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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—so true, 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 91 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 energizing. 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 think 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 heart. It was great to be reminded of the power of music. The children who are most lacking in hope are the ones who need it most.
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In July, Governor Terry Branstad and Lieutenant Governor Kim Reynolds conducted a series of town meetings across the state, listening to what various people had to say on the subject of education in Iowa. These meetings culminated in an Education Summit, held in Des Moines on July 25-26. Several arts educators were in attendance, including IMEA president, Martha Kroese, President-Elect, Scott Rieker, and the NW IMEA area chair, Rich Nicklay. In addition, the Iowa Alliance for Arts Education was represented by Chair David Law, and board members Leon Kuehner and Robin Walenta. Rosanne Malek, the DOE consultant for Gifted Education and the Arts was also in attendance. Other teacher groups were represented, including ISEA.

While much which was said painted a bleak picture for education in Iowa, I am convinced that there will be some calls for action in the future, and that arts educators are poised to be part of the change. It’s clear that students need to have many of the “soft skills” that arts educators take for granted in our teaching. Those skills include collaboration, creativity, and the ability to work with a variety of others who may be very different from ourselves. It is also clear that we can no longer rely on a single test score, such as ITBS or ITED, to determine the learning which has taken place.

“IMEA is poised to help develop and perhaps deliver some of the professional development that music teachers need.”

At the conference, I heard a lot of discussion about changing teacher pay to make it more indicative of how well the teacher does in the classroom. I understand that lots of teachers are afraid of such a scenario, and I would be too, if I were convinced that it was going to be tied to one single test score. However, everything that I have heard and read from the Director of Education, Jason Glass, tells me that he “gets it”. He understands that we need a variety of measures to measure student growth, not just one overall score. And he also understands, I think, that a single measure of math skills will not measure what a music teacher has done with that student in the music room. I believe the discussion in the future will focus on the teachers who do the most to make a difference for students, and to be sure that they learn. I ask you, who does a better job of that than music teachers? And isn’t it about time someone else realized that, and paid us accordingly?

I also heard a lot about the difference between levels of student achievement, and how much of that can be attributed to an effective teacher in the classroom. I heard how teachers need much more time to collaborate with each other and to plan effective lessons. It was frequently stated that teachers need more quality professional development which occurs over time, and that applies to their own jobs. Don’t most of you want to be better teachers for your students, and don’t you desire the time to collaborate with your peers to improve your set of skills? IMEA is poised to help develop and perhaps deliver some of the professional development that music teachers need. Don’t overlook the fact that many of you were to have time to collaborate with colleagues in your own buildings, you would have techniques and skills to share that help reach those kids who might tune out in social studies, but excel in music. Our mentoring program has proven that we have a number of retired experts who are ready and willing to help new or struggling teachers with their classroom strategies. Is there any other subject area you can think of in which the organization is already in place to help teachers improve instruction to the extent that music teachers are organized?

While the outcomes from the Governor’s Summit on Education remain to be seen, I am hopeful that the steps taken by Iowa Music Educators Association leadership will enable music educators be included in the action steps. Now we need you to become active on the local level. Take advantage of the advocacy materials available on the NAMEN/MENC website. Include advocacy materials in school newsletters, at board meetings, in local news media. Write letters to state policy makers. Tell your story, and tell the stories of students for whom music made a difference. Get your music boosters to write letters and tell stories at every opportunity. Become part of the changes that will take place, don’t just be by-standers. You must make the time to remind everyone at every chance you get that each child in Iowa deserves a quality, sequential music education, taught by exemplary music teachers.
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 52302-3155

Winners of the IMEA Distinguished Service Award

1969
Lorraine Watten ..........Des Moines
Delroica Roggengraber ....M. Vernon

1970
Gene Burton ...............Newton
Myron Russell ..............Cedar Falls
Marian Knodt ..........Des Moines
Lois Grammer .............Sioux City
E. F. Monforte .........Davenport
Francis J. Pyle ............Des Moines
F. E. Mortiboy .............Davenport

