - There are numerous workshops already planned in SC this year already; no need to duplicate nor compete against these national & regional headliners:

Sept 24	Sarah Richardson – Orff Specialist = Drama/Movement Jill Trinka – Kodály & Orff	9am –Noon 1-3 pm 9-Noon	Simpson UNI campus	Indianola, IA Cedar Falls, IA
Oct 22	Specialist = Folk Songs & Dances	1-3 pm	ISU Center	Ames, IA
IMEA 11/17-19	KEI presentations & various wonderful clinicians: Sr. Lorna	Various Sessions	Simpson Meredith Middle Sch	Indianola, IA Des Moines, IA
Jan 21, 2012	Jay Broeker – Orff & Kodály Sequential Development	9 am to Noon 1-3 pm		
Feb 11, 2012	Dale Ludwing – Orff 101: What do I do with all these instruments	9 – 1pm		

Jill Wilson, Morningside College

Threading the Concept: Powerful Learning for the Music Classroom

Debra Gordon Hedden

Rowman and Littlefield, 2010

Written by a long-time Iowa music educator, now associate professor of music education at the University of Kansas, Threading the Concept provides its readers with a way to think about or perhaps re-think the way we have been trained as teachers. The author professes, "the purpose of this book is to offer the planning and delivery of music education in schools in a way that provides for deep learning for the students." The book does just that. She begins by addressing several premises to which we were all introduced in our music teacher education programs and shares what recent researchers have discovered regarding each.

Gordon Hedden combines the Orff, Kodály, Dalcroze and Gordon methods of the "eclectic American curriculum" in an effort to come at a single concept from a variety of angles, including singing, moving, playing, listening, composing, etc. While a discussion of pedagogy is helpful, what makes this book even more valuable is the clear presentation of the methodology. A majority of the book consists of "threaded" lesson plans for all levels grades K-6. Each is thorough and scripted, making it especially beneficial for the pre-service or beginning teacher.

Constructing a Personal Orientation to Music Teaching

Mark Robin Campbell, Linda K. Thompson and Janet R. Barrett

Routledge, 2010

Campbell, Associate Professor of Music Education at the Crane School of Music; Thompson, Associate Professor at Lee University; and Barrett, Associate Professor of Music Education at Northwestern University, combine their years of research and experience to provide pre-service teachers and young music educators alike an opportunity to grow in a profession that is ever more demanding. Throughout each chapter, readers are called upon to "Take Action," referring to a multitude of activities from a professional literature search to interviewing veteran teachers on specific topics to self-reflection exercises. There are many narratives given from the perspectives of educators in the field as well as college students to help aid the transition from student to teacher. Along with short "Focus on Research" sections, each chapter ends with an annotated bibliography of timely resources.

Intended for use in teacher education programs, the final chapter includes a chart of all learning activities found within the book and suggests courses in which each would be most appropriate. Several of the topics can and should be explored several times throughout an undergraduate education. The book is a valuable to young teachers as well, providing the means for analysis and reflection on what we do and how we do it. Above all, readers are encouraged to "think of themselves as change agents in school settings."

CONFERENCE PROGRAM

2011 Iowa Music Educators Association Annual Professional Development Conference

Thursday, November 17

Friday, November 18

Saturday, November 19

**Iowa State Center
Iowa State University Campus**

Notes...



Dear Colleagues,

Your opportunities for professional development in music have never been better! This year in Ames at the IMEA Annual Professional Development Conference, we have a well-rounded slate of presenters who are masters of their content area and ready to give you a share in their enthusiasm, as well as new tools for your toolbox. I'd like to highlight a few things.

- Scott Shuler, the visionary president of NAFME, will be presenting our keynote address about how music and the arts are going to be the key to learning in the 21st Century, rather than programs to be eliminated at the first whiff of a budget concern.

- Lillie Feierabend, the world-famous general and early-childhood music educator will be presenting four sessions in her engaging, inimitable style.

- Several presenters will be sharing their knowledge on non-traditional forms of music education in a Non-Traditional Music Strand, including Chris and Chris from Row-Loff publications. If you haven't seen these guys, you need to check them out. They're a "must-see" for a challenging middle school classroom!

- Brad White, Jill & Michael Gallina, Ray Salucka, and other will be giving outstanding sessions on the Choral Strand.

- The Instrumental Strand includes a feature on marching band for beginners, success through festivals and contests, repertoire selection, and many others.

- We have a Technology Strand with our friends from MakeMusic, as well as educators from around the region, including a presentation on iPads in the classroom, recording, and Web 2.0.

- Our Kodály Strand features other outstanding presenters: Kris VerSteegt, Tom Michalek, and the Kodály Educators of Iowa.

- Orff and World Drumming ensembles from Lucas Elementary in Iowa City and Roundy Elementary in Columbus Junction, under the direction of Nathan Kelley and Paul Corbière, will present an exciting concert.

- We even have three sessions on music in Early Childhood!

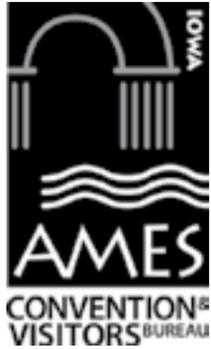
I hope you will discover that it is hard to choose what to attend because of the wealth of quality sessions offered. Now all you have to do is come.

The State of Iowa offers every school district Teacher Quality funds to be used specifically for professional development. Each district (and often, each building) can determine how to use these funds. Consider asking for your share of these funds to attend the Conference. After all, how many more math strategies or differentiation workshops can you sit through? The deadline for Early Registration and the discounted rate is November 4th.

See you in Ames!

Things to See...

1). *Enjoy something new in Ames!*



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My Fair Lady • Feb. 23

THEATRE

Macbeth • Nov. 1
Doubt: A Parable • Feb. 17

CLASSICAL

Irish Chamber Orchestra • Oct. 26
"Tchaikowski" — St. Petersburg
State Orchestra • Mar. 3

DANCE

Dayton Contemporary Dance
Company • Nov. 15
The Sleeping Beauty Ballet • Jan. 29

JAZZ

The Miles Davis Experience:
1949-1959 • Oct. 9

VARIETY

DANO • Mar. 5
The Fab Four — The Ultimate
Tribute • Mar. 25
Chanticleer • May 1

FAMILY

Magic School Bus Live! • Mar. 2

HOLIDAY

Lorie Line & Her Fab Five • Nov. 20
Mercy Me Christmas Tour 2011 • Dec. 1
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IMEA TENURE AWARD

We would like to honor IMEA members who have served in Iowa schools for 30 years or more. The IHSMA has awards in place for those teachers who have achieved 30 years of teaching high school in Iowa. However, there are many music educators who have served for 30 years, and are not eligible for that recognition because they teach at lower grade levels. IMEA would like to recognize your valuable contribution to Iowa music students.

Here are the guidelines for the awards.

- Any IMEA member who has taught music in Iowa for 30 years
- Years need not be consecutive

If you are a member of IMEA, and have taught 30 years or more in Iowa, please contact me, so I can add your name to the list of honorees. As an honoree, you will be recognized at the November conference. You will receive a certificate at the keynote address with NAFME President, Scott Shuler, and your name, photo, and a brief biography will be published in the Spring IMEA publication.

Martha Kroese
President, IMEA
mkroese@cfu.net



The National Chamber Choir of Ireland with Paul Hillier

Friday, October 21, 7:00 PM

Strauss Performing Arts Center
University of Nebraska at Omaha

Tickets: \$30.00 Call 402.554.3427
or go to www.unomaha.edu/music/irishchoir.php

Special Rates for School
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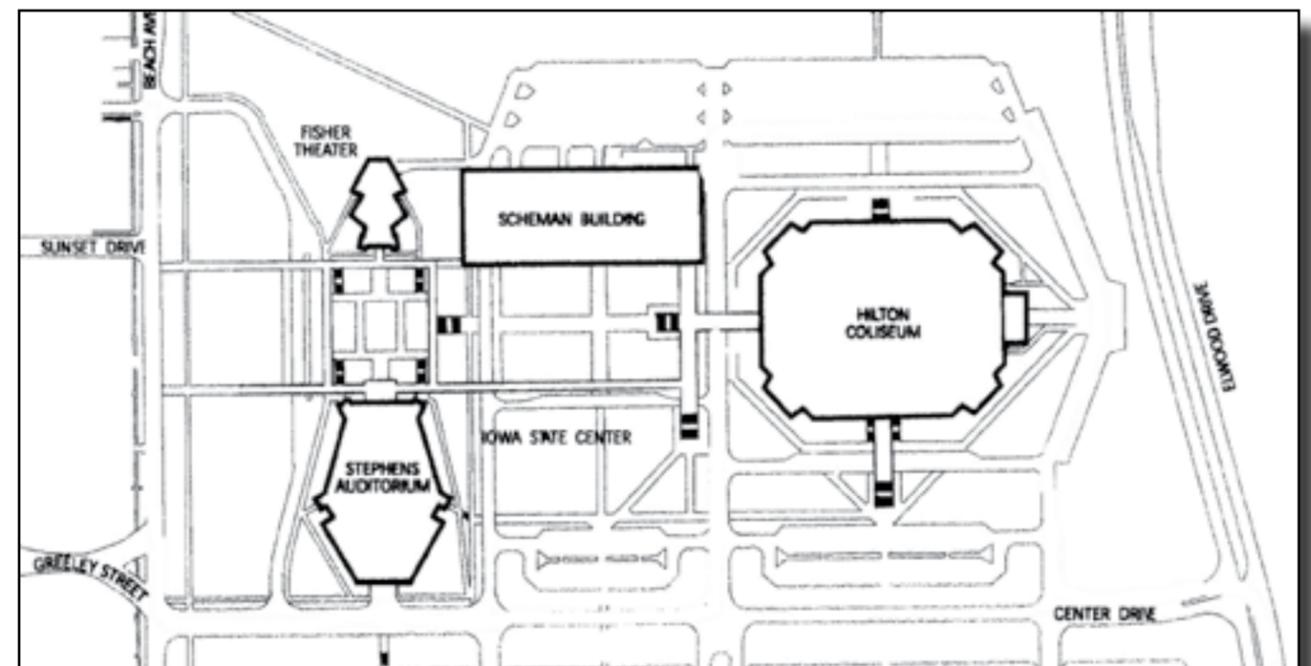
MAPS AND INFORMATION



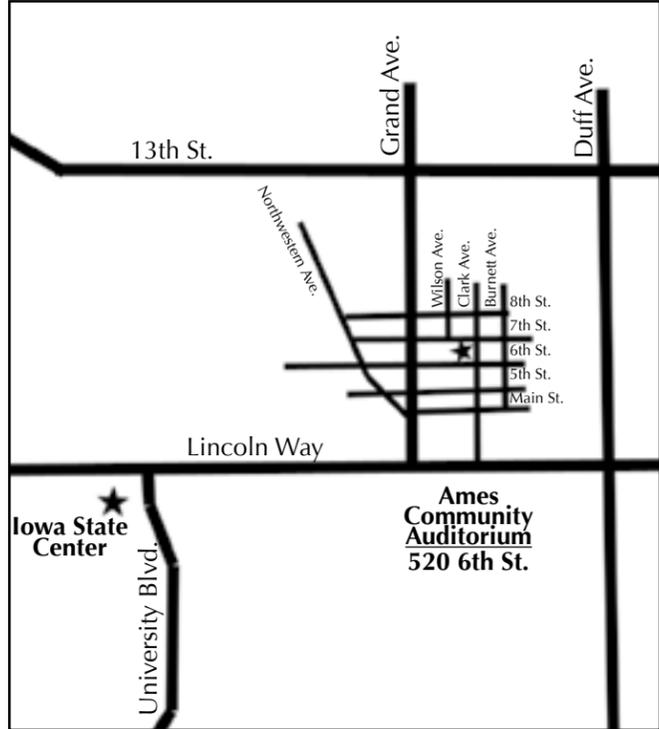
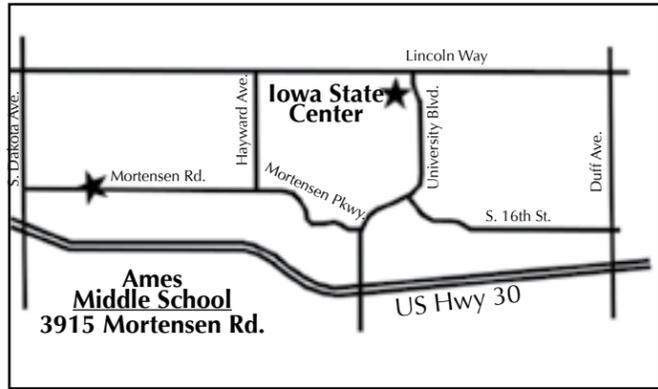
Scheman has three floors: Ground, Middle, Top. The main entrances to Scheman are on the Ground Floor. Exhibits & sessions are held on the Middle (Rooms 100-190) and Top Floors (Rooms 200-290).

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

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



MAPS AND INFORMATION



CONFERENCE SCHEDULE

Thursday, November 17, 2011

TIME	SESSION TITLE	LOCATION
TARGET AUDIENCE: GM=General Music, C=Choral, B=Band, S=Strings, CO=Collegiate		
8:00-10:00	OPUS Registration Dave Heupel, OPUS Registration Chair	Scheman Middle (1st) Floor
8:00	IMEA Conference Registration Tamara Thies, IMEA Conference Registration Chair	Scheman Top (2nd) Floor
OPUS HONOR CHOIRS REHEARSALS - 9:00-3:00		
9:00-10:30	C World Music for Secondary Choirs Brad White, Retired Director of Fine Arts, Birdville Independent School District (TX) Sponsored by Hal Leonard	
	C CONCERT 4:00 Stephens Auditorium Dave Huepel, Chair	
10:45-11:45	C Middle School Madness: New Music for Developing Choirs Brad White, Retired Director of Fine Arts, Birdville Independent School District (TX) Sponsored by Hal Leonard	
	C Practical Tips for Teaching the Individual Voice Elise M. Hepworth, Wayne State College, Wayne, Nebraska Sponsored by Wayne State College	
1:15-2:15	C The Well-Rounded Choral Program Brad White, Retired Director of Fine Arts, Birdville Independent School District (TX) Sponsored by Hal Leonard	
	ALL Music Across the Curriculum Dr. Michael and Jill Gallina, composers, Hal Leonard Sponsored by Hal Leonard	
2:00-6:00	IHSMA All-State Music Festival Registration/Info Desk Alan Greiner, IHSMA Executive Director Sponsored by IHSMA and IMEA	Scheman Middle (1st) Floor
3:00	All-State Band and Orchestra Chair Placement Auditions Chris C. Crandell, Ann Gribbins, Chairs	Various Locations
4:00	OPUS Honor Choir Concert 5th/6th Grade Mixed, 7th/8th Grade Boys, 7th/8th Grade Girls, 9th Grade Mixed Conductors: Sheila Monson, Center Point-Urbana Middle School (5th/6th Grade) Kay Fast, Glenwood High School (7th/8th Grade Boys) Steve Woodin (7th/8th Grade Girls) Retired Director of Choral Activities, Urbandale High School Lee Nelson, Wartburg College (9th Grade Mixed) Brian Johnson, Chair (Lewis Central High School)	Stephens Auditorium
5:00-7:00	IMEA Conference Registration Tamara Thies, IMEA Conference Registration Chair	Scheman Top (2nd) Floor

Friday, November 18, 2011

TIME	SESSION TITLE	LOCATION
TARGET AUDIENCE: GM=General Music, C=Choral, B=Band, S=Strings, CO=Collegiate		
8:00	IMEA Conference Registration Tara Thies, IMEA Conference Registration Chair	Scheman Top (2nd) Floor
8:00-5:00	IHSMA All-State Music Festival Registration/Info Desk Alan Greiner, IHSMA Executive Director Sponsored by IHSMA and IMEA	Scheman Middle Floor

Exhibits Open: 9:00 - 5:00

C. David Rait, IMEA Conference Exhibits Chair Scheman Middle & Top Floors

8:15	CO	NAMIE Collegiate Welcome Dr. David A. Johnson, Iowa Wesleyan College Madeline Stout, Iowa NAMIE Collegiate President	Scheman 150
8:30-9:30	CO	General Session / NAMIE Collegiate Session #1 E-Portfolio Dr. Natalie A. Steele, Iowa State University Sponsored by Iowa State University	
	GM	Sawtooth Kha? - Thai Songs and Games for the Elementary Diara Larsen, Iowa City Community Schools Sponsored by IMEA	
	GM	The Dynamic Recorder Program Jim Tinner, Medina Public Schools, Retired (Ohio) Sponsored by Peripole - Bergerault	
	ALL	2011 Music Education Research Year in Review - Useful Applications for the Music Classroom Kevin Droe, Ph. D., University of Northern Iowa Sponsored by IMEA	
	B	Free Improvisation Chris Metz, University of Northern Iowa Sponsored by Jazz Educators of Iowa	
	ALL	The Well is Deeper Than You Think: How NAMIE Supports You Scott Shales, President, NAMIE Sponsored by NAMIE, IMEA	

<p>CHORUS - Stephens Auditorium 8:30-11:30 1:00-3:45 5:00-7:30 Bruce Rogers, Mt. San Antonio College Walnut, California Mary O'Bo, Chair</p>	<p>ALL-STATE MUSIC REHEARSALS</p>
<p>BAND - Hilton Coliseum 8:45-12:00 1:15-4:15 5:00-7:30 Dr. Scott Jones, Concordia College Moorhead, Minnesota Chris Crandell, Chair</p>	
<p>ORCHESTRA - Scheman 220-240 9:00-12:30 1:45-4:30 5:00-7:30 Dr. William LaRue Jones The University of Iowa Iowa City, Iowa Ann Gribbins, Chair</p>	

VISIT THE EXHIBITS

Scheman Middle & Top Floors

9:30-10:25	CO	NAMIE Collegiate Session #2 Show Choir Allen Chapman, Fort Madison	
9:45-10:45	GM	Who's Afraid of (Teaching) The Nutcracker? Lillie Feierabend, University of Hartford Magnet School, Connecticut Sponsored by GIA Publications, West Music	
	GM	Teaching Children to Play Jazz on the Soprano Recorder Jim Tinner, Medina Public Schools, Retired (Ohio) Sponsored by Peripole - Bergerault	
	C	World Music for Secondary Choirs Brad White, Retired Director of Fine Arts Birdville Independent School District (TX) Sponsored by Hal Leonard	

<p>REHEARSALS - 9:00-1:00 Fisher Theatre & Scheman 167-169 CONDUCTORS: Jacob Harrison (Ames) Iowa State University Kirt Masier (Lee's Summit, MO) Lee's Summit West High School CONCERT - 4:30 Fisher Theatre Candace Wejbers, Chair</p>	<p>Junior High Honors Orchestra</p>

9:45-10:45 cont.

