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Note your IMEA/NA/ME membership renewal date above the address label.
Please renew your membership at nafme.org/join if the date has passed.

Note: Throughout the publication most web addresses are shortened using our own trusted & secure service for easier typing from page to screen.

Official Publication of:
Iowa Music Educators Association

Subscription is complimentary with your IMEA membership.
$15.00 yearly for non-members

Issued twice a year
September — April

Jeremy J. Einsweiler, Editor
Rich Nicklay, Advertising
Includes the IMEA Professional Development Conference Program

Scholarship and College Credit Opportunities

A Shift in Thinking
A trip that fits like Cinderella’s Slipper

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Officers and Board Members

Board Members

President .................................................. Martha Kroese
President Elect ........................................ Kris VerSteeg
Past President ........................................... David Law
Secretary .................................................... Kendra Leisinger
Treasurer ..................................................... Shirley Luebke
Advertising Chair ....................................... Rich Nicklay
College/University Chair ............................... Jill Wilson
Early Childhood Chair ................................. Judy Panning
General Music Chair .................................... Nathan Kelley
Governmental Affairs ................................. David Law
Historian ..................................................... Judy Svengalis
Membership Chair ....................................... Kelli Stoa
Mentoring Chair .......................................... Martha Kroese
Middle School Chair ................................. Charissa Lambert
MIOSM Chair ............................................. Betsy Neerhof
Multicultural Concerns ............................. Open
NAfME ................................................ Natalie Steele Royston
NAfME Student Rep ..................................... Open
Publications Editor .................................... Jeremy Einsweiler
Research Chair .......................................... Kevin Droe
Retired Teachers Chair ............................... Open
Technology Chair ...................................... Chad Criswell
Tri-M Chair ............................................... Open

Conference/All-State

All-State Band Chair ................................. Chris Crandell
All-State Choral Chair ................................. Jackie Burk
All-State Orchestra Chair ............................ Ann Osborne
Conference Chair ..................................... Kris VerSteeg
Conference Equipment Mgr ........................ Charles Grim
Conference Exhibits ................................. C. David Rutt
Pin Sales Chair ........................................ Lisa Ott
Registration Chair.................................... Emily Cox

Advisory Members

Des Moines Orff Chapter .............................. Kim Glynn
Fine Arts Consultant, DOE ........................... Roseanne Malek
IHSMA Executive Director ........................... Alan Greiner
Iowa Alliance for Arts Education ................... David Law
Iowa Bandmasters ................................. Jacqulyn Meunier
Iowa Chapter of the Percussive Arts Society ...........
.................................................. Virginia Armstrong
Iowa Choral Directors ............................... Linda Mitcheltree, President
Iowa Orff Chapter ................................. Nathan Kelley
Iowa String Teachers ................................. Erin Gaherty-Williams
Jazz Educators of Iowa .............................. Kyle Engelhardt
Sioux Valley Orff Chapter .......................... Lenny Davis

District Representatives

North Central ............................................. Deb Hild
Northeast ............................................... Aaron Hansen
Northwest ............................................... Pat Toben
South Central ............................................ Open
Southeast ................................................. Teresa Thostensenn
Southwest ............................................... Julia Weisshaar-Mullin
Material received late by the printer requires extra handling beyond the original schedule and will result in late material charges billed to IMEA. Please help keep IMEA expenses down.

<table>
<thead>
<tr>
<th>IOWA MUSIC EDUCATOR issue</th>
<th>Deadline Date*</th>
<th>Issue Date**</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td>August 1</td>
<td>September 14</td>
</tr>
<tr>
<td>April</td>
<td>March 1</td>
<td>April 14</td>
</tr>
</tbody>
</table>

*Deadline Date: The date material must be received by the editor to ensure publication.
**Issue Date: The expected delivery date for the IOWA MUSIC EDUCATOR.

EDITOR: Jeremy J. Einsweiler :: imea.editor@vagusgraphic.com :: 402-853-8796

All IMEA members are welcome to submit their content to the IOWA MUSIC EDUCATOR

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

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- Ensembles for band, jazz, chorus, orchestra, and opera
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- Studio classes, recitals, recordings, and competitions

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Iowa Music Educators Board Meeting

Agenda
June 14, 2014
10:00 AM
Balard Country Club, Huxley IA
Subject to Full Board Approval September 20

1. Welcome and Introductions—Martha Kroese
   Meeting called to order at 10:02 a.m. Those present: Martha Kroese, Kris VerSteegt, Kendra Leisinger, David Law, Rich Nicklay, Shirley Luebke, Emily Cox, Pat Toben, Chad Criswell, Judy Panning, Judy Svengalis, Jackie Burk.

2. Minutes of the November meeting—Kendra Leisinger
   MMS to approve the minutes – David / Rich - PASSED

3. Treasurer’s Report—Shirley Luebke
   We are financially solvent at this time. We will be accepting credit cards for the 2014 conference. Chad will work on an online registration form for members. He detailed some concerns with the complexity and costs to the website in implementing this new feature. Options and ideas for the online form and use of the credit card option were discussed.
   MMS to approve the notes – David/Emily – PASSED

4. President’s report—Martha Kroese
   a. National Assembly plans
      Kris and Martha are attending this event on June 26, 27. Meetings with staffers of legislators have been scheduled.
   b. Membership drive proposal from NAfME
      Funds of $12,000 have been earmarked for this project. Iowa grassroots participation is needed. Membership growth is the primary goal. Martha asked for an extension of December 1 so it would occur after our annual conference. We will work to define a membership target.
   c. Release of new standards
      Initial reaction to these standards was discussed. “Core” language has been used but many states have pulled away from this. “Describe/evaluate” is used perhaps too often. The standards are not easy to read or understand. A notable absence of notational literacy (reading/writing) was discussed.
   d. K-16 summit report
      Would like to reprint the posters and distribute again to all schools and music preparation programs. The possibility of including a poster in the fall magazine was discussed. David suggested asking for support from NAMM for this funding.
The collegiate exit exam (Praxis exam) was instituted as common practice. Martha will attend the meeting at which an exam will be chosen between the two Praxis exams.

Two college programs have received state grant money for a pilot program for yearlong student teaching (Dordt and UNI).

This fall, we will participate in a replication study of the state of music education in Iowa.

e. Mentorship report
   So far, there are 220 job openings in the state. General and vocal music predominate.

f. Scholarship Update
   This year’s winner is Bethany Schultz from Urbandale. She will be attending Iowa State University.

5. President-Elect Report—Kris VerSteegt
   a. Conference update
      Our fees will not increase except for credit card usage ($3). So far there is a mariachi session planned. No performance groups are lined up as of yet. Lodging expenses have gone up by $20 per room. No vocal session proposals have been received yet for Thursday. Help with this is requested. Many collegiate sessions are on offer. State arts organizations hold their meetings during the conference in Scheman.

      Judy Svengalis brought up the idea that the past presidents and distinguished service award winners RSVP to the conference gathering so that they may be introduced and properly recognized.

   b. Election update
      In November, candidates running for office include: Kendra for president-elect, Rich for secretary, Shelley Droe for NE chair and Aaron Hansen for general music chair. The SC chair is still open. We need a successor for Ann Osborne as All-State Orchestra chair and for John Luebke as Advertising Chair. Kris will succeed Martha as President and Martha will become Past-President.

      David Law will prepare the electronic ballot to be sent out on October 1. Possible candidates for SC chair were discussed.

6. Past-President Report—David Law
   a. IAAE / legislative update
      Lobbyists and legislators praised the Alliance's efforts on the Arts Advocacy day in January. The arts core inclusion bill vote was pulled by a representative due to opposition to the core curriculum. This year there is no mid-term election and support from enough legislators that the bill should be passed.

      The possibility of giving tickets to legislators for the All-State concert was brought up. We will check with Alan Greiner on this. The idea of giving income tax credit to those who rent or purchase instruments is being discussed.

7. Communications report
   a. IMEA Magazine—Jeremy Einsweiler
      Spring magazine’s new design was well-received. Article ideas are being solicited for the fall magazine. Jeremy offered any type of help in print media.
b. Advertising chair—open
John Luebke resigned this position. This position involves sending invoices for advertising and soliciting advertisers.

c. IMEA website—Chad Criswell
There have been 16,000 page views from June to June. Emails sent from the website (626 people on the email list) have been sometimes mis-directed. MailChimp is a free email service that Chad is going to try to eliminate the current problems we're experiencing.

d. Conference report
Exhibits—David Rutt (no report)
We may need to find a successor for David.

e. Registration—Emily Cox
Having a separate document for presenters was brought up. Registration was up this year.

f. Pin Sales—Lisa Ott
Holiday ornaments sold out. Postage is more expensive every year. Postage will be a flat rate of $4/ Lisa requested help with sales on Thursday.
David Law and Martha offered to help with this.

8. Area chair reports-
   a. NE—Aaron Hansen
   b. NC—Deb Hild
   c. NW—Pat Toben
   d. SE—Teresa Thostensen
   e. SC—open
   f. SW—Julia Mullin

9. All-State Chair Reports
   a. Band—Chris Crandell (no report)
   
   b. Chorus—Jackie Burk
   A change in the audition process is to have pitch givers in each center available for those who would like to utilize this service. These will be adults not associated with the school auditioning.

10. Reports from standing committees
    a. Early Childhood—Judy Panning
Fall / Winter 2014

b. Elementary chair—Nathan Kelley (no report)
c. Middle School Chair—Introduce Charissa Lambert
d. College/University—Jill Wilson (no report)
e. NAfME—Natalie Roysten (no report)
f. Membership—Kelli Stoa (no report)
g. Research—Kevin Droe (no report)
h. MIOSM—Betsy Neerhof (no report)
i. Historian—Judy Svengalis
Karen Spurgeon was contacted about the archived materials. Pictures, artifacts and other documents are wanted to add to the IMEA archive. Judy is creating a survey for past IMEA members to describe and document their experiences with the conference and meetings.

11. Old Business
a. Material for Fall Magazine—Assign articles—due August 1
b. Other

12. New Business
a. Support for IAAE

MMS to continue our financial support of IAAE at $1,000 – Emily / David - PASSED

b. New advertising chair position
Rich Nicklay and David Law will work together on this.

c. Support for membership drive

MMS to fund up to $500 for this as requested by NAfME – David / Emily PASSED

13. Next meeting
September 20, 2014
Meeting adjourned at 1:38 p.m.
IOWA MUSIC EDUCATORS ASSOCIATION

FINANCIAL REPORT
JUNE 30, 2013 AND 2012

IOWA MUSIC EDUCATORS ASSOCIATION

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JUNE 30, 2013 AND 2012

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INDEPENDENT ACCOUNTANT’S REVIEW REPORT

Board of Directors
Iowa Music Educators Association

We have reviewed the accompanying statements of cash receipts and disbursements of Iowa Music Educators Association (a non-profit corporation) as of and for the years ended June 30, 2013 and 2012. A review includes primarily applying analytical procedures to management’s financial data and making inquiries of company management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion.

Management is responsible for the preparation and fair presentation of the financial statements in accordance with the cash basis of accounting and for designing, implementing, and maintaining internal control relevant to the preparation and fair presentation of the financial statements.

Our responsibility is to conduct the reviews in accordance with Statements on Standards for Accounting and Review Services issued by the American Institute of Certified Public Accountants. Those standards require us to perform procedures to obtain limited assurance that there are no material modifications that should be made to the financial statements. We believe that the results of our procedures provide a reasonable basis for our report.

Based on our reviews, we are not aware of any material modifications that should be made to the accompanying financial statements in order for them to be in conformity with the cash basis of accounting, as described in Note 1.

ANDERSON, LARKIN & CO. P.C.

Ottumwa, Iowa
October 31, 2013
IOWA MUSIC EDUCATORS ASSOCIATION

STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS
AS OF AND FOR THE YEARS ENDED JUNE 30, 2013 AND 2012

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RECEIPTS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dues</td>
<td>$ 8,682</td>
<td>$ 8,331</td>
</tr>
<tr>
<td>Sustaining members</td>
<td>2,350</td>
<td>2,875</td>
</tr>
<tr>
<td>Iowa Music Educator advertising and subscriptions</td>
<td>2,365</td>
<td>2,505</td>
</tr>
<tr>
<td>All-State pins</td>
<td>6,482</td>
<td>6,368</td>
</tr>
<tr>
<td>Conference</td>
<td>36,803</td>
<td>36,035</td>
</tr>
<tr>
<td>All-State disks</td>
<td>2,400</td>
<td>3,000</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>20</td>
<td>48</td>
</tr>
<tr>
<td>Outreach workshop</td>
<td>1,055</td>
<td>540</td>
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<tr>
<td>Miscellaneous</td>
<td>5,025</td>
<td>2,779</td>
</tr>
<tr>
<td>Royalty income</td>
<td>-</td>
<td>40</td>
</tr>
<tr>
<td><strong>Total receipts</strong></td>
<td>64,172</td>
<td>62,521</td>
</tr>
</tbody>
</table>

| **DISBURSEMENTS:**   |        |        |
| Conference           | 47,247 | 32,461 |
| General operating:   |        |        |
| Conference chairs    | 2,200  | 2,500  |
| Editor               | 3,000  | -      |
| Bookkeeping          | 1,507  | 1,445  |
| Postage              | -      | 190    |
| Board expense        | 225    | 912    |
| All-State pins and disks | 2,966 | 2,812 |
| Scholarship          | 500    | 500    |
| District workshop    | 1,301  | 674    |
| Publications         | 10,383 | 7,685  |
| Travel               | 2,573  | 3,083  |
| Insurance            | 623    | 513    |
| Miscellaneous        | 1,537  | 2,086  |
| Bank fees            | -      | 136    |
| **Total disbursements** | 73,932 | 54,807 |

EXCESS (DEFICIENCY) OF RECEIPTS OVER (UNDER) DISBURSEMENTS

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>(9,780)</td>
<td></td>
<td>7,714</td>
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CASH AND INVESTMENTS BALANCE -- Beginning of year

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
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<tbody>
<tr>
<td>40,301</td>
<td></td>
<td>32,587</td>
</tr>
</tbody>
</table>

CASH AND INVESTMENTS BALANCE -- End of year

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>$ 30,541</td>
<td></td>
<td>$ 40,301</td>
</tr>
</tbody>
</table>

See Accompanying Notes and Independent Accountant’s Review Report.
IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2013 AND 2012

NOTE 1: NATURE OF ACTIVITIES AND SIGNIFICANT ACCOUNTING POLICIES

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

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

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

Valuation of Investments

In determining fair value, the Association uses various valuation approaches. The provisions of FASB establishes a fair value measurement framework, provides a single definition of fair value, and requires expanded disclosure summarizing fair value measurements. The provisions emphasize that fair value is a market-based measurement, not an entity-specific measurement. Therefore, a fair value measurement should be determined based on the assumptions that market participants would use in pricing an asset or liability.

FASB establishes a hierarchy for inputs used in measuring fair value that maximizes the use of observable inputs and minimizes the use of unobservable inputs by requiring that the most observable inputs be used when available. Observable inputs are those that market participants would use in pricing the asset or liability based on market data obtained from sources independent of the Association. Unobservable inputs reflect the Association's assumption about the assumptions market participants would use in pricing the asset or liability developed based on the best information available in the circumstances. The hierarchy is measured in three levels based on the reliability of inputs:

Level 1 – Valuations based on unadjusted quoted prices in active markets for identical assets or liabilities that the Association has the ability to access. Valuation adjustments and block discounts are not applied to Level 1 instruments.

Level 2 – Valuations based on quoted prices in less active, dealer or broker markets. Fair values are primarily obtained from third party pricing services for identical or comparable losses or liabilities.

Level 3 – Valuations derived from other valuation methodologies, including pricing models, discounted cash flow models and similar techniques, and not based on market, exchange, dealer, or broker-traded transactions. Level 3 valuations incorporate certain assumptions and projections that are not observable in the market and significant professional judgment in determining the fair value assigned to such assets or liabilities.

In instances where the determination of the fair value measurement is based on inputs from different levels of the fair value hierarchy, the level in the fair value hierarchy within which the entire fair value measurement falls is based on the lowest level input that is significant to the fair value measurement in its entirety.

The Association only holds Level 1 instruments.

See Independent Accountant's Review Report
IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2013 AND 2012

NOTE 2: MID-AMERICA CHORALE SCHOLARSHIP FUND

The Association received a gift from Mid-America Chorale in 1988 in the amount of $12,804. The agreement with Mid-America Chorale states in part that for the first ten years the Association should use the income from these funds to make annual grants or scholarships to Iowa residents who are studying choral/vocal music as a full-time student at a college or university located within the contiguous 48 states. After ten years, the Association may use the remaining portion of the income or principal for scholarship grant purposes. The balance of this fund at June 30, 2013 and 2012 was $11,884 and $12,345 respectively.

NOTE 3: CONFERENCE

The following is a schedule of conference expenses for the years ended June 30, 2013 and 2012:

<table>
<thead>
<tr>
<th></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration</td>
<td>$ 1,650</td>
<td>$ -</td>
</tr>
<tr>
<td>Facility rental</td>
<td>36,145</td>
<td>26,850</td>
</tr>
<tr>
<td>Clinicians</td>
<td>1,089</td>
<td>813</td>
</tr>
<tr>
<td>Postage</td>
<td>77</td>
<td>45</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>3,908</td>
<td>563</td>
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<tr>
<td>Housing</td>
<td>2,784</td>
<td>2,443</td>
</tr>
<tr>
<td>Programs</td>
<td>1,531</td>
<td>1,613</td>
</tr>
<tr>
<td>Plaques</td>
<td>83</td>
<td>134</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$ 47,247</td>
<td>$ 32,461</td>
</tr>
</tbody>
</table>

NOTE 4: CASH AND INVESTMENTS

The cash and investments balance is comprised of the following:

<table>
<thead>
<tr>
<th></th>
<th>Reserved Scholarship</th>
<th>Unreserved</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance – June 30, 2011</strong></td>
<td>$ 12,797</td>
<td>$ 19,790</td>
<td>$ 32,587</td>
</tr>
<tr>
<td>Receipts</td>
<td>48</td>
<td>62,473</td>
<td>62,521</td>
</tr>
<tr>
<td>Disbursements</td>
<td>(500)</td>
<td>(54,307)</td>
<td>(54,807)</td>
</tr>
<tr>
<td><strong>Balance – June 30, 2012</strong></td>
<td>12,345</td>
<td>27,956</td>
<td>40,301</td>
</tr>
<tr>
<td>Receipts</td>
<td>19</td>
<td>64,153</td>
<td>64,172</td>
</tr>
<tr>
<td>Disbursements</td>
<td>(500)</td>
<td>(73,432)</td>
<td>(73,932)</td>
</tr>
<tr>
<td><strong>Balance – June 30, 2013</strong></td>
<td>$ 11,864</td>
<td>$ 18,677</td>
<td>$ 30,541</td>
</tr>
</tbody>
</table>

See Independent Accountant’s Review Report
IOWA MUSIC EDUCATORS ASSOCIATION
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

NOTE 5: FAIR VALUE MEASUREMENTS
The Association's assets recorded at fair value on a recurring basis have been categorized based upon a fair value hierarchy in accordance with the provision. See Note 1 for a discussion of the Association's policies.

The Association's Level 1 assets measured at fair value on a recurring basis are as follows:

<table>
<thead>
<tr>
<th>Fair Value Measurements Using</th>
<th>Quoted Prices in Active Markets for Identical Assets (Level 1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair Value</td>
<td>$ 3,388 $ 3,388</td>
</tr>
</tbody>
</table>

June 30, 2013
Certificate of deposit

June 30, 2012
Certificate of deposit

Fair values for investments in certificate of deposit are determined by reference to quoted markets prices and other relevant information generated by market transactions.

NOTE 6: OPEN TAX YEARS
The Association's tax returns, for the years ending June 30, 2013, 2012, 2011, and 2010 are subject to examination by the IRS, generally for 3 years after they were filed.

NOTE 7: SUBSEQUENT EVENTS
Subsequent events were evaluated through October 31, 2013, which is the date the financial statements were available to be issued.