1971
Paul Beheim ..........Mason City
Lloyd Oakland ..........Blainsburg

1972
Paul Neilson ..........Mason City

1973
Herold Stuck ..........Iowa City
Olga Hoffman ..........Newton
Alvin Edgar ..........Ames

1974
Leo Kucinski ..........Sioux City

1975
Herman Vrooman .........Iowa City
Frank Pascal ..........Iowa City

1976
Maselld Kaufman .......Cedar Rapids
Phyllis McAdams ........Burlington
Maurice Wright ............Burlington

1977
Willina Olson ..........Marquette
Robert Ragby ..........Des Moines

1978
Leo Gother ........Boone
Lottie Craig ..........Ottumwa

1979
Milton Anderson ........Davenport
Charleonecii Stewart ....Mason City

1980
Dorothy Boudrant ....Waterloo

1981
Dale Caris ..........Sioux City

1982
Karl M. Holvik ..........Cedar Falls
Elmer Johnson ..........Des Moines

1983
Joelene Carter ..........Ottumwa

1984
Jane Ruby ..........Des Moines
Ervin H. Schneider ..........Iowa City

1985
Inland Cook ..........Newton

1986
Irvin Evans ..........Rock Island
Don Marcullier ..........Des Moines

1987
Carroll Childs ..........Des Moines
Dorothy Zuhl ..........Fort Dodge

1988
Helen Frank ..........Marquoketa
Loman Colton ..........Cedar Rapids

1989
John Del-Kuehn .........Clinton
Ralph Paarmann ..........Davenport

1990
Don Lomen ..........Des Moines
Marvin Kelley ..........Grinnell

1991
Dorothy McDonald .......Iowa City

1992
Weston Noble ..........Davenport

1993
Eveline Johnston ..........Ames

1994
Betty Dehlan ..........Cedar Rapids

1995
Charles D’Camps .......Davenport

1996
Paul Reiman ..........Des Moines

1997
Rhonda Taggart ..........Des Moines

1998
Joseph C. Christensen ....Ames

1999
Ruth Keras ..........Mt. Pleasant

2000
Gay Blair ..........Pella

2001
Virginia Bennett ..........Des Moines
Judith Senguliu .......Des Moines

2002
Laurie Fraker ..........Washington
Ruth Sehm ..........Ontario

2003
Aimee Beckman-Collier ....Des Moines

2004
Scott Keese ..........Ballard

2005
Anne Beckman-Clilier ....Des Moines

2006
Shelley Luebke ..........Sioux City

2007
Betty A. Knoke .......Des Moines

2008
Scott Keese ..........Ballard

2009
Scott Knoke ..........Des Moines

2010
John Aboud ..........Algona

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.

In the fall, 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
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 the 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 schools, which must articulate the "what," the "how" can be left of to the professional autonomy of the educator, rather than being mandated from on-high. 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.

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 visions 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!

See you in Ames!

---

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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 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 kindergartner keep a steady beat? Can each senior tenor hand-sign sixteenth notes? Can each freshman tenor hand-sign F# major scale and arpeggios on dergartener 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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www.simpson.edu

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

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?
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ADMISSION AND SCHOLARSHIP AUDITIONS: Friday, February 3, 2012 and Friday, February 17, 2012

Drake students enhance their talents by experiencing:

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Drake University Department of Music

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 IHSAA 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
Indiana High School
1304 E. 1st Avenue
Indianola, IA 50125
515-961-9510, ext. 2125
ann.gribbins@indianola.k12.ia.us.

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 that 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

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 ICDMA 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)

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 that 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!

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Mary Citta
All-State Chorus Chair (until November 20th)
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**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. Des 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
729 54th Street
Des Moines, IA 50312

**Association News**

November 2011
Audition Admissions & Scholarships 2012-13 Academic Year

If you are pursuing a career in music or dance, please contact us. The opportunities we offer are perfectly “in tune” with your goals.

We cordially invite and welcome all aspiring music and dance majors to audition for admission and scholarship consideration in the UNL School of Music. Whether your dreams involve playing Carnegie Hall, teaching high school choir, or opening your own dance studio, an education from the UNL School of Music will prepare you very well for a career in music or dance.

Please remember that Nebraska residents (“in-state”) students must submit completed applications to the University of Nebraska-Lincoln by January 15, 2012 to be eligible for academic scholarship awards. All prospective students are encouraged to apply for UNL admission as soon as possible.

Don’t wait! Start the application/audition process now at our web site at music.unl.edu.