Friday, November 18, 2011 (cont.)

TIME	SESSION TITLE	LOCATION
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TARGET AUDIENCE: GM=General Music, C=Choral, B=Band, S=Strings, CO=Collegiate

9:45-10:45	ALL	Using Finale in Music Education Glenn Pohland, MakeMusic Sponsored by MakeMusic	
	ALL	Fight or Flight: Children in Poverty and How Music Makes The Difference Joanne Tubbs, Performing Arts Curriculum Coordinator, Des Moines Public Schools Sponsored by IMEA	
	C, B	Cultivating Independence in Small and Large Ensembles Dr. Danelle Larson (Eastern Illinois), Dr. Richard Cangro (Western Illinois) Sponsored by Western Illinois University (Macomb), Eastern Illinois University (Charleston)	
10:30-11:10	CO	NAMIE Collegiate Session #3 Song-Writing Seminar Catherine Wilson, Valley High School, West Des Moines	
11:15-12:15	CO	NAMIE Collegiate Session #4 How to Speak Jazz to a 1st Grader: Jazz Activities for the Elementary Classroom Dr. Erin Wehr, Professor James Dreier, University of Iowa Sponsored by Jazz Educators of Iowa, University of Iowa, West Music, Sabian	

<p>REHEARSALS - Friday, Saturday Ames Community Auditorium Paula Crider, Conductor Professor Emerita The University of Texas (Austin) CONCERT - Saturday, 2:30 Ames Community Auditorium Paul Bloomquist, Chair</p>	<p>Iowa College Band Directors Association Honor Band</p>
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VISIT THE EXHIBITS

Scheman Middle & Top Floors

11:00-11:50	GM	Recorder: The Road to Excellence! Dr. Wendy Barden, K-12 Music Coordinator, Osseo (MN) School District Sponsored by Frank Ricman Musical Instruments	
	GM	Improvisation - Take the Fear Out, Put the Fun In Jim Tinner, Medina Public Schools, Retired (Ohio) Sponsored by Peripole - Bergerault	
	GM, C	Intentional Movement in the Music Classroom Lillie Feierabend, University of Hartford Magnet School, Connecticut Sponsored by GIA Publications, West Music	
	C	Middle School Madness: New Music for Developing Choirs Brad White, Retired Director of Fine Arts, Birdville Independent School District (TX) Sponsored by Hal Leonard	
	ALL	Getting the Most Out of Your Finale Glenn Pohland, MakeMusic Sponsored by MakeMusic	
	ALL	Drive: How Children Are Motivated Joanne Tubbs, Performing Arts Curriculum Coordinator, Des Moines Public Schools Sponsored by IMEA	

VISIT THE EXHIBITS

Scheman Middle & Top Floors

12:00-1:00	ALL	Iowa Alliance for Arts Education Board Meeting David Law, Chair	
	ALL	Society for Music Teacher Education Lunch Meeting Jill Wilson, Morningside College, Chair	

Friday, November 18, 2011 (cont.)

TIME	SESSION TITLE	LOCATION
TARGET AUDIENCE: GM=General Music, C=Choral, B=Band, S=Strings, CO=Collegiate		
1:00-2:00	ALL Web 2.0 Tools in the Music Classroom Elizabeth Fritz, Decorah Middle School Sponsored by IMEA	
	ALL Positive, Pro Active Advocacy - NOW!! David Law, Iowa Alliance for Arts Education Chair Sponsored by Iowa Alliance for Arts Education	
	ALL Affective Learning: A Key to In-depth Musical Experiences Tamara Thies, University of Iowa Sponsored by IMEA	
	ALL SmartMusic in Your Band, Choir and Orchestra Program Glenn Pohland, MakeMusic Sponsored by MakeMusic	
	C The Well-Rounded Choral Program Brad White, Retired Director of Fine Arts, Birdville Independent School District (TX) Sponsored by Hal Leonard	
	O Back to Basics: Steps to Establishing Solid Rhythm, Intonation and Tone in Beginning Orchestra Dr. Wendy Barden, K-12 Music Coordinator, Osseo (MN) School District Sponsored by Frank Rieman Musical Instruments	
1:15-2:10	CO NAIME Collegiate Session #5 How to Speak Jazz to a Tweenie: Jazz Lessons for Upper Elementary Dr. Erin Wehr, Professor Jim Dreier, University of Iowa Sponsored by Jazz Educators of Iowa, University of Iowa, West Music, Sabian	

2:15-3:15 ALL KEYNOTE ADDRESS Benton Auditorium
Music Education for Life in the 21st Century: Vision and Challenges
Scott Shuler, NAIME President

3:15-3:55	CO NAIME Collegiate Session #6 Meeting with NAIME President Dr. Scott C. Shuler	
3:30-4:30	GM Books That Sing/Books That Move Lillie Feierabend, University of Hartford Magnet School, Connecticut Sponsored by GIA Publications, West Music	
	GM Boomwhackers - The Big Bang for the Baby Budget Jim Timier, Medina Public Schools, Retired (Ohio) Sponsored by Perigole - Bergerault	
	GM Percussion Ensemble Clinic Robert Lucas Elementary Orff Schubwerk Percussion Ensemble Roundy Elementary World Music Drumming Ensemble Nate Kelley, Iowa City; Paul Corbière, Columbus Junction Sponsored by ALPHA Corporation, Iowa City	
	B, C, O Perform-Connect-Reflect: Three Keys to Maximizing Student Performance in Ensemble Classes Dr. Wendy Barden, K-12 Music Coordinator, Osseo (MN) School District Sponsored by Frank Rieman Musical Instruments	
	ALL The "Arts" of Effective Teaching Rosanne Malek, Arts Education Consultant/Gifted Education Consultant, Iowa Department of Education Leon Kuchner - Iowa Alliance for Arts Education Sponsored by Iowa Department of Education	

3:30-4:30 cont.

Friday, November 18, 2011 (cont.)

TIME	SESSION TITLE	LOCATION
TARGET AUDIENCE: GM=General Music, C=Choral, B=Band, S=Strings, CO=Collegiate		
3:30-4:30	B,C,O SmartMusic 2012: Guided Home Practice Glenn Pohland, MakeMusic Sponsored by MakeMusic	
4:00-4:50	CO NAIME Collegiate Session #7 State Meeting and Election of Officers Madeline Sloat, Iowa NAIME Collegiate President	
4:30	ALL Junior High Honors Orchestra Concert Conductors: Jacob Harrison, Iowa State University Kirt Mosier, Lee's Summit West High School (MO)	Fisher Theatre

Exhibits Close: 5:00 **C. David Rutt, IMEA Conference Exhibits Chair** **Scheman Middle & Top Floors**

5:15 ALL **RECEPTION** **Olde Main Brewing Company**
Sponsored by Iowa Music Educators Association and NAIME Collegiate

Everyone is Invited to the Reception
Olde Main Brewing Company, 316 Main St, Ames
Soft Drinks & hors d'oeuvres provided. Cash bar is available.
Socialize with NAIME President, Scott Shuler and IMEA Board Members

6:30-7:30 **Jazz Educators of Iowa Business Meeting**
Chris Merz, President

Saturday, November 19, 2011

TIME	SESSION TITLE	LOCATION
TARGET AUDIENCE: GM=General Music, C=Choral, B=Band, S=Strings, CO=Collegiate		
7:45	IMEA General Meeting Martha Kroese, President	
8:00	IMEA Conference Registration Tamara Thies, IMEA Conference Registration Chair	Scheman Top (2nd) Floor
9:00-3:00	IHSMA All-State Music Festival Registration/Info Desk Alan Greiner, IHSMA Executive Director Sponsored by IHSMA and IMEA	Scheman Middle Floor

Exhibits Open: 9:00 - 1:00 C. David Rutt, IMEA Conference Exhibits Chair Scheman Middle & Top Floors

ORCHESTRA - Scheman 220-240 8:30-11:15 Dr. William LaRue Jones, Conductor Ann Gribbins, Chair	A L L R E S T R E S M A L S I C
CHORUS - Stephens Auditorium 8:45 - 12:00 Bruce Rogers, Conductor Mary Citta, Chair	
BAND - Hilton Coliseum 9:00-12:30 Dr. Scott Jones, Conductor Chris Crandell, Chair	
Afternoon Rehearsals are Closed Sessions	

8:30-9:30	GM,C	The Role of Music and Movement in Early Speech and Language Development Beth Coppoc Gunshor, Speech Language Therapist, Madison Public Schools (WI) Sponsored by Early Childhood Music and Movement Association
	GM	Smooth Sailing on Lake Kodaly: Keys to Organization, Student Focus, and Sanity! Tom Michalek, Hastings College (Nebraska) Sponsored by IMEA
	GM, B	Playing the Blues in General Music Jim Tinter, Medina Public Schools, Retired (Ohio) Sponsored by Peripole - Bergernault
	ALL	You Are It: Effective Teaching Strategies for the Vocal and Instrumental Music Teacher Dr. Tim Farrell (University Of South Dakota) Dr. Andrew Hornburg (Missouri State University) Sponsored by Yamaha, University of South Dakota (Vermillion), Missouri State University (Springfield)
	B	Crash Course in Selecting Beginner Snare Drum Method Materials Stanley E. Dahl, Central College (Pella) Sponsored by Iowa Percussive Arts Society
	ALL	Research Poster Session Kevin Droe, Ph. D., University of Northern Iowa Sponsored by IMEA

VISIT THE EXHIBITS Scheman Middle & Top Floors

REHEARSALS - Friday, Saturday Ames Community Auditorium Paula Crider, Conductor Professor Emerita The University of Texas (Austin) CONCERT - Saturday, 2:30 Ames Community Auditorium Paul Bloomquist, Chair	Iowa College Band Directors Association Honor Band
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9:45-10:45	ALL	I Thought The Fulcrum Was a Wrench? Chris Crockarell, Chris Brooks, Row-Loff Publications Sponsored by Row-Loff Publications
	GM, C	Vocal Development for Young Children Lillie Feierabend, University of Hartford Magnet School, Connecticut Sponsored by GIA Publications, West Music
	GM, B	Jazz Improvisation for Juniors Jim Tinter, Medina Public Schools, Retired (Ohio) Sponsored by Peripole - Bergernault
	ALL	Effective Use of Recording and Playback in the Ensemble Rehearsal Russell Gavin, Baylor University, Waco, Texas Sponsored by Jupiter Band Instruments

9:45-10:45 cont.

Saturday, November 19, 2011 (cont.)

TIME	SESSION TITLE	LOCATION
TARGET AUDIENCE: GM=General Music, C=Choral, B=Band, S=Strings, CO=Collegiate		
9:45-10:45	B,C,O United States Marine Corps Music Enlistment Option Program Gurnery Sergeant Jason Knuckles Sponsored by the United States Marine Corps	
	B Marching Band.....Help!.....Where Do I Begin? Steve Citta, Waterloo Sponsored by IMEA	
11:00-11:50	GM 4Rs Reading' Rittin' Rhythmic & Rock 'n Roll Michael Buckley, Iowa Rock 'n Roll Music Association, Executive Director Sponsored by Iowa Rock 'n Roll Music Association, Arnolds Park, Iowa	
	GM, C Folk Dancing Kris VerSteege, Ankeny Sponsored by IMEA	
	GM, C Nurturing the Music Nature of Early Childhood Jan Vidrak, Past-President, Early Childhood Music and Movement Association Sponsored by Early Childhood Music and Movement Association	
	GM Are You as Hip as a 4th Grader? Jim Tinter, Medina Public Schools, Retired (Ohio) Sponsored by Peripole - Bergernault	
	ALL How to Build a Strong High School Program Through Festival Participation James Fritz, Decorah High School Sponsored by Star Destinations	

Exhibits Close: 1:00 C. David Rutt, IMEA Conference Exhibits Chair Scheman Middle & Top Floors

1:00-1:50	GM	Planning Past Tomorrow: Staying Ahead in the General Music Planning Game! Tom Michalek, Hastings College (Nebraska) Sponsored by IMEA
	GM	Rock and Roll Recorders Jim Tinter, Medina Public Schools, Retired (Ohio) Sponsored by Peripole - Bergernault
	B,C,O	Unhelpful Conducting Habits Learned from "Helping" Students John Ginochio, Southwest Minnesota State University (Marshall) Sponsored by Southwest Minnesota State University
	ALL	Essential Instruction and Repertoire for Classroom Guitar Bob Morris, Classroom Guitar Specialist, Clark County Schools (NV) Sponsored by Hal Leonard
	ALL	Web 2.0 Tools in the Music classroom Elizabeth Fritz, Decorah Middle School Sponsored by IMEA
	GM, C	Music to Grow On Dr. Michael and Jill Gallina, composers, Hal Leonard Sponsored by Hal Leonard

TIME	SESSION TITLE	LOCATION
TARGET AUDIENCE: GM=General Music, C=Choral, B=Band, S=Strings, CO=Collegiate		
2:00-2:50	GM Moving to Music Makes Me Smile! Dan Fee, University of Wisconsin-Oshkosh (WI), Silver Lake College (WI) Sponsored by Themes and Variations Publications	
	ALL Handchimes in the Classroom Patrick Gagnon (Eldora, IA), Aaron Hansen (Waverly-Shell Rock) Sponsored by Handbell Musicians of America (Iowa Chapter)	
	GM Teaching Fundamentals Using Manipulatives Kris VerSteege, Ankeny Sponsored by IMEA	
	C Vocal Jazz Ray Salucka, Kirkwood Community College, Cedar Rapids Sponsored by Jazz Educators of Iowa	
	B, C Repertoire Selection: A Balanced Attack To Our Most Important Choices Russell Gavin, Baylor University, Waco, Texas Sponsored by Jupiter Band Instruments	
	ALL Informal Learning: Garage Band 101 Jill Wilson, Morningside College, Sioux City Sponsored by Morningside College	
2:30	ALL Collegiate Honor Band Concert Paula Crider, Conductor Professor Emerita, The University of Texas (Austin) Sponsored by Iowa College Band Directors Association, Paul Bloomquist, Chair	Ames Community Auditorium
3:00-3:50	GM Easy as 1, 2, 3! Simple, Practice and Fun Assessment Tools for the General Music Classroom Kodaly Educators of Iowa (Kris VerSteege, president)	
	GM Handchimes and Orff Patrick Gagnon (Eldora, IA), Aaron Hansen (Waverly-Shell Rock) Sponsored by Handbell Musicians of America (Iowa Chapter)	
	GM, C A Year in Song Dr. Michael and Jill Gallina, composers, Hal Leonard Sponsored by Hal Leonard	
	ALL iPads in Music Education Christopher Russell, Ph. D., East Ridge High School, Woodbury, Minnesota Sponsored by IMEA	
	ALL Thinking Creativity in Reading and Mathematics Rosanne Malek, Arts Education Consultant/Gifted Education Consultant, Iowa Department of Education Sponsored by the Iowa Department of Education	
	C ICDA (Iowa Choral Directors Association) Board Meeting Roger Henderson, President	
	B IBA (Iowa Bandmasters Association) Meeting Tony Garmoe, President	
7:30	ALL *All-State Music Festival Concert Conductors: Orchestra - Dr. William LaRue Jones Chorus - Bruce Rogers Band - Dr. Scott Jones Master of Ceremonies: Alan Greiner, Executive Director IBSMA Sponsored by IMEA, Martha Kroese, President IBSMA, Alan Greiner, Executive Director *\$15 ticket price not included in the Conference Registration Fee	Hilton Coliseum