See Independent Accountant's Review Report
Wow! Where did this Summer go? The weather certainly had a lack of response in one seasonal direction or another.

One of many reasons to get excited for Fall is this issue of the Iowa Music Educator. Kris finally lifts the cloth off the box of surprises she and her team has been working on for the IMEA Professional Development Conference in Ames. There are some exciting opportunities, you will want to take advantage of them all. You won’t miss a single one with the conference guide in the middle of this magazine. Utilize it to plan ahead and make your best choices.

Kevin Droe, Ph.D. – Music Education Professor at the University of Northern Iowa rarely fails to encourage new avenues of thought in his research and teaching. Look for his article: A Shift in Thinking about Senior Adult Music Participation

As always there is a variety of interest scattered throughout the publication.

Personally, I am excited to open the magazine to contributions from the entire IMEA membership. This is strictly unpaid volunteer (as are all). Email any questions or submissions to imea.editor@vagusgraphic.com.

Thanks to the advertisers in the magazine. They are avid supporters of music in the schools and for future music educators. The advertisers represent colleges, universities, travel companies, curriculum, tourism and conferences.
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Sunday, February 8, 2015

2014-15 concerts
October 26
All Ensembles
December 6 & 7
Julefest
February 28
Wind Ensemble, Kantorei, Jazz Ensemble
March 13 – 22
Choir Tour
March 29
Choir Home Concert
April 12
Wind Ensemble, Kantorei, Jazz Ensemble

For more information, contact
music@grandview.edu.
Greetings, Iowa Music Educators! I hope your new school year is off to a fine start—I'm quite sure it is a running start. Although in some cases, it's called marching, isn't it? This is the first fall since I turned five years old that I haven't been in the classroom in the autumn, and it feels more than a little strange. I still wake up at 5:30, having dreamt about third graders who will not follow directions, and kindergartners who can't form a circle, but now I just get up and make a pot of coffee, and read the whole Des Moines Register (on-line) before I get ready for the day. I'm not in the classroom, but I find I'm still very much involved with music education in Iowa, and I wonder now how I found the time to teach.

Iowa Music Educators Association will embark on a new venture this fall. We will work with staff from the National Association for Music Education on a membership campaign. Our goal is to increase active membership in Iowa by 50 members. We will accomplish this with the help of volunteers, and will contact prospective members through a variety of ways, including social media. We hope that many of our existing members will contact friends and colleagues who have not yet joined us, and invite them to become IMEA/NAfME members. Incentives include a free membership renewal for anyone who brings in five new members.

As your president, I have been busy this summer with a number of activities, all intended to support Iowa music educators in their quest to be the best teachers they can be. Those activities included:

- Attendance at the conference on the new Fine Arts Standards, sponsored by the Iowa Department of Education, with Lynn Tuttle as presenter
- Presence at the Leadership Symposium, sponsored by the IAAE, and attended by IMEA leaders Kris VerSteegt, Kendra Leisinger, Nathan Kelly and Aaron Hansen
- Attendance at the NAfME National Assembly, with meetings of the North Central division, and with national NAfME leadership
- Meetings with education staffers for Senators Grassley and Harkin, and Representatives Braley, Loebkack and Latham.
- Attendance at a meeting for invited members of the K-16 music summit to discuss the Praxis II test, and to make a recommendation to Director of Education, Brad Buck. This meeting resulted in a change to the form of the test used in Iowa, and alteration to the score determined to be passing.
- Attendance at the SAI conference, with other mentor chairs, to present information on the Fine Arts Mentoring program to district administrators
- Identifying and locating first year music educators, and assigning mentors to each
- Meetings with NAfME staff and state leadership to plan the membership campaign.

As your president, I will continue to meet with the K-16 music summit, with the Iowa Alliance for Arts Education and the NAfME North Central Division, which will meet in the Chicago area in October. I also plan to attend the NAfME Professional Development Conference in Nashville in October. I will be part of the Fall Symposium for first year Fine Arts Educators on November 8 in Ft. Dodge. And of course, there's our own Iowa Conference, in Ames in November. Kris VerSteegt has done a wonderful job of
planning that conference, and you can read all the details in this issue of the Iowa Music Educator.

Mentoring new teachers continues to be a priority for me. I hope by now that we have identified and contacted all beginning music educators in the state. We continue to work with retired music educators to give each of them a mentor, who can visit them in the classroom, and help them with the inevitable issues that come with that first year of teaching. This year, I will be able to join the ranks of the mentors, and I am looking forward to that.

These are exciting times to be a music educator in Iowa. The work of the Iowa Alliance for Arts Education continues to bring us closer to our goal of including Fine Arts in the Iowa Core. We will stay aware of scheduling issues caused by the third grade reading legislation, and will continue to advocate for a full-time Fine Arts Consultant in the Iowa Department of Education. We will have our second annual Fine Arts Advocacy Day in Des Moines on January 28. Once again, we will compile a booklet with statements from Iowans about the value of Fine Arts Education. We hope to have testimonials from all 99 counties this year. Watch the website and e-mails for the link to that testimonial website, and add your voice. And invite students, parents, community leaders, and other interested persons to join us in advocating for arts education.

As Kris VerSteegt and I met with the congressional staffers in Washington DC in June, we asked each one about their experiences in music as a student. Most of the staffers had grown up in Iowa, and to a person, they all had stories about how much their music experiences had meant to them. One had been a drum major, another had been a dancer, and they all came alive and just sparkled when they talked about their experiences in music classes. Music DOES make a difference, and all our students deserve to have the best teachers and the best music education we can provide—and that’s why membership in Iowa Music Educators Association is important.

See you all in Ames on November 20-22, 2014!

Martha Kroese
President, Iowa Music Educators Association

---

**Announcing 2014-2015 Professional Development Opportunities in Iowa!**

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**Standards-Based Assessment & Grading in Music**  
October 17, 2014 – Ames  
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**Core Literacy in the Music Room**  
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**Measuring Student Growth in the Music Room**  
April 2, 2015 – Cedar Rapids

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This unique institute provides dynamic, differentiated, and music-experienced support to help you take the next steps in writing your own local music curriculum! “Tune in” to topics of interest, work independently or with others, and leave with a more complete plan.

For information and to register visit  
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If you know me at all, you know that I am totally helpless when it comes to sports. With asthma and bad vision, I was just never destined to be a starting forward, a track star, or a pinch hitter. In fact, I have NEVER in my life hit a ball, soft or otherwise, that was pitched at me.

For this reason, my elementary softball career was decidedly short-lived. Halfway through my only season, I was encouraged to quit the team. My dad was furious. I distinctly remember him shouting over the phone: “She keeps swinging! She may not field, throw, or hit the ball but at least she swings!”

As I grew up, my father would often remind me to keep swinging. Whenever my confidence started to wane and I felt like giving up on a challenge, his advice pushed me to persevere.

The truth is that we are all thrown some wild pitches now and again. Educators in general get a lot chucked at them, but arts educators have been treated to some real doozies. These problems appear to be cyclical, rearing their ugly heads each time the economy is less than perfect or some nation or another starts to outscore us on standardized tests.

For this reason, IMEA and NAfME are working hard to overcome challenges and proactively prepare for challenges that may lie ahead of us. This association’s leadership is working daily to ensure a better tomorrow for our children and our children’s children.

On a state and national level, we are insisting to policy makers and stakeholders that:

- Sequential, standards-based arts education is integral to the development of the whole child and therefore the right of every child
- Congress maintain the status of the arts as core academic subjects in any reauthorization of the Elementary and Secondary Education Act (ESEA) and that arts education take its rightful place within the Iowa Core
- The ESEA and the Iowa Core include measures for student achievement in the arts
- Arts educators be evaluated by qualified evaluators utilizing reliable measures appropriate to the fields of arts education
- Arts education research be funded by the U.S. Department of Education
- Funding be made available for arts programming and for professional development of arts educators
- Accessibility to arts programming be increased across the country
- Arts education be delivered by highly qualified, certified teachers throughout formal schooling—including during the early childhood years

In June, I had the pleasure to represent all of you at the offices of our congressional delegation in Washington D.C. as part of NAfME’s annual advocacy day on Capitol Hill. Not only did NAfME advocates elaborate on our legislative goals, but we also had the opportunity to share personal stories on the impact of music education in our lives and the lives of our students and children. We were able to share information from NAfME’s Broader Minded initiative (http://broaderminded.com) and we hand-delivered the Iowa Alliance for Arts Education’s advocacy materials from our event at the Iowa statehouse on January 29.
That same month, I attended an outstanding workshop in which Lynn Tuttle from the Arizona Department of Education introduced the new national core arts standards and shared with us AMAZING tools for use in classrooms and ensembles. Visit http://www-nationalartsstandards.org and click “Model Cornerstone Assessments” to really wrap your brain around implementation of these new standards.

During the balance of the summer, I planned an excellent annual professional development conference for you to attend Nov. 20-22 in Ames. Nationally renowned clinicians and local legends like Wendy Barden, Andy Beck, Jay Broeker, Allen Chapman, Deborah Confredo, Thomas Dickey, Ann Kay, Jason Kihle and Emily Moss, Gerald Kreitzer and Kent Keating, Ruben Newell, Lance Nielsen, Tim Purdum, Christopher Russell, and Gabriel Villasurda, will present immediately relevant professional development on a wide variety of topics. There is absolutely something for everyone!

As I look to the future, which includes serving as your association’s president beginning in December, I realize that my ability to keep swinging will likely come in handy in the coming years. It will be an honor to be up to bat on behalf of so many dedicated music educators!
My first full-time position was as a K-5 music teacher in Leon, Iowa. I was young, naïve and absolutely on fire to begin teaching!

What I didn’t realize until later is that, as the only elementary music teacher in the district, I was truly an island unto myself. I was separated from my music education colleagues not just by philosophy but by physical parameters as well. If I did not literally drive across town to a different building I would not even have contact with the other music educators in my district.

There was no built-in PLC time; if there had been it would have consisted of three people who taught vastly different student populations with different philosophies and goals. I was not provided with a mentor and, from some of the rookie mistakes I proceeded to make, a mentor would have been welcome indeed.

I began attending the IMEA conference in the early 1990’s. As a novice teacher I was desperate for ideas and strategies. But most critically, I craved contact with other elementary music teachers. The IMEA conference was truly a career-changing, life-enhancing opportunity for me.

First of all, I got that connection I needed as a professional and a human being. Talking with others who shared a similar philosophy and training was like light breaking through dark clouds. The passion I felt for my work was reciprocated by others who worked in a similar environment and with the same student clientele as me!

And then there were the conference sessions. The variety of topics and the quality and credentials of the presenters was (and are) incredible. As a rookie then and now, as a seasoned professional, I find a bounty of session topics that interest, engage and enrich me and my teaching. From recorder technique to folk dancing, from curricular enrichment to effective classroom management strategies, I have benefited enormously from the wisdom, experience and talent of the presenters who have shared their time over the years.

As a spiritual and emotional being, one of the most thrilling aspects of the IMEA conference has always been the inspiration I find there. Picture me, completely unaware of his reputation, walking into Tim Lautzenheiser’s session for the first time. Wow! It was like being hit by a Mack truck of appreciation, love and humor! And all the great people who have achieved so much in our profession who I was able to hear, see and some of whom I even have had conversations with! My time driving Dr. John Feierabend from the airport to the conference is something I will always treasure.

The dedication and tireless work of the IMEA board members contributed to my invaluable professional experiences in the form of the annual conference. What can be more satisfying and rewarding to our profession than giving back? I have been a board member since 2003, serving first as Music in Our Schools Month chair and the as secretary, and I am privileged and humbled to work with all the people who make the conference and our organization the success that it is.

Over the years I have helped stuff conference folders, acted as a presenter, worked the registration desk, accompanied the scholarship winner, typed out names for name tags, picked up presenters from the airport and put forth names for possible presenters in future conferences. This conference is a labor of love but it is a labor! Giving back in whatever manner one is able is the real key to the success of our conference.

I look back on a career of twenty-five years and I am not able to express the depth of gratitude I have for the people who have made the IMEA conference the game-changer it really was in my career. Every year I continue to be inspired, impressed, humbled, educated and enriched by the power of passionate people gathering to share in a unique experience.

I look forward to the conference this year as I do every year, with an excitement and expectation of learning and growing as a professional and a person. And I hope to see you there, too!
Scholarship Auditions 2014-15
Sept. 26-27, Oct. 13, Oct. 17-18, Dec. 5-6,
Jan. 19, Jan. 16-17, Feb. 6-7, March 13-14

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Over the last year a number of intriguing online and iPad based music practice apps have come on the market. I first became aware of Tonara back in 2011 and at the time it was useful but not overly impressive. Fast forward three years and in walks Tonara Wolfie for all of you pianists out there. What exactly is Tonara Wolfie and why is it important? Read on to find out!

In terms of comparing the new Wolfie For Piano to the old Tonara (http://IMEAgo.us/19) I looked at so long ago the difference is incredible. I remember a plain, kind of boring app that listened as you played but it was nothing to cheer about, hence why I didn't get too worked up back then. Today though they have cleaned up the interface and made it FAR more intuitive and attractive to use. The features have expanded greatly as well. Not only does the app “magically” track you, it does so much more accurately and it actually scrolls through the music as you play, turning pages as needed. You can also make recordings of your practice to send off to your music teacher or for yourself to listen to at a later time. Also improved on is the markup ability and the ability to leave typed notes attached to the pieces.

From the teacher perspective Wolfie provides some interesting positive reinforcements to help push your students to practice more. They can earn merit badges for their practice time and completing certain goals. Plus, as mentioned previously the layout and appearance of the app is much more kid friendly and conducive to making a student want to practice more. In other words, it isn’t a bland, black and white practice app.

Downloading Wolfie for Piano is free (http://IMEAgo.us/1a), and comes with two free downloads, but if you want to use the app long term in the classroom or for personal use there is a $14.99 per month fee which opens up access to any of the 750+ pieces of music in the entire Wolfie for Piano catalog.

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Chad Criswell is a career music educator working in the Iowa public schools. His articles have appeared in dozens of publications both online and in print. He currently serves as the national music technology writer for NAfME’s Teaching Music Magazine and has presented sessions at numerous music education conferences including the 2012 Midwest Band and Orchestra Clinic.

“Support the dealers that support you.” - Karl King
2014 Annual Professional Development Conference

November 20-22, 2014
Iowa State Center
Iowa State University
Ames, Iowa
Dear Colleagues,

Your opportunities for professional development in music have never been better! This year at the Iowa Music Educators Association Professional Development Conference we have a well-rounded slate of presenters who are ready to give you a share of their wisdom and enthusiasm, as well as new strategies for your classroom toolbox. I'd like to highlight a few exciting features.

• Leon Kuehner of the Iowa Alliance for Arts Education will be providing an engaging and interactive keynote address: Do You Remember When? Teaching from Bach to Beyoncé.

• Be sure not to miss the Opus Honor Choir Concert, the Junior High Honors Orchestra Concert, the Collegiate Honor Band Concert and the All-state Music Festival Concert!

• The University of Northern Iowa Children’s Choir, under the direction of Michelle Swanson, and The Loras College Choir, under the direction of Dr. Bruce Kotowich, will perform as well.

• First Iowa Orff will host our reception and dance party on Friday evening.

• Nationally renowned clinicians and local legends like Wendy Barden, Andy Beck, Jay Broeker, Allen Chapman, Deborah Confredo, Thomas Dickey, Ann Kay, Jason Kihle and Emily Moss, Gerald Kreitzer and Kent Keating, Ruben Newell, Lance Nielsen, Tim Purdum, Christopher Russell, and Gabriel Villasurda, will present immediately relevant PD on a wide variety of topics. There is absolutely something for everyone!

• A number of sessions geared toward the college-level music educator will provide new models for practicum experiences and teacher cultivation.

Professional Development Strands in General Music, Band, Choral, Orchestra*, Technology, Best Practice and Non-Traditional instruction contain multiple sessions that will fit the needs of your program and your students. A full New-Teacher--Collegiate strand, designed to fit the needs of undergraduates and beginning teachers will be presented as well.

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 this conference by taking a copy of your Professional Development strand(s) available in the fall issue of the Iowa Music Educator your administrator!

*String teachers are invited to bring their instruments on Saturday morning for two sessions in room 204-208.
### 2014 Professional Development Conference :: Nov. 20, 21, 22 :: Ames, IA

**Name (to appear on badge)_____________________________**  
**School District (if applicable)_________________________**  

**School Address _______________________**  
**City, State, Zip _________________________**  
**County____________________________**  

**School Phone (_______)________________________**  
**School E-mail____________________________**  

**IMEA/NAfME Collegiate Member?**  
☐ No  ☐ Yes  
*Member # _____________________________  
*Exp. Date ______________  
*to receive member rate

**Teaching Area(s):**  
☐ General Music  ☐ Band  ☐ Chorus  ☐ Orchestra  ☐ Other  

**Teaching Level(s):**  
☐ Pre-K  ☐ Elementary  ☐ Middle School/Jr. High  ☐ High School  ☐ College/Univ.  

*College/University Students only: Current Year __________ NAfME Collegiate Chapter (if applicable) ____________________

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**2 or 3 DAYS CONFERENCE Registration**

<table>
<thead>
<tr>
<th>Plan</th>
<th>Pre-Registration</th>
<th>On-Site (Only Option after Nov. 1 Deadline)</th>
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<tbody>
<tr>
<td>Educator</td>
<td>$90.00</td>
<td>$95.00</td>
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<td>College/University Student</td>
<td>$40.00</td>
<td>$45.00</td>
</tr>
</tbody>
</table>

**Friday Lunch Special - Catered sandwich buffet with sides – Available to all Pre-Registrants**

-$15.00  
*Unavailable

**1 DAY**  
☐ Thursday  ☐ Friday  ☐ Saturday  

<table>
<thead>
<tr>
<th>Plan</th>
<th>Educator</th>
<th>College/University Student</th>
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<tbody>
<tr>
<td>IMEA or NAfME Collegiate Member</td>
<td>$45.00</td>
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<tr>
<td>1st Year Educator</td>
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<td>No charge</td>
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<tr>
<td>College/University Student</td>
<td>$20.00</td>
<td>$25.00</td>
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</table>

**Guest Name____________________________**

-$45.00  
*Unavailable

**Retired**

-$No Charge

**Registration Total*  

**SORRY, NO PURCHASE ORDERS**

---

**PAY BY CHECK** (enclose check)  
Mail completed form with payment to:  
IMEA Conf. Registration Chair  
Emily Cox  
1001 South Rustin  
Sioux City, IA 51106

**PAY BY CREDIT CARD** (complete this box-please print legibly)  
Card Number ________________________________________________

*Please note that a $3 convenience charge will be assessed when paying by credit card

exp. date __________  
☐ Visa  ☐ MasterCard  signature ____________________________

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**Hotel Information:** Specify IMEA when reserving rooms. Space is limited. Available rooms will be held until Oct. 20, 2014.

**GRANDSTAY AMES:** 1606 South Kellogg Avenue :: 515-232-8363

**HOLIDAY INN EXPRESS:** 2600 East 13th Street :: 515-232-2300

Rates vary by room, hotel, and availability :: $104.90-134.90 + taxes and fees

---

**JOIN OR RENEW NAfME/IMEA**

If you wish to join NAfME/IMEA or renew your membership, visit musiced.nafme.org/join.

When renewing/joining online, please attach membership confirmation email to this form to qualify for member rates.

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

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

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ISU Theatre is Funded by GSB

Spring Awakening
By Frank Wedekind/translated by Edward Bond
Directed by ISU alum and Valley High School drama coach Stacy Hansen
Fisher Theater
October 3, 4, 10, 11 at 7:30 p.m.
October 5, 12 at 2:00 p.m.

Crimes of the Heart
by Beth Henley
Fisher Theater
October 31, November 1, 7, 8 at 7:30 p.m.
November 2, 9 at 2:00 p.m.

A Christmas Carol
Based on the novel by Charles Dickens
Adapted by Jane Cox
Fisher Theater
December 5, 6, 12, 13, at 7:30 p.m.
December 7 at 1:00 p.m.
December 14 at 2:00 p.m.