Auditions

Auditions for Admission & Scholarships 2012

Music: Strings (no Guitar) Brass, Composition, Percussion, Voice & Winds Keyboard Skills Piano Pedagogy Performance Phonology Woodwind Specialties

Ph.D. in Music: Emphasis in Music Education

November 2011

Iowa Music Educator
Rethinking Research & Advocacy

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 brending 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 nutrition and health. 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 in a certain way, no academic music research study supporting the “cognitive, affective and physical benefits of music education” is going to 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 (rythym, 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 Vidruck will speak on sensory integration, incorporating all the senses through music and movement. Beth Gandhir 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

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:

<table>
<thead>
<tr>
<th>Event Date</th>
<th>Location</th>
<th>Speaker</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sept 24</td>
<td>Cedar Falls, IA</td>
<td>Sarah Richardson</td>
<td>Orff Specialist = Drama/Movement 1-3 pm</td>
</tr>
<tr>
<td>Oct 22</td>
<td>Cedar Falls, IA</td>
<td>Jill Trinka</td>
<td>Kodály &amp; Orff 9-11 pm</td>
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<tr>
<td>IMEA</td>
<td>Cedar Falls, IA</td>
<td>.fp</td>
<td>Folk Songs &amp; Dances 1-3 pm</td>
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<tr>
<td>11/17-19</td>
<td>Cedar Falls, IA</td>
<td>wonderful clinicians: Sr. Lorna, Jay Broeker</td>
<td>Orff &amp; Kodály 9 am - Noon</td>
</tr>
<tr>
<td>Jan 21, 2012</td>
<td>Cedar Falls, IA</td>
<td>Dale Ludwig</td>
<td>Orff 101: What do I do with all these instruments 1-3 pm</td>
</tr>
</tbody>
</table>

November 2011 23 Iowa Music Educator
ConferenCe Program

November 2011 24 Iowa Music Educator

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

Threaded 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.”
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.

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Suggested Veneto: Penne with Fresh Sage Pesto
Potato-Spice Lasagna & Linguine with Marsala

Specialty Pasta Menu $16.95
Pasta and Chicken Menu $17.95
Pasta, Chicken & Shrimp Menu $19.95

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My Fair Lady Feb. 19

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Romantic Comedy Feb. 19

CLASSICAL
Piazzolla Quintet Oct. 26
Mozart Cellokonzert Nov. 1

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

VARITY
Dance Nov. 13
The Haunted Tram – The Ultimate Tribute Sept. 25
Chautauqua May 1

FAMILY
Music School Benefit Mar. 2

HOLIDAY
Loopy Lane & Her Follies Nov. 23
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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

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And the Department of Music Present:

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with Paul Hillier

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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 Groups: Call 402.554.2177
### Conference Schedule

**Thursday, November 17, 2011**

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<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00-10:00</td>
<td><strong>OPUS Registration</strong></td>
<td>Scheman Middle (1st) Floor</td>
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<tr>
<td></td>
<td><strong>IMEA Conference Registration</strong></td>
<td>Scheman Top (2nd) Floor</td>
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<tr>
<td>8:00</td>
<td>IMEA Conference Registration Chair</td>
<td>Scheman Top Floor</td>
</tr>
<tr>
<td>8:00</td>
<td><strong>OPUS Honor Choirs</strong></td>
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<tr>
<td>9:00-10:00</td>
<td><strong>World Music for Secondary Choirs</strong></td>
<td>Sponsored by Hal Leonard</td>
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<tr>
<td></td>
<td><strong>Building Choral Excellence in Beginning Choirs</strong></td>
<td>Sponsored by Hal Leonard</td>
</tr>
<tr>
<td>9:00-10:30</td>
<td><strong>Middle School Madness: New Music for Developing Choirs</strong></td>
<td>Sponsored by Hal Leonard</td>
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<tr>
<td>9:00</td>
<td><strong>Practical Tips for Teaching the Individual Voice</strong></td>
<td>Sponsored by Wayne State College</td>
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<tr>
<td>1:15-2:15</td>
<td><strong>The Well-Rounded Choral Program</strong></td>
<td>Sponsored by Hal Leonard</td>
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<td></td>
<td><strong>Music Across the Curriculum</strong></td>
<td>Sponsored by Hal Leonard</td>
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<tr>
<td>2:00-6:00</td>
<td><strong>IHSMA All-State Music Festival Registration/Info Desk</strong></td>
<td>Scheman Middle (1st) Floor</td>
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<tr>
<td>3:00</td>
<td><strong>All-State Band and Orchestra</strong></td>
<td>Various Locations</td>
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<tr>
<td>4:00</td>
<td><strong>OPUS Honor Choir Concert</strong></td>
<td>Stephens Auditorium</td>
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<tr>
<td>5:00-7:00</td>
<td><strong>IMEA Conference Registration</strong></td>
<td>Scheman Top (2nd) Floor</td>
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**Friday, November 18, 2011 (cont.)**