CONFERENCE CONCERTS & KEYNOTE ADDRESS

Keynote Address: Music Education for Life in the 21st Century: Vision and Challenges

(Friday 2:15-3:15, Benton Auditorium)
Scott Shuler, NAfME President



ICDA OPUS Honor Choirs (Thursday 4:00, Stephens Auditorium)

Brian Johnson, Chair (Lewis Central High School)

Conductors:

Sheila Monson, Center Point-Urbana Middle School (5th/6th Grade)
Kay Fast, Glenwood High School (7th/8th Grade Boys)
Steve Woodin, Retired Director of Choral Activities, Urbandale High School (7th/8th Grade Girls)
Lee Nelson, Wartburg College (9th Grade Mixed)

Junio High Honors Orchestra Concert (Friday 4:30, Fisher Theatre)

Conductors:

Jacob Harrison, Iowa State University
Kirt Mosier, Lee's Summit West High School (MO)

Iowa College Band Directors Association Honor Band (Saturday 2:30, Ames Community Auditorium)

Paul Bloomquist, Chair

Conductor:

Paula Crider, Professor Emerita, The University of Texas (Austin)

Iowa All-State Music Festival (Saturday 7:30 PM, Hilton Coliseum)

Band - Dr. Scott Jones
Chorus - Bruce Rogers
Orchestra - Dr. William LaRue Jones

*\$15 ticket price not included in the Conference Registration



ALL-STATE MUSIC FESTIVAL CONDUCTORS

PROFESSOR BRUCE ROGERS, 2011 ALL-STATE CHORUS CONDUCTOR



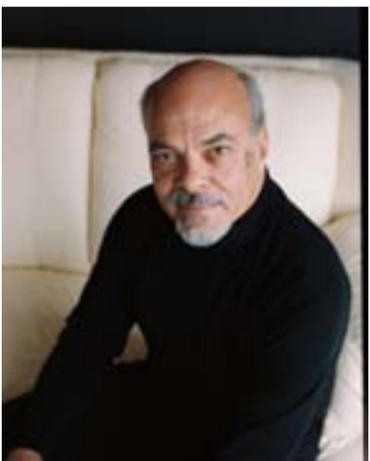
PROFESSOR BRUCE ROGERS is the Director of Choral Activities at Mt. San Antonio College, in Walnut, California. In this role, he oversees the department's various vocal and choral programs, which span the entire spectrum of music – from classical to jazz. He personally directs Mt. San Antonio College's award-winning Chamber Singers and the elite vocal jazz ensemble, Singcopation.

Choirs under his direction have won numerous awards and first place honors throughout the United States and Europe. Mr. Rogers' choirs have had the honor of performing at five California State Conventions, eight American Choral Directors Association (ACDA) Regional and National Conventions as well as performing at three International Association of Jazz Educators (IAJE) National Conventions. They have achieved top ranking in national and international competitions throughout the world, including performances in Concert Halls throughout the United States, Canada, Scotland, Wales, England, France, Italy, Germany, Austria, Switzerland, Bulgaria and the Czech Republic.

In the year 2001, Mr. Rogers became the first choral director in United States history to have two different choirs perform at both the IAJE National Convention and the ACDA National Convention, and he achieved this special honor once again in 2005 when his Chamber Singers performed at the ACDA National Convention in Los Angeles, California and his vocal jazz group Singcopation performed at the IAJE National Convention in Long Beach, California.

Mr. Rogers' most recent guest conducting ventures outside of the United States, includes conducting at the "AMIS International Honor Band and Choral Festival" hosted by the International School at The Hague, in the Netherlands, conducting at the "ACCET Choral Conductor's Workshop" held in Melbourne, Australia, guest conducting the music of Franz Joseph Haydn in Vienna and Budapest with a Festival Choir and Orchestra honoring the 200th Anniversary of Haydn's death, and was the headline clinician and guest conductor at the "Australian National Choral Association" (ANCA) Convention in Port Macquarie, Australia. He has guest conducted the New York Chamber Orchestra and Festival Chorus at Carnegie Hall on four different occasions and has performed by special invitation at Lincoln Center.

DR. WILLIAM LARUE JONES, 2011 ALL-STATE ORCHESTRA CONDUCTOR



DR. WILLIAM LARUE JONES is "one of the most active and versatile symphonic conductors in America today, possessing a unique ability to work effectively with musicians at all levels of performing capability and experience" (Minneapolis Star-Tribune). His conducting schedule includes a wide array of professional, festival, collegiate and student ensembles throughout North America, Latin America, Europe and Asia, ranging from the Minnesota Orchestra and the Minneapolis Pops to the Penang (Malaysia) Symphony, the Antofagasta (Chile) Symphony and the Symphony Orchestra of Lucerne (Switzerland). Recent conducting engagements include orchestras in Illinois, Wisconsin, Nevada, Ohio, Minnesota, Arizona, Maryland, Nebraska and Florida with international concerts in Singapore; WuHan, China; Belem, Brazil; Kuala Lumpur and Kedah, Malaysia. In 2008, he was appointed 'Honorable Visiting Professor' of Shenyang Normal University (China) and returns annually to conduct and present masterclasses. In addition, Jones has conducted over 90 All-State orchestras with additional festival/clinics in all 50 states and Canadian provinces.

ALL-STATE MUSIC FESTIVAL CONDUCTORS

As professional performer noted for his outstanding technique and musicality, Jones was principle bassoon of the Minnesota Opera and Minnesota Ballet, and was first call associate with the Minnesota Orchestra and Saint Paul Chamber Orchestra for over 15 seasons. He has performed under such esteemed maestros as Stanislaw Skrowaczewski, Klaus Tennstedt, Antol Dorati, Charles Dutoit, Aaron Copland, Zubin Mehta, Neville Marriner, Edo deWaart, and Leonard Slatkin, to name a few. Since 1997, Jones has been Professor of Music and Director of Orchestral Studies and Conductor of Orchestras and Opera at the University of Iowa (Iowa City). In 2011, he was honored as a Collegiate Fellow in the College of Liberal Arts, having previously received the 2008/9 State of Iowa and The University of Iowa Regents Award for Faculty Excellence. He was also designated an Obermann Scholar and a Stanley International Fellow for research in Chinese Music.

He has held the position of Music Director/Conductor of the Oshkosh Symphony Orchestra, Bloomington (MN) Symphony Orchestra. He holds the titles of Founder and Conductor Laureate of Greater Twin Cities' Youth Symphonies (MN) and Conductor Emeritus of the 3M Symphony.

Recognition of Jones' outstanding gestural skills and score analysis has made him a sought-after teacher of conducting. He was a member of the conducting faculty of the International Workshops where he also served as conductor of the International String Orchestra, and is the founding artistic director of the critically acclaimed Conductors Workshop of America. In addition, Jones is a guest clinician for numerous conducting seminars for professional/educational associations internationally.

DR. SCOTT JONES, 2010 ALL-STATE BAND CONDUCTOR



DR. SCOTT JONES is Assistant Professor of Music and Director of Bands at Concordia College in Moorhead, Minnesota. In addition to conducting The Concordia Band, his teaching responsibilities include courses in Instrumental Conducting and Instrumental Music Education. Prior to his appointment at Concordia College in 2005, Dr. Jones garnered 15 years of teaching experience in the public schools of Apple Valley, Minnesota and Ashville, Ohio.

An ardent supporter of the "composers of today," Dr. Jones has commissioned more than 20 new compositions for wind band and chamber winds in the past decade. Commissioned composers include David R. Gillingham, Augusta Read Thomas, Libby Larsen, Clark McAlister, Michael Weinstein, Adam Gorb, Daniel Kallman, Scott McAllister, Timothy Mahr, Rolf Rudin, Lowell Liebermann, Elliott Schwartz, Shelley Hanson, and Johan de Meij.

A firm believer in creating opportunities for students to interact with great artists of our time, musicians under Jones' leadership have collaborated with artists Frederick Fennell, Eiji Oue, Aaron Jay Kernis, Frank Battisti, Seiji Ozawa, David Gillingham, Augusta Read Thomas, Eddie Daniels, Frank Ticheli, Mark Camphouse, The Empire Brass Quintet, David

R. Gillingham, The American Brass Quintet and a host of other distinguished musical figures.

A native of Fairfax, Virginia, Dr. Jones received his undergraduate degree in Music Education from The Ohio State University (Columbus, Ohio), a Master's Degree in Music Education from the Vander Cook College of Music (Chicago, Illinois), and a Ph.D. in Music from the University of Minnesota (Minneapolis, Minnesota).

Dr. Jones was named "Music Educator of the Year" by the Minnesota Music Educators Association in 2002, and was one of three school band conductors from the United States selected to participate in the 2004 National Band Association International Conducting Symposium in Rome, Italy. He is creator of the "Wind Band Institute," a summer workshop for wind band conductors held annually on the campus of Concordia College.

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DR. WENDY BARDEN has been a music educator in ISD 279 – Osseo Area Schools (Minnesota) since 1977, and currently serves as K-12 Music Coordinator for a department of 55 music educators. Her teaching experience spans elementary through college levels in instrumental and general music classrooms, and has provided the basis for several ground-breaking publications by the Neil A. Kjos Music Company. Most recently, she is the author of the Maximizing Student Performance series, co-author of Recorder Excellence, and contributing editor to the comprehensive method for beginning string classes, String Basics: Steps to Success for String Orchestra. Dr. Barden is an active clinician, and has presented workshops for music educators in 30 states and Canada.

Session: Back to Basics: Steps to Establishing Solid Rhythm, Intonation and Tone in Beginning Orchestra

Using best practices featured in the comprehensive new method String Basics: Steps to Success for String Orchestra, this session will focus on establishing rhythm/group pulse, incorporating singing and ear training in orchestra class, and achieving a nice tone quality early in the school year. Explore many time-tested teaching strategies and innovative—yet practical—resources that will have your beginning students playing well and so much more!

Session: Perform-Connect-Reflect: Three Keys to Maximizing Student Performance in Ensemble Classes

Wondering how to take your ensemble's performance to a higher level? Examine the small but significant practices used by some of the most effective teachers – individual performance assessment, teaching music theory through repertoire, connecting students and teachers, and student reflection – and take away ideas you can begin to implement in your next rehearsal.

Session: Recorder: The Road to Excellence!

Recorder Excellence is a standards-based method to teach students to play recorder, and so much more! Students also sing, create, evaluate, and make connections to history and culture. Assessments and technology applications included. Learn about this engaging and comprehensive curriculum and participate in an hour of music-making. Complimentary recorders and books provided.



STEVE CITTA is the Director of Bands at Bunger Middle School in Waterloo, Iowa. He is professional musician, music arranger, and drill writer and is currently in demand as clinician and adjudicator throughout the Midwest. He recently retired as Director of Bands at Waterloo West High School, a position he held since 1989, where he was the sole music arranger and drill writer for the West High Marching Band.

As a professional musician, Citta has played with such people as Red Skelton, Roger Williams, Myron Floren, Joe Feeney, the Ashley Alexander Big Band, and the El Kahir Shrine Circus. His custom marching arrangements have been performed throughout the Midwest as well as many of his jazz charts.

Citta is an adjudicator for the Iowa High School Music Association, Tri-State Judging in Decorah, Iowa and Heritage Festivals in Salt Lake City, Utah. In 2002, he was an adjudicator for the Fiesta Bowl National Band Championship in Phoenix, Arizona.

His professional memberships include the Northeast Iowa Bandmasters Association, Iowa Bandmasters Association, Iowa State Education Association, National Education Association and Phi Mu Alpha Sinfonia. Citta earned his Bachelor of Music Education degree from the University of Northern Iowa and has graduate hours from Illinois State University, Iowa State University and the University of Northern Iowa.

He and his wife Mary have two children: Stephanie, an elementary and middle school music teacher in Dayton, Ohio and Joe, a criminal justice major at the University of Northern Iowa.

Session: Marching Band.....Help!.....Where Do I Begin?

This session is designed to help directors with little or no marching band experience learn how to build a successful marching band program. Topics to be discussed will include how to choose appropriate music, drill and design ideas to fit any size band,

CONFERENCE CONDUCTORS & CLINICIANS

various marching techniques, effective rehearsal strategies for learning music and drill, and organizational tips. Other areas of discussion will cover such things as how to adapt arrangements to fit your band, utilizing color guard effectively and do's and don't's of a well constructed marching show and program.



PROFESSOR PAULA CRIDER (IOWA COLLEGE BAND DIRECTORS HONOR BAND CONDUCTOR) continues to share her passion for making music through an active schedule as guest conductor, lecturer, clinician, and adjudicator. She has enjoyed engagements in 46 states, Canada, Ireland, the United Kingdom, France, Italy, and Australia. She is Professor Emerita at The University of Texas where she was twice awarded the "Eyes of Texas" Award for distinguished teaching. Professor Crider has taught in the public schools at all levels, and holds the distinction of having been the first female in the state of Texas to serve as director of bands at a class 5-A high school. Her Crockett High School Bands in Austin, Texas, earned twelve consecutive University Interscholastic League "Sweepstakes Awards" for musical excellence, received national recognition on the concert stage, and were twice named Texas 5-A State Marching Champions. Ms. Crider was the recipient of the national Band Association's "Citation of Excellence," presented by Dr. William D. Revelli for her band's performance at the NBA National Convention.



STANLEY E. DAHL is Assistant Professor of Music at Central College in Pella, Iowa, where he is director of the Percussion Ensemble and the Flying Pans Steel Band. He received his Bachelor of Music in Music Education from Iowa State University where he studied with Michael Geary and Dr. Barry Larkin and his Master of Music in Percussion Performance from Arizona State University where he studied with Dr. J. B. Smith and Dr. Mark Sunkett.

As a clinician/artist, he has appeared at the Percussive Arts Society International Convention, International Association of Pan Convention, Iowa Bandmasters Association Conference, and the Iowa Music Educators Association Conference. He has also given numerous percussion lectures and performances at colleges/universities, high schools and elementary schools throughout the United States and Mexico.



BARRY DVORAK is a professional percussionist in the Waterloo/Cedar Falls area and has held the position of percussion coordinator for the Cedar Falls Community Schools since 1989. He instructs the 7-12 grade percussionists and also facilitates the drum line/front line in the fall and percussion ensembles in the spring. Students in the program receive weekly lessons and are taught all of the various pitched and non-pitched percussion instruments. Barry also has a full private percussion studio, is an active performer with area symphony orchestras, accompanies the Metropolitan Chorale, is an adjudicator for All-State auditions and IHSMA State Solo/Ensemble Festivals, and performs in a contemporary church band. In addition, he is a member of the Percussive Arts Society and has acted as secretary of the Iowa chapter since 2008. Barry has been married to wife, Chris, for fifteen years and enjoys spending time with their daughters, Anna (10) and Abby (4).

NICHOLAS HOOVER Nicholas Hoover is in his sixth year as Assistant Director of Bands and Director of Percussion at Dowling Catholic High School. He is a graduate of Iowa State University,

where he received his Bachelor of Music degree. Mr. Hoover teaches courses in marching band, concert band, music theory, music history, and directs the pit orchestra for the Dowling spring musical. As the Percussion Director, Mr. Hoover oversees a studio of 33 percussionists, directs a keyboard ensemble, directs the drumline, teaches two percussion ensemble classes and teaches an independent study course in percussion. He is also active in composing music for percussion ensembles, solos, and marching percussion.

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Mr. Hoover's experience with marching percussion is extensive. While studying at Iowa State University, he led the Iowa State Drumline and GROOVE drumline club. He was a member of the Glassmen Drumline in 1999. Under the direction of Lee Beddis, the Glassmen drumline earned 4th place in percussion at the Drum Corps International World Championships. Mr. Hoover was also a Drum Corps International finalist member of the Colts in both 1994 and 1995. He has been an instructor and clinician in the Des Moines area and gave a performance clinic with the Dowling Catholic Drumline at the Iowa Day of Percussion in 2008.