Love and Honor: Iowa in the Civil War
by Jane Cox
Fisher Theater
February 27, 28, March 6, 7 at 7:30 p.m.
March 1, 8 at 2:00 p.m.

Les Misérables
In cooperation with the Department of Music and Theatre
Based on the novel by Victor Hugo
Music by Claude-Michel Schönberg; Lyrics by Alain Boublil
Fisher Theater
April 10, 11, 17, 18 at 7:30 p.m.
April 12, 19 at 2:00 p.m.

On the Verge
by Eric Overmyer
Maintenance Shop, Memorial Union
April 30, May 1, 2 at 7:30 p.m.
May 3 at 2:00 p.m.

Student directed production: March 26–29, 2015

Les Misérables
In cooperation with the Department of Music and Theatre
Based on the novel by Victor Hugo
Music by Claude-Michel Schönberg; Lyrics by Alain Boublil
Fisher Theater
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May 3 at 2:00 p.m.

Student directed production: March 26–29, 2015
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# Iowa Music Educators Association

**In cooperation with:**

*The National Association for Music Education*

## Teaching/Learning Strands: Band, Choral, Orchestra, General Music

<table>
<thead>
<tr>
<th>THURSDAY</th>
<th>Band</th>
<th>Choral</th>
<th>Orchestra</th>
<th>General Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00-10:30</td>
<td>Directors Guide to Adjudication: Preparing your students to face the judge</td>
<td>New Titles available from JW Pepper (READING SESSION)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45-11:45</td>
<td>Unified Vowels = Unified Choir</td>
<td>These are a Few of My Favorite Things (READING SESSION)</td>
<td></td>
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</tr>
<tr>
<td>1:15-2:15</td>
<td>Topics for the 7-12 Band/Choral Director and Small School Choral Director</td>
<td>Topics for the 7-12 Band/Choral Director and Small School Choral Director</td>
<td>Adaptive Music: Meeting the needs of special learners</td>
<td>Adaptive Music: Meeting the needs of special learners</td>
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<td>Vocal Literacy in the Middle School</td>
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<tr>
<td>4:00</td>
<td>PERFORMANCE: OPUS Honor Choir Concert</td>
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</tbody>
</table>

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This table outlines the schedule for the Teaching/Learning Strands sessions on Thursday, covering topics in Band, Choral, Orchestra, and General Music. Each session is allocated a specific time slot with a detailed agenda to guide the learning experience for educators and students alike. The day includes sessions on Directors Guide to Adjudication, New Titles available from JW Pepper, Unified Vowels, These are a Few of My Favorite Things, Topics for the 7-12 Band/Choral Director and Small School Choral Director, Adaptive Music: Meeting the needs of special learners, Vocal Literacy in the Middle School, and a performance by the OPUS Honor Choir.
### Professional Development Conference Program

#### Teaching/Learning Strands - Band, Choral, Orchestra, General Music

<table>
<thead>
<tr>
<th>FRIDAY</th>
<th>Band</th>
<th>Choral</th>
<th>Orchestra</th>
<th>General Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30-9:30</td>
<td>The Seduction of Deconstruction: Reading the Tell-All Band Score!</td>
<td>MEET ME IN THE MIDDLE: Choral Music for Middle School Voices</td>
<td>The Technique of Thoughtful Playing: Maximizing practice time</td>
<td>Singing Games Throughout the Year</td>
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<tr>
<td></td>
<td>Educating Young Singers: Pathways to Independence</td>
<td>Educating Young Singers: Pathways to Independence</td>
<td>The Technique of Thoughtful Playing: Maximizing practice time</td>
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<tr>
<td></td>
<td>The Proper Care and Feeding of Your School Board</td>
<td>Developing a Curriculum for the Performance Ensemble</td>
<td>Developing a Curriculum for the Performance Ensemble</td>
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<td></td>
<td>Developing a Curriculum for the Performance Ensemble</td>
<td>Developing a Curriculum for the Performance Ensemble</td>
<td>Sing a Story, Play a Poem: Developing Music from Text Sources</td>
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<tr>
<td>9:45-10:45</td>
<td>Do You Hear What I Hear? A Musical Approach to Developing Strong Beginning Brass Players</td>
<td>HOW CAN I KEEP FROM SINGING? A Reading Session for Women's Choirs</td>
<td>Improving String Technique and Musicianship through Classroom Warm Ups</td>
<td>A Fun, Fast Strategy to Boost Reading and Math</td>
</tr>
<tr>
<td>11:00-11:50</td>
<td>Hands, Hearts, Minds: Engaging All of it in Band!</td>
<td>Iowa String Teachers Association (ISTA) Meeting</td>
<td>Sing, Say, Dance and Play!</td>
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<tr>
<td></td>
<td>SING IN HARMONY! What's New for 2-Part Choirs</td>
<td>SING IN HARMONY! What's New for 2-Part Choirs</td>
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<tr>
<td>1:00-2:00</td>
<td>Combining the Ensembles: Tips and Strategies for Successful Full Symphony Orchestra Experiences in High School Music Programs</td>
<td>Combining the Ensembles: Tips and Strategies for Successful Full Symphony Orchestra Experiences in High School Music Programs</td>
<td>A World of Musical Play: International Children's Singing Games</td>
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<tr>
<td></td>
<td>Embracing Diversity in an Evolving Music Department</td>
<td>Vocal Self-Preservation for the Music Educator</td>
<td>Playing in the Sandbox: Fostering Creativity in Teaching &amp; Learning through the art of play</td>
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<td>Ta-titi or Takadimi or WHAT? - What Rhythm System is Best?</td>
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<tr>
<td></td>
<td>Music Educators: The next generation</td>
<td>PERFORMANCE: University of Northern Iowa Children’s Choir</td>
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<tr>
<td>3:30-4:30</td>
<td>A New Model for Practicum Experiences: What's Working at Luther College</td>
<td>Dynamic Teachers-Difficult Decisions: Can you pass the ethics test?</td>
<td>PERFORMANCE: Loras College Choir</td>
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<tr>
<td>4:30</td>
<td>PERFORMANCE: Junior High Honors Orchestra Concert</td>
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<td>5:15</td>
<td>Reception</td>
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</table>
# Iowa Music Educators Association

## Teaching/Learning Strands - Band, Choral, Orchestra, General Music

<table>
<thead>
<tr>
<th>SATURDAY</th>
<th>Band</th>
<th>Choral</th>
<th>Orchestra</th>
<th>General Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30-9:30</td>
<td>An Introduction to Percussion Chamber Music</td>
<td>True Collaboration: Being the “guide on the side” not the &quot;rage on the stage&quot;</td>
<td>An Introduction to Percussion Chamber Music</td>
<td>Creative Sequence: Teaching music with flexibility and organization</td>
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<td>Bassoon Strategies for the Instrumental Music Educator</td>
<td>Music + Movement = Ready for Kindergarten</td>
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<td></td>
<td>Music Classes: In-At-With the Core!</td>
<td>Music Classes: In-At-With the Core!</td>
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- Research Poster Session

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<tr>
<th>NAME Initiatives</th>
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</table>

| 9:45-10:45 | De-mystifying the Trombone: A guide for non-trombonists | Empowering Students through Autonomy in the Music Classroom | Fast and Efficient Score Study: How to get the most bang for your buck | Meter Magic: Much More Than Counting |
|           | Improving Instruction and Assessment through Recording Technology | Improving Instruction and Assessment through Recording Technology | Improving Instruction and Assessment through Recording Technology | Orff for All Ages: Meeting the needs of your students through Orff-Schulwerk |

- Research Poster Session

| 11:00-11:50 | Standards-Based Assessment and Grading: Making it work in music | Standards-Based Assessment and Grading: Making it work in music | Standards-Based Assessment and Grading: Making it work in music |
|             | Orchestral Bowings: A commonsense compendium | Orchestral Bowings: A commonsense compendium | Orchestral Bowings: A commonsense compendium |

| 1:00-1:50 | Using Band-In-A-Box in Your Rehearsal | Practical Tips for the Non-Percussionist Band Director (DOUBLe SESSION) | Mono-tasking: The key to high achievement in string teaching | "I can...": How targeted goals enhance music education |
|           | Teaching all of them... Vernacular Music Education - Informal Learning with |

- Research Poster Session

<table>
<thead>
<tr>
<th>2:00</th>
<th>IBA Exec. Meeting</th>
<th>ICDA Meeting</th>
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<tbody>
<tr>
<td>2:30</td>
<td>PERFORMANCE: Collegiate Honor Band Concert</td>
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<tr>
<td>3:00</td>
<td>IBA Meeting</td>
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<tr>
<td>7:30</td>
<td>PERFORMANCE: All-State Music Festival Concert: Band, Chorus, Orchestra</td>
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**Research Poster Session**

**2014 Music Education Research Year in Review: Useful Applications for the Music Classroom**
# Professional Development Conference Program

## Teaching/Learning Strands - Best Practice, New Teacher-Collegiate, Non-Traditional, Technology

<table>
<thead>
<tr>
<th>Time</th>
<th>Best Practice</th>
<th>New Teacher-Collegiate</th>
<th>Non-Traditional</th>
<th>Technology</th>
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<tbody>
<tr>
<td><strong>FRIDAY</strong></td>
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<tr>
<td>8:30-9:30</td>
<td>Developing a Curriculum for the Performance Ensemble</td>
<td>The Proper Care and Feeding of Your School Board</td>
<td>The Seduction of Deconstruction: Reading the Tell-All Band Score!</td>
<td>Singing Games Throughout the Year</td>
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<tr>
<td></td>
<td>Improving String Technique and Musicianship through Classroom Warm Ups</td>
<td>The First Year - Survival vs. Success - Tips for new/collegiate members entering the profession</td>
<td>A Fun, Fast Strategy to Boost Reading and Math</td>
<td>Paying it Forward: Preparing Tomorrow's Music Educators</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Hands, Hearts, Minds: Engaging All of it in Band!</td>
<td>Jukebox Musicals: Teaching General Music Using Rock and Roll</td>
<td>IPads in Music Education: The latest and greatest</td>
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<td></td>
<td>Vocal Self-Preservation for the Music Educator</td>
<td>Ta-titi or Takadimi or WHAT? - What Rhythm System is Best?</td>
<td>Mobile Technology for the Rest of Us: Android, Windows, Chromebooks and BYOD</td>
<td></td>
</tr>
<tr>
<td>11:00-11:50</td>
<td>Embracing Diversity in an Evolving Music Department</td>
<td>Current Best Practices In Personal Computer Security/Identity Theft Prevention</td>
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<td>Classroom Management in the Music Classroom</td>
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<td>PERFORMANCES: University of Northern Iowa Children's Choir</td>
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<td>1:00-2:00</td>
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<td>Music Educators: The next generation</td>
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<td>2:15-3:15</td>
<td>KEYNOTE ADDRESS: Do You Remember When…? Teaching from Bach to Beyoncé</td>
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<td></td>
<td>Assessment in Elementary General Music in Iowa: Current status and suggestions for improvement</td>
<td>NAFME Collegiate Election of State Officers</td>
<td>Choral Singing in Iowa Prisons: Breaking New Ground &amp; Building Community</td>
<td>60 Apps in 60 Minutes</td>
</tr>
<tr>
<td>3:30-4:30</td>
<td>Straight A's for the Developing Musician: Assessment, Accountability, and Achievement!</td>
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<td>A New Model for Practicum Experiences: What's Working at Luther College</td>
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<table>
<thead>
<tr>
<th>Time</th>
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<td>Research Poster Session</td>
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<td>NAFME Initiatives</td>
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<td>9:45-10:45</td>
<td>Empowering Students through Autonomy in the Music Classroom</td>
<td>Fast and Efficient Score Study: How to get the most bang for your buck</td>
<td>Improving Instruction and Assessment through Recording Technology</td>
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<td>Standards-Based Assessment and Grading: Making it work in music</td>
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<td>11:00-11:50</td>
<td>Artful-Playful-Mindful: Curricular Design in Elementary Music</td>
<td>Get Some R&amp;R: Rehearsal and Repertoire for the Beginning Band Conductor</td>
<td>Professor Gadget: Using Technological &quot;Thingamajiggers&quot; to Support Teaching National Standards 2.0</td>
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<tr>
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<td>Ready, Set, Rhythm</td>
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<td>Artful-Playful-Mindful: Curricular Design in Elementary Music</td>
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<tr>
<td>1:00-1:50</td>
<td>&quot;I can...&quot;: How targeted goals enhance music education</td>
<td>Keep Calm and Pass the Praxis</td>
<td>Using Band-In-A-Box in Your Rehearsal</td>
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<td>Teaching all of them... Vernacular Music Education - Informal Learning with</td>
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<td>2:00-2:50</td>
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<td>7:30</td>
<td>All-State Music Festival Concert: Band, Chorus, Orchestra</td>
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# Professional Development Conference Program

**Thursday, November 20, 2014**

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
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<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>Nancy Ewing, OPUS Registration Chair</td>
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<tr>
<td>8:00</td>
<td><strong>IMEA Conference Registration</strong></td>
<td>Scheman Top (2nd) Floor</td>
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<td></td>
<td>Emily Cox, IMEA Conference Registration Chair</td>
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<tr>
<td>9:00-10:30</td>
<td><strong>Directors Guide to Adjudication: Preparing your students to face the judge</strong></td>
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<td></td>
<td>Allen Chapman, Fort Madison</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>9:00-3:00</td>
<td><strong>Rehearsals</strong></td>
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<tr>
<td></td>
<td>5-6 Mixed, Scheman 220-240</td>
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<td></td>
<td>7-8 Bass, Scheman Benton Auditorium</td>
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<td>7-8 Treble, Scheman 167-179</td>
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<td>9 Mixed, Scheman Auditorium</td>
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<tr>
<td></td>
<td><strong>CONCERT</strong></td>
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<td></td>
<td>4:00 Stephens Auditorium</td>
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<td></td>
<td>Nancy Ewing, Opus Honor Choir Chair</td>
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<td></td>
<td>Abby Sheppard, 5-6 Select Choir Chair</td>
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<td>Gerald Krupke, 7-8 Bass Choir Chair</td>
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<td></td>
<td>Sarah Deutsch, 7-8 Treble Choir Chair</td>
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<td>Noah Cornelius, 9 Mixed Choir Chair</td>
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<tr>
<td>10:45-11:45</td>
<td><strong>Unified Vowels = Unified Choir</strong></td>
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<td>Adam Orban, Sheldon Community Schools</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>1:15-2:15</td>
<td><strong>Topics for the 7-12 Band/Choral Director and Small School Choral Director</strong></td>
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<td></td>
<td>Dr. Gerald Kreitzer, Mount Mercy University</td>
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<td></td>
<td>Kent Keating, Cedar Rapids Community Schools</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>1:15-2:15</td>
<td><strong>Adaptive Music: Meeting the needs of special learners</strong></td>
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<td>Katy Eckes, Sioux City Community Schools</td>
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<td><strong>Vocal Literacy in the Middle School</strong></td>
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<td>Jim Shutt, Dallas Center-Grimes Community Schools</td>
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<td>Sponsored by IMEA</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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<td>Conductors:</td>
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<td>Tanyia Rosenkranz, Linn Mar Community Schools (5th/6th Grade)</td>
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<td>David Heupel, Greene County Community Schools (7th/8th Grade Bass Clef)</td>
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<td>Kandy Kunzman, Harlan Community Schools (7th/8th Grade Treble Clef)</td>
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<td>Ryan Person, Iowa City Community Schools (9th Grade Mixed)</td>
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<td>Nancy Ewing, Chair</td>
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</table>

**Opus Honor Choir**

- **Rehearsals - 9:00-3:00**
  - 5-6 Mixed, Scheman 220-240
  - 7-8 Bass, Scheman Benton Auditorium
  - 7-8 Treble, Scheman 167-179
  - 9 Mixed, Scheman Auditorium

- **CONCERT**
  - 4:00 Stephens Auditorium

- **Directors Guide to Adjudication: Preparing your students to face the judge**
  - Allen Chapman, Fort Madison
  - Sponsored by IMEA

- **New Titles available from JW Pepper (Reading Session)**
  - Dr. Shirley Luebke, Sioux City Community Schools
  - Sponsored by JW Pepper, IMEA

- **Unified Vowels = Unified Choir**
  - Adam Orban, Sheldon Community Schools
  - Sponsored by IMEA

- **These are a Few of My Favorite Things (Reading Session)**
  - Dr. Shirley Luebke, Sioux City Community Schools
  - Sponsored by JW Pepper, IMEA

- **Topics for the 7-12 Band/Choral Director and Small School Choral Director**
  - Dr. Gerald Kreitzer, Mount Mercy University
  - Kent Keating, Cedar Rapids Community Schools
  - Sponsored by IMEA

- **Adaptive Music: Meeting the needs of special learners**
  - Katy Eckes, Sioux City Community Schools
  - Sponsored by IMEA

- **Vocal Literacy in the Middle School**
  - Jim Shutt, Dallas Center-Grimes Community Schools
  - Sponsored by IMEA

- **OPUS Honor Choir Concert**
  - Conductors:
    - Tanyia Rosenkranz, Linn Mar Community Schools (5th/6th Grade)
    - David Heupel, Greene County Community Schools (7th/8th Grade Bass Clef)
    - Kandy Kunzman, Harlan Community Schools (7th/8th Grade Treble Clef)
    - Ryan Person, Iowa City Community Schools (9th Grade Mixed)
    - Nancy Ewing, Chair

**Key:**
<table>
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<tbody>
<tr>
<td>7:45</td>
<td>IMEA Executive Board Meeting&lt;br&gt;Martha Kroese, President</td>
<td>Benton</td>
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<tr>
<td>8:00</td>
<td>IMEA Conference Registration&lt;br&gt;Emily Cox, IMEA Conference Registration Chair</td>
<td>Scheman Top (2nd Floor)</td>
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<tr>
<td>8:00-5:00</td>
<td>HISMA All-State Music Festival Registration/Info Desk&lt;br&gt;Alan Greiner, HISMA Executive Director&lt;br&gt;Sponsored by HISMA and IMEA</td>
<td>Scheman Middle Floor</td>
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**Exhibits Open: 9:00 - 5:00**

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION</th>
<th>LOCATION</th>
<th>POSTER</th>
<th>SPEAKER(S)</th>
<th>ORGANIZER(S)</th>
<th>SPONSOR(S)</th>
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<tbody>
<tr>
<td>8:15</td>
<td>NTC</td>
<td>NAIME Collegiate Welcome&lt;br&gt;Dr. Natalie Steele Royston, Iowa State University</td>
<td>150-154</td>
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<tr>
<td>8:30-9:30</td>
<td>B, C, O, NTC</td>
<td>Developing a Curriculum for the Performance Ensemble&lt;br&gt;Dr. Natalie Steele Royston, Iowa State University&lt;br&gt;Sponsored by Iowa State University</td>
<td>150-154</td>
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<tr>
<td>8:30-11:30</td>
<td>CHORUS - Stephens Auditorium&lt;br&gt;8:30-11:30&lt;br&gt;1:00-4:00&lt;br&gt;5:30-7:30&lt;br&gt;Dr. Lee Nelson, conductor&lt;br&gt;Jackie Burke, Chair</td>
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<tr>
<td>8:45-12:00</td>
<td>BAND - Hilton Coliseum&lt;br&gt;8:45-12:00&lt;br&gt;1:30-4:30&lt;br&gt;6:00-7:30&lt;br&gt;Dr. Andrew Mast, conductor&lt;br&gt;Chris Crandell, Chair</td>
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<tr>
<td>9:00-12:30</td>
<td>ORCHESTRA - Scheman 220-240&lt;br&gt;9:00-12:30&lt;br&gt;2:00-4:45&lt;br&gt;6:15-8:15&lt;br&gt;Mr. Larry Livingston, conductor&lt;br&gt;Ann Osborne, Chair</td>
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<td>9:45-10:45</td>
<td>ALL</td>
<td>The First Year - Survival vs. Success - Tips for new/collegiate members entering the profession&lt;br&gt;Dr. Sean Burton, Briar Cliff University&lt;br&gt;Sponsored by Briar Cliff University, IMEA</td>
<td>150-154</td>
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<tr>
<td>9:45-10:45</td>
<td>ALL</td>
<td>Current Best Practices in Personal Computer Security/Identity Theft Prevention&lt;br&gt;Chad Criswell, Southeast Polk Community Schools&lt;br&gt;Sponsored by IMEA</td>
<td>160</td>
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<tr>
<td>9:45-10:45</td>
<td>BP, O</td>
<td>Improving String Technique and Musicianship through Classroom Warm Ups&lt;br&gt;Kristian Svennevig, Sudlow Intermediate School&lt;br&gt;Sponsored by IMEA</td>
<td>204-208</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>9:45-10:45</td>
<td>GM</td>
<td>Sing a Story, Play a Poem: Developing Music from Text Sources&lt;br&gt;Jay Broeker, The Blake School&lt;br&gt;Sponsored by West Music, IMEA</td>
<td>250-252</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>ALL</td>
<td>Paying it Forward: Preparing Tomorrow's Music Educators&lt;br&gt;Tom Sletto, Drake University&lt;br&gt;Dr. Natalie Steele Royston, Iowa State University&lt;br&gt;Michelle Swanson, University of Northern Iowa&lt;br&gt;Dr. Jill Wilson, Luther College&lt;br&gt;Sponsored by IMEA</td>
<td>254</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Professional Development Conference Program