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<th>EVENT</th>
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<tbody>
<tr>
<td>9:45-10:15</td>
<td><strong>ALL:</strong> Taking Notes in Music Education</td>
<td>Scheman Middle &amp; Top Floors</td>
</tr>
<tr>
<td>10:45-11:15</td>
<td><strong>ALL: Highlight of the Day</strong></td>
<td>Scheman Middle &amp; Top Floors</td>
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<td>11:15-12:15</td>
<td><strong>ALL:</strong> Getting the Most Out of Your Ticket</td>
<td>Scheman Middle &amp; Top Floors</td>
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**VISIT THE EXHIBITS**

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<thead>
<tr>
<th>Time</th>
<th>Exhibit</th>
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<tr>
<td>9:30-10:25</td>
<td>SANE College Session #2</td>
<td>Scheman Middle &amp; Top Floors</td>
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<td>10:45-11:45</td>
<td>SANE College Session #3</td>
<td>Scheman Middle &amp; Top Floors</td>
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<tr>
<td>11:45-12:45</td>
<td>SANE College Session #4</td>
<td>Scheman Middle &amp; Top Floors</td>
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**J ACKSON COOLEY**

- **Friday, November 18, 2011**
- **Music Educators Association Conference Program**
- **Music Educators Association**
- **Scheman Middle & Top Floors**
- **Friday, November 18, 2011**
<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
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</table>
| 1:00-1:10 | All
SmartMusic 2015: Current Issues and Challenges
Sponsored by Iowa Department of Education | REC 101 |
| 1:10-1:20 | C5
NAME College Session #8
How to Speak Jazz to a Treasurer
Joint Retreat (4/15/15) | 208 |
| 1:20-1:30 | All
Exhibits Close: 5:00 | |
**Saturday, November 19, 2011**

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<thead>
<tr>
<th>TIME</th>
<th>SECTION</th>
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<tbody>
<tr>
<td>9:00</td>
<td>1</td>
<td>General Session: Welcome to the Conference</td>
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<tr>
<td>9:30</td>
<td>1</td>
<td>Keynote Address: The Future of Music Education</td>
</tr>
<tr>
<td>10:00</td>
<td>1</td>
<td>Roundtable Discussions: Identifying and Addressing Critical Issues in Music Education</td>
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</tbody>
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**Exhibits Open:** 9:00 - 1:00

**Exhibits Close:** 1:00
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)
Conductors:
Sheila Monson, Center Point-Urbana Middle School (5th/6th Grade)
Kay Fast, Glenwood High School (7th/8th Boys)
Steve Woodin, Retired Director of Choral Activities, Urbandale High School (7th/8th 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)
Conductor:
Paul Bloomquist, Chair

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, Singocation.

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 Singocation 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 “AMHS International Honor Band and Choral Festival” hosted by the International School at The Hague, in the Netherlands, conducting at the “ACCT 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 City Chamber Orchestra and Festival Choirs 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 Persang (Malaysia) Symphony, the Antaligasta (Chili) Symphony and the Symphony Orchestras 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; Belém, 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, Antal Dorati, Charles Dutoit, Aaron Copland, Zubin Mehta, Neville Marriner, Edo deVilart, 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 Okkosh Symphony Orchestra, Blossoming (MN) Symphony Orchestras. 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 McAllister, Michael Weinstein, Adam Goth, Daniel Kallman, Scott McAllister, Timothy Mahl, 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.
Wondering how to take your ensemble’s performance to a higher level? Examine the small but significant practices used by and ear training in orchestra class, and achieving a nice tone quality early in the school year. Explore many time-tested teaching books provided.

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 Buenger 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 jazz charts.

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, 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’ts of a well-constructed marching show and program.

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.

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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 3-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.

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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.

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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 Larken 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 Percussion 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 tall 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 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 student 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.
CONFERENCE CONDUCTORS & CLINICIANS

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

KEVIN DROE 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. Droe taught middle school band in Greely, 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. Droe 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 a 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.

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 1 ratings, and trophy recognition throughout many years of teaching. The jazz choir has also been very successful, with Division 1 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 1 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!
Movement is an integral part of being musical. Think of your favorite finger play, action song or play party. Changes 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: Intentional Movement in the Music Classroom

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 ballet shoes.

This lively movement oriented session will have you dancing all the characters in The Nutcracker and you won't need your ballet shoes.

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

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.

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.