Session: "Crash Course in Selecting Beginner Snare Drum Method Materials"

Members of the Iowa Percussive Arts Society will provide educators an overview and insight on the pros and cons of current and available snare drum beginner method books.



KEVIN DROË teaches undergraduate and graduate courses in Music Education and is coordinator of the graduate music education program. Prior to graduate school at the Florida State University, Dr. Droë taught middle school band in Greeley, Colorado and was adjunct faculty at AIMS Community College where he conducted the concert band, taught jazz improvisation and applied woodwinds.

He is an experienced adjudicator and guest clinician, working with middle school and high school band programs in Iowa, California, Colorado and Florida. His research has focused on such areas as teacher effect on music preference, musician movement, musical score study and musician achievement motivation. His articles have appeared in the Journal of Research in Music Education, Update: Applications of Music Research, Journal of Band Research, Journal of String Research, Florida Research Perspectives and Early Childhood Connections. Dr. Droë is active in state and national organizations and has presented research at regional and national conventions.

Session: 2011 Music Education Research Year in Review - Useful Applications for the Music Classroom

What influences vocal sight-reading? What do high school students really think of practicing? What's the most preferred clarinet tone? Do you want to learn about the most current research that applies to music? Each year, over a hundred research articles are published that relate to music education. Much of this information has direct applications to teachers in a music classroom. This session will highlight the most useful findings from music education research published within the last year.



DR. TIM FARRELL AND DR. ANDREW HOMBURG Dr. Farrell is starting his first year as Chair of the Music Department at The University of South Dakota. He was Director of Brass and Jazz Studies at Fort Lewis College for twelve years. Dr. Farrell has a D.M.A. from the University of Oregon in trumpet and wind conducting, and an M.M. from Northwestern University in trumpet performance where his primary teacher was Vincent Cichowicz.

Dr. Homburg is in his first year at Missouri State University teaching choral music education courses and working with student teachers. At his prior institution, Fort Lewis College, he was the Director of Choral Activities with three choirs, instructed music education courses, voice classes and private voice lessons. He graduated from the University of Missouri – Kansas City with a Ph.D. in Music Education/Curriculum and Instruction.

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Session: You Are It: Effective Teaching Strategies For The Vocal AND Instrumental Teacher

Many teachers in rural American schools are required to teach an assortment of musical subjects which may include both vocal and instrumental music. There are many similarities when teaching these two areas, but there are also many key differences which are important to be aware of when working with individuals or a group. Within each of these areas there are also necessary words that need to be used to help facilitate proper instruction. This presentation is designed to give you the tools and confidence to be a better teacher with regard to key musical concepts such as breathing, phrasing, articulation, range and style.



KAY FAST is in her 31st year of teaching vocal music. Currently she is the director of choirs at Glenwood High School, where she directs 3 show choirs, a select concert choir, a mixed choir, Freshmen choir, and a jazz choir. The concert choir received a gold recognition at the Heritage Festival in Chicago in 2002, 2006, and 2010, and was selected as one of the most outstanding, with an invitation to the national competition. The concert choir has also been featured at the Omaha Lancers Hockey Game, singing the National Anthem. Show choirs have received many division I ratings, and trophy recognition throughout many years of teaching. The jazz choir has also been very successful, with Division I Ratings, 1st place trophies, and last spring, ranked 4th throughout the state of Iowa in the Vocal Jazz Championships. Concert choirs (mixed, men's, and women's) have received over 50 Division I ratings at large group contest, under her direction. Her other teaching experience includes Villisca K-12 (1982-2001), and Red Oak 7-8 (1980-81).

DAN FEE taught music in Wisconsin for 34 years, the last 26 as an elementary music specialist in his hometown of Fond du Lac. He has presented movement sessions at the Wisconsin State Music Conference and at Viva la Musica Vegas (summer 2010 workshop). His book, Listening Fun!, was published in the fall of 2010. It features rhythmically expressive movement routines to classical music using scarves and tennis balls. Mr Fee has taught Elementary Music Methods for Classroom Teachers at the University of Wisconsin-Oshkosh and at Silver Lake College since 2001. He is also an adjunct music instructor at Marian University in Fond du Lac. Annually, Dan adjudicates solo and ensemble music festivals. He also sings with the South Shore Chorale and plays trumpet and is a vocal soloist with the Fond du Lac Symphonic Band. Dan has directed handbell and vocal choirs at various churches in Fond du Lac, where he lives with his wife, with whom he's raised three children. He is thrilled to have the opportunity to share expressive movement ideas with Iowa music educators!

Session: Moving to Music Makes Me Smile!

Come join us as we add rhythmically expressive (and FUN!) movements to classical music (Orff, Mussorgsky, Brahms) using tennis balls, scarves and a parachute. We will also add created/improvised movements to a children's book. A multi-page, detailed handout, including specific directions to the tennis ball, scarf and parachute routines, will be included. Just like your students, you may find yourself SMILING!

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LILLE FEIERABEND is known for her work with young children and for instilling a love of music within them. This is her ninth year at the University of Hartford Magnet School and her twelfth year as a director for the Connecticut Children's Chorus. She received the 1998 Teacher of the Year Award from Canton Schools (CT) for her innovative and inclusive music programs. Lillie is President of the Kodály Educators of Southern New England (KESNE) and has just received the 2008 Outstanding Elementary Music Educator Award from the Connecticut Music Educators Association (CMEA). She is also the 2008 University of Hartford Magnet School Teacher of the Year. Lillie is a frequent clinician at local, state and national conferences speaking on many aspects of early childhood music development. In addition, she teaches courses at Silver Lake College in Manitowoc, Wisconsin, and The Hartt School at the University of Hartford. She is a member of MENC, OAKE, and ACDA, serving as their National Children's Honor Choir Chair for the 2010 Conference.

Session: Intentional Movement in the Music Classroom

Movement is an integral part of being musical. Think of your favorite finger play, action song or play party. Chances are there is some type of movement involved. So much of our early childhood music repertoire contains a movement component. This is no surprise; children learn best when they are able to use their bodies. The movement component is worthy of the same explicit and intentional instruction that we devote to the tonal and rhythmic aspects of our curriculum. This is accomplished, not by compromising our musical goals and standards, but simply by manipulating the material that we are already teaching our students. We can make the movement in our finger plays, action songs, play parties and dances even more beneficial for each student. This lively session will share strategies and techniques that will enhance the movement component in a music classroom.

Session: Who's Afraid of (Teaching) The Nutcracker?

Ballet can come alive for children if they are invited to actively participate. They gain entrance into this wonderful world by becoming the characters and using their bodies to respond appropriately and musically. When we invite our students to become actively involved, they gain a greater understanding of the music. Their appreciation will be on a deeper, more significant level. This lively movement oriented session will have you dancing all the characters in The Nutcracker and you won't need your ballet shoes.

Session: Vocal Development for Young Children

Tuneful singing is the marriage of tuneful thinking and physiological awareness. The child must be able to first "catch the tune" and then reproduce it in their head voice. Young children must be given opportunities to experience and develop both of these important skills. The window of opportunity for the development of this lifelong gift is in early childhood, kindergarten and first grade. We must help the children explore the sensation of singing and then give them guided opportunities to reproduce the sound. To engage this age group we must use strategies and techniques that are developmentally appropriate while remaining wonderfully child like, playful, imaginary and fun. This session will share those activities that offer the opportunity to "catch the tune" and reproduce it in head voice. Once children are able to do this they will be on their way to a lifetime of tuneful singing.

Session: Books that Sing/Books that Move

Open a book and what do you see? Words? Story? Pictures? Look again. Is there movement? Is there singing? If so, invite your students to do more than just listen. Make their learning meaningful by inviting them to sing and move right along. This very musical session will focus on at least a dozen books guaranteed to enrich the learning experience of your students.

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JIM FRITZ is the Director of Bands at Decorah High School with responsibilities of directing the Wind Ensemble, 8th grade Band, Jazz Band II, marching and pep bands. In November of 2009 the Decorah Community Schools received the "Exemplary Music Award" from the Iowa High School Music Association as well as the "Best Communities for Music Education" award from NAMM. He is the Mentorship Chair for the North East Iowa Bandmasters Association and is the state chair of the IBA Mentorship committee. He also serves as the Instrumental Music Representative on the Executive Committee for the Iowa High School Music Association and is currently the president of this committee.

Jim's previous teaching experience included 3 years as Junior High and High School Band Director at Hudson Community Schools, Hudson, Iowa. He has also served as adjunct instructor in Music Ed. at Luther College. He is currently in his 26th year as Director of Bands at Decorah.

Session: How To Build A Strong High School Program Through Festival Participation

The foundation of a well rounded and successful music program can be built upon student participation in adjudicated festivals. These three panelists bring significant experience levels on how and why EVERY student should have this type of educational experience. They will present strategies for success in including your students in adjudicated festivals as well as management techniques to save directors time and energy for this process.



ELIZABETH FRITZ, band director and music teacher for the Decorah Community Schools is a National Board certified music educator, in her 29th year of teaching. She has been part of a successful band program in Decorah, Iowa for the past 25 years. Originally from Southern California, she received her BME degree from the University of Northern Iowa and finished a Masters of Science in Education, emphasis Educational Technology from Boise State University in 2005. She has received a certificate degree in Online Teaching and Learning from California State University-Hayward and a degree in Educational Media, Design and Technology from Full Sail University. She is currently creating and teaching online courses for music students and professional development for educators. This creation of professional development reflects her passion for technology and mentoring. Liz participates in a music technology project with Kjos Music Publishers, which includes creation of comprehensive technology integrated lesson plans for inclusion with new concert band music. Her most current projects include developing a music exploratory courses for 8th grade students. Courses include curriculum based on the PBS series, "Music from the Inside Out", a rock band reality class, and music technology class that incorporate technology use and online teaching. She

has also participated in the, "Iowa Makes Music" sponsored by Orchestra Iowa, (formerly Cedar Rapids Symphony) and From the Top; the popular national public radio and television program that features young classical musicians. Teacher collaborators create learning activities based on the series. Ms. Fritz has served within various state music organizations including the Iowa Comprehensive Music Project, former Technology chair for Iowa Music Educators and former chair of the Music Mentors of Iowa (now IAAE mentor co-chair). Ms. Fritz is a Past-President of the Iowa Bandmasters Association.

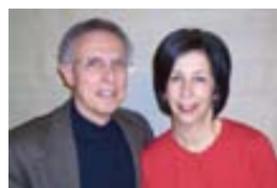
Session: Web 2.0 Tools in the Music Classroom

How to incorporate emerging technology into your music classroom. Presentation will include social media, mash-ups, and google apps (to just name a few). Ideas and suggestions for integrating technology into music lessons will be explained and demonstrated.

PATRICK GAGNON will be presenting **Handbells and Handchimes in the General Music Classroom**. Learn basic and intermediate handbell and handchime techniques and several applications for the elementary and middle general music classroom setting. Learn about the Chime Loan Program sponsored by Handbell Musicians of America, and learn about online and print resources available to the classroom music teacher who uses these amazing instruments. Help your students to become more tuneful, rhythmic, coordinated, mature, and creative!

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AARON HANSEN will be presenting **Handchimes and Orff** Learn tips and tools for effectively incorporating Handchimes into your Orff-centered general music classroom. Learn about the Handbell Musicians of America Handchime Loan Program.



DR. MICHAEL AND JILL GALLINA have achieved international success as award winning composers of musical plays and choral music for both school and church. Their clever creations in story and song have won awards from Parents Choice Foundation, American Library Service and ASCAP. Their music has been featured and performed on the Disney Channel, The World's largest Concert, The New York Philharmonic, The Boston Pops, and many other venues. They are also recipients of the Austin Alumni Award from TCNJ for their accomplishments in the field of composition. Michael and Jill received B.A. degrees in music from the College of New Jersey. Jill taught elementary school music before becoming a full time composer. Michael holds a Masters

degree in music and a Doctorate in administration and supervision from Rutgers University. The Gallinas are inspiring teachers all across the world with their music and educator workshops. More information regarding the Gallinas music can be obtained by visiting their web site, www.gallinamusic.com or contacting them at michaelandjillgallina@gmail.com or www.halleonard.com

Session: Building Choral Excellence in Beginning Choirs

Come sing with us in a workshop that will provide your students with a sound vocal foundation and immediate success as they begin their choral journey. With an emphasis on repertoire, an effective approach to choral development will be shared using multicultural music, classics, partner songs, songs with suggested choreography, as well as traditional two part choral literature. Free packets of music will be distributed to attendees.

Session: Music Across the Curriculum

As both an art form and a valuable vehicle for interdisciplinary instruction, administrators and classroom teachers recognize the important contribution that music makes to the curriculum. World Music, multicultural chorals, musical games, and thematic musicals on topics such as character education, ecology, history, science and readers theatre are just a few of the cross curricular topics to be shared with attendees in the interactive workshop. Free packets of instructional materials and music will be distributed.

Session: Music to Grow On

Come join us in a workshop that is designed specifically to meet the needs of K-3 music teachers. Music for beginning vocalists, movement and dance activities, introduction to drama and story theater, and teaching beginning rhythms are just a few of the many exciting topics that will be addressed. Free packets of educational materials will be distributed to attendees.

Session: A Year on Song

A multitude of music for the whole year! Plan your entire year of music with this presentation of selections for holidays, special events, and commemorative occasions. Rhythm activities, partner songs, musicals plays, and classic chorals for children are among the exciting selections featured in this session. Programming ideas and performance tips accompany each selection. Free packets of music will be distributed to attendees.

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DR. RUSSELL GAVIN is Assistant Professor of Instrumental Music Education at Baylor University. His duties include teaching undergraduate and graduate music education courses, supervising student teachers, and assisting with the University Bands. Dr. Gavin holds a Ph.D. in Music Education from Florida State University, a Master of Music in Euphonium Performance from the University of Notre Dame, and a Bachelor of Music Education from Auburn University.

Dr. Gavin's research interests include the use of recording technology in the music classroom, the persistence and attrition patterns of undergraduate music education students, music teacher training and curriculum. He has presented research at the Biennial Music Educators National Conference, the MENC Summer Research Symposium, and the Texas Music Educators Association Convention. Additionally, Dr. Gavin has presented clinics at state music education conventions in Texas, Connecticut, and Maine.

Prior to his appointment at Baylor University, Dr. Gavin served the Florida State University College of Music as an instructor of music education courses, student teacher supervisor, and graduate conductor of the Wind Orchestra, Chamber Winds, and Symphonic Band. His public school teaching experiences include Director of Bands/Fine Arts Chair at Eufaula High School (Eufaula, AL) and Director of Bands at South Girard Middle School (Phenix City, AL).

Session: Effective Use of Recording and Playback in the Ensemble Rehearsal

This clinic will present an overview of the use of recording and playback equipment in the ensemble setting. The pros and cons of various equipment will be discussed; however, the main focus will be the ways in which teachers can use this equipment to better themselves as educators and their students as performers. The topic of affordability and financing of technology will also be addressed.

Session: Band Repertoire Selection: A Balanced Attack to Our Most Important Choices

This clinic will explore the ways in which our repertoire choices impact our students, as well as our overall programs. Specific attention will be paid to the problems encountered when over-programming, under-programming, and limiting students exposure to a small number of musical styles and experiences. The materials discussed will be applicable to ensembles of all ages and abilities.



DR. JOHN GINOCCHIO is the Director of Bands and Associate Professor of Music at Southwest Minnesota State University where he directs all the bands and teaches conducting, music theory, and instrumental music education courses. Dr. Ginocchio holds Doctor of Arts and Master of Music degrees from Ball State University and a Bachelor of Music Education degree from Indiana University. Prior to accepting the position at SMSU, he was a doctoral assistant director in the band department at Ball State University, and before that he was the Director of Instrumental Music for the Adams Central Community Schools in Monroe, Indiana, a position he held for ten years. Dr. Ginocchio is an active guest conductor, clinician, and adjudicator and has worked with bands throughout the Midwest. He is the co-founder and a clinician for the Minnesota Area Conducting Workshop, an annual workshop offered free of charge to music educators in Minnesota, Iowa, and South Dakota.

Session: Unhelpful Conducting Habits Learned from "Helping" Students

As ensemble directors and music educators we do everything we can to help our students and ensembles sound their best. However, many of the conducting habits we develop by trying to help our students actually end up holding them back. The purpose of this session is to highlight many of the habits commonly found among ensemble conductors; explain why these habits hurt rather than help; and provide conducting and rehearsal alternatives that empower our students and improve our conducting.

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ALAN GREINER is currently serving his eleventh year as Executive Director of the Iowa High School Music Association. In addition to his duties as Executive Director, Alan has served on the National Federation's Citizenship, Ethics, and Integrity Committee, is reviewer for the National Federation Music Association Journal, and is the current chair of the National Federation's Music Committee. He is a frequent presenter for the National Federation Summer Meeting and the National Federation Music Supervisor's Conference.