**Ann Kay**, Center for Lifelong Music Making  
Cynthia Marten, Iowa State University  
Dr. Elizabeth Olson, Affirming Parallel Concepts  
Sponsored by IMEA

| C | HOW CAN I KEEP FROM SINGING? A Reading Session for Women's Choir | 275 |
|   | Andy Beck, Alfred Music |   |
|   | Sponsored by Alfred Music, JW Pepper |

| B, BP | Do You Hear What I Hear? A Musical Approach to Developing Strong Beginning Brass Players | 299 |
| NTC | Dr. David Turrill, Muskingham University |   |
|   | Sponsored by Muskingham University, IMEA |

### VISIT THE EXHIBITS

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Activity</th>
<th>Presenter</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00-11:50</td>
<td>Benton</td>
<td>Embracing Diversity in an Evolving Music Department</td>
<td>Ruben Newell, Denison High School</td>
<td>Sponsored by Denison Community Schools</td>
</tr>
<tr>
<td>11:00-11:50</td>
<td>All</td>
<td>Vocal Self-Preservation for the Music Educator</td>
<td>Dr. Jeremy Manternach, University of Iowa</td>
<td>Sponsored by University of Iowa, IMEA</td>
</tr>
<tr>
<td>11:50</td>
<td>All</td>
<td>iPads in Music Education: The latest and greatest</td>
<td>Dr. Christopher Russell, Oltman Middle School</td>
<td>Sponsored by IMEA</td>
</tr>
<tr>
<td>12:00-1:00</td>
<td>All</td>
<td>Iowa String Teachers Association (ISTA) Meeting</td>
<td>Michelle Mentz, President</td>
<td></td>
</tr>
<tr>
<td>12:00-1:00</td>
<td>All</td>
<td>Sing, Say, Dance and Play!</td>
<td>First Iowa Orff</td>
<td></td>
</tr>
<tr>
<td>12:00-1:00</td>
<td>All</td>
<td>Ta-titi or Takadimi or WHAT? - What Rhythm System is Best?</td>
<td>Tom Sletto, Drake University</td>
<td></td>
</tr>
<tr>
<td>12:00-1:00</td>
<td>All</td>
<td>Jukebox Musicals: Teaching General Music Using Rock and Roll</td>
<td>Sara McCue, Lenihan Intermediate School</td>
<td></td>
</tr>
<tr>
<td>12:00-1:00</td>
<td>All</td>
<td>SING IN HARMONY! What's New for 2-Part Choirs</td>
<td>Andy Beck, Alfred Music</td>
<td></td>
</tr>
<tr>
<td>12:00-1:00</td>
<td>All</td>
<td>Hands, Hearts, Minds: Engaging All of it in Band!</td>
<td>Dr. Deborah Confredo, Temple University</td>
<td></td>
</tr>
</tbody>
</table>

### Rehearsals - Friday, Saturday

**Iowa College Band Directors Association**  
Honor Band

<table>
<thead>
<tr>
<th>Location</th>
<th>Group</th>
<th>Unique Identifier</th>
<th>Activity</th>
<th>Presenter</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nevada High School Auditorium, Nevada IA</td>
<td>Dr. Myron Welch, Conductor</td>
<td>Professor Emeritus - University of Iowa</td>
<td>Rehearsal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nevada High School Auditorium, Nevada IA</td>
<td>Paul Bloomquist, Chair</td>
<td></td>
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</tr>
</tbody>
</table>

### Concert - Saturday, 2:30

**Nevada High School Auditorium, Nevada IA**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Activity</th>
<th>Presenter</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00-3:00</td>
<td>Benton</td>
<td>Performance: University of Northern Iowa Children's Choir</td>
<td>Michelle Swanson, Conductor</td>
<td>Sponsored by University of Northern Iowa</td>
</tr>
<tr>
<td>2:00-3:00</td>
<td>All</td>
<td>Classroom Management in the Music Classroom</td>
<td>Mark Doerrfie1, Grand View University</td>
<td>Sponsored by Grand View University</td>
</tr>
<tr>
<td>2:00-3:00</td>
<td>NTC</td>
<td>Mobile Technology for the Rest of Us: Android, Windows, Chromebooks, and BYOD</td>
<td>Dr. Christopher Russell, Oltman Middle School</td>
<td>Sponsored by IMEA</td>
</tr>
</tbody>
</table>

### Lunch Meeting

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Activity</th>
<th>Presenter</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:50</td>
<td>All</td>
<td>Society for Music Teacher Education Lunch Meeting</td>
<td>Jill Wilson, Morningside College, Chair</td>
<td></td>
</tr>
</tbody>
</table>

### Mobile Technology for the Rest of Us: Android, Windows, Chromebooks, and BYOD

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Activity</th>
<th>Presenter</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:50</td>
<td>All</td>
<td>Classroom Management in the Music Classroom</td>
<td>Mark Doerrfie1, Grand View University</td>
<td>Sponsored by Grand View University</td>
</tr>
</tbody>
</table>

### Outside 150-154

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Activity</th>
<th>Presenter</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:50</td>
<td>All</td>
<td>Society for Music Teacher Education Lunch Meeting</td>
<td>Jill Wilson, Morningside College, Chair</td>
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</tbody>
</table>

### ISMTE Meeting

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Activity</th>
<th>Presenter</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:50</td>
<td>All</td>
<td>Society for Music Teacher Education Lunch Meeting</td>
<td>Jill Wilson, Morningside College, Chair</td>
<td></td>
</tr>
</tbody>
</table>

### Highlighted Topics

- **HOW CAN I KEEP FROM SINGING? A Reading Session for Women's Choir**
  - Andy Beck, Alfred Music
  - Sponsored by Alfred Music, JW Pepper

- **Do You Hear What I Hear? A Musical Approach to Developing Strong Beginning Brass Players**
  - Dr. David Turrill, Muskingham University
  - Sponsored by Muskingham University, IMEA

### Keynotes

- **Embracing Diversity in an Evolving Music Department**
  - Ruben Newell, Denison High School
  - Sponsored by Denison Community Schools

- **Vocal Self-Preservation for the Music Educator**
  - Dr. Jeremy Manternach, University of Iowa
  - Sponsored by University of Iowa, IMEA

- **iPads in Music Education: The latest and greatest**
  - Dr. Christopher Russell, Oltman Middle School
  - Sponsored by IMEA

### Exhibits

**VISIT THE EXHIBITS**

- **Scheman Middle & Top Floors**
- **Benton**
- **Outside 150-154**

**Iowa College Band Directors Association**  
Honor Band

**Nevada High School Auditorium, Nevada IA**

**Dr. Myron Welch, Conductor**  
**Professor Emeritus - University of Iowa**

**Paul Bloomquist, Chair**

**11:00-11:50**

**ALL**  
**Embracing Diversity in an Evolving Music Department**  
- Ruben Newell, Denison High School
  - Sponsored by Denison Community Schools

**11:00-11:50**  
**Vocal Self-Preservation for the Music Educator**  
- Dr. Jeremy Manternach, University of Iowa
  - Sponsored by University of Iowa, IMEA

**11:50**  
**iPads in Music Education: The latest and greatest**  
- Dr. Christopher Russell, Oltman Middle School
  - Sponsored by IMEA

**12:00-1:00**  
**Society for Music Teacher Education Lunch Meeting**  
- Jill Wilson, Morningside College, Chair

**1:00-2:00**  
**Performance: University of Northern Iowa Children's Choir**  
- Michelle Swanson, Conductor
  - Sponsored by University of Northern Iowa

**1:00-2:00**  
**Classroom Management in the Music Classroom**  
- Mark Doerrfie1, Grand View University
  - Sponsored by Grand View University

**1:00-2:00**  
**Mobile Technology for the Rest of Us: Android, Windows, Chromebooks, and BYOD**  
- Dr. Christopher Russell, Oltman Middle School
  - Sponsored by IMEA

**1:00-2:00 continues**
<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
</table>
| 1:00-2:00 | B, O | Combining the Ensembles: Tips and Strategies for Successful Full Symphony Orchestra Experiences in High School Instrumental Music Programs  
Dr. Jacob Harrison, Iowa State University  
Sponsored by Iowa State University |
| GM | A World of Musical Play: International Children’s Singing Games  
Jay Broeker, The Blake School  
Sponsored by West Music, IMEA |
| ALL | Music Educators: The next generation  
Tom Sletto, Drake University  
Dr. Jill Wilson, Luther College  
Sponsored by Drake University, Luther College |
| GM | Playing in the Sandbox: Fostering Creativity in Teaching & Learning through the Art of PLAY  
Dr. Lance Nielsen, National Association for Music Education  
Sponsored by NAfME, IMEA |
| C, GM | MUSIC TEACHER SUCCESS KIT: Choral, Vocal, and Classroom Edition!  
Andy Beck, Alfred Music  
Sponsored by Alfred Music, JW Pepper |
| B | Powering Up Your Beginning Band  
Bill Simon, Power of the Winds Publications  
Sponsored by Power of the Winds Publications, IMEA |

**VISIT THE EXHIBITS**

| 2:15-3:15 ALL | KEYNOTE ADDRESS  
Do You Remember When...? Teaching from Bach to Beyoncé  
Leon Kuehner, Iowa Alliance for Arts Education  
This address will be immediately followed by a brief performance from Bethany Schultz, 2014 IMEA Scholarship Winner |

**VISIT THE EXHIBITS**

| 3:30-4:30 ALL | Performance: Loras College Choir  
Dr. Bruce Kotowich, Conductor  
Sponsored by Loras College |
| NTC | NAfME Collegiate Election of State Officers  
Dr. Natalie Steele Royston, Collegiate NAfME chair |
| T | 60 Apps in 60 Minutes  
Dr. Christopher Russell, Ottman Middle School  
Sponsored by IMEA |
| O | How to Teach the Bach Suites  
Anthony Arnone, University of Iowa  
Sponsored by University of Iowa |
| BP, GM | Assessment in Elementary General Music in Iowa: Current status & suggestions for improvement  
Michelle Swanson, University of Northern Iowa  
Sponsored by University of Northern Iowa |
| ALL | Dynamic Teachers-Difficult Decisions: Can you pass the ethics test?  
Joanne Tubbs, Iowa Board of Educational Examiners  
Sponsored by Iowa Board of Educational Examiners |
| ALL | A New Model for Practicum Experiences: What's Working at Luther College  
Andrew Ellingsen, Luther College  
Sponsored by Luther College, IMEA |
| C, NT | Choral Singing in Iowa Prisons: Breaking New Ground & Building Community  
Mary Cohen, University of Iowa  
Heather Herschberger, Kalona Elementary  
Sponsored by University of Iowa |
| B, BP | Straight A's for the Developing Musician: Assessment, Accountability, and Achievement!  
Dr. Deborah Confredo, Temple University  
Sponsored by Temple University, FJH Music Company |
## Professional Development Conference Program

Friday, November 22, 2013 (cont.)

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:30</td>
<td>Junior High Honors Orchestra Concert</td>
<td>Fisher Theatre</td>
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<td></td>
<td>Conductors:</td>
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<tr>
<td></td>
<td>Dr. Thomas Taylor Dickey</td>
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<td></td>
<td>University of Wisconsin-Platteville</td>
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<tr>
<td></td>
<td>Dr. John Fetter</td>
<td></td>
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<tr>
<td></td>
<td>Assistant Professor of Music Education</td>
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<td></td>
<td>Iowa State University</td>
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<td></td>
<td>Hochstein School of Music and Dance</td>
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</table>

### VISIT THE EXHIBITS

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00</td>
<td>Exhibits Close</td>
<td>Scheman Middle &amp; Top Floors</td>
</tr>
</tbody>
</table>

5:15 ALL RECEPTION

Sponsored by Iowa Music Educators Association and NAfME Collegiate

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### Everyone is Invited

**RECEPTION AND DANCE PARTY FOR ALL!!**

**with First Iowa Orff**

Scheman 167-171

Soft Drinks & hors d'oeuvres provided. Cash bar is available.

---

6:00 Jazz Educators of Iowa (JEI) meeting

Kyle Engelhardt, JEI president

6:30 Iowa Jazz Championships meeting

Alan Feiner, Jason Pentico, Steve Shanley, co-chairs
# Iowa Music Educators Association

## Saturday, November 23, 2013

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:45</td>
<td>IMEA General Meeting</td>
<td>275</td>
</tr>
<tr>
<td>8:00</td>
<td>IMEA Conference Registration</td>
<td>Scheman Top (2nd Floor)</td>
</tr>
<tr>
<td>9:00-3:00</td>
<td>IHSMA All-State Music Festival Registration/Info Desk</td>
<td>Scheman Middle Floor</td>
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</tbody>
</table>

**Exhibits Open: 9:00 - 1:00**

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30-9:30</td>
<td>True Collaboration: Being the &quot;guide on the side&quot; not the &quot;rage on the stage&quot;</td>
<td>150-154</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Fast and Efficient Score Study: How to get the most bang for your buck</td>
<td>150-154</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Improving Instruction and Assessment through Recording Technology</td>
<td>160</td>
</tr>
</tbody>
</table>

**All-State Music Festival**

<table>
<thead>
<tr>
<th>ORCHESTRA - Scheman 220-240</th>
</tr>
</thead>
<tbody>
<tr>
<td>B, O</td>
</tr>
<tr>
<td>GM</td>
</tr>
<tr>
<td>B, BP</td>
</tr>
<tr>
<td>GM</td>
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</table>

**Rehearsals**

- Closed Sessions

**Iowa Alliance for Arts Education - Executive Board Meeting**

- Outside 275

**VISIT THE EXHIBITS**

<table>
<thead>
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</thead>
<tbody>
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<td>150-154</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Improving Instruction and Assessment through Recording Technology</td>
<td>160</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Orchestral Bowings: A commonsense compendium</td>
<td>204-208</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Meter Magic: Much More Than Counting</td>
<td>250-252</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Standards-Based Assessment and Grading: Making it work in music</td>
<td>254</td>
</tr>
</tbody>
</table>

**Iowa College Band Directors Association**

**Honor Band**

**Concert**

- Nevada High School Auditorium, Nevada IA

**Posters**

- Outside 275

**Rehearsals**

- Friday, Saturday

**Technical Support**

- Dr. Paul Bloomquist, Chair

**Scheman Auditorium**

- Dr. Andrew Mast, Conductor

**Scheman Middle & Top Floors**

- Dr. Myron Welch, Conductor

**Strings Skills**

- Gabriel Villasurda, www.stringskills.com

**Merrill Hall Auditorium**

- Dr. Jay Broeker, Chair
### Professional Development Conference Program

**Saturday, November 23, 2013 (cont.)**

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
</table>
| 9:45-10:45 | **GM** Orff for All Ages: Meeting the needs of your students through Orff-Schulwerk  
Dr. Elise Hepworth, Missouri Western State University  
Sponsored by Missouri Western State University | 260-262     |
| ALL        | **Research Poster Session**                                                   | outside 275 |
| BP, C      | **Empowering Students through Autonomy in the Music Classroom**              | 275         |
| B          | **De-mystifying the Trombone: A guide for non-trombonists**                  | 299         |
| B          | Iowa Alliance for Arts Education (IAAE) Meeting                               | 158         |
| 10:00      | **BP, GM, T** Artful-Playful-Mindful: Curricular Design in Elementary Music  
Lennie Davis, Garfield Elementary School  
Diana Larsen, Norman Borlaug Elementary School  
Sponsored by IMEA | Scheman Middle & Top Floors |
| 11:00-11:50| **B, NTC** Get Some R&R: Rehearsal and Repertoire for the Beginning Band Conductor  
Nicholas Bratcher, University of Dubuque  
Sponsored by University of Dubuque | 150-154     |
| T          | **Professor Gadget: Using Technological "Thingamajiggers" to Support Teaching National Music Standards 2.0**  
Dr. Lance Nielsen, National Association for Music Education  
Sponsored by NAfME, IMEA | 150-154     |
| O          | **Left Hand Flexibility: Breaking the D-Major straight jacket**              | 204-208     |
| BP, C, GM  | **Ready, Set, Rhythm**                                                        | 250-252     |
| GM         | **Rub-a-Dub-Dub, Where's my Sub Tub?**                                       | 260-262     |
| ALL        | **Research Poster Session**                                                   | outside 275 |
| ALL        | **2014 Music Education Research Year in Review: Useful Applications for the Music Classroom**  
Dr. Kevin Droe, University of Northern Iowa  
Dr. Amy Kotsonis, University of Northern Iowa  
Sponsored by IMEA | 275         |
| B          | **Sizzle, Crash, Boom! Performance techniques for commonly overlooked percussion instruments**  
John Wickersham, Olathe North High School  
Sponsored by Innovative Percussion | 299         |
| 11:50-12:30| **Kodaly Educators of Iowa (KEI) Meeting**                                    | 260-262     |

**Exhibits Close: 1:00**

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00-1:50</td>
<td><strong>NTC</strong> Keep Calm and Pass the Praxis</td>
<td>150-154</td>
</tr>
<tr>
<td>B, NT, T</td>
<td><strong>Using Band-In-A-Box in Your Rehearsal</strong></td>
<td>160</td>
</tr>
</tbody>
</table>

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A=Advocacy, B=Band, BP=Best Practices, C=Choral, GM=General Music, NT=Non-Traditional, NTC = New Teacher/Collegiate O=Orchestra, T=Technology
### Saturday, November 23, 2013 (cont.)