Session: Vocal Development for Young Children

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Vocal development is an important skill. 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.
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: 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 choirs, 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 music will be distributed to attendees.

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 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 and music 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 choral arrangements 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.

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.

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.

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: 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 Sinfonia Orchestras, the Mill Avenue Chamber Players, the Phoenix Youth Orchestra, the Scottsdale Community Orchestra, the Arizona Repertory Orchestra, the Poinson Junior High Orchestra Program in Mesa, and the Highland High School Orchestra Program in Gilbert.

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 Wisconsin-Madison 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: Robert Lucas Elementary Orff Schulwerk Percussion Ensemble

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.

Dr. Elishe Hepworth

Dr. Elishe 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

Beth Coppoc Gunshor

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Richard Strauss. In July, 2010, Dr. Hepworth performed works of Joan Trimble in Durham, England as 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

“I am 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.”

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.

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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 IAME “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 44 (Midwest Region) winner of the Outstanding Music Educator Award by the National Federation of High School Associations.

**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**

Diana’s passion is inspiring children to learn about themselves and our world through music. 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. Danielle Larson and Dr. Richard Cangro** Danielle 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 EU chapter of ICMEACA and is the ICMEACA state chair. She will be the conference host for the Illinois ICMECA 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, 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 educators conferences. At WIU, Dr. Cangro teaches under graduate 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 CMECA 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.

**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. One of 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.
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 improvising. 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.

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-Urbandale 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 CPU/MS 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 the 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.
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, sections, 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!

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 Canisius College 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 techinmusiced.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/transferable to other technology platforms.

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 Min in Minneapolis and for 24 years served as the director of bands and general music teacher in the Glencoe-Silver Lake School district.

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

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: 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 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!

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

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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.

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

Affective learning addresses how musicians learn and perform in comparison to academic/athletic performances. 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.

**Tamarat 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: The Dynamic Recorder Program**

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, marimba, keyboard, strings, ukulele, or guitar. Discover the Aebersold 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 and 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 malted 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 fist lesson, classroom management, instrument selection, sound production, the trillie up, trillie down and trillie 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.
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 struggle to achieve? We 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.

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.

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.

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’!

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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 CONCERT 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 Choirs, Orff Schulwerk Level 1 certification from Drake University 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 Director of Vocal Activities at Urbandale High School where he taught vocal music. He is a native of New Hampton and a 2006 graduate of the University of Northern Iowa. After student teaching, he taught at Waterloo East High School during spring of 2007 before moving to Adair-Casey where he currently teaches PK-6 elementary music and 7-12 chorus. She resides in Exira with her husband, TJ and 2-year old daughter Jackie.
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 ⅔ 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

Name: __________________________________________________________________________

Address: _______________________________________________________________________

City/ST: _______________________________________________________________________

Home Phone: ___________________________________________________________________

E-mail: ________________________________________________________________________

Citizenship: [ ] USA [ ] Other ____________________________ Permanent resident of the US? [ ] Yes [ ] No

If you are 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):

What race do you consider yourself to be? (indicate one or more)

[ ] White

[ ] Asian

[ ] African American/Black

[ ] Native Hawaiian or Other Pacific Islander

[ ] Other

If a permanent resident of the US, provide your Alien Registration Number:

If a nonimmigrant visa holder, indicate the type of visa you hold:

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 NAME


S.H. SITE

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
The University of Iowa
250 Continuing Education Facility
Iowa City, IA 52242

Fax: 319-335-2755 / 800-272-6430

E-mail: credit-programs@uiowa.edu

Phone: 319-335-2720

Website: www.continueldlarniuiowa.edu/ccp

Signature Date

My signature indicates the above information is factually correct and complete. This information is required for registration purposes. No person outside the University are routinely provided this information, except for directory records. Returns 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.
### Friday, November 18, 2011

#### BEST PRACTICES

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Welcome from Iowa Music Educators Association</td>
</tr>
<tr>
<td>9:00</td>
<td>Session 1: Effective Teaching Strategies for the Visual and Instrumental Music Teacher</td>
</tr>
<tr>
<td>10:00</td>
<td>Session 2: Incorporating Technology into Music Education</td>
</tr>
<tr>
<td>11:00</td>
<td>Session 3: Instrumental Performance in Ensemble Class</td>
</tr>
</tbody>
</table>