Mr. Greiner received his B.S. M.E. from Iowa State University and his Master's Degree in Music Education from the University of Northern Iowa. He began his teaching career at Northwest Webster Community Schools where he taught for two years. He then moved to the Prairie Valley Community School District where he taught for 14 years.



BETH COPPOC GUNSHOR is a licensed speech language therapist, currently working as an early childhood music and movement teacher in her privately owned studio and as an early childhood speech language therapist in the Madison (WI) school district. She is also the Children's Choir Director at First Baptist Church, Madison. She earned her M.S. in Communicative Disorders from the University of Madison-Wisconsin and has completed coursework in music education at Indiana University-Bloomington. She is trained in Musikgarten and Level 1 Orff Schulwerk, and is currently an ECMMA (Early Childhood Music and Movement Association) board member.

Session: The Role of Music and Movement in Early Speech and Language Development

This session will provide a short overview of typical early speech and language development, highlight the role of music and movement in typical speech and language development, and offer suggestions for using music and movement to facilitate speech and language development in children with delays. Many music and movement activities will be included!

JACOB HARRISON (JUNIOR HIGH HONORS ORCHESTRA CONDUCTOR) is an articulate and committed advocate for the performance of the great symphonic repertoire, opera and musical theater, the music of chamber orchestras, and contemporary music. Since the fall of 2009, Dr. Harrison has served as the Director of Orchestral Activities at Iowa State University where he also teaches conducting. Dr. Harrison moved to Iowa from Phoenix, Arizona.

While living in Phoenix, Dr. Harrison served as Music Director of the North Valley Chamber Orchestra and was a cover conductor for the Phoenix Symphony. Additionally, he has guest conducted such groups as the Arizona State University Symphony, Chamber, and Sinfonietta Orchestras, the Mill Avenue Chamber Players, the Phoenix Youth Orchestra, the Scottsdale Community Orchestra, the Arizona Repertory Orchestra, the Poston Junior High Orchestra Program in Mesa, and the Highland High School Orchestra Program in Gilbert.



DR. ELISE HEPWORTH is an assistant professor of voice and music education at Wayne State College in Wayne, Nebraska. She teaches vocal pedagogy, song literature, diction, music methods courses, and conducts the Wayne State Chorale. She is a Nationally Certified Teacher of Music, serves as competitions chair for the Nebraska Music Teachers Association, and is a member of the state and national chapters of NATS, MENC, MTNA, CMS, and ACDA. She serves as an adjudicator and choral clinician in the state of Nebraska, as well as presents regionally at state MENC conferences. In 2006, she earned a Doctorate of Arts in Music from the University of Mississippi, her research focusing primarily on vocal pedagogy and performance. Her studies included an internship with The Voice Care Associates of Memphis, Tennessee and interdisciplinary work with the Ole Miss Communicative Disorders Department, focusing on pathological disorders of the voice. In 2007, she studied at the New Zealand School of Music, focusing on the Lied of Johannes Brahms and

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Richard Strauss. In July, 2010, Dr. Hepworth performed works of Joan Trimble in Durham, England as a part of the International Irish Folk Song festival. She performs regularly as a recitalist regionally, nationally, and internationally.

Session: Practical Tips for Teaching the Individual Voice

Stuck in a voice lesson rut? It is typical for voice teachers to take on a private studio as a way to supplement their income or to fulfill a requirement set by their school district. This session will highlight tips and techniques for teaching effective vocal production, exercises to troubleshoot specific vocal problems, and literature that is age appropriate for the young singer.



KODALY EDUCATORS OF IOWA and affiliate chapter of the Organization of American Kodály Educators was founded in 2003 to enrich the quality of life in Iowa through music education promoting the philosophy of Zoltan Kodály. KEI members believe in teaching music literacy using repertoire of unquestioned quality to all children through joyful and authentic musical experiences.

Session: Thinking Outside the Jewel Box (Friday 3:30)

Jazz is an aural medium, only truly appreciated through concentrated and critical listening. Yet, as any teacher knows, only engaging one of the primary senses is largely ineffective as a learning tool. Dennis Green and Rod Pierson will demonstrate some tips and tricks you may use to engage

multiple learning styles, focusing on jazz pedagogy and history, but that can be applied to other music teaching applications as well. Various media tools will be discussed and demonstrated.

Session: Easy as 1, 2, 3! Simple Practical and Fun assessment tools for the general music classroom

Do you scramble at report card time to come up with authentic assessments to accurately reflect musical growth? Are you looking for ways to branch out from paper and pencil assessments? Do you feel that you do not have the time to really monitor individual progress? Do you struggle to make assessment tools fun and meaningful? If so, this workshop is for you! Come join us for some tried and true, old and new ideas on the subject.



NATHAN KELLEY has taught K-6 general music for eight years in the Iowa City Community School District: seven of these years being at Robert Lucas Elementary School. He received his Bachelor Degree of Music Education from Iowa Wesleyan College in Mt. Pleasant, Iowa in 2003. Needing something more for his classroom he received his Orff Schulwerk Level 1 certification from Drake University in 2006, and then in 2007 received his Level 2 certification. Nathan also served as the SE Iowa Mentor Chair for new teachers in 2010 for IMEA. He has lead many professional development sessions for general music teachers on the topics of incorporating Jazz in the Orff Schulwerk classroom, and technology in the classroom. Nathan also started a summer Orff

Schulwerk based summer camp for Johnson County and the Iowa City Schools that has been a success for children and praised by the community as a program for all children.

Session: Robert Lucas Elementary Orff Schulwerk Percussion Ensemble

The Robert Lucas Orff Percussion Ensemble also called the "Orff Club" by the students is made up of 4th through 6th graders. This ensemble is open to all students, and meets in the mornings before school. They have performed at the Englert Theatre in downtown Iowa City, and have toured through Iowa City, Coralville, and North Liberty along side "Beat for Peace" directed by Paul Corbiere.

Orff Schulwerk is at the heart of this ensemble with many works being performed from the "Music for Children" volumes by Carl Orff & Gunild Keetman. This ensemble also performs other pieces from Jazz to World Music Drumming through Orff Schulwerk instruction.

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LEON KUEHNER has been a music educator for 35 years. He received both his bachelors and masters degree in music education from the University of Northern Iowa. He has been president of the Iowa Bandmasters Association, state chair of the American School Band Directors Association, and state chair of the Iowa Alliance for Arts Education. He has served on the boards of the Iowa Music Educators Association and is immediate past-president of the Executive Board of the Iowa High School Music Association. He is currently serving on the Iowa Core Curriculum Fine Arts and Professional Development Committee and Co-Administrator of the IAAE "Model of Excellence" mentorship program.

Hampton-Dumont High School Bands under his direction have been selected to perform at the Iowa Bandmasters Association Conference six times. He was the Midwest region winner of the ASBDA-Stanbury Award for high school band directors and was named an Outstanding Music Educator for the state of Iowa in 2001. The music program at Hampton-Dumont Community School was also named the "Exemplary Music Program" for the state of Iowa for 2001. He was the 2003 recipient

of the Karl King Distinguished Service Award for active IBA members and the 2010 recipient of the Karl King Distinguished Service Award for retired IBA members. He has also been named a "Distinguished Alumnus" of the University of Northern Iowa School of Music. In 2011, he was named the Section #4 (Midwest Region) winner of the Outstanding Music Educator Award by the National Federation of High School Associations.

He has been a clinician for the Iowa Alliance for Arts Education on the topics of arts assessment, cross-curricular teaching, and mentorship. These clinics have been presented at numerous Area Education Agencies in the state of Iowa, Midwest Presidents meeting of MENC, Iowa Talented and Gifted State Conference, State of Iowa Curriculum Directors Conference, North Dakota Music Educators Association, Missouri Bandmasters Association, Iowa Music Educators State Conference, Iowa Bandmasters Association, National Federation of Music Supervisors, National Art Educators Association Conference and the Mid-West Band and Orchestra Clinic.



DIANA LARSEN has been teaching music to children for twelve years and currently teaches Elementary General Music in the Iowa City Community School District. Diana taught K-8 Music at Achieve Language Academy in St. Paul, MN before spending five years as an Elementary Music Specialist at International School Bangkok in Thailand. Diana received her MA in Education from the University of St. Thomas and her BA from St. Olaf College with majors in Music and Sociology/Anthropology and a concentration in American Racial and Multicultural Studies. As an educator, Diana's passion is inspiring children to learn about themselves and our world through music.

Session: Sawatdee Kha! Thai Songs and Games for the Elementary Music Classroom

Elephants, crabs and...fruit bats? Introduce your students to the fascinating culture of Thailand through its playful music for children. Singing games, literature connections and video clips will help you guide your students to understand music in relation to history and culture by visiting "The Land of Smiles" in your classroom.



DR. DANELLE LARSON AND DR. RICHARD CANGRO Danelle Larson is an Assistant Professor of Music Education and Director of the Music Education Division at Eastern Illinois University, where she teaches courses in music education, conducts the concert band, and supervises student teachers. She earned degrees in music education from Arizona State University and the University of Illinois. Dr. Larson is an active researcher who has presented at numerous conferences at the state and national levels. She is the advisor for the EIU chapter of ICMEA/CMENC and is the IMEA state chair. She will be the conference host for the Illinois ICMEA conferences to be held in 2012 and 2013. Richard M. Cangro, Ph. D., is an Assistant Professor of Music Education at Western Illinois University and the IMEA Mentoring chair. A former band and orchestra director from Connecticut,

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Dr. Cangro is active as a presenter, guest conductor, adjudicator, and guest teacher for developing musicianship. He has presented sessions for several school districts and at numerous local, state, and national music educator conferences. At WIU, Dr. Cangro teaches graduate and undergraduate courses in music education as well as directs the Community Music School, coordinates the graduate program in music education, supervises student teachers, and advises the CMENC and ASTA student chapters.

Session: Cultivating Independence in Small and Large Ensembles

Will your students be able to still make music without you when they graduate? This session will introduce activities and teaching strategies that engage music students to become independent learners and active music-makers through collaborative interaction. Application to all levels and areas of music education will be addressed through learning and experiencing activities that engage learners in collaborative music making. Examples of student-centered learning groups will also be featured through videos of student chamber music groups. Classroom management techniques and assessment will also be addressed.



DAVID LAW is the retired 7-8th grade band director at Vernon Middle School in Marion, Iowa. He is a National Board Certified Teacher and a member of the Music Educator's National Conference, Iowa Music Educator's Conference serving as

President, Iowa Bandmasters Association - Past President, Northeast Iowa Bandmasters Past President, Association for School Curriculum Development, National Education Association, Iowa State Education Association, and Marion Education Association - Treasurer, and the Iowa Alliance for Arts Education - Chair. In 2004 he was selected as the Educator of the Year from Linn County. He is the founder and conductor of the Marion Community Bands. David has had articles published in a national music education magazine, 14 state music education journals and was a presenter at the National Music Educators Conference in Washington D.C. He is an adjudicator, clinician and guest conductor throughout Iowa. Bands under David's direction have played at the Iowa Bandmasters Conference, the Iowa Music Educators Conference and were twice selected to play for President

Reagan. David has taught instrumental music grades 5-12 in all sizes of schools in Iowa. He received his BA in Music Education from William Penn College and his MA in Conducting from Truman State University. In 2003 David received his National Board Certification in Music. David is married to Jill and has a daughter, Stephanie a graduate physics major at the University of Illinois and a son, William a genetics major at the University of Michigan.

Session: Positive, Pro-Active Advocacy NOW!

The time is NOW! Make your program indispensable to the your administration, community and parents. Things you can do right now - and should. Easy to use, step by step ideas that have proven valuable in other communities and programs just like yours. Help provide your program with greater visibility and greater knowledge of what your program does for the students the school and the community.

ROSEANNE MALEK is the Education Program Consultant for Arts Education and Gifted and Talented Programming at the Iowa Department of Education. Rosanne's formal education includes PhD studies in global and international education, Administration Certification in Educational Leadership from Colorado University, Master of Music Education degree from Peabody Conservatory of Music/Johns Hopkins University, and Bachelor of Music degree from the University of Wyoming. Prior to working in administration, Rosanne taught performing arts at the secondary level, most recently at the Air Force Academy School District in Colorado Springs, CO. Her most recent piano concert was in Prague, Czech Republic, in 2009, where she had the honor to play the Gottschalk Waltz by Venezuelan composer, Teresa Carreno, for the Venezuelan Ambassador to the Czech Republic who was in the audience. Rosanne has presented this session at the Belin-Blank Advanced Leadership Institute on Arts and Gifted Education, and the Iowa Talented and Gifted Association Conference.

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Session: **Thinking Creativity in Reading and Mathematics: How Music Makes it Possible**

Students who are studying music have abilities that are rarely explored and explained in K-12 education. Understanding what motivates young musicians and how they choose to respond in an academic setting is the first step in meeting the academic needs of the student as musician/artist. This session includes a performance on piano and a presentation illustrating the connections between the internal cognitive process and the external product from the perspective of the student both musically and academically. This presentation will illustrate how the study and discipline of music simultaneously develops cognitive skills and conceptual thinking that are often taught in isolation in mathematics, sciences, and language arts.



CHRISTOPHER MERZ is Director of Jazz Studies at UNI, and the 2006 recipient of the CHFA University Book and Supply Outstanding Teacher award, Christopher Merz directs the award winning UNI Jazz Band One (which has recorded 9 compact disc under his leadership), coordinates the combo program, and teaches other jazz-related courses as well as applied saxophone. He is also the director of the UNI Combo Camp, an annual event for high school jazz students and music educators held each June.

As a multi-reed instrumentalist, Chris has performed on 4 continents with members of the Brubeck family, including Dave Brubeck. During his 3-year stint as Lecturer of Jazz and Saxophone at the University of Natal in Durban, he performed with many of the giants of South African jazz. Since returning to the US in 1994, Merz has maintained an active performing career in both big bands and small groups. An accomplished composer/arranger, Merz has received commissions from university and high school jazz ensembles throughout the country. His compositions and arrangements are

published by UNC Jazz Press and Walrus Publications. He is also a highly sought after guest soloist, clinician and conductor at university and high school jazz festivals nationwide.

Session: **Play Anything: Using free improvisation exercises to unlock creativity in young students.**

This session will cover various free improvisation exercises and techniques designed to help students overcome the anxiety often associated with improvisation. These will include exercises that can be done alone as well as some that are effective in groups ranging in size from duos to full ensembles. Since one of the primary causes of anxiety among student improvisers is harmony, these exercises intentionally remove the focus from harmony and concentrate instead on elements such as rhythm, melody, texture, tone color, and dynamics.



TOM MICHALEK has been teaching elementary music for twenty years, currently with the Hastings Public Schools in Hastings, Nebraska at Morton and Longfellow Elementary Schools. Tom has presented sessions for the Organization of American Kodály Educators, the American Orff Schulwerk Association, the Nebraska Music Educators Association, as well as many Kodály chapters and school districts in the region. Tom was recently named the 2011-2012 Hastings Public Schools Educator of the Year.

Tom is also an adjunct music faculty member at Hastings College, a private four-year liberal arts college. He teaches methods courses for both prospective music teachers and prospective classroom teachers. Tom also teaches Kodály methodology courses at the University of Nebraska-Omaha (Level III) and Drake University (Level II & III). He has received one level of Orff training. Tom is the Director of Children's Choirs and the Adult Bell Choir at First United Methodist Church in Hastings. Tom is a member of OAKE, AOSA, and MENC.

Session: **Smooth Sailing on Lake Kodaly: Keys to Organization, Student Focus, and Sanity!**

This active session will address organizational strategies and techniques for the elementary music educator to stay

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organized, help children stay focused, and make the most of teaching time! Some areas of teacher organization to be discussed: classroom set-up, classroom rules and expectations of behavior, management ideas for using rhythm and barred instruments, quick ways to redirect students, and a lesson plan format for optimum music making. Workshop participants will experience music activities, singing games, and dances that might occur in various parts of the lesson plan format presented.

Session: **Planning Past Tomorrow: Staying Ahead in the General Music Planning Game!**

Lesson planning is one of the most challenging aspects of elementary general music teaching. Staying one step ahead of the children often won't cut it! This session will focus on long- and short-term lesson planning strategies to maximize student learning and organize curricular goals and materials. Formats for Yearly Plans, Weekly Plans and Daily Plans will be presented, along with a lesson design for general music classes. Participants will experience singing games and folk dances that might fit into each part of the lesson.