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00-1:50 O</td>
<td>Mono-tasking: The key to high achievement in string teaching</td>
<td>204-208</td>
</tr>
<tr>
<td></td>
<td>Gabriel Villasurda, <a href="http://www.stringskills.com">www.stringskills.com</a></td>
<td></td>
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<tr>
<td></td>
<td>Sponsored by IMEA</td>
<td></td>
</tr>
<tr>
<td>BP, GM</td>
<td>&quot;I can...&quot;: How targeted goals enhance music education</td>
<td>260-262</td>
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<tr>
<td></td>
<td>Amanda Freese, Marion Independent School District</td>
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<td></td>
<td>Sarah Jones, Marion Independent School District</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>ALL</td>
<td>Research Poster Session</td>
<td>outside 275</td>
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<tr>
<td>B, BP, C</td>
<td>Teaching all of them... Vernacular Music Education - Informal Learning with</td>
<td>275</td>
</tr>
<tr>
<td>GM, NT, O</td>
<td>Non-formal Approaches</td>
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<tr>
<td></td>
<td>Dr. Kevin Droe, University of Northern Iowa</td>
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<tr>
<td></td>
<td>Bob Dunn, University of Northern Iowa</td>
<td></td>
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<tr>
<td></td>
<td>Sponsored by University of Northern Iowa School of Music</td>
<td></td>
</tr>
<tr>
<td>1:00-2:50 B</td>
<td>Practical Tips for the Non-Percussionist Band Director (DOUBLE SESSION)</td>
<td>299</td>
</tr>
<tr>
<td></td>
<td>Dr. Jason Kihle, Texas A&amp;M University - Kingsville</td>
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<td></td>
<td>Dr. Emily Moss, California State University - Los Angeles</td>
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<td></td>
<td>Sponsored by Innovative Percussion, Yamaha</td>
<td></td>
</tr>
<tr>
<td>2:00-3:00 B</td>
<td>Iowa Bandmasters Association (IBA) Executive Board Meeting</td>
<td>150-154</td>
</tr>
<tr>
<td></td>
<td>Brad Lampe, President</td>
<td></td>
</tr>
<tr>
<td>2:00-3:50 C</td>
<td>Iowa Choral Directors Association (ICDA) Executive Board Meeting</td>
<td>275</td>
</tr>
<tr>
<td></td>
<td>Linda Mitcheltree, president</td>
<td></td>
</tr>
<tr>
<td>3:00 B</td>
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Conference Keynote Address and Concerts

**Keynote Address: Do You Remember When? Teaching Music from Bach to Beyoncé**  
(Friday 2:15-3:15, Benton Auditorium)  
Leon Kuehner, Iowa Alliance for Arts Education

**ICDA OPUS Honor Choirs**  
(Thursday, 4:00 p.m., Stephens Auditorium)  
Nancy Ewing, Chair (Le Mars Middle School)  
Conductors:  
- Tanya Rosenkranz, Linn Mar Schools (5th/6th Grade Honor Choir)  
- David Heupel, Greene County Schools (7th/8th Bass Clef Honor Choir)  
- Kandy Kunzman, Harlan Schools (7th/8th Grade Treble Clef Honor Choir)  
- Ryan Person, Iowa City Schools (9th Grade Mixed Honor Choir)

**University of Northern Iowa Children’s Choir**  
(Friday, 1:00 p.m., Benton Auditorium)  
Conductor:  
Michelle Swanson, University of Northern Iowa School of Music

**Loras College Choir**  
(Friday, 3:30 p.m., Benton Auditorium)  
Conductor:  
Dr. Bruce Kotowich

**Junior High Honors Orchestra**  
(Friday, 4:30 p.m., Fisher Theatre)  
Conductors:  
- Dr. Thomas Dickey, University of Wisconsin--Platteville/Dubuque Youth Symphony Orchestra  
- Dr. John Fetter, Eastman School of Music/Hochstein School of Music and Dance

**Iowa College Band Directors Association Honor Band**  
(Saturday, 2:30 p.m., Josephine Tope Auditorium, Nevada High School, Nevada IA)  
Paul Bloomquist, Chair  
Conductor:  
Dr. Myron Welch, Professor Emeritus - University of Iowa

**Iowa All-State Music Festival**  
(Saturday, 7:30 p.m. Hilton Coliseum)  
Ticket price not included in the IMEA Conference Registration  
Conductors:  
- Dr. Andrew Mast, Band  
- Dr. Lee Nelson, Chorus  
- Mr. Larry Livingston, Orchestra
Mr. Larry Livingston, 2014 Iowa All-State Orchestra

Larry Livingston is a distinguished conductor, educator, and administrator, and a highly respected motivational speaker. The founding Music Director of the Illinois Chamber Orchestra, Livingston has appeared with the Houston Symphony and in the Los Angeles Philharmonic Green Umbrella Series. He has conducted at the Festival de Musique in Evian, France, and has led the Stockholm Wind Orchestra, as well as the Leopoldinum Chamber, Chopin Academy, Wroclaw Philharmonic and Academy Orchestras in Poland. He served as Music Director of the Pan Pacific Festival Orchestras in Sydney, participated as a performer at the 1982 International Jazz Festival in Rome, and conducted an electro-acoustic ensemble in concerts in Tokyo under the auspices of Yamaha International. Mr. Livingston has led the American Youth Symphony Orchestra, the Young Musicians Foundation Orchestra, the USC Thornton Chamber and Symphony Orchestras in Los Angeles and the USC Thornton Contemporary Music Ensemble in Berlin, and served on the jury for the renowned Besancon International Conducting Competition in Besancon, France.

Mr. Livingston frequently appears with professional, festival, collegiate, and all-state wind ensembles, bands and orchestras throughout the United States, Europe, Australia, and New Zealand. Since 2004, Mr. Livingston has toured with the famed Landes Jugend Orchester, served as clinician and guest conductor at the College Band Directors National Conference in Alice Tully Hall, led All-State Ensembles in Colorado, Arizona, New Mexico, Oregon and Texas, where he appeared for the sixth time, a record unmatched in Texas All-State history. He has also twice conducted the George Enescu Bucharest Philharmonic Orchestra in Romania. In 2004-12 Mr. Livingston directed the Thornton Symphony and Chamber Orchestra, guest conducted the Thornton Wind Ensemble, served as the Principal Juror for the 3rd Annual Winnipeg Symphony International Conducting Symposium, led the All-State Orchestras or Bands of Arizona, Florida, Kentucky, Tennessee, and Texas. In 2012-14, Maestro Livingston will conduct the All-State Bands or Orchestras of Kentucky, Colorado, Massachusetts, and Iowa, serve as clinician for the Disney Honors Program, and guest conduct in Texas, Indiana, Florida, and California.

A graduate of the University of Michigan, Mr. Livingston studied conducting with Laurence Livingston, Elizabeth Green, William Revelli, Rafael Druian, and Herbert Zipper. In 1988 he received the Alumnus of the Year Award from the University of Michigan School of Music. From 1986 until 2002, Mr. Livingston served as Dean of the USC Thornton School of Music, where he is Chair of the Conducting Department. The first music administrator accepted into the Harvard University Executive Education Program, he is a recipient of the Life in the Arts Award from Idyllwild Arts and an Outstanding Teacher Award from the student chapter of the USC Center for Religion. As a motivational speaker, he has established a national reputation for inspiring presentations to corporate and business leaders across the United States. Since 2008, Mr. Livingston has served as Director of Educational Initiatives. Also, at the request of Quincy Jones, Mr. Livingston chairs the Education Committee of the Quincy Jones Musiq Consortium.

In 2013, Mr. Livingston appeared in the “Lights Out” episode of Glee and was featured as a mentor in the USA Cable Network Television series, The Moment.
All State Music Festival Conductors

Dr. Andrew Mast, 2014 Iowa All-State Band

Andrew Mast is Associate Professor of Music and Director of Bands at the Lawrence University Conservatory of Music, the position he has held since the fall of 2004. He conducts the Wind Ensemble and Symphonic Band while teaching courses in band history, conducting and music education. Prior to his appointment at Lawrence, he was Director of Bands at St. Ambrose University in Davenport, Iowa where he was selected as the Outstanding Faculty member for the 2003-2004 year. There he conducted the Symphonic Band and University/Community Orchestra, taught conducting and music education classes and served as department chair. He also conducted the Quad City Wind Ensemble and founded the Quad City Area Youth Wind Symphony.

In May of 2006 he was a guest conductor for the Pilsen Conservatory in the Czech Republic and bands under his direction have appeared at several conferences. During the summers of 2002-04 he was on the conducting faculty of the Interlochen Arts Camp. He received his Doctorate of Musical Arts in Band Conducting from the University of Iowa in May of 2000 where his mentor was Dr. Myron Welch. His dissertation was “The History of the Mason City (Iowa) Community and High School Bands, 1920-1999.”

Prior to pursuing doctoral work, Mast was Director of Bands at Shakopee High School in Shakopee, Minnesota. During this time he received his Master of Arts degree in Music Education from the University of Minnesota where he worked with Craig Kirchhoff and Paul Haack. His master's thesis compared the effects of competitive and non-competitive chair placement procedures in school bands. Prior teaching assignments include instrumental music in grades 5-12 in the Urbandale and Madrid, Iowa, schools. He received his Bachelor of Music Education degree from the University of Iowa in 1989.

Dr. Mast’s professional affiliations include the College Band Director’s National Association, National Band Association, Music Educator’s National Conference, Iowa Bandmaster’s Association and the World Association of Symphonic Bands and Ensembles. He is the founder and president of the Vincent Persichetti Society. He has made scholarly contributions to The Instrumentalist, Journal of Band Research, the Teaching Music Through Performance in Band series and The Annals of Iowa. He and his wife Melissa have a son Sam and a daughter Sophie.
All State Music Festival Conductors

Dr. Lee Nelson, 2014 Iowa All-State Chorus

Lee Nelson is the Patricia R. Zahn Chair in Choral Conducting and director of choral activities at Wartburg College in Waverly, Iowa. Recently honored with the 2012 John O. Chellevold Award for Excellence in Teaching and Professional Service, Nelson conducts the Wartburg Choir and Ritterchor (men's choir). He also teaches advanced conducting and applied voice and serves as artistic director of Christmas with Wartburg.

Nelson made his conducting debut at Carnegie Hall in 2011 and was invited to return in 2012 and 2014 to conduct the National Festival Chorus. His national and international tours have earned overwhelmingly positive reviews. On the most recent tour of Hungary, Austria, Germany, Denmark, Norway, and Sweden, local reviewers lauded Nelson's innovative programming and the choir's superior technique and choral tone. A sought-after conductor, Nelson has directed All State and honor choirs in Colorado, New York, Nevada, Alaska, Mississippi, Indiana, Minnesota, North Dakota, Wisconsin, Arizona, Iowa, Nebraska, and Manitoba, Canada.

In December 2011, Nelson and the Wartburg Choir were invited to perform at the White House Holiday Concert Series. While in Washington, D.C., the choir also performed at the Washington National Cathedral for a worldwide simulcast of the Bethlehem Prayer Service. Most recently, Nelson was a featured conductor at the 2012 North Central American Choral Director's Association convention, where he conducted Stephen Paulus' Holocaust oratorio To Be Certain of the Dawn with more than 360 musicians from six states.

Prior to his appointment at Wartburg College, Nelson served on the faculty at St. Cloud State University, where he received the SCSU Professional Achievement Award in 2008. Under his direction, the St. Cloud State Choir was invited to perform at the 2007 Minnesota American Choral Director's Association convention and toured throughout the Midwest and Canada. During a 2008 European tour of 2008, the St. Cloud State University choir premiered To Be Certain of the Dawn at Natzweil-Struthof, the site of a former concentration camp. Earlier in his career, Nelson received the Outstanding Young Choral Conductor of the Year, awarded by the Minnesota American Choral Directors Association, and won the 2005 National ACDA Conducting Competition in Los Angeles, Calif.

In addition to his work at Wartburg College, Nelson also serves as music director and conductor of the Metropolitan Chorale, a 100-voice community choir based in the Cedar Valley. Nelson has led the ensemble in performances of choral/orchestral masterworks by Ludwig van Beethoven, Wolfgang Mozart, Leonard Bernstein, Felix Mendelssohn, Johann Sebastian Bach, Ralph Vaughan Williams, Johannes Brahms, Franz Joseph Hayden, and Carl Orff.

Dr. Nelson earned a Bachelor of Music degree from Concordia College in Moorhead, Minn. He has done graduate work at Westminster Choir College and is a summa cum laude graduate of the University of Arizona, where he earned his Master of Music and Doctor of Musical Arts degrees.
Professional Development Conference Program

Conference Conductors and Clinicians

**Dr. Ginny Armstrong**

Ginny Armstrong possesses extensive experience in diverse areas of percussion performance and education. She is a member of the new music ensemble Ensemble: Périphérie which recently completed a tour culminating at Carnegie Hall. She is an Adjunct Assistant Professor of Music at the University of Iowa and the President of the Iowa chapter of the Percussive Arts Society.

Session:

*An Introduction to Percussion Chamber Music - Saturday, Nov. 22 (8:30-9:30 a.m.)*

This session will provide an introduction to percussion chamber music with varied instrumentation. Since directing percussion ensemble can be daunting to the non percussionist this session will address a number of common issues and questions to help directors to better understand the genre and instruct their young percussionist. Topics covered will include notation, articulation, stroke types, ensemble playing, repertoire, and instrument selection.

**Anthony Arnone**

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

A native of Honolulu, Mr. Arnone received his bachelor of music degree from the New England Conservatory of Music, where he studied with Colin Carr. He left graduate studies with Bonnie Hampton at the San Francisco Conservatory to accept a position with the Orchestre Philharmonique de Nice, France, where he remained for two years, continuing his studies with Paul and Maude Tortelier. He later returned to the United States to complete his master's degree in conducting at Wichita State University. Before coming to The University of Iowa, Mr. Arnone was principal cellist of the Madison Symphony, and taught at Ripon College in Wisconsin. He has also taught and performed at the Eastern Music Festival, the Stonybrook Music Camp, the Spoleto Festival in Charleston, SC. and the Festival Dei Due Mondi in Spoleto, Italy where he was co-principal cellist for seven years.

Session:

*How to Teach the Bach Suites - Friday, Nov. 21 (3:30p-4:30p)*

The Bach Suites are such a staple of cellists (and violists) repertoire that it is worth talking about the difficulties and joys of teaching the Suites. The problem of "what style" to play is often an issue as is music theory. Mr. Arnone has written a continuo part to all 6 suites to use in his teaching, which have proven very helpful in many ways. This session will feature Mr. Arnone's experience and philosophy on how to teach these suites.
Dr. Wendy Barden

Wendy Barden retired from Osseo Area Schools (Minnesota) after 36 years in the district. Most recently, she served as K-12 Music Coordinator. Her teaching experience spans elementary through college levels in instrumental and general music classrooms. She has been honored as 1992 Minnesota Music Educators Association (MMEA) Band Educator of the Year and a 2013 Yale Distinguished Music Educator. Barden is a member of Phi Beta Mu, and in 2014, joined the MMEA Hall of Fame. In retirement, she is teaching the International Baccalaureate music class at Park Center High School, and working with music educators across the country through Segue Consulting Partners. Dr. Barden’s extensive teaching experience is the basis for several publications by Neil A. Kjos Music Company.

Wendy Barden holds B.S. and M.A. degrees in music education from the University of Minnesota. Her Ph.D., also from the University of Minnesota, is in music with emphasis in music education and musicology. She has pursued additional study in assessment, arts integration, and creativity.

Sessions:

Music Classes: In-At-With the Core! - Saturday, Nov. 22 (8:30-9:30 a.m.)
Do you know everyone in your school has a role in core literacy standards? Learn specifically about the standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects, then examine sample activities you can incorporate in your music classes—activities that enhance musical understanding and performance.

Standards-Based Assessment and Grading: Making it work in music - Saturday, Nov. 22 (9:45-10:45 a.m.)
Is your school embracing standards-based assessment and grading, but you only have math and social studies examples to work from? In this session, we’ll examine four key components in a standards-based system from the MUSIC perspective: 1) reporting standards, 2) multiple opportunities to demonstrate achievement, 3) levels of performance, and 4) participation and practice.
Andy Beck

Andy Beck received a Bachelors degree in Music Education from Ithaca College and a Masters degree in Music Education from Northwest Missouri State University. Following his nine year appointment as Vocal Music Director at Johnson City High School in New York State, Andy joined the editorial team of Alfred Music where he currently serves as Director of School Choral, Classroom, and Vocal Publications.

A successful composer and arranger, he has authored several top-selling chorals and children’s musicals for Alfred Music, as well as co-written the highly regarded method book, Sing at First Sight, Foundations in Choral Sight-Singing. Andy is in demand as a guest conductor, choreographer, and clinician for music educators and students throughout the country. A successful composer and arranger, he has authored several top-selling chorals and children’s musicals for Alfred Music, as well as co-written the highly regarded method book, Sing at First Sight, Foundations in Choral Sight-Singing. Andy is in demand as a guest conductor, choreographer, and clinician for music educators and students throughout the country.

A fine tenor voice, he enjoys performing in and directing musical theater, singing with the North Carolina Master Chorale Chamber Choir, and has been an Alfred Music studio singer since 1992.

Sessions:

Meet Me In The Middle: Choral Music for Middle School Voices - Friday, Nov. 21 (8:30-9:30 a.m.)
Join clinician Andy Beck as we sing through the best and most appropriate repertoire designed specifically for middle school singers. Music in this session will address your big concerns, like finding music for changing voices, balancing fun selections with educational repertoire, motivating teen singers, and more. A complimentary music packet will be given to each director in attendance.

How Can I Keep From Singing? A Reading Session for Women’s Choirs - Friday, Nov. 21 (9:45-10:45 a.m.)
Come join fellow choral directors in song as Andy Beck presents exceptional new women’s choir literature from Alfred Music and Lawson-Gould. Discover solid concert and contest repertoire designed to bring out the very best in your SSA choral ensembles. A complimentary music packet will be given to each director in attendance.

Sing In Harmony! What’s New for 2-Part Choirs - Friday, Nov. 21 (11:00-1:50 a.m.)
Don’t miss this “Sing and Learn” session with Andy Beck. See what’s new for 2-part treble choirs. Learn about the composers, effective vocal tips, easy movement ideas, and more! A complimentary music packet will be given to each director in attendance.

Music Teacher Success Kit: Choral, Vocal, and Classroom Edition! - Friday, Nov. 21 (1:00-2:00 p.m.)
Whether you are a new teacher or an experienced educator looking for new ideas, come explore favorite, tried-and-true educational materials from Alfred Music. Andy Beck will help you build your very own success kit comprised of the very best resources for warm-ups, sight-singing, theory, history, vocal repertoire, echo songs/rounds/partner songs, and general music teaching.
Nicholas Bratcher
Nicholas Bratcher was appointed Director of Instrumental Music in 2013 and is currently Assistant Professor of Music at the University of Dubuque. His duties include conducting the Wind Ensemble, Jazz Ensemble, Chamber Winds and other major courses. Prior to this position, Bratcher was the Assistant Director of Bands at Savannah State University in Savannah, GA. There, he helped grow a comprehensive University band program from 30 members to 140 members in four years, as well as provide community music outreach programs for students and directors in the southeastern United States.

Bratcher earned the Bachelor of Arts degree in Music and the Master of Arts degree in Music Education at Coastal Carolina University, and is currently completing the Doctor of Education in Music Education degree at the University of Georgia. He has studied conducting with John Lynch, Mark Cedel, and Richard Johnson. He serves as a frequent instrumental music clinician, conductor, and adjudicator throughout the United States. Nicholas holds membership in Kappa Kappa Psi, Tau Beta Sigma (honorary), Phi Mu Alpha Sinfonia, CBDNA, and various state Music Educators Associations.

Session:
Get Some R&R: Rehearsal and Repertoire for the Beginning Band Conductor - Saturday, Nov. 22 (11:00-11:50)
This session will be geared towards the beginning (or aspiring) band conductor at the middle school, high school, or collegiate level; focusing on rehearsal techniques for flexible, small, and large wind band, as well as repertoire that can be beneficial in establishing a solid foundation for most band programs.

Jay Broeker
Jay Broeker teaches general music at The Blake School in Hopkins, Minnesota. Mr. Broeker holds both Kodály and Orff Schulwerk certification, and is a frequent clinician for national and state music education organizations in the areas of creativity, curriculum development, and effective teaching practice. During the summer he is an instructor in music teacher education courses at the University of Kentucky in Lexington, and the University of St. Thomas in St. Paul, Minnesota. His choral arrangements are published by Santa Barbara Music Publishing and by Boosey & Hawkes.

Sessions:
Educating Young Singers: Pathways to independence - Friday, Nov. 21 (8:30-9:30 a.m.)
Examine strategies for building vocal skills while developing musical understanding in classroom and choral settings. Featured repertoire includes arrangements of traditional songs and choral octavos.

Sing a Story, Play a Poem: Developing music from text sources - Friday, Nov. 21 (9:45-10:45 a.m.)
Explore uses of picture books, stories, poetry, and rhymes as sources for creating classroom musical experiences. Participants who teach or play the soprano recorder should bring one along.

A World of Musical Play: International children's singing games - Friday, Nov. 21 (1:00-2:00 p.m.)
Celebrate connections across cultures with traditional children's musical games spanning the globe. Participants will identify developmentally appropriate placement of the materials in a music curriculum. A bibliography of reliable, recommended sources will be provided.
Meter Magic: Much more than counting - Saturday, Nov. 22 (9:45-10:45 a.m.)
The musical concept of meter can be “defined” quite simply. Yet most students require considerable experience over time to enact a fluent understanding of musical meter. Join colleagues for an exploration of the component experiences of meter as well as models for developing understanding across the general music curriculum.