#### TECHNOLOGY

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
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<tbody>
<tr>
<td>8:30</td>
<td>Introduction to Google Classroom for Music Education</td>
</tr>
<tr>
<td>9:00</td>
<td>Utilizing iPads in the Music Classroom</td>
</tr>
<tr>
<td>10:00</td>
<td>Integrating Technology into Instrumental Performance</td>
</tr>
<tr>
<td>11:00</td>
<td>Exploring Virtual Reality in Music Education</td>
</tr>
</tbody>
</table>

#### INSTRUMENTAL

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Interactive Drumming for All Levels</td>
</tr>
<tr>
<td>9:00</td>
<td>Combining Percussion and Orff Instruments in the Classroom</td>
</tr>
<tr>
<td>10:00</td>
<td>Using Orff Instruments in Advanced Placement</td>
</tr>
<tr>
<td>11:00</td>
<td>Integrating Orff Instruments into the Music Classroom</td>
</tr>
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#### NON-TRADITIONAL MUSIC-MAKING

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>8:30</td>
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<td>Integrating Non-Traditional Instruments into the Music Classroom</td>
</tr>
<tr>
<td>11:00</td>
<td>Exploring the Use of Non-Traditional Instruments in the Classroom</td>
</tr>
</tbody>
</table>

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### Saturday, November 19, 2011

#### BEST PRACTICES

<table>
<thead>
<tr>
<th>Time</th>
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<tr>
<td>10:00</td>
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<tr>
<td>11:00</td>
<td>Technology in Music Education</td>
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<td>11:00</td>
<td>Exploring the Use of Non-Traditional Instruments in the Classroom</td>
</tr>
</tbody>
</table>

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### KEYNOTE ADDRESS: Music Education for Life in the 21st Century: Vision and Challenges

Speaker: Dr. Scott C. Shude, NAfME President

**Performance Cohort/Theme:**
- Keynote: Unifying Student Performance in Ensemble Class
- Student!-The Big Bang for the Arts Bridge

### Music Education for Life

- The "Art" of Effective Teaching
- The "Art" of Effective Teaching: Nurturing Life in the Classroom
- The "Art" of Effective Teaching: Nurturing Life in the Classroom
- The "Art" of Effective Teaching: Nurturing Life in the Classroom
- The "Art" of Effective Teaching: Nurturing Life in the Classroom

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### 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**

---

### All-State Music Festival Concert (Band, Choir, Orchestra)
Thursday, November 17, 2011

<table>
<thead>
<tr>
<th>Time</th>
<th>General Music</th>
<th>Early Childhood</th>
<th>Kodaly</th>
<th>Choral</th>
<th>Recorder</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 - 9:30</td>
<td>World Music for Secondary Choral</td>
<td>Building Choral Technique in Beginning Choral</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:30 - 10:15</td>
<td>Music for Developing Choral</td>
<td>Practical Tips for Teaching the High School Vocal Ensemble</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:15 - 10:30</td>
<td>The Well-Bound Choral Program</td>
<td>Music Across the Curriculum</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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 North 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-Ochydin
Jander Taylen Sioux Center Christian
Thomas Hales Sioux City East
Jake Bohiken 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

© 2009 Iowa Alliance for Arts 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)
Educational Classical Guitars

Westwood guitars were developed with schools, parents, and students in mind! They were designed with a combination of quality and value to make learning fun and fulfilling. Three sizes are available for easy playing at all levels.

Tune into your students’ needs by introducing an appealing instrument that is affordable, easy to learn, and stimulating to every student!

Guitar is...

• A lifelong instrument!
• Inclusive! Unlock the world of music for all of your students.
• Harmonic! In no time, your students will learn enough chord accompaniments to support their voices in song.
• Melodic! Explore the treble clef while gaining functional skills.

Call one of our educational consultants today to find out how to bring guitars into your classroom!

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 (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

*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: ________________________________________________________
   - 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
   - Membership dues are non-refundable and are not tax deductible as charitable contributions.
   - Please see reverse side for active and retired dues schedule.
   - For spousal rates, please contact member services.

8. **Options:**
   - [ ] Society for Research in Music Education $3700 $ _______
     - (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**
      - [ ] Pre-School
      - [ ] Elementary
      - [ ] Junior/Middle School
      - [ ] Senior High School
      - [ ] College/University
      - [ ] Administrator/Supervisor
      - [ ] Private/Studio
    - **Teaching Area**
      - [ ] Choral/Voice
      - [ ] Band
      - [ ] Orchestra
      - [ ] Show Choir
      - [ ] Guitar
      - [ ] General Music
      - [ ] 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: _______________________________________________________________