SHEILA MONSON (OPUS Honor Choir Conductor) is a veteran educator of 25 years, currently teaching 5th through 8th grade general and vocal music at Center Point-Urbana middle school. She has also directed youth and adult church choirs for the past 15 years. Following graduation from Luther College, Sheila taught K-12 vocal music for three years in New Hartford. In 1990 she took the position at CPU where she taught middle and high school vocal music for 5 years. With the birth of her second daughter in 1995 she began directing only middle school students and loves every minute of it! Her love for high school students still remains, as she currently assists the high school choirs with state contest entries and runs a private voice studio from her home. As the former East-Central District Chair for the Iowa Choral Director's Association, she spear headed the creation of a festival and clinic for 5th through 8th grade singers that is now functioning as three different events for the East-Central District. One of her greatest loves is the theatre. She has co-directed the annual stage productions for CPUMS for the past eleven years, including six full Broadway musicals. She

has also participated as an actress and music director in community theatre productions in Benton County.



BOB MORRIS holds the Master of Music degree in Music Theory and the Bachelor of Musical Arts degree from the University of Oklahoma. In 1996 Bob started, what many consider, the largest classroom guitar program in the country for the Clark County School District, in Las Vegas, Nevada. His guitar pilot program had over 150 beginning students in its first year and has since expanded to over thirty-five other schools in the district. Bob currently serves on the Guitar Task Force for the Revitalization of Guitar Education, an effort sponsored jointly by members of the Guitar and Accessories Marketing Association (GAMA), the National Association of Music Merchants (NAMM) and Music Educators National Conference (MENC). The organization has promoted classroom guitar instructions to teachers and school districts in the United States and Canada since 1995.

Session: **Essential Instruction and Repertoire for Classroom Guitar**

Classroom guitar programs are growing nationwide. Learn the essentials for teaching guitar, plus how to develop a comprehensive curriculum in the private studio or classroom, using great pop/rock tunes, a solid sequence, and attractive audio support. Topics will include: The Need for Guitar in the Schools; Balanced Skills and Knowledge; Using Current Styles – Motivate Students Using Exciting Song Content; Using CD Recordings – The Benefit of Playing Along.

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KIRT N. MOSIER (Honors Orchestra Conductor) is currently in his twenty third year of teaching. Mr. Mosier is presently teaching for the Lee's Summit R-7 School District. He is the director of orchestras at Lee's Summit West High School. Prior to his teaching position with the R-7 school district, Mr. Mosier taught for the Raytown C-2 School District. During his nine years of teaching for the Raytown C-2 district, Mr. Mosier was the director of orchestras at Raytown South High School, and at Raytown South Middle School. Mr. Mosier has been an adjunct professor for Baker University where he taught music history. Mr. Mosier is currently an adjunct professor for the University of Missouri at Kansas City where he teaches arranging for music education and masters degree candidates. Mr. Mosier holds a BME degree from the University of Missouri at Kansas City, as well as a Masters of Music in composition from the same institution. During his teaching career, Mr. Mosier's groups have consistently received the highest honor ratings, and have performed throughout the United States. In 1993, Mr. Mosier's Orchestra won the outstanding performing group at a national festival in San Antonio, Texas. During his tenure at Raytown South High School, the orchestra's string section grew from thirteen to one hundred and five members.

DR. GLENN POHLAND currently serves as an assistant professor in the fine arts division at Loras College in Dubuque, Iowa. Dr. Pohland received his BA in music education from St. Olaf College, Northfield, MN, his MMEd from the University of Minnesota, and his DMA in instrumental music education and conducting from Arizona State University. Prior to his appointment at Loras, Dr. Pohland was an assistant professor of instrumental music education at the University Of MN in Minneapolis and for 24 years served as the director of bands and general music teacher in the Glencoe-Silver Lake School district.

Session: Using Finale in Music Education

A practical demonstration of how to use Finale for Music Education. Attendees will learn how to get the best results when scanning in music, creating tests and worksheets quickly, tips for creating rehearsal CD's, custom exercises, SmartMusic accompaniments and more.

Session: Getting The Most Out of Your Finale

Learn how to get more done in less time with Finale. This upbeat presentation will show how easy and intuitive Finale can be, transforming your experience with just a few powerful tips. This will change the way you use Finale.

Session: SmartMusic in Your Band, Choir and Orchestra Program

SmartMusic 2012 includes assessable sight singing methods and vocal warm-ups in addition to its library of 35 method books and 2,800 concert titles. This clinic will demonstrate how this repertoire can be assigned for home practice through SmartMusic's online capabilities.

Session: SmartMusic 2012: Guided Home Practice

Students can learn to practice efficiently at home when SmartMusic is used at school. See several strategies of school use for lessons, sectionals, and full concert rehearsals. SmartMusic's online capability enables teachers to create specific assessable assignments for home practice.



ROW-LOFF PRODUCTIONS will be presenting **I Thought The Fulcrum Was a Wrench**: An overview of the "Snare Drummer's Toolbox", the new beginner's snare method from Row-Loff. Class format using this text will be covered as well as performances with the play-along trax on the included DVD. Audience participation, a thorough hand-out and entertaining attire makes this a "MUST-SEE" clinic!

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DR. CHRISTOPHER RUSSELL is the Director of Choirs at East Ridge High School in Woodbury, Minnesota. He holds a B.S. from Northwestern College (MN), a M.A. from the Univ. of St. Thomas (MN), and a Ph.D. from the Univ. of Minnesota. He previously taught at the Carol Morgan School in Santo Domingo, Dominican Republic, and at Park High School in Cottage Grove, Minnesota. Dr. Russell is a lyric tenor and tubist, and has sung with the Minnesota Opera and the Minnesota Chorale. He has presented multiple sessions on the use of technology in education, and authors a blog on the subject at technmusiced.com.

Session: iPads in Music Education

The iPad is a revolutionary device that is changing education. The iPad has potential for music classes at all levels--including performance ensembles. This session will focus on the iPad, apps and accessories, as well as pedagogical applications for the device. Related technology strategies and issues may also be discussed in the session. Many of the strategies discussed may be applicable/

transferrable to other technology platforms.



RAY SALUCKA holds a Bachelor of Music degree from the University of Dubuque with majors in Music Education and Piano Performance. He studied Choral Conducting with Dr. Eph Ehly at the Conservatory of Music, University of Missouri-Kansas City, where he was awarded a Master's Degree with honors. He has also done Doctoral work with William Hatcher, former Director of Choral Activities at the University of Iowa.

Ray is Professor of Music and Director of Choral Activities at Kirkwood Community College where he directs two vocal jazz ensembles, the Kirkwood Concert Chorale and the Madrigal Singers. He also serves as musical and orchestra director for Kirkwood's musical theater productions and teaches courses in Music Fundamentals and Music Appreciation

Choirs under his direction have been selected to perform at conferences held by the American Choral Directors Association and the International Jazz Educators Conference. They have appeared at the North Sea Jazz Festival (Netherlands), Jazzfest Wien (Austria), Jazz a Vienne (France) and the Internationales Festival der Akademiches Chore in the Czech Republic where they received a gold medal for their performance.

Session: Why Not Sing Jazz?

Starting a jazz choir? Interested in learning about different jazz styles? Want to learn techniques for rehearsing jazz? What is "jazz?" What isn't "jazz?" Why does it matter? Where do I find the best charts? Do I really need an expensive and complicated sound system? If you've ever asked yourself any of these questions, this session is for you. If you think you might someday walk into a new teaching situation, where you have a jazz choir (or two,) and have never sung in a jazz choir. This session is for you AND you should sit in the front row!



DR. SCOTT C. SHULER is the Arts Education specialist in the Connecticut State Department of Education. He previously served as Assistant Superintendent for Curriculum and Instruction for the Simsbury Public Schools and as an associate professor at California State University, Long Beach. An experienced K-12 and college music teacher and active clinician, Dr. Shuler holds numerous awards for teaching, writing, and leadership from state and national organizations. He served on the task forces that developed America's National Standards in Music and the 1997 National Assessment of Educational Progress (NAEP) in the Arts, co-chaired the CCSSO interstate arts assessment consortium, is past president of the National Council of State Supervisors of Music and currently president of NAFME: The National Association for Music Education (formerly MENC).

Session: The Well is Deeper Than You Think: How MENC Supports You

CONFERENCE CONDUCTORS & CLINICIANS

MENC National President Scott Shuler provides a compelling overview of how your national organization is responding to a changing world by updating its services and advocacy to support your work and the music teaching profession in general. You will be proud and – just possibly – pleasantly surprised by what you hear.

Session: Music Education for Life in the 21st Century: Vision and Challenges

Today's students are growing up in a world far different from what most current teachers experienced. Dinosaurs just roll over in the tar pit, but educators evolve. MENC National President Scott Shuler will challenge participants in this session to consider how we can use the 3 artistic processes – creating, performing, and responding – and forward-thinking secondary electives to empower our students to become motivated, independent musicians who are ready for the 21st century.



NATALIE STEELE earned the Bachelor of Music Education degrees and Master of Music degrees in Trombone Performance and Wind Conducting from Ohio University and a Ph.D. in Music Education from the University of North Texas. Dr. Steele has taught for several years in the public schools in Ohio and served on the faculty at Abilene Christian University in Abilene, TX and as Associate Director of Bands and Music Education Coordinator at Iowa State University. She has guest conducted, performed, served as a clinician, and has presented at conferences and research symposiums in several states and has published in the Journal of Music Teacher Education, Update: Applications of Research in Music Education, and the Southwestern Musician.

Session: E-Portfolios for the Music Educator

E-portfolios are a growing practice in educational settings. Your portfolio is your tangible record of accomplishment, a collection of your products, which tells who you are, and over time, becomes a record of how you came to be there through reflection. Dr. Steele will discuss the development and practical methods of creating effective e-portfolios for both the developing and practicing educator. Various approaches will be discussed and examples shown.



TAMARA T. THIES is a PhD Candidate in Music Education at The University of Iowa. Her line of research encompasses music teaching and learning with a particular focus on affective learning and secondary instrumental music education. In May 2011, she received the Barry Bratton Award for Achievement in Design of Instructional Processes from the University of Iowa College of Education. She has served on the Iowa Comprehensive Musicianship Project for seven years and the Iowa Music Educators Association board for two years. Thies is currently the lead teacher for two courses at the University of Iowa (Introduction and Practicum: Music and Seminar Curriculum and Student Teaching) and supervises student teachers.

Session: Affective Learning: A Key to In-depth Musical Experiences

The affective learning session will address how musicians learn and perform in comparison to academic/athletic performances. Purposes of intentionally teaching for affective experiences as well as possibilities in developing and assessing affective experiences in classroom and rehearsal settings will be explored.

JIM TINTER is a composer, clinician, publisher and retired public school music educator from Medina, Ohio. He has presented dozens of workshops for MENC, AOSA, The American Recorder Society and The Rock and Roll Hall of Fame and Museum. His five publications have received rave reviews from American Recorder, and the Jazz Education Journal as well as from teachers and students in the U.S., Canada and Taiwan. Jim's dynamic and interactive presentations incorporate moving, singing, and playing instruments, in addition to an inspiring and entertaining multi-media presentation with audio and video clips of his students in action.

Session: Boomwhackers — The Big Bang for the Baby Budget

CONFERENCE CONDUCTORS & CLINICIANS



Have fun unlocking the secrets for integrating Boomwhackers into your K-8 music curriculum in a musical and meaningful manner. Experience how Boomwhackers can stretch your budget by using them for a variety of activities to enhance and complement singing, movement, rhythmic activities, improvisation, note reading, and recorder playing. Learn how to substitute Boomwhackers for Orff instruments. Come prepared to loosen up, laugh out loud, and learn a lot! Free Angel recorder complements of Peripole.

Session: Jazz Improvisation for Juniors

Learn to play and teach jazz improvisation using any instrument such as recorder, flute, mallet instrument, keyboard, strings, ukulele, or guitar. Discover the AeberOrff process - Jamey Aebersold's traditional approach to improvisation blended with Orff process. By using songs with only two chords, we'll learn about notes, rhythms, articulations, elements of good solos, and other techniques which will empower you and your students to be able to improvise in the jazz style with confidence. We'll learn two easy songs, and begin improvising with two notes. Free Angel recorder complements

of Peripole.

Session: Rock and Roll Recorders

Make your recorder program the coolest thing going by helping your students learn to Rock & Roll! We'll learn to play "Iron Man" and "Paranoid" in addition to the solo to "Wild Thing." Learn alternate fingerings, articulations, good keys, flutter tonguing, power chords, and other easy rock tunes. Watch videos of kids playing some of these tunes. Free angel recorder complements of Peripole.

Session: Teaching Children to Play Jazz on the Soprano Recorder

This interactive session is all about how to play and teach America's unique art form, jazz, on the soprano recorder. Beginning with an overview of solid recorder pedagogy including instrument selection, sound production, technique, and articulation, participants will be equipped and inspired how to play jazz rhythms and most importantly, jazz articulations. We'll learn the two essential articulations for interpreting jazz on the recorder then apply those articulations to playing several jazz pieces suitable for any students in grade 3 and up.

Session: Improvisation — Take the Fear Out, Put the Fun In

Sing, say, move, and play your way through a process for teaching improvisation using the voice, movement, Orff instruments, and recorders. Discover techniques, strategies, materials, activities, and web resources to make improvising easy, fun, and safe, while fulfilling the National Standards. The process is simple, the results are amazing! Suitable for any K-8 curriculum. Free Angel recorder compliments of Peripole.

Session: Playing the Blues in General Music

Using recorders, the voice, movement, and Orff mallet instruments, discover everything you need to know to play and teach the 12 bar blues authentically. This is a full blown, participatory session and will include learning the blues in a major and minor key, and in swing and straight styles. Amazing videos of kids playing the blues will be shown. Free Angel recorder complements of Peripole.

Session: The Dynamic Recorder Program

Proven ideas for starting or recharging your recorder program. Break the bonds of B, A, and G! Topics will include: The fantastic first lesson, classroom management, instrument selection, sound production, the trickle up, trickle down and trickle all around effects, articulation, introducing altos, tenors and sopraninos, improvisation, web resources, and note reading. The session will include live demonstration, video clips of children and audience participation. Free Angel recorder complements of Peripole.

CONFERENCE CONDUCTORS & CLINICIANS



JOANNE TUBBS has been an active music educator, performer, and adjudicator for 17 years and is currently the Fine and Performing Arts Coordinator for the Des Moines Public Schools. She graduated from Iowa State University in 1994 with a Bachelor of Music Education degree, followed by a Master's Degree in Music Education from Drake University in 2000. She earned an additional Master's Degree in PK-12 School Administration from Drake University in 2003. Although Joanne has taught both vocal music and orchestra, her main area of expertise continues to be band with an emphasis on percussion methods. She is the current Government Liaison and past State Manager for the Iowa Music Educators Association and the Past-President of the South Central Iowa Bandmasters Association. She is currently working to improve the lives of children in poverty through music in Des Moines. In 2009, she was one of 50 music teachers nation-wide to receive the Yale Distinguished Music Educator Award. Joanne is also a percussion advisor for the Iowa Ambassadors of Music, a group that travels to Europe every other summer. Joanne resides in Des Moines with her husband Peter, daughter Julia (9) and sons Carl (6) and Miles (4).

Session: Drive: How Children are Motivated

Most of us have used various carrot/stick approaches to motivate our students to achieve, practice or behave. What if we are doing more harm than good with stickers and trophies for the long-term motivation of students? This session will explore the research behind motivation, and how students can be motivated for different tasks through autonomy, mastery, and a sense of purpose. We will bring research of both Daniel Pink and Alfie Kohn to life in this highly interactive workshop.

Session: Fight or flight: Children in Poverty and how Music Makes the Difference

Have you struggled to understand why some students just won't behave in your classroom, or wondered why students engage in abnormal, violent, or other severe behaviors? Drawing from the brain research of Eric Jensen, this session will reveal the detrimental effects of poverty on the brain, and explain why children in poverty may react differently or adversely to the social norms of school. We will also discover the good news - that MUSIC is one of the most effective strategies to ensure that all children achieve the social, emotional, and academic success they deserve.



KRIS VERSTEEGT teaches general music at Ashland Ridge Elementary in Ankeny. She holds a bachelor of music degree from Iowa State University, has completed two levels of Orff, and holds a Mastery Certificate in Kodaly from Drake University. In 2003, Kris served as the charter president of the Kodály Educators of Iowa (KEI), an affiliate chapter of the Organization of American Kodály Educators and has been recently elected to serve as president until 2013. As an ongoing member of KEI, Kris has presented short segments and workshops on a variety of subjects including listening lessons, folk dances, singing games, manipulatives, and technology integration. Outside of KEI, Kris has presented workshops on music technology, using manipulatives, and folk dancing. She lives in Ankeny with her husband, Travis and their two boys, Jake and Lincoln.