Dr. Sean Burton

Dr. Sean Burton is associate professor of music, The Gilchrist Foundation director of choral activities, and division chair of arts and humanities at Briar Cliff University in Sioux City, Iowa. He has been featured as a guest conductor, clinician, or adjudicator in fifteen U.S. states. Recent engagements range from guest conducting the Springfield Symphony Orchestra in Massachusetts to All-State choruses in Alaska and South Dakota. Dr. Burton also possesses international experience, having led choirs on tour throughout Canada, Mexico, Austria, France, Germany, Italy, and Switzerland. The author of one book and some fifty additional publications, Dr. Burton has presented or conducted at national conferences of ACDA, CMS, and NAfME. He is formerly conductor of the Nebraska Children’s Chorus Bel Canto and spent the earliest years of his career as the choral and orchestra director at Weston High School in Connecticut. Dr. Burton earned the Bachelor of Music degree in Music Education, summa cum laude, from The Hartt School – University of Hartford, the Master of Music degree in Conducting, with department honors, from Boston University, and the Doctor of Musical Arts degree in Choral Conducting from the University of Nebraska-Lincoln.

Session:
The First Year – Survival v. Success—Tips for new/collegiate members entering the profession - Friday, Nov. 21 (9:45-10:45 a.m.)
This session will address both practical and philosophical issues pertaining to the needs, strengths and weaknesses of teachers preparing for their first year of teaching. Topics to be discussed include practical issues pertaining to program administration and development, the differences between student teaching and running your own program, and philosophical issues pertaining to motivational factors of both the teacher and the student, and the critical concept of common sense in the classroom. This session has previously been presented by Dr. Burton at All-State/In-Service Conferences of the Connecticut Music Educators Association and Massachusetts Music Educators Association.
Allen Chapman

Allen Chapman is a graduate of Iowa Wesleyan College (B.A. Music Ed) and Truman State University (M.A. Voice). He has taught at every level, elementary through college, in a remarkable career spanning more than four decades. Allen's choirs appeared on twelve divisional and national MENC and ACDA convention programs. He and his late wife, Sandra, directed ten concert tours of Europe. His show choirs were competition finalists and champions across the Midwest and he was a co-founder of the Iowa Show Choir Camp. He is renowned in Southeast Iowa for directing outdoor community Broadway musical productions which drew audiences approaching 10,000 people. Soloists from Allen’s voice studio have won the NATS competition and nearly 500 of his students have been selected for membership in the Iowa All-State Chorus. Chapman was named one of the Top 12 Music Educators in Iowa by MENC, he and Sandra were given the prestigious McCowen Award by ICDA, and Show Choir Nationals established the Allen and Sandra Chapman Excellence in Education Award which is presented annually during their competition at the Grand Ole Opry in Nashville. Most recently, Allen was recognized by the Iowa High School Music Association with the National Federation Award of Merit at the All-State Music Festival in Ames. The award recognizes an individual who has made significant contributions to music education at the local, state and national levels. Professionally, Chapman has been an ICDA district chair, chairman of the IHSMA committee that founded the State Show Choir Competition, All-State Chorus Chair, and served for ten years as National ACDA Repertoire and Standards Chair. He continues to maintain an active schedule as director, clinician, and adjudicator nationwide.

Session:

Director’s Guide to Adjudication: Preparing your students to face the judge - Thursday, Nov. 20 (9:00-10:30)

We all want to prepare our students well for adjudication. We all want our students to have every possible advantage and avoid every pitfall. If only there was some way to KNOW what to do and what not to do!

This session will provide directors with the opportunity to learn from the 40-year adjudication career of the legendary Allen Chapman. From All-state auditions to Show Choir/Jazz Choir contest, from Solo/Ensemble Contest to Large Group Contest, Mr. Chapman will provide DOs and DON'Ts to help better prepare students for adjudication.
Mary Cohen

Mary L. Cohen, Associate Professor and Area Head of Music Education at the University of Iowa, researches wellness through music-making with respect to prison contexts, writing and songwriting, and collaborative communities. In 2009, she founded and now continues to lead the Oakdale Community Choir, a joint inmate-volunteer choir, and the Oakdale Prison Songwriters’ Workshop. She is a University of Iowa College of Liberal Arts and Sciences Dean’s Scholar 2013-2015 and has been awarded the 2014 University of Iowa Distinguished Achievement in Publicly Engaged Research Award, the 2011 University of Iowa College of Liberal Arts and Sciences Outstanding Outreach and Public Engagement Award, and the 2010 Iowa Governor’s Volunteer Award.

Session:
Choral Singing in Iowa Prisons: Breaking New Ground and Building Community
Friday, Nov. 21 (3:30-4:30 pm)

In this session, Heather and Mary will discuss how they began their respective prison choirs. They will provide stories about the challenges, meaningful experiences, and professional growth that develop from music in prison programs. Mary will play audio recordings of original songs performed by the Oakdale Prison Community Choir located in Coralville, Iowa in the Iowa Medical and Classification Center. They will share strategies for building new music programs in Iowa prisons and answer questions from audience members.

Dr. Matthew Coley

Internationally acclaimed marimba virtuoso Matthew Coley has distinguished himself as one of the country’s most versatile percussion artists and educators. Performing on marimba, percussion, cimbalom, hammer dulcimer, and glass, he has performed as a soloist and collaborator with orchestras and ensembles throughout the US and abroad. Matthew is currently serving as Percussion Faculty in the Iowa State University Department of Music and Theatre.

Session:
An Introduction to Percussion Chamber Music - Saturday, Nov. 22 (8:30-9:30 a.m.)

This session will provide an introduction to percussion chamber music with varied instrumentation. Since directing percussion ensemble can be daunting to the non percussionist this session will address a number of common issues and questions to help directors to better understand the genre and instruct their young percussionist. Topics covered will include notation, articulation, stroke types, ensemble playing, repertoire, and instrument selection.
Deborah Confredo


Sessions:

*The Seduction of Deconstruction: Reading the tell-all band score!* - Friday, Nov. 21 (8:30-9:30 a.m.)
The score holds the answers – now all we need to do is to figure out how to find them! We will demystify the secrets of the band score with an eye towards identifying salient musical features that will help your young and developing instrumental student musicians grow their performance skills. Effective verbal and non-verbal rehearsal techniques as they relate to valuable score information will be addressed.

*Hands, Hearts, Minds: Engaging all of it in Band!* - Friday, Nov. 21 (11:00-11:50 a.m.)
In this session, we will focus on elevating students’ band experiences to shape the total musician. We will open the doors to multi-dimensional techniques that focus on performance, listening, expression, evaluation, and contextual understanding. Exploring how a shift in emphasis towards expression can help directors to energize their approach when working with young players, we will examine ways to motivate, teach, and retain beginning and developing band musicians through a variety of procedures that tap into the ears, the mind, the fingers, and the soul.

*Straight A’s for the Developing Musician: Assessment, Accountability, and Achievement!* - Friday, Nov. 21 (3:30-4:30 p.m.)
Teaching and assessment go together like peanut butter and jelly! Good assessment IS good teaching! We will consider how to determine the most appropriate methods for assessing student achievement in instrumental music as we focus on practical and enjoyable assessment methods. Effective skills assessments help young band musicians to understand their accomplishments, perform to potential, and engage in continued musical growth. Parents learn what is gained from band participation and administrators reap valuable data that support school music. Quality teaching and assessment result in quality band experiences for our students.
Conference Conductors and Clinicians

Chad Criswell
Chad Criswell currently serves as the national music technology columnist for NAfME’s Teaching Music Magazine as well as an elementary band director for the Southeast Polk Community School District. His articles on music and technology have also appeared in numerous other publications including School Band and Orchestra, and Technology and Learning Magazine. In recent years, he has been a regular presenter at state and national conferences including the Midwest Band and Orchestra Clinic. Chad also serves as the current IMEA technology chair and webmaster, the IBA state technology chair, and a former member of the TI:ME website committee. He is also the founder of the music education website MusicEdMagic.com where he covers popular educational technology topics and provides useful teaching resources to his readers.

Session:
*Current Best Practices in Personal Computer Security & Identity Theft Prevention*

*Friday, Nov. 21 (9:45-10:45)*

In the last year, tens of millions of American citizens have had some part of their personal online information stolen. If you know how to protect your online identity you can greatly reduce your family’s exposure to online theft and fraud. This session lays out the current best practices to use when surfing the Internet, paying bills, reading email, or even when answering the phone.

Lennie Davis
Lennie Davis teaches music grades K-5 in Sioux Falls, South Dakota. Lennie earned his Masters Degree in Music Education at the University of St. Thomas in 2012 and has completed all three levels of Orff Schulwerk and Kodaly from St. Thomas and Indiana University. He currently serves as President for the Sioux Valley Orff Chapter and has presented at chapter, state, and national conferences.

Session:
*Artful-Playful-Mindful: Curricular Design in Elementary Music*

*Saturday, Nov. 22 (11:00-11:50 a.m.)*

How do we foster musical, creative, and thinking skills in the elementary music classroom? How can we design lessons and experiences where children learn music by making, creating, and responding? Inspired by the work of Jane Frazee and her book Artful, Playful, Mindful, join two teachers who have but her Project Model into action and learn how they have chosen to reexamine their curriculum, instruction, and assessment through a new lens. Session participants will gain insight into how this curricular model teaches pitch and rhythm concepts in three-part projects: artfully making music, playfully making up music, and mindfully making sense of music.
Ryan Deignan

Ryan Deignan is co-director of the West Des Moines Valley High School choral program and leads the Valley Singers, Concert Choir, Choralation show choir, and Vocal Point jazz ensemble. Concert choirs under his direction have performed in concert with the ISU Singers, UNL Singers, and the Luther College Nordic Choir. Other ensemble honors include grand championships for VHS Choralation as well as an Iowa Vocal Jazz Championship for A Slice of Jazz, Cedar Rapids Washington HS in 2012. Mr. Deignan received his Bachelor of Arts in Music Education from Luther College where he studied with Dr. Craig Arnold.

Session:

**True Collaboration: Being the “guide on the side”, not the “rage on the stage”**  
*Saturday, Nov. 22 (8:30-9:30)*

The word collaborate is defined two ways: 1) to work, one with another; cooperate, as on a literary work and 2) to cooperate with an enemy. In his NY Times Op-Ed, Thomas Friedman attributes the innovative success of Silicon Valley and companies such as Apple, Google, Amazon, and Facebook to their innate culture of willing collaboration. In this session, new teachers Ryan Deignan and Haley Gibbons describe the positive impact team teaching and a horizontal department structure has had on their first two years of teaching at West Des Moines Valley HS. Through unselfish director collaboration, student growth becomes the true focus and the instructor remains the “guide on the side” rather than the “rage on the stage” (John Armstrong).

Dr. Thomas Taylor Dickey

Dr. Thomas Dickey is in his third year as Director of Orchestral Activities at the University of Wisconsin-Platteville and fourth year as Conductor of the Dubuque Symphony Youth Orchestra. Dr. Dickey regularly conducts honors orchestras throughout the country, presents clinics at all-state conventions, and is active as a clinician and adjudicator for school orchestras and festivals. Prior to his appointments in Iowa and Wisconsin, he held conducting posts with professional, college, and opera orchestras in Georgia, Illinois, Indiana, and Louisiana. He holds degrees from Eastern Illinois University, Louisiana State University, and the University of Georgia.

Session:

**Fast and Efficient Score Study: How to get the most bang for your buck**  
*Saturday, Nov. 22 (9:45-10:45 a.m.)*

This session will present practical yet systematic, thorough, and accelerated score study and rehearsal preparation strategies. These strategies shall be quite valuable for both beginning and seasoned conductors, from the elementary orchestra level to those conducting collegiate, community, and professional ensembles.

Performances:

**Iowa Junior High Honors Orchestra Festival Concert - Friday, Nov. 21 (4:30 p.m.)**
Mark Doerffel

Mark Doerffel is the Director of Instrumental Activities at Grand View University in Des Moines where he teaches Music Theory, Applied Brass, Instrumental Methods, Directs the Wind Ensemble and Jazz Ensemble, and founded a week-long summer camp for school aged students called the Iowa Brass Institute. He received his undergraduate in Music Education from Louisiana State University, Masters in Music Education from Appalachian State University, PhD in Music Education from University of Florida. Taught band in the secondary schools of Florida and North Carolina for 15 years. Doerffel lives in Ankeny with his wife Amanda, and their two boys Charlie and Brooks.

Sessions:

Classroom Management in the Music Classroom - Friday, Nov. 21 (1:00-2:00 p.m.)
Following last year’s popular clinic, Mark Doerffel is back to help the pre-service music teacher, beginning teacher, or veteran teacher look for new and fresh ways to manage their classrooms in any musical setting or rehearsal environment. The clinic will contain helpful ideas in creating classroom rules, procedures, shaping and managing student behaviors, and techniques for dealing with student disruptions.

De-Mystifying the Trombone: A guide for non-trombonists - Saturday, Nov. 22 (9:45-10:45 a.m.)
Having a tough time with your trombonists? This session is designed for the non-trombonist! We will discuss how to approach the slide, embouchure buzzing, breathing, posture, maintenance and equipment. Bring your trombone!

Dr. Kevin Droe

Dr. Kevin Droe is Associate Professor of Music Education and chair of music education at the University of Northern Iowa. His responsibilities include teaching undergraduate and coordinating the graduate music education program. Dr. Droe taught high school and middle school band in Colorado and was on faculty at AIMS College where he conducted the concert band, taught jazz improvisation and applied woodwinds.

Dr. Droe is active in the Iowa Music Educators Association having served as Northeast Area representative and currently as research chair. Together with his wife Michelle Droe, they host Spectrum Music and Spectrum Rocks: weekend music programs for children with autism and their siblings. His research has been published in the Journal of Research in Music Education, Update: Applications of Music Education Research, Journal of Music Teacher Education, Early Childhood Connections and Research Perspectives in Music Education. Dr. Droe’s research interests include teacher behaviors and effectiveness, music for people with exceptionalities, alternative music education, perception and cognition, and music preference. He holds bachelors and masters degrees in music education from the University of Northern Colorado and a Ph.D. in Music Education from The Florida State University.

Sessions:

Research Poster Session - Saturday, Nov. 22 (8:30 a.m. to 2:50 p.m.)
This session is a presentation of music education related research. Conference attendees will have the opportunity to read research posters and converse with the researchers on their work.
Iowa Music Educators Association

Conference Conductors and Clinicians

(Droe) 2014 Music Education Research Year in Review: Useful Applications for the Music Classroom

This session is a review of the year’s music research that has direct application to the music classroom. What Orff techniques engage special learners? Are band directors exposed to unsafe noise levels? How do elementary music teachers teach improvisation? What are effective sight-reading strategies? Does music training enhance working memory performance? How does music training affect the brain? Answers to these questions and more...

(Droe) Teaching All of Them... Vernacular Music Education – Informal Learning with Non-formal Approaches

Saturday, Nov. 22 (11:00-11:50 a.m.)

Offering a Vernacular Music Ensemble (i.e., rock, R&B, pop, country) can open the door for more students to participate in music. Vernacular music ensembles function and are taught in a different manner than traditional music ensembles. Students learn informally from each other while writing and performing their own music. The learning that happens in a vernacular music ensemble addresses all standards, old and new, including Iowa Core Universal Constructs. This session will cover teaching and integrating vernacular music into all types of music classrooms and extracurricular programs at all grade levels.

Bob Dunn

Prominent Iowa jazz musician Bob Dunn, a UNI graduate, currently teaches jazz and classical guitar lessons and music classes as a UNI adjunct instructor.

As a fretted instruments specialist, Dunn has played with the Des Moines, Cedar Rapids, and Waterloo/Cedar Falls symphonies on classical, acoustic, and electric guitar, banjo, mandolin, electric bass, and ukulele. Likewise, Dunn’s involvement in Iowa’s jazz community has been diverse. At home in a wide variety of styles, he performs regularly with the UNI Faculty Jazz Combo, the Tom Barry Quartet, the Don Wendt Trio, the Dick Watson Trio, The Saints, Magic Mike and the Blue Side, and Checker and the Bluetones.

Over the past two decades, Dunn has taught at Wartburg, Grinnell, Coe and Clarke Colleges, as well. Mr. Dunn has served as an adjudicator at the NEIBA and SEIBA Jazz Contests, and as both adjudicator and guest artist at the Coe Jazz Summit. In addition, he has taught at both the Southwest Community College Jazz Camp and the UNI Jazz Combo Camp. Dunn also participates in a classical guitar-flute duo with Wartburg faculty member Dominique Cawley.

Session:

Teaching All of Them... Vernacular Music Education – Informal Learning with Non-formal Approaches

Saturday, Nov. 22 (1:00-1:50 p.m.)

Offering a Vernacular Music Ensemble (i.e., rock, R&B, pop, country) can open the door for more students to participate in music. Vernacular music ensembles function and are taught in a different manner than traditional music ensembles. Students learn informally from each other while writing and performing their own music. The learning that happens in a vernacular music ensemble addresses all standards, old and new, including Iowa Core Universal Constructs. This session will cover teaching and integrating vernacular music into all types of music classrooms and extracurricular programs at all grade levels.
Melody Easter-Clutter has been teaching vocal music for the last 26 years. She is currently the choral director at Indianola Middle School in Iowa where there are over 400, 7th and 8th students involved in choral activities. Mrs. Clutter also directs two show choirs, “STOMP” percussive boy's groups, girls musical theater small groups and is the co-director of Indianola High School spring musical productions. Melody is a writer for Alfred Publishing. Her latest published work is called “Ready, Set, Rhythm”. She is currently working on “Ready, Set, Listen” and more music curriculum materials for Alfred Publishing. Melody has extensive teaching experience at the middle school level, where she was awarded the Teacher’s Golden Apple Award by Allied Insurance and Iowa's News Channel 13, and received Indianola Chamber of Commerce Teacher of the Year. She has been the guest conductor at many choral festivals and has judged large and small group contests. Melody is the South Central Iowa Choral Director’s Association chair, a member of Iowa Music Educators Association and Iowa Alliance For Arts Education.

Prior to Indianola, Melody had an after school music program called “Stirring the Gift Music Studio” where she developed a music curriculum for home school students and traveled the country speaking at conventions about music. She has taught in Phoenix and Scottsdale, Arizona, Des Moines and Winterset High School in Iowa. Melody received her Bachelor of Music Education from Drake University in Des Moines, Iowa. Melody has taken graduate courses at Arizona State University and University of Northern Iowa in music education. She is married and a proud mother of five.

Session:

*Ready, Set, Rhythm!* - Saturday, Nov. 22 (11:00-11:50 a.m.)

Do your students really understand how to count rhythm in upper elementary and middle school? Do you need to build your choral program? Do you need boys in your middle school choir? This workshop will help inspire you to teach your late elementary to middle school choir students.

Melody Easter-Clutter, the co-author of Alfred’s “Ready, Set, Rhythm!” will be teaching a new innovative curriculum that introduces the elements of rhythmic notation through movement-based class activities. This workshop will be filled singing, movement, and other music activities built around learning about a new rhythmic curriculum that is designed to seamlessly integrate into your music class or ensemble rehearsal. Melody will show you how to integrate 10-minute kinesthetic exercise presented in lesson plans and is formatted with the National Standard, teacher instruction, and notated rhythmic concepts.
Katy Eckes

Katy Eckes received her Bachelor of Music Education Degree from the University of Wisconsin-Eau Claire in 2009. She has served in various music directing capacities for over 10 years in Minnesota, Wisconsin and Iowa. Katy currently resides as the director of choral activities at North High School in Sioux City, IA where she directs the North High Chamber Choir, Concert Choir and Freshmen Choir as well as teaches adaptive music and a history of American popular music course. She has also served as facilitator for the development of secondary common assessment within the Sioux City Community School District. When not in the classroom, Katy is busy performing with the Sioux City Cathedral Choir and participating in local community theater programs.

Session:

**Adaptive Music: Meeting the needs of special learners - Thursday, Nov. 20 (1:15-2:15 p.m.)**

This session will explore the adaptive music classroom: what it looks like, sounds like, and feels like and how to develop a classroom routine that meets the needs of your students. Experience a brief classroom simulation in which music literacy, music therapy techniques and children's games/activities are used to teach the students essential music concepts as well as reinforce the goals stated in the IEPs of the students.

Andrew Ellingsen

Andrew Ellingsen teaches elementary music at John Cline Elementary and General Music Methods at Luther College in Decorah, IA. He earned his B.A. at Luther College and his M.A.M.E. at the University of St. Thomas with a dual concentration in Kodály and Orff Schulwerk. He has served on the OAKE national board, is a Past President of both the Midwest Kodály Music Educators of America and the Kodály Chapter of Minnesota, and was on the board for Minnesota Orff. Ellingsen also teaches in the SMU Orff Course in Dallas and has presented at both OAKE and AOSA national conferences.

Sessions:

**Singing Games Throughout the Year - Friday, Nov. 21 (8:30-9:30 a.m.)**

Elementary students love to play games. Harness the power of play and increase student engagement by adding new singing games to your classroom. Attendees will learn traditional singing games that support musical concepts already in your curriculum. In addition, we will explore ways to encourage students to continue playing the games beyond the four walls of the music classroom.

**A New Model for Practicum Experiences: What's working at Luther College - Friday, Nov. 21 (3:30-4:30 p.m.)**

Traditional models of practicum experiences for undergraduate music education students have typically involved peer teaching and occasional observations in schools. This session will explore the new model being implemented at Luther College in which undergraduate students split their weekly time between on-campus learning and in-the-school experiences. Topics covered will include a scaffold approach to lesson planning, the introduction of folk song resources, and standards based curriculum mapping.
Dr. John Fetter

John Fetter, Ph.D., is Assistant Professor of Music Education at the Eastman School of Music. He also serves as Collegiate Instructor in Violin for the Eastman Community Music School and as Director of the Philharmonia and Sinfonia Youth Orchestras for the Hochstein School of Music and Dance. His research interests include identity development, alternative styles in string music education, music in urban schools, and string pedagogy. An active guest speaker and clinician, he has presented at the American String Teachers Conference, the College Music Society, and the MayDay Colloquium, as well as for state and local music education associations across the United States and in Ireland.

Actively engaged with music teaching in the urban community, he is the coordinator of the Urban Strings partnership between Eastman and the Rochester City School District. While teaching elements of all of his classes in the urban schools, Dr. Fetter works to forge mutually beneficial partnerships for students, music educators, and musicians, and to provide engaging opportunities for music teaching and learning. For these efforts, he received the University of Rochester’s Presidential Diversity Award in 2012.

As a conductor, Dr. Fetter has worked with the Rochester Philharmonic Orchestra, the Richmond Symphony Orchestra, and the New Hampshire Music Festival Orchestra. Equally comfortable with orchestras in educational settings, he is known for his engaging teaching style. He is passionate about young orchestras, and in addition to his youth orchestras at the Hochstein School, is a frequent guest conductor with festival and regional orchestras of all ages.

In addition to sharing traditions of the orchestra, Dr. Fetter enjoys exploring other musical cultures as a player and a teacher. For over a decade, he has directed String Jam: Alternative Styles for Orchestra. Working directly with performing guest musicians, this camp has exposed young string players to diverse styles of music from Reggae to South Indian Carnatic music, and traditional Irish to Japanese Koto.

Dr. Fetter earned his doctor of philosophy and master of music degrees in music education from the Eastman School of Music and his bachelor of music from the University of Northern Iowa. While earning these degrees he studied with violin Mikhail Kopelman and Frederick Halgedahl. Beginning his education career as a Suzuki violin teacher, he was a faculty member of the University of Northern Iowa Suzuki School. While continuing as a private teacher, he moved on to work as a public school orchestra director in Greeley, Colorado.

As a violinist, Dr. Fetter performs with the New Hampshire Music Festival Orchestra, coordinates the festival’s Words on Music series, and has appeared as a jazz soloist. While occasionally found sitting in with blues and folk musicians, he is also enjoys performing in chamber music settings. He has performed on the Hochstein Faculty Artist Series and is a past member of orchestras in Colorado, Wyoming, and Iowa.

Performance:
Iowa Junior High Honors Orchestra Festival Concert - Friday, Nov. 21 (4:30 p.m.)
Amanda Freese

Amanda Freese teaches general music in the Marion Independent School District in Marion, Iowa. She has had experience teaching music at multiple levels ranging from elementary to collegiate courses. Ms. Freese completed her B.A. in music and education at Luther College. Ms. Freese, along with Ms. Sarah Jones, was selected to present this session at the 2013 National NAfME convention.

Session:
“I can...”: How targeted goals enhance music education - Saturday, Nov. 22 (1:00-1:50 p.m.)
Targeted goals are an essential part of standards-based education. “I can” statements are an effective strategy for communicating detailed learning goal achievement with students, parents, and colleagues. Discover an assessment system that provides every student with specific, timely feedback relating to his or her progress. This interactive session will provide you with the tools you need to develop, implement, and assess “I can” statements in your classrooms and ensembles.

First Iowa Orff

The First Iowa Orff Chapter is an organization that promotes the teachings of Carl Orff and Gunild Keetman. The Chapter offers four workshops each year for Music Educators in Iowa with high quality presenters. Presenting for the 2014 IMEA Conference are Chapter Presidents-current, past, and future!

Session:
Sing, Say, Dance, and Play! - Friday, Nov. 21 (11:00-11:50 a.m.)
Come join members of the First Iowa Orff Chapter as they lead participants in activities and lessons with an Orff Approach. Using the media of the Schulwerk (speech, singing, movement, instrument playing) there will be special focus on the process to the teaching. This will be a great session to energize teachers and lead individuals on a path of creativity and artistry!

Haley Gibbons

Haley Gibbons is co-director of the West Des Moines Valley choral program and leads the A Cappella Choir and Select Treble Choir. She also directs the prep show choir Ignition and the jazz choir Vocalese, who recently earned their second consecutive Iowa Vocal Jazz Championship under her direction. Originally from Wisconsin, she completed her undergraduate work at Luther College, where she sang under the direction of Dr. Craig Arnold and Dr. Allen Hightower. Haley has also taught elementary and middle school general music in West Des Moines and St. Paul, MN.
Session (Gibbons):

True Collaboration: Being the “guide on the side”, not the “rage on the stage” - Saturday, Nov. 22 (8:30-9:30)

The word collaborate is defined two ways: 1) to work, one with another; cooperate, as on a literary work and 2) to cooperate with an enemy. In his NY Times Op-Ed, Thomas Friedman attributes the innovative success of Silicon Valley and companies such as Apple, Google, Amazon, and Facebook to their innate culture of willing collaboration. In this session, new teachers Ryan Deignan and Haley Gibbons describe the positive impact team teaching and a horizontal department structure has had on their first two years of teaching at West Des Moines Valley HS. Through unselfish director collaboration, student growth becomes the true focus and the instructor remains the “guide on the side” rather than the “rage on the stage” (John Armstrong).

Dr. Adam Groh

Adam Groh, a native of St. Louis, Missouri, is a percussionist with a diverse performing and teaching background. He is an ardent supporter of new music for percussion, and has commissioned and premiered works by numerous acclaimed composers. Adam has also had articles published in Percussive Notes, the official research journal of the Percussive Arts Society. He is currently Assistant Professor of Percussion at Graceland University in Lamoni, Iowa.

Session:

An Introduction to Percussion Chamber Music - Saturday, Nov. 22 (8:30-9:30 a.m.)

This session will provide an introduction to percussion chamber music with varied instrumentation. Since directing percussion ensemble can be daunting to the non percussionist this session will address a number of common issues and questions to help directors to better understand the genre and instruct their young percussionist. Topics covered will include notation, articulation, stroke types, ensemble playing, repertoire, and instrument selection.

Dr. Jacob Harrison

Jacob Harrison is an articulate and committed advocate for the performance of the great symphonic repertoire, opera, and musical theatre, 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 conducts the ISU Symphony and Chamber Orchestras and also teaches conducting.

A sought after clinician and educator, Dr. Harrison is a regular guest conductor and adjudicator for honor ensembles and festivals across the country, and is regularly invited to work with high school orchestra programs across the state of Iowa.

Session:

Combining the Ensembles: Tips and strategies for successful full symphony orchestra experiences in high school instrumental music programs - Friday, Nov. 21 (1:00-2:00 p.m.)

Combining the band and string programs at your high school is a fantastic way to explore an exciting and expanded repertoire, introduce your students to the directors in the “other” rehearsal room, and show a united instrumental program to your administration and community. As this experience introduces a number of new musical issues to the students and the directors, this presentation will provide high school directors tips and strategies for repertoire selection, improving intonation and tone quality throughout the combined ensemble, and instilling confidence in your musicians.
Dr. Elise Hepworth

Dr. Elise Hepworth is associate professor and Director of Choral Studies and Music Education at Missouri Western State University. She teaches choral literature, choral conducting, K-6 and 7-12 music methods courses, and conducts the MWSU Concert Chorale and the MWSU Renaissance and Chamber Singers. She joins MWSU after six years as an assistant/associate professor of voice, choral, and music education at Wayne State College in Wayne, NE, directing the WSC Concert Choir and the Black and Gold Singers, WSC's premiere collegiate show choir. She was named Outstanding Professor of the Year by the Wayne State College Student Senate in 2013-2014, received the Outstanding Young Alumni Award from Northwest Missouri State University in 2008.

Dr. Hepworth is Nationally Certified in Orff Schulwerk by AOSA, and is a Nationally Certified Teacher of Music in Voice by MTNA. Currently she is working toward certification in the music pedagogy of Zoltan Kodaly endorsed by OAKE. She is an active member of the state and national chapters of NATS, NAFME, MTNA, CMS and ACDA.

She has been invited by NMEA (Nebraska), MMEA (Minnesota), SDMEA (South Dakota) and IMEA (Iowa) as well as Hawaii and England to present her research and dissertation findings at conventions and she performs and presents regularly as a recitalist and clinician (vocal and choral) regionally, nationally, and internationally.

Session:

Orff for All Ages: Meeting the needs of your students through Orff Schulwerk - Saturday, Nov. 22 (9:45-10:45 a.m.)

Music educators at every level can use Orff-based activities to teach and reinforce important musical concepts. This session will offer exercises for all ages and levels to fortify music fundamentals including rhythmic and melodic independence, part-singing, improvisation and creation, and appropriate vocal technique. Activities presented do not require instrument accompaniment, which is often associated with Orff Schulwerk.

Heather Herschberger

Heather Herschberger, music educator in Mid Prairie Community School District, founded and directs the Mt Pleasant Prison Choir. This choir began in the fall 2012 and performs inside the Mt Pleasant Prison. It includes about 12 outside volunteers and 25 incarcerated men. She received her BA from Eastern Mennonite University and has been teaching for 24 years in public and parochial schools in Pennsylvania, Kenya and Iowa.

Session:

Choral Singing in Iowa Prisons: Breaking New Ground and Building Community

Friday, Nov. 21 (3:30-4:30 pm)

In this session, Heather and Mary will discuss how they began their respective prison choirs. They will provide stories about the challenges, meaningful experiences, and professional growth that develop from music in prison programs. Mary will play audio recordings of original songs performed by the Oakdale Prison Community Choir located in Coralville, Iowa in the Iowa Medical and Classification Center. They will share strategies for building new music programs in Iowa prisons and answer questions from audience members.
Professional Development Conference Program

Conference Conductors and Clinicians

Dave Heupel—Opus Honor Choir Conductor

David Heupel is in his 16th year of teaching at Greene County Schools, formerly Jefferson-Scranton. He has also previously taught at East Buchanan Schools. At Greene County, Dave directs all high school choral activities, and assists with middle school choral activities. He is a graduate of Iowa State University.

Dave has served Iowa Choral Director’s Association’s Opus Festival as the overall chair, 9th grade chair, and facilities chair, and has served on the Iowa High School Music Association’s district advisory group. He currently serves on the ICDA liaison committee to the IHSMA and is the ICDA convention chair for 2016.

Dave lives in Jefferson with his wife, Kristen, and their four daughters. They enjoy attending all the kids’ activities and as many ISU sporting events as possible.

Performance:

Opus Honor Choir Festival Concert - Thursday, Nov. 20 (4:00 p.m.)

Dr. Ted Hoffman

Dr. Edward “Ted” C. Hoffman, III, is Assistant Professor of Music and Head of Music Education at the University of Montevallo, AL. He earned the Ph.D. in Music from the University of Nebraska, the Master of Education degree in Music from Auburn University, and bachelor’s degrees in both music performance and music education, magna cum laude, from the University of Southern Mississippi. Additionally, Hoffman holds certification in Kodály teaching methods, World Music Pedagogy from the Smithsonian Folkways Institute, and music technology from the Technology Institute for Music Educators.

Dr. Hoffman has worked with students at every grade level, pre-kindergarten through college. As an elementary and secondary music educator, he directed a variety of instrumental and choral ensembles while teaching elementary general music and secondary fine arts courses in rural, urban, and suburban settings.

At the University of Montevallo, Dr. Hoffman coordinates the undergraduate music education program, teaches graduate coursework in the Master of Education in Music program, directs the summer Young Musicians’ Camp, and is the faculty advisor to the Montevallo chapter of NAfME-Collegiate. He holds active membership in a variety of national, state, and local organizations, and serves on the Governing Board of the Alabama Music Educators’ Association and as advisor to the state association of NAfME-Collegiate.

Session:

Keep Calm and Pass the Praxis - Saturday, Nov. 22 (1:00-1:50 p.m.)

This session will provide undergraduate music education majors and music education faculty with an overview of the format and content of all examinations required for admittance to a teacher education program and for the attainment of initial teacher certification in the State of Iowa. Examinations discussed include the Praxis I, Praxis Core, Praxis II Music: Content Knowledge, and Praxis II Principles of Learning & Teaching (PLT): Grades K-6 and Grades 7-12. Sample exam prompts and responses, tips and strategies for successful passage, and a review of texts and resources for exam preparation and remediation will be provided.
Sarah Jones
Sarah Jones teaches general music in the Marion Independent School District in Marion, Iowa. She has had experience teaching music at multiple levels ranging from elementary to collegiate courses. Ms. Jones completed her B.M. in music education from the University of Northern Iowa and M.M.E. in Choral Pedagogy at the University of Kansas. Ms. Jones, along with Ms. Amanda Freese, was selected to present this session at the 2013 National NAfME convention.

Session:
“I can...”: How targeted goals enhance music education - Saturday, Nov. 22 (1:00-1:50 p.m.)
Targeted goals are an essential part of standards-based education. “I can” statements are an effective strategy for communicating detailed learning goal achievement with students, parents, and colleagues. Discover an assessment system that provides every student with specific, timely feedback relating to his or her progress. This interactive session will provide you with the tools you need to develop, implement, and assess “I can” statements in your classrooms and ensembles.

Ann C. Kay
Ann Kay founded the Center for Lifelong Music Making where she launches projects to get all people making music. She directs a choir and teaches pre-school music classes. Formerly, Ann taught elementary and junior high music, was associate director of graduate music education, directed the Kodaly program at the University of St. Thomas, and served as president of the national Organization of American Kodaly Educators.

Session:
A Fun, Fast Strategy to Boost Reading and Math - Friday, Nov. 21 (9:45-10:45 a.m.)
Be a HERO to your classroom teachers by helping them raise their students’ reading and math achievement without sacrificing any music time with your students. Learn exciting folk song games that can be extended to practice math and reading skills in the regular classroom. These games can be easily learned by classroom teachers, and you can collaborate to get students singing more during the day. The strategy, called Affirming Parallel Concepts™, is now the model used for the required music methods course for elementary education majors at Iowa State University.
Kent Keating
Kent Keating is the head director of vocal music at Jefferson High School in Cedar Rapids, Iowa. As part of the music faculty at Jefferson, he directs and assists with many vocal ensembles including the award winning Westside Delegation and Meistersinger choirs. Previously, he taught vocal music at City High School in Iowa City, Iowa and instrumental music at Washington High School in Washington, Iowa. As part of the music faculty at City High, he directed and assisted with many vocal ensembles as well as the award-winning 4th Ave Jazz Combo. During his tenure at Washington High School, his marching and jazz ensembles placed 1st – 3rd in nearly every contest entered. He has taught thirty-one years in both instrumental and vocal music. Kent graduated cum laud from William Penn University with a double major in Voice and Piano. In addition to his teaching duties, he is a gifted arranger and composer – writing and arranging for high school and college marching bands and show choirs throughout the Midwest.

Session:

Topics for the 7-12 Band/Choral Director and Small School Choral Director
Thursday, Nov. 20 (1:15-2:15 p.m.)
This session will focus on topics for the smaller high school choral and band programs. The body of the session will be a reading session of choral music suitable for the small or younger concert choir. An overview of accessible band literature will also be presented, focusing on accessible composer/arrangers and suitable Grade level difficulty. Other topics relating to choral/band combination positions will be discussed such as re-voicing band or choral scores to utilize the forces at hand, arranging or rescoring arrangements for show choir back up ensembles. Band and Choral conducting issues will also be explored.

Dr. Jason Kihle
Dr. Jason Kihle is currently Associate Professor of Percussion at Texas A&M University-Kingsville. He earned a Doctor of Musical Arts degree in Percussion Performance with a secondary emphasis in Wind Conducting in 2008 from the University of Northern Colorado. Prior to completing his graduate degrees, Dr. Kihle taught elementary music and mid kihle, jason dle school band in Arizona and Colorado. He is an Innovative Percussion Endorser and Yamaha Performing Artist.

Session:

Practical Tips for the Non-Percussionist Band Director - Saturday, Nov. 22 (1:00-2:50)
Clinicians will cover issues with teaching crash cymbals, snare drum, bass drum and timpani. One of the presenters is a non-percussionist and will provide that viewpoint. Tuning the drums, proper playing technique, diagnosing mechanical issues on timpani, issues in rehearsal, and common problems will also be discussed. Proper playing technique, diagnosing mechanical issues on timpani, issues in rehearsal, and common problems.
Kodaly Educators of Iowa

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

Session:

**Rub-a-Dub-Dub! Where's My Sub Tub? - Saturday, Nov. 22 (11:00-11:50)**

We all know that as much as we hate to miss a day of school, sometimes life happens. On those days, a well-stocked sub tub is essential to keep students on track and to not lose too much valuable instruction time. Good preparation also makes it easier for a sub that is not musically trained to be successful in your classroom. This session will provide specific examples and ideas including songs, games, children's books, worksheets and even the occasional video. Join KEI members for a practical presentation designed to help relieve some for the stress of an unplanned (or even a planned) absence.

Dr. Bruce Kotowich

Bruce Kotowich is an Associate Professor of Music and Director of Choral and Vocal Activities at Loras College in Dubuque, Iowa where he teaches conducting, applied voice, History of Western Sacred Music, History of Musical Theatre, and directs the Loras College Concert Choir, Chamber Singers, Bella Voce, and Con Brio. Dr. Kotowich completed his Doctor of Musical Arts in Choral Conducting at the College-Conservatory of Music, University of Cincinnati where he also received his Masters of Music. He received his Associateship of Music in Vocal Performance from the Royal Conservatory of Music, Toronto, and a Bachelor of Music and a Bachelor of Education from the University of Manitoba. He is a recipient of numerous awards and honors including awards from the Canada Arts Council, Manitoba Arts Council, University of Cincinnati, and the Archdiocese of St. Boniface Heritage Award. Dr. Kotowich was a member of core planning committee for the tour Pope John Paul II to Canada. Dr. Kotowich has also conducted the Manitoba Provincial Senior High Honor Choir, Manitoba Provincial Jazz Choir, the South Dakota North Region All-State Choir, the Illinois Music Educators’ Association District 8 Honor Choir and numerous other festival and conference choirs. Dr. Kotowich has presented at the Iowa Choral Directors’ Association Summer Conference, the National Convention of the American Choral Directors’ Association, and at the NDSU Symposium: Music of the Americas. He has had the opportunity to perform in many stage productions and tours. He is a member of the Dubuque Arts Council and serves as vice-president and music director for Rising Star Theatre.