Session: Teaching Fundamentals Using Manipulatives

Avoid the usual Drill and Kill of fundamentals by using these fun, fast-paced activities to actively teach fundamental skills. Activities will be presented on topics of absolute pitch names, instrument classification, musical symbol review, rhythmic and melodic dictation, and rhythm writing.

CONFERENCE CONDUCTORS & CLINICIANS

Session: Folk Dancing

Recharge your concept repertoire with fun, easy-to-teach dances which reinforce rhythmic and melodic concepts. See dances you've only read about come to life under your feet and learn tried-and-true tricks to ensure success at every step.

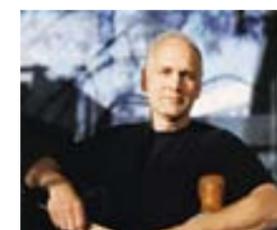
JAN VIDRUK teaches early childhood music and movement classes and group and private piano lessons in Madison, WI. She has a degree in Early Childhood and extended studies in Sensory Integration, Early Childhood music and movement. During the past 45 years she has also taught workshops and trainings for teachers around the US. She is a strong advocate for using developmentally appropriate movement with music. Jan has been a member of ECMMA (International Early Childhood Music and Movement Association) for 14 years and is now Past President.

Session: Nurturing the Music Nature of Early Childhood

Music and movement activities play an important role in the development of the young child. This session will explore sensory integration concepts along with developmentally appropriate ideas to contribute to the musical development and well being of the preschool child. Join us as we participate in activities that you can 'use tomorrow'!



ERIN WEHR is currently a visiting assistant professor of music education at The University of Iowa. She is returning to Iowa after having taught music education at The University of Missouri and Eastern Kentucky University. Dr. Wehr directed elementary and secondary instrumental music in Iowa and Illinois public schools. She has also taught general music in Iowa, holds Orff certification, and serves as a clinician, adjudicator, and guest conductor for elementary and secondary music programs. Dr. Wehr also works with adult bands, and is currently the director of the Iowa City New Horizons Band. These varied teaching settings drive her research in adult and multi-generational music learning, jazz studies, and self-efficacy issues in music education. She has presented research at state, regional, and national conferences, and is published in The Journal of Research in Music Education. She is formerly the research chair for the Iowa Music Educators Association.



JAMES DREIER is a drum set-Latin percussion specialist, educator, clinician, and performer. He holds a Bachelor of Music degree from Berklee College of Music and a Master of Arts degree in music theory from the University of Iowa. He has studied with such master drummers as Michael Spiro, Horacio "El Negro" Hernandez, and Jose Eladio Amat to name a few. Mr. Dreier is a founding member of the Iowa based-Latin/jazz group Orquesta Alto Maiz (www.salsaband.com) who has released eight CDs over a 25 year life span. As a lecturer in the jazz dept. at the University of Iowa, Mr. Dreier teaches Jazz Improvisation for Drum Set, The Latin-jazz Ensemble, The World Beat Ensemble and Jazz Cultures in America and Abroad. He also co-leads the UI Afro-Cuban Drum and Dance Ensemble. James is also an adjunct instructor at Augustana College where he teaches applied lessons, jazz combos and runs a World Hand Drumming class. Dreier is an educational artist for Sabian Cymbals and Latin Percussion Brand Musical Instruments.

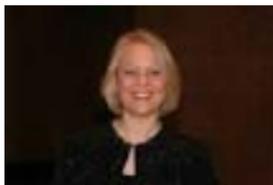
Session: "How to Speak Jazz to a 1st Grader: Jazz Activities for the Elementary Classroom"

Ideas will be presented for developing a working jazz vocabulary in the elementary classroom through both vocal and instrumental activities. The purpose of developing a jazz vocabulary is to help students identify with and participate in the creation of jazz at all levels.

CONFERENCE CONDUCTORS & CLINICIANS



BRAD WHITE will be presenting **World Music for Secondary Choirs:** It is indeed a small world! Discover how your choral program is the perfect avenue for demonstrating inclusion with world music choices. Read through repertoire from a variety of cultures and styles, with selections that can be used all school year. Free music packet for each participant.



JILL WILSON will be presenting **Garage Band 101: Informal Learning in the Music Classroom:** Popular music is often used in music education in order to gain students' attention when the goal is actually to teach about elements of classical music. Rather than merely using popular music as a tool in the classroom, the focus will be shifted to actual learning practices of popular musicians. Though the use of popular music plays an important role, student-led group work and peer-directed learning are the hallmarks of informal music education. I will share the results of a small study in which I sought to investigate the environment students create when making music that is meaningful

to them.



STEVE WOODIN (OPUS HONOR CHOIR CONDUCTOR) Before his retirement in June of 2010 Steve Woodin spent 28 years as the Director of Choral Activities at Urbandale High School where he conducted the Concert Choir, Select Mixed Choir, and Urbandale Singers. While at Urbandale High School 392 students were selected into the Iowa All-State Chorus. His Show Choirs received numerous state and national awards. His first job was at Ventura Community Schools followed by 3 years at LDF Community Schools now known as East Marshall Community Schools. He received his BME from Iowa Wesleyan College and has completed Graduate work at the University of Northern Iowa, Drake University, and Viterbo University. He is Chairing the 2012 ICDA Summer Symposium on July 23 - 26. He has served as an adjudicator for the Iowa All-State and served as an assistant to 4 All-State Chairs. He will be adjudicating show choir competitions this year in Iowa, Nebraska, Minnesota, and Wisconsin. He teaches private voice and loves to travel in his spare time.

CANDIDATES FOR IMEA OFFICE

When there are multiple candidates for an office, candidates' statements are in alphabetical order. Candidates' statements are exactly as submitted and have not been edited.

Orchestra Chair

ANN OSBORNE GRIBBINS

Growing up in Iowa City, Ann Osborne Gribbins began studying the violin at the age of eight. Encouraged by her high school orchestra teacher and mentor, Linda Jones, she decided to go into music education in hopes that she could inspire her own students as much as Mrs. Jones had inspired her.

Ms. Gribbins graduated from the University of Northern Iowa in 1991, and has taught orchestra in the public schools of Iowa ever since. She taught in Cedar Rapids for three years, Iowa City for one year, and Pella for five years prior to coming to Indianola.

Ms. Gribbins currently teaches string lessons and orchestra classes at Whittier and Irving Elementary Schools, Indianola Middle School, and Indianola High School.

An active member of MENC, the NEA, and the American String Teachers' Association, Ms. Gribbins has held several offices for ISTA. She has served as secretary/treasurer, journal editor, and secretary. She served as the assistant to the Iowa All-State Orchestra chair for three years before taking over as Orchestra chair in 2010. She is now seeking re-election for another three-year term.

Ms. Gribbins lives in Indianola with her mother, Beth (a former violinist); husband, Marvin; and children: Alexander (16, a bassist and singer), Shelby (14, a violist and singer), and Mallory (6, a violist and pianist).

General Music Chair

NATHAN KELLEY

Nathan Kelley has taught K-6 general music for eight years in the Iowa City Community School District: seven of these years being at Robert Lucas Elementary School. He received his Bachelor Degree of Music Education from Iowa Wesleyan College in Mt. Pleasant, Iowa in 2003. Needing something more for his classroom he received his Orff Schulwerk Level 1 certification from Drake University in 2006, and then in 2007 received his Level 2 certification. Nathan also served as the SE Iowa Mentor Chair for new teachers in 2010 for IMEA. He has lead many professional development sessions for general music teachers on the topics of incorporating Jazz in the Orff Schulwerk classroom, and technology in the classroom. Nathan also started a summer Orff Schulwerk based summer camp for Johnson County and the Iowa City Schools that has been a success for children and praised by the community as a program for all children.

South West District Chair

JOELENE SCHAEFER

Jolene Schaefer is currently in her 5th year of teaching vocal music. She is a native of New Hampton and a 2006 graduate of the University of Northern Iowa. After student teaching, she taught at Waterloo East High School during spring of 2007 before moving to Adair-Casey where she currently teaches PK-6 elementary music and 7-12 chorus. She resides in Exira with her husband, TJ and 2-year old daughter Jackie.

**IOWA MUSIC EDUCATORS CONFERENCE 2011
GRADUATE CREDIT OPTION**

The University of Iowa will again offer the option of receiving one (1) semester hour of graduate credit for attendance at the IMEA Conference. **Graduate credit may be used for certificate renewal.** The name and number of the credit course has again been changed for 2011. We at The University of Iowa are pleased to offer the graduate credit option for your continued professional growth. The following is an outline of the program.

GRADUATE CREDIT

- Title:** 025:220:WKA Special Studies: IMEA Conference, 2011
- Credit:** 1 semester hour graduate credit. Credit earned may be transferable to another institution if you obtain approval of that institution.
- Cost:** \$212. This is 1/2 of the usual graduate credit tuition. The Division of Continuing Education has agreed to cover the remaining tuition.
- Payment:** You will be billed by The University of Iowa. Please do not send payment with registration or pay the IMEA Secretary. The University of Iowa no longer mails paper copies of University Bills (U-Bills) to students. Instead, students will receive e-mail notification when their U-Bills are available for review and payment online through ISIS. E-mail notifications will be sent to students' University e-mail addresses (student-name@uiowa.edu). Students will be responsible for reviewing their U-Bills, and making sure their bills are paid. If assistance is needed, please call 1-800-272-6430.
- Registration:** A registration form is included in this issue of the *Iowa Music Educator*, the IMEA website, and the Center for Credit Programs website. Send the completed registration form to:
Center for Credit Programs
The University of Iowa
250 Continuing Education Facility
Iowa City, IA 52242
- The course also may be added during conference registration.
All requests to register, or to cancel your registration without tuition assessment, must be postmarked by November 28.
- Course Requirements:** You must attend a minimum of six (6) sessions, two (2) of which must be concerts, and two (2) of which must be clinic sessions. The other two (2) sessions can be concerts, clinics, IMEA general meetings, All-State rehearsals or other meetings.
- Final Project:** You must write and submit a brief paragraph (two, three or four sentences) describing and evaluating each session. You may make reference to new literature or techniques learned or just give your opinion of the session. Final projects are due January 1, 2012.
- Grading:** The course will be graded Satisfactory/Unsatisfactory (S/U). A letter grade will be given upon request. Official transcripts will be available from the UI Registrar beginning February, 2011. If earlier verification is needed for licensure renewal, contact Professor Welch via e-mail –myron-welch@uiowa.edu
- Eligibility:** In order to be eligible for conference credit, **YOU MUST BE A MEMBER OF IMEA, IBA, ICDA, OR ISTA**



**THE UNIVERSITY OF IOWA
Center for Credit Programs**

IOWA MUSIC EDUCATORS CONFERENCE WORKSHOP REGISTRATION, FALL 2011

PERSONAL INFORMATION

SSN: _____ DATE OF BIRTH: _____ GENDER: M F
Month/Day/Year

NAME: _____
Last First MI Maiden

ADDRESS: _____
Street Apt

_____ City State Zip Country

HOME PHONE: _____ WORK PHONE: _____

E-MAIL: _____ FAX: _____

CITIZENSHIP: USA Other _____ Permanent resident of the US? Yes No
If a permanent resident of the US, provide your Alien Registration Number: _____
If a nonimmigrant visa holder, indicate the type of visa you hold: _____

ETHNIC/RACIAL/TRIBAL AFFILIATION INFORMATION (OPTIONAL):

Are you Hispanic/Latino(a)? yes no What race do you consider yourself to be? (indicate one or more)
 Alaskan Native or American Indian (tribal/nation affiliation): _____ African American/Black
 Native Hawaiian or Other Pacific Islander Asian White I prefer not to respond

REGISTRATION INFORMATION & STUDENT STATUS

Graduate Credit - you must provide information below on your Bachelor's Degree.
Degree (BA, BS): _____ Degree Year: _____ Name records are under: _____
Institution: _____ City/ST: _____

DEPT: COURSE	WORKSHOP TITLE	S.H.	SITE
025:220:WKA	Special Studies: IMEA Conference, 2011	1	Ames

- YOU WILL BE BILLED \$212.00 BY THE UNIVERSITY OF IOWA.
- PLEASE DO NOT SEND PAYMENT WITH REGISTRATION OR PAY THE CONFERENCE REGISTRATION SECRETARY.
- ALL REQUESTS TO REGISTER OR TO CANCEL YOUR REGISTRATION WITHOUT TUITION ASSESSMENT **MUST BE POSTMARKED BY NOV 28.**
- SEE REVERSE SIDE FOR COURSE DESCRIPTION AND REQUIREMENTS

COMPLETE THIS FORM AND SEND TO:

Center for Credit Programs Fax: 319-335-2740
The University of Iowa Phone: 319-335-2575 / 800-272-6430
250 Continuing Education Facility E-mail: credit-programs@uiowa.edu
Iowa City, IA 52242 Website: www.continuetolearn.uiowa.edu/ccp

Signature

Date

My signature indicates the above information is factually correct and complete. This information is requested for registration purposes. No persons outside the University are routinely provided this information, except for directory records. Return of this form constitutes official registration, unless you are notified otherwise by The University of Iowa. Registration remains in effect unless you formally withdraw in writing. You are responsible for a percentage of tuition unless you withdraw before the course begins.

**Iowa Music Educators Association /National Association for Music Education
Professional Development Conference, Ames, Iowa
Teaching/Learning Strands - Best Practices, Technology, Instrumental, Non-Traditional Music-Making**

Friday, November 18, 2011

	<i>BEST PRACTICES</i>	<i>TECHNOLOGY</i>	<i>INSTRUMENTAL</i>	<i>NON-TRADITIONAL MUSIC-MAKING</i>
8:30 - 9:30	2011 Music Education Research Year in Review	E-Partitions	Free Improvisation	
	The Well is Deeper Than You Think: How NAJME Supports You			
9:45 - 10:45	Fight or Flight: Children in Poverty and How Music Makes the Difference	Using Finale in Music Education	Cultivating Independence in Small and Large Ensembles	World Music for Secondary Choirs
11:00 - 11:50	Drive: How Children Are Motivated	Getting the Most Out of Your Finale	Recorder: The Road to Excellence!	
1:00 - 2:00	Affective Learning:	Web 2.0 Tools in the Music Classroom	Back to Basics: Steps to Establishing Solid Rhythm, Intonation and Tone in Beginning Orchestra	
	Positive, Pro Active Advocacy - NOW!!	SmartMusic in Your Band, Choir and Orchestra Program		
2:15 - 3:15	KEYNOTE ADDRESS: Music Education for Life in the 21st Century: Vision and Challenges Speaker-Dr. Scott C. Shuler, NAJME President			
3:30 - 4:30	The "Arts" of Effective Teaching	SmartMusic 2012: Guided Home Practice	Perform-Connect-Reflect: Three Keys to Maximizing Student Performance in Ensemble Classes	Boonwackers - The Big Bang for the Baby Budget
	Robert Lucas Elementary Orff Schulwerk Percussion Ensemble; Roundy Elementary World Music Drumming Ensemble		Robert Lucas Elementary Orff Schulwerk Percussion Ensemble; Roundy Elementary World Music Drumming Ensemble	Robert Lucas Elementary Orff Schulwerk Percussion Ensemble; Roundy Elementary World Music Drumming Ensemble
4:30			Junior High Honors Orchestra Concert	Boonwackers - The Big Bang for the Baby Budget

**Iowa Music Educators Association /National Association for Music Education
Professional Development Conference, Ames, Iowa
Teaching/Learning Strands - Best Practices, Technology, Instrumental, Non-Traditional Music-Making**

Saturday, November 19, 2011

	<i>BEST PRACTICES</i>	<i>TECHNOLOGY</i>	<i>INSTRUMENTAL</i>	<i>NON-TRADITIONAL MUSIC-MAKING</i>
8:30 - 9:30	Research Poster Session		You Are It: Effective Teaching Strategies for the Vocal and Instrumental Music Teacher	Playing the Blues in General Music
			Crash Course in Selecting Beginner Snare Drum Method Materials	
9:45 - 10:45	Marching Band...Help!...Where Do I Begin?	Effective Use of Recording and Playback in the Ensemble Rehearsal	Marching Band...Help!...Where Do I Begin?	I Thought The Fulcrum Was a Wrench?
			United States Marine Corps Music Enlistment Option Program	
			Jazz Improvisation for Juniors	
11:00 - 11:50			How to Build a Strong High School Program Through Festival Participation	4Rs Reading' Ritin' Rhythmic & Rock 'n Roll
1:00 - 1:50	Planning Past Tomorrow: Staying Ahead in the General Music Planning Game!	Web 2.0 Tools in the Music classroom	Unhelpful Conducting Habits Learned from "Helping" Students	Essential Instruction and Repertoire for Classroom Guitar
				Rock and Roll Recorders
2:00 - 2:50	Repertoire Selection: A Balanced Attack To Our Most Important Choices		Repertoire Selection: A Balanced Attack To Our Most Important Choices	Handchimes in the Classroom
				Informal Learning: Garage Band 101
			Collegiate Honor Band Concert	
3:00 - 3:50	Thinking Creativity in Reading and Mathematics	iPads in Music Education		Handchimes and Orff
				iPads in Music Education
7:30-9:00	All-State Music Festival Concert (Band, Chorus, Orchestra)			