Dr. Kotowich is published in the Choral Research Memorandum Series through Chorus America. He is an active clinician, adjudicator, and guest conductor and has taught in the summer program for the International Music Camp at the International Peace Gardens and is the founding director of the Dubuque Archdiocesan Cathedral Chorale.

Performance:

**Loras College Choir - Friday, Nov. 21 (3:30-4:30 p.m.)**
Conference Conductors and Clinicians

Dr. Amy Kotsonis

Amy Kotsonis is Assistant Professor of Choral Ensembles and Music Education at the University of Northern Iowa School of Music. Previously she served as the Assistant Director of the Young People's Chorus of New York City and taught high school and middle school choir in Quincy, Massachusetts and Brooklyn, New York. Dr. Kotsonis has presented her research at the Phenomenon of Singing International Research Symposium in Newfoundland, Canada, and co-presented at the American Choral Directors Association National Convention in Dallas. She has guest conducted and served as a clinician/adjudicator throughout the United States. Dr. Kotsonis received a Bachelor of Science in Music Education from New York University, MA in Choral Conducting and Music History from the University of New Hampshire and a Ph.D. in Music Education from the Florida State University.

**Session:**

2014 Music Education Research Year in Review: Useful Applications for the Music Classroom

_Saturday, Nov. 22 (11:00-11:50 a.m.)_

This session is a review of the year’s music research that has direct application to the music classroom. What Orff techniques engage special learners? Are band directors exposed to unsafe noise levels? How do elementary music teachers teach improvisation? What are effective sight-reading strategies? Does music training enhance working memory performance? How does music training affect the brain? Answers to these questions and more...

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Dr. Gerald Kreitzer

Dr. Gerald Kreitzer is Director of Music Activities at Mount Mercy University in Cedar Rapids. At Mount Mercy he directs multiple choral ensembles on campus, initiated the Band and String Programs, and organizes the Summer Academy which features the Five Seasons Chamber Festival, the Cedar Brass Festival, an All-State Choral Workshop and offerings for music educators. He also teaches an Introduction to Music class and has taught Elementary Music Methods for the Classroom Teacher. Mount Mercy now offers a Chamber Choir Festival and a String Quartet Festival as it reaches out to high school musicians and educators.

Dr. Kreitzer spent 22 years as Director of Choral Music at George Washington High School, where he directed the Concert Choir, Madrigal Singers, Washington Men's and Women's Choruses, the show ensemble Momentum, and was the musical director of Musical Theater productions. Dr. Kreitzer served on the faculties of the University of South Dakota (Vermillion) and the University of Northern Iowa (Cedar Falls). In addition, he was a professor at Indian Hills Community College (Ottumwa, IA), and taught at Clear Creek and LaSalle High Schools.

Dr. Kreitzer is a Past President of the Iowa Music Educators Association, a member of ACDA, MENC, ISTA, and IBA. Dr. Kreitzer was the Musical Director of the Metropolitan Chorale in Cedar Falls/Waterloo, was Musical Director of the Black Hills Playhouse, served as Chorus Master for Cedar Rapids Opera productions, directed the Iowa Ambassadors of Music bi-annual tour, and was Director of Orchestra at Washington High School in 2012-13.

Dr. Kreitzer is a frequent guest conductor, clinician and adjudicator.
Session (Kreitzer):

Topics for the 7-12 Band/Choral Director and Small School Choral Director - Thursday, Nov. 20 (1:15-2:15 p.m.)

This session will focus on topics for the smaller high school choral and band programs. The body of the session will be a reading session of choral music suitable for the small or younger concert choir. An overview of accessible band literature will also be presented, focusing on accessible composer/arrangers and suitable Grade level difficulty. Other topics relating to choral/band combination positions will be discussed such as re-voicing band or choral scores to utilize the forces at hand, arranging or rescoring arrangements for show choir back up ensembles. Band and Choral conducting issues will also be explored.

Leon Kuehner

Leon Kuehner has been a fine arts educator for 40 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 a past-president of the Executive Board of the Iowa High School Music Association. He has served on the Iowa Core Curriculum Fine Arts and Professional Development Committees and is currently the Co-Administrator of the IAAE “Model of Excellence” mentorship program. In July of 2013, he became the Executive Director of the Iowa Alliance for Arts Education.

Leon was named an “Outstanding Music Educator” for the state of Iowa in 2001. The music program at Hampton-Dumont Community School was also named by IMEA as the “Exemplary Music Program” for the state of Iowa for 2001. His concert bands at Hampton-Dumont were selected to play at the Iowa Bandmasters Association Conference six times. 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 2012, he was named the national winner of the National Federation of High School Association's Citation for contributions to music education.

Keynote Address:

Do You Remember When...? Teaching from Bach to Beyoncé -Friday, Nov. 21 (2:15-3:15 p.m.)

Kandice Kunzman—Opus Honor Choir Conductor

Kandice Kunzman is in her 25th year of teaching and is currently the 7-12th Grade Vocal Director at Harlan Community School District in Harlan, Iowa. Kandy has been the director of the Southwest Iowa Women's Community Choir, Adjunct Voice Instructor at Iowa Western Community College, guest director at several honor choirs, and a clinician at various choral contests. Kandy received her Bachelor's Degree from Northwest Missouri State University and a Masters in Curriculum and Instruction from the University of Phoenix. Kandy resides in Harlan with her two children, Collin and Karly.

Performance:

Opus Honor Choir Festival Concert - Thursday, Nov. 20 (4:00 p.m.)
Diana Larsen

Diana Larsen teaches music at Norman Borlaug Elementary in the Iowa City Community School District. Before moving to Iowa, she taught at Achieve Language Academy in St. Paul, MN and at International School Bangkok in Thailand. Diana completed Orff Schulwerk levels/post-levels training at the University of St. Thomas and has presented at state conferences and the AOSA national conference. Last July Diana studied with teachers from around the world at the Orff Institute's International Summer Course in Salzburg, Austria.

Session:

**Artful-Playful-Mindful: Curricular Design in Elementary Music**

*Saturday, Nov. 22 (11:00-11:50 a.m.)*

How do we foster musical, creative, and thinking skills in the elementary music classroom? How can we design lessons and experiences where children learn music by making, creating, and responding? Inspired by the work of Jane Frazee and her book *Artful, Playful, Mindful*, join two teachers who have but her Project Model into action and learn how they have chosen to reexamine their curriculum, instruction, and assessment through a new lens. Session participants will gain insight into how this curricular model teaches pitch and rhythm concepts in three-part projects: artfully making music, playfully making up music, and mindfully making sense of music.

David Law

David Law is the retired 7-8th grade band director at Vernon Middle School in Marion, Iowa. He is a National Board Certified Teacher and a member of the Music Educator's National Conference, Iowa Music Educator's Conference serving as – Past President, Iowa Bandmasters Association - Past President, Northeast Iowa Bandmasters Past President, Association for School Curriculum Development, National Education Association, Iowa State Education Association, and Marion Education Association – Treasurer, and the Iowa Alliance for Arts Education – Chair. In 2004 he was selected as the Educator of the Year from Linn County and in 2011 was selected at the Karl King Distinguished Service Award winner from the Northeast Iowa Bandmasters District. He is the founder and conductor of the Marion Community Bands.

David has had articles published in a national music education magazine, 14 state music education journals and was a presenter at the National Music Educators Conference in Washington D.C. He is an adjudicator, clinician and guest conductor throughout Iowa. Bands under David's direction have played at the Iowa Bandmasters Conference, the Iowa Music Educators Conference and were twice selected to play for President Reagan. David has taught instrumental music grades 5-12 in all sizes of schools in Iowa. He received his BA in Music Education from William Penn College and his MA in Conducting from Truman State University. In 2003 David received his National Board Certification in Music. In October of 2013 he was named the Distinguished Alumnus from William Penn University.

David is currently the President of the Marion Independent School Board and serves on the board of the Iowa Association of School Boards. In October of 2013 David was presented with the Distinguished Career Award from William Penn University and is a member of the Hall of Fame.

Session:

**The Proper Care and Feeding of Your School Board**

*Friday, Nov. 21 (8:30-9:30 a.m.)*

This session will feature tips and tricks for getting the School Board to be a friend of your program. This is Positive Pro-Active ADVOCACY at its best!
Dr. Shirley Neugebauer-Luebke

Shirley Luebke received her bachelor's and master's degrees from the University of South Dakota, and her doctorate from the University of Miami, Coral Gables, Florida where she studied with Lee Kjelson, Alfred Reed, David Becker, Brian Busch and Donald Oglesby. She taught vocal and instrumental music at all levels in South Dakota, Illinois and Iowa. She has been on staff at the Black Hills Playhouse as Music Director. She is the founder and artistic director of the Siouxland Youth Chorus.

Shirley is a member of the National Association for Music Education, Iowa Alliance for Arts Education, Chorus America and the American Choral Directors Association. She is currently Treasurer for IMEA.

Shirley is a recipient of the Iowa Music Educators Association Distinguished Service Award, and in 2008 was honored and received the Iowa Fine Arts Administrator of the Year, sponsored by the Iowa Alliance for Arts Education and School Administrators of Iowa. Shirley serves on the advisory board for the National Council for Youth Leadership. She is a member of Delta Kappa Gamma. She is organist at Trinity Lutheran Church, and plays clarinet in Sioux City Rockestra and the Sioux City Municipal Band. She is married to John; they have one son, Michael.

Sessions:

New Titles available from JW Pepper - Thursday, Nov. 20 (9:00-10:30)
Join us for an opportunity to sing through new choral octavos handpicked by JW Pepper.

These are a Few of My Favorite Things - Thursday, Nov. 20 (10:45-11:45)
This session will include treble choir repertoire that has been tried and true, and are favorites of the presenter.

Dr. Jeremy Manternach

Dr. Jeremy N. Manternach is an Assistant Professor of Vocal/Choral Music Education at the University of Iowa. He previously held the same position at the University of Arizona.

Dr. Manternach serves on the editorial board of the International Journal of Research in Choral Singing. His research interests include conducting gesture and singer efficiency, choral acoustics, and pre-service teacher voice use. His research presentations include conferences of the National Association for Music Education (NAfME), International Physiology and Acoustics of Singing (PAS), Voice Foundation, Southwestern Division of the American Choral Directors Association (SWACDA), Acoustical Society of America. Journal publications to date include articles in the Journal of Research in Music Education, the International Journal of Research in Choral Singing, the International Journal of Music Education, and the Journal of Music Teacher Education.

Prior to his graduate work at the University of Kansas, Dr. Manternach was a choral director and vocalist in Minnesota. He worked primarily at Apple Valley High School, Andover High School, and with the St. John's Boys' Choir. His conducting instructors include Dr. James F. Daugherty, Br. Paul Richards, OSB, and Dr. Axel Theimer. He is a member of NAfME, ACDA, and the VoiceCare Network.
Session (Manternach):

Vocal Self-Preservation for the Music Educator - Friday, Nov. 21 (11:00-11:50 a.m.)

“The teacher’s voice is placed under constant vocal harassment” (Cooper, 1970). Studies have shown that teachers report more voice disorders than the general population. Music teachers, in particular, may face increased vocal load and elevated risks of voice problems. These issues can lead to frustration, less effective instruction, and even missed work.

This presentation will provide a brief overview on vocal anatomy and physiology. It will then discuss why music teachers may be in harm’s way, give practical suggestions for proactive voice care, and outline steps for recovery when facing a disorder.

Cynthia Marten

Cynthia Marten taught elementary music for 35 years. She is a church music director and teaches the music methods course for undergraduate elementary education majors at Iowa State University. This course is the first in the country to be based on the Affirming Parallel Concepts strategy. She holds a MA in music education from the University of Iowa.

Session:

A Fun, Fast Strategy to Boost Reading and Math - Friday, Nov. 21 (9:45-10:45 a.m.)

Be a HERO to your classroom teachers by helping them raise their students’ reading and math achievement without sacrificing any music time with your students. Learn exciting folk song games that can be extended to practice math and reading skills in the regular classroom. These games can be easily learned by classroom teachers, and you can collaborate to get students singing more during the day. The strategy, called Affirming Parallel Concepts™, is now the model used for the required music methods course for elementary education majors at Iowa State University.

Sara McCue

Sara McCue is in her sixth year teaching fifth and sixth grade music in Marshalltown. A farm-raised Iowa native, she holds a Bachelor in Music from Hope College in Holland, Mich. and a Masters in Music Education with a Kodaly Emphasis from Capital University in Columbus, Ohio. Sara began her career teaching middle school and high school band and choir in Hawthorne, Nevada, then taught K-5 general music in Las Vegas. In 2010, Sara attended the Summer Teacher Institute at the Rock and Roll Hall of Fame and Museum in Cleveland and returned to the Rock Hall in 2013 to lead a breakout session. Sara is a member of NAfME and OAKE, and sits on the board of the Kodaly Educators of Iowa.

Session:

Jukebox Musicals: Teaching General Music using Rock & Roll

Students often listen to popular music without really listening. They don’t pay attention to what the lyrics are really about or the structure of the song. We all want our students to go home and listen to Beethoven and Mozart, but it is likely that they don’t. This session offers a way to teach song analysis using Rock and Roll.
Dr. Emily Moss

Dr. Emily A. Moss is the Director of Bands and Director of Instrumental Music Education for the Department of Music, Theatre and Dance at California State University, Los Angeles. She earned her Masters degree in Wind Conducting and the Doctor of Arts in Music Education and Bassoon Performance at the University of Northern Colorado, studying with Kenneth Singleton, Richard Mayne and Charles Hansen. She taught middle school band and private bassoon lessons in Chandler, AZ and Seattle, WA for six years where her bands received honors and awards from regional and state festivals. As a conductor and clinician, Dr. Moss has been invited to guest conduct numerous middle and high school band festivals in Arizona, Colorado and California and regularly gives band clinics throughout Southern California.

Session:

Practical Tips for the Non-Percussionist Band Director - Saturday, Nov. 22 (1:00-2:50)
Clinicians will cover issues with teaching crash cymbals, snare drum, bass drum and timpani. One of the presenters is a non-percussionist and will provide that viewpoint. Tuning the drums, proper playing technique, diagnosing mechanical issues on timpani, issues in rehearsal, and common problems will also be discussed. Proper playing technique, diagnosing mechanical issues on timpani, issues in rehearsal, and common problems will be addressed as well.

Ruben Newell

Ruben Newell is in his 15th year of teaching instrumental music. The last six in Denison as the 9-12 band director, where he oversees two concert bands, two jazz bands, two pep bands, the Monarch Marching Band, and the 8-12 mariachi program. Mr. Newell also teaches 9-12 lessons, as well as saxophone lessons at Denison Middle School. He is assisted in the mariachi program by 6-8 band director, Patti Bekkerus and violin instructor, Claudia Coltrain. Mr. Newell is a past President of the Southwest Iowa Bandmasters Association, as well as the current head director of the Southwest Iowa Honor Marching Band. His past teaching assignments have included Atlantic High School and Corning Junior/Senior High School. He lives in Denison with his wife, Sarah.

Session:

Embracing Diversity in an Evolving Music Department - Friday, Nov. 21 (11:00-11:50 a.m.)
All of our students have changed in the past thirty years, but many of our programs have not changed with them. In Denison, that change has included a shift in demographics. Mr. Newell will discuss what steps they went through to change their program and what effects that has had on staffing, students, the band, and the community. Some members of the Denison’s top mariachi, “Mariachi Reyes de Oeste” will be on hand to give the students’ perspectives and entertain the audience with a few traditional mariachi songs.
Dr. Lance Nielsen

Dr. Lance D. Nielsen is the Supervisor of Music for Lincoln Public Schools. He has twenty-two years of teaching experience in public schools and higher education. Dr. Nielsen received his Bachelor of Science in Education, Masters of Music with emphasis in Music Education, and Doctorate of Philosophy in Music with an emphasis in Music Education from the University of Nebraska-Lincoln.

He is currently the NAfME North Central Division President. He has served as past President of the Nebraska Music Educators Association, NAfME National Tri-M Chair, Chair of Band Affairs for NMEA, and co-Chair of the NAfME 2010 Technology Academy at the Music Education Week in Washington. He is a frequent presenter at music conferences including 3rd International Symposium on Assessment in Music Education in Germany, ISME Conferences in Greece and Brazil, and various state level conferences. He has published articles in Music Educators Journal, Teaching Music, Update: Applications of Research in Music Education, and the ISTE Leading with Innovations journal.


Sessions:

*Playing in the Sandbox: Fostering creativity in teaching and learning through the art of PLAY - Friday, Nov. 21 (1:00-2:00 p.m.)*

Why do we lose our ability to play like children, as we get older? The art of PLAY has many benefits especially in fostering creativity. In order to develop a creative classroom with instructional activities that foster creativity, educators must be willing to take risks and encourage their students to do the same. Be prepared to come and “play”!

*NAfME Initiatives - Saturday, Nov. 22 (8:30-9:30 a.m.)*

This session will provide an overview of NAfME initiatives including advocacy, accessibility, and the new national core music standards.

*Professor Gadget: Using technological “thingamajiggers” to support teaching national core music standards - Saturday, Nov. 22 (11:00-11:50 a.m.)*

Technology is a part of life and there are a variety of tools that can enhance how we teach music. With the NEW National Standards, there are many opportunities to engage students in learning music via the use of technology. This session will offer ideas and suggestions of utilizing Google resources, mobile apps, and other free (or almost free) technology into your current teaching strategies. Bring your own mobile device in order to participate in some hands on demonstrations.
Charles Oldenkamp

Charles Oldenkamp teaches seventh and eighth grade music in the Western Dubuque School District. He directs two concert bands, jazz band, marching band, percussion ensemble, and teaches private lessons. In 2014, Charles will complete a Master of Music in Music Education with a conducting emphasis from Colorado State University. He completed his undergraduate study at Augustana College in Sioux Falls, SD. Charles has performed with the South Dakota Symphony Orchestra, the Sioux City Symphony Orchestra, the Dakota Wind Ensemble and various community ensembles. In 2013 he was the recipient of a McElroy Foundation Grant to fund a music technology project. He is currently the technology chairperson for the Northeast Iowa Bandmasters Association. Charles has presented at both the Iowa Bandmasters Conference and the Iowa Music Educators Association Conference. Charles lives in Dubuque, Iowa with his wife, Sarah, and daughter, Micah.

Session:

Improving Instruction and Assessment through Recording Technology
Saturday, Nov. 22 (9:45-10:45)

Authentic assessment is a powerful tool in every classroom. Through the use of recording technology, teachers can gather audio performances from individuals while they perform with the full ensemble. Recordings can be used to guide instruction, to help students be reflective learners, and to improve assessment procedures. Following this clinic, attendees will understand the role of authentic assessment in their classroom, have a variety of ways to gather recordings, and will know how to use audio to engage students while helping them grow.

Dr. Elizabeth Olson

Dr. Elizabeth K. Beery Olson, Ph.D. created and researched the Affirming Parallel Concepts TM, a unique model of classroom instruction that combines the Kodaly music approach with practicing reading and math skills through singing and playing singing games. Elizabeth and Ann Kay developed courses for both classroom teachers and music teachers at Hamline University, Drake University, and Minneapolis, Des Moines, Anoka Hennepin, and Minnetonka Public Schools.

Session:

A Fun, Fast Strategy to Boost Reading and Math - Friday, Nov. 21 (9:45-10:45 a.m.)

Be a HERO to your classroom teachers by helping them raise their students’ reading and math achievement without sacrificing any music time with your students. Learn exciting folk song games that can be extended to practice math and reading skills in the regular classroom. These games can be easily learned by classroom teachers, and you can collaborate to get students singing more during the day. The strategy, called Affirming Parallel Concepts™, is now the model used for the required music methods course for elementary education majors at Iowa State University.
Adam Orban

Adam Orban has been the 7-12 Vocal Music Director at Sheldon Community School District for the past 8 years. He received his Bachelors