**Iowa Music Educators Association /National Association for Music Education
Professional Development Conference, Ames, Iowa
Teaching/Learning Strands - General Music, Early Childhood, Kodaly, Choral, Recorder**

Thursday, November 17, 2011

		<i>CHORAL</i>	
	9:00 - 10:30	World Music for Secondary Choirs Building Choral Excellence in Beginning Choirs	
	10:45 - 11:45	Middle School Madness: New Music for Developing Choirs Practical Tips for Teaching the Individual Voice	
	1:15 - 2:15	The Well-Rounded Choral Program Music Across the Curriculum	
	4:00	Opus Concert	

Friday, November 18, 2011

	<i>GENERAL MUSIC</i>	<i>EARLY CHILDHOOD</i>	<i>KODALY</i>	<i>CHORAL</i>	<i>RECORDER</i>
8:30 - 9:30	Sawatdee Kha! - Thai Songs and Games for the Elementary		Sawatdee Kha! - Thai Songs and Games for the Elementary		The Dynamic Recorder Program
9:45 - 10:45	Who's Afraid of (Teaching) The Nutcracker?		Who's Afraid of (Teaching) The Nutcracker?	World Music for Secondary Choirs	Teaching Children to Play Jazz on the Soprano Recorder
11:00 - 11:50	Intentional Movement in the Music Classroom		Intentional Movement in the Music Classroom	Middle School Madness: New Music for Developing Choirs	Improvisation - Take the Fear Out, Put the Fun In
					Recorder: The Road to Excellence!
1:00 - 2:00				The Well-Rounded Choral Program	
2:15 - 3:15	KEYNOTE ADDRESS: Music Education for Life in the 21st Century: Vision and Challenges Scott C. Shuler, NAfME President				Speaker-Dr.
3:30 - 4:30	Books That Sing/Books That Move		Books That Sing/Books That Move	Perform-Connect-Reflect: Three Keys to Maximizing Student Performance in Ensemble Classes	
	Boomwhackers - The Big Bang for the Baby Budget				
	Robert Lucas Elementary Orff Schulwerk Percussion Ensemble; Roundy Elementary World Music Drumming Ensemble				

**Iowa Music Educators Association /National Association for Music Education
Professional Development Conference, Ames, Iowa
Teaching/Learning Strands - General Music, Early Childhood, Kodaly, Choral, Recorder**

Saturday, November 19, 2011

	<i>GENERAL MUSIC</i>	<i>EARLY CHILDHOOD</i>	<i>KODALY</i>	<i>CHORAL</i>	<i>RECORDER</i>
8:30 - 9:30	Playing the Blues in General Music	The Role of Music and Movement in Early Speech and Language Development	Smooth Sailing on Lake Kodaly: Keys to Organization, Student Focus, and Sanity!	You Are It: Effective Teaching Strategies for the Vocal and Instrumental Music Teacher	Playing the Blues in General Music
9:45 - 10:45	Vocal Development for Young Children	Vocal Development for Young Children	Vocal Development for Young Children	Jazz Improvisation for Juniors	Jazz Improvisation for Juniors
11:00 - 11:50	Folk Dancing	Nurturing the Music Nature of Early Childhood	Folk Dancing	How to Build a Strong High School Program Through Festival Participation	Are You as Hip as a 4th Grader?
1:00 - 1:50	Planning Past Tomorrow: Staying Ahead in the General Music Planning Game!		Planning Past Tomorrow: Staying Ahead in the General Music Planning Game!	Unhelpful Conducting Habits Learned from "Helping" Students	Rock and Roll Recorders
	Music to Grow On			Music to Grow On	
2:00 - 2:50	Moving to Music Makes Me Smile!		Teaching Fundamentals Using Manipulatives	Vocal Jazz	
	Teaching Fundamentals Using Manipulatives			Repertoire Selection: A Balanced Attack To Our Most Important Choices	
3:00 - 3:50	Easy as 1, 2, 3! Simple, Practice and Fun Assessment Tools for the General Music Classroom		Easy as 1, 2, 3! Simple, Practice and Fun Assessment Tools for the General Music Classroom	A Year in Song	
3:00 - 3:50	A Year in Song				
7:30	All-State Music Festival Concert (Band, Chorus, Orchestra)				

Welcome!

- | | |
|---------------------|------------------------------|
| Garrett Geesman | Akron-Westfield |
| Nicole Nuttall | Alta-Aurelia |
| Staci Speer | Ar-We-Va |
| Kelly Ganson | Beckman, Dyersville |
| Carrie Hoskey | BGM |
| Elizabeth Neimeyer | Cardinal |
| Conner Tipping | Carlisle |
| Rebecca Hadley | Des Moines Roosevelt |
| Crystal Fishe | Elk Horn-Kimballton |
| Matt Drees | Ft. Dodge |
| Andy Van Arkel | Grinnell |
| Teale Burford | Hudson |
| Rachel Keber | Independence |
| Emily Greenfield | Janesville |
| Reid Keller | Manson Northwest Webster |
| John Garde | Maquoketa Valley |
| Will Edgar | Newton |
| Neil Anders | OA-BCIG |
| Lauryn Dick | Pleasant Valley |
| Margaret Vogel | Pleasant Valley |
| Adam Haacke | Seymour |
| Corbet Butler | Sibley-Ochyden |
| Jander Taylen | Sioux Center Christian |
| Thomas Hales | Sioux City East |
| Jake Bohlken | Turkey Valley |
| Amanda Brandon | Underwood |
| Susan LeMahieu | Unity Christian, Orange City |
| Stephanie Vagts | Valley, Elgin |
| Nick McGraw | Dubuque, Wahlert |
| Christofer Lockwood | Waterloo, Carver |
| Marty McDonald | Waukee |
| Katie Florke | Waukee |
| Jon Jensen | Webster City |
| Amy Streck | Western Dubuque |
| Jennifer Barnes | Wilton |

The Iowa Model of Excellence - A Statewide Arts Mentoring Program
 Iowa Alliance for Arts Education– Iowa Department of Education

Reimbursement Invoice

Name _____ Event _____

Address _____ Event Date _____

City, State, Zip _____ Location _____

Mileage from _____ To _____

Mileage from _____ To _____
 (.39 per mile – IAAE will verify mileage through Mapquest)

Meal Total (not to exceed \$ amount per meal, please provide receipt)

(\$8.00) Breakfast \$ _____

(\$12.00) Lunch \$ _____

(\$23.00) Dinner \$ _____

Lodging Total (not to exceed \$75.00 per night, please provide receipt with paid balance)

Lodging \$ _____

Conference Registration \$ _____

Misc./General Supplies \$ _____

Mail to: Leon Kuehner – IAAE Arts Mentor Program Co-Chair
 977 Glendale Park Drive
 Hampton, Iowa 50441

Office Use Only	Date Received	_____
	Mileage Total	\$ _____
	Meals Total	\$ _____
	Lodging Total	\$ _____
	Conference Total	\$ _____
	Misc./Supplies Total	\$ _____

Check Number _____ \$ _____

Date Mailed _____ Total Reimbursement

The Iowa Model of Excellence - A Statewide Arts Mentoring Program

Iowa Alliance for Arts Education– Iowa Department of Education

IAAE Mentorship Program Summary Form

Mentor Teacher Member:

Name: _____

Address: _____

Name of Teacher and school district you visited:

Provide a brief narrative of your visit:

What positive effects do you see happening because of your visit?

Mentor Signature: _____

First-year Teacher Signature: _____

Return this form to:

Leon Kuehner – IAAE Arts Mentor Program Co-Chair
 977 Glendale Park Drive
 Hampton, Iowa 50441

**Remember to include your Reimbursement Invoice.

(please duplicate this form as needed)



MUSIC EDUCATORS ASSOCIATION

A FEDERATED STATE ASSOCIATION OF
 THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

2011 PROFESSIONAL DEVELOPMENT CONFERENCE

November 17, 18, 19, 2011 :: Iowa State Center :: Ames, Iowa

Registration Form

Early Bird Registration Postmark DEADLINE: Friday, November 4, 2011

Name (to appear on badge) type directly into this form _____ School/CMENC Chapter* _____

School Address _____ City, State, Zip _____

School Phone-including area code _____ School E-mail _____

*Teaching Area (check all that apply):
 PK-6 Gen Music 5-8 Gen Music/Vocal 9-12 Vocal
 5-8 Band 9-12 Band 4-12 Orchestra
 College/University Other (Identify) _____

*Number of Years Teaching (including this year) _____ *College/University Student Current Year _____

			Early Bird Postmarked Before Nov. 4	On-Site or After Nov. 4 Postmark		
2 or 3 DAYS	IMEA or CMENC MEMBER Membership # _____	Educator	\$40.00	\$45.00	\$	
		1st Year Educator	No Charge	No Charge	\$	
		College/University Student	\$15.00	\$20.00	\$	
	CONFERENCE	<i>Friday Lunch Special - Catered sandwich buffet with sides – Available to all Attendees</i>		\$15.00	Available only with Early Bird Registration	\$
	Registration	NON IMEA or CMENC MEMBER	Educator	\$60.00	\$65.00	\$
1st Year Educator			\$30.00	\$35.00	\$	
College/University Student			\$35.00	\$40.00	\$	
Guest Name _____			\$30.00	\$35.00	\$	
		Retired	No Charge	No Charge	\$	
1 DAY – Circle: Thursday, Friday, Saturday	CONFERENCE Registration	Educator	\$30.00	\$35.00	\$	
		College/University Student	\$15.00	\$20.00	\$	

Request for refund less a \$10 service fee must be received in writing prior to November 4, 2011.

Registration Total \$0.00

Mail check(s) payable to IMEA with attached form(s) to:
 Sorry - No purchase orders, credit or debit cards accepted.

**IMEA Conf. Registration Chair
 Tamara Thies
 3237 E. Washington St.
 Iowa City, IA 52245**

*Collegiate Chapter for multiple students attending:

1. Complete one form.
2. Attach a list of students-INCLUDE: name, email, phone, campus address, year, CMENC member or not
3. One payment check for multiple students is acceptable.

OFFICE USE ONLY Method of Payment: Check # _____ Cash _____ Date _____

JOIN OR RENEW NAfME / IMEA

If you wish to join NAfME / IMEA or renew your membership, please attach a **NAfME Membership form** with a **separate check** payable to **NAfME** for \$115.00 (CMENC-\$32.00). Membership can also be made online at www.nafme.org. Attach to this registration form a confirmation email from your online membership process indicating paid membership.

Registration desk in the Scheman Building open Thursday & Friday, 8am-5pm, Saturday, 8am-noon.
 Early Bird registrant's conference materials/badge/receipt/luncheon ticket will be available at the desk.

Conference Hotel Rates: Ask for IMEA rates. Available rooms will be held until November 4.

GRANDSTAY AMES :: 1606 South Kellogg Avenue :: 515-232-8363 :: \$99 + tax

FAIRFIELD INN & SUITES :: 2137 Isaac Newton Dr. SE 16th St. :: 515-232-4000 :: \$109 + tax

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- **Melodic! Explore the treble clef while gaining functional skills.**

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 **IOWA** MUSIC EDUCATORS ASSOCIATION
A FEDERATED STATE ASSOCIATION OF MENC,
THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

Music Education Scholarship

\$500/year
renewable for
4 years

In order to be eligible, the student must:

- Plan to attend an Iowa College or University
- Pursue a degree in Music Education
- Be recommended by a member of IMEA

Application on the following pages
Also, see www.iamea.org for application and further details



**IOWA MUSIC EDUCATORS ASSOCIATION
MUSIC EDUCATION SCHOLARSHIP
APPLICATION FORM**

FOR IOWA HIGH SCHOOL SENIORS ENTERING AN IOWA COLLEGE/UNIVERSITY FALL 2012

Iowa Music Educators Association (IMEA) offers a \$500 scholarship to an Iowa high school senior who intends to major in music education at an Iowa college/university. The \$500 scholarship is renewable annually, provided the recipient continues to major in music education at an Iowa college/university. The total maximum scholarship per recipient is \$2,000.

Application Procedure:

1. Complete this Music Education Scholarship Application Form.
2. High School Seniors:
 - a. A current MENC/IMEA member must sponsor and write a recommendation. Attach the recommendation to this application.
 - b. Scholarship payment will be made directly to the college/university accounting department upon satisfactory completion of the first semester and upon verification of continued enrollment in a music education degree.
3. Each fall the scholarship recipient is responsible for submission of a transcript and current year class registration schedule to the IMEA scholarship chair to verify enrollment as a music education major. Scholarship payment will be made directly to the college/university accounting department upon verification of continued enrollment as a music education major.
4. Submit application materials by postal service or e-mail. Materials must be postmarked/e-mail dated by February 1, 2012. If submitting by e-mail, page 1 must be submitted as a PDF to verify the handwritten signatures required. Send to the following address:

David Law
IMEA Scholarship Chair
1560 Pleasantview Dr., Marion, IA 52302
maestrolaw@gmail.com

Applicant Full Name _____
 Street Address _____
 City, State, ZIP _____
 Home Telephone _____ Home E-mail _____
 Parent Telephone _____ Parent E-mail _____
 Applicant High School – City, State, ZIP _____
 Applicant post high school college/university intent _____
 Sponsor - IMEA/MENC Member Name _____
 Sponsor - IMEA/MENC Member membership # _____
 Sponsor - Address, City, State, ZIP _____

IMEA/MENC Sponsor Signature _____ Date _____

Applicant Signature _____ Date _____



*You may attach a separate sheet of paper, if desired, to complete the following questions.

MUSIC BACKGROUND

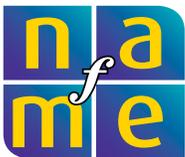
I. Briefly describe your music background and training.

II. List extracurricular activities including school, community, civic, church, etc.

III. List any leadership positions held and any honors/awards received.

CAREER CHOICE

IV. Submit an essay of at least one page in length, which addresses why you have chosen music education as a career and your personal and professional goals. In addition, discuss which of your school activities and outside of school activities have been of the most value to you and why. Tell how job opportunities and hobbies or special interests have influenced you to choose music education as a career.



- 1. New Membership
Renewal

I.D. No. Exp. Date:

2. Indicate state music educators association affiliation:

3. Please print or type HOME address below:

Name: First Middle Initial Last
Street:
City:
State: Zip:
Country (outside U.S. only):
Phone: Fax:
E-mail:

4. Indicate primary WORK address below:

School Name:
Street:
City:
State: Zip:
Country (outside U.S. only):
Phone: Fax:
E-mail:

5. County where you teach:

6. Preferred?

Address: Home Work
E-Mail: Home Work

7. Membership Dues* \$
Active
Retired
PLEASE SEE REVERSE SIDE FOR ACTIVE AND RETIRED DUES SCHEDULE.
FOR SPOUSAL RATES, PLEASE CONTACT MEMBER SERVICES.
Membership dues are non-refundable and are not tax deductible as charitable contributions.
8. Options:
Society for Research in Music Education \$37.00 \$
(includes subscription to Journal of Research in Music Education)
NAfME membership is a prerequisite.
Tax deductible contribution to support Give A Note Foundation* \$
TOTAL ENCLOSED \$

9. Membership Payment Options:
Visit NAFME online: www.nafme.org
Contact NAFME Member Services:
TELEPHONE: 1.800.828.0229; 703.860.4000 (outside U.S.)
FAX: 1.888.275.6362 (toll free); 703.860.2652 (outside U.S.)
Return form with payment to:
National Association for Music Education
1806 Robert Fulton Drive
Reston, VA 20191 USA
Make checks payable to NAFME (US currency only) or use credit card (below). Please do not send cash.

10. Teaching Information:
Teaching Level Teaching Area
Pre-School Choral/Voice
Elementary Band
Junior/Middle School Orchestra
Senior High School Show Choir
College/University Guitar
Administrator/Supervisor General Music
Private/Studio Special Learners
Research
Teacher Education
Jazz
History/Theory/Composition/Technology
Marching Band
Mariachi

11. Have you ever been a:
Tri-M Member Collegiate Member

Purchase orders can be accepted, but will not automatically begin or renew membership. Membership will begin only upon full payment.

Please charge my (check one) MasterCard VISA American Express Discover
Name on credit card:
Credit Card No. Exp. Date:
Signature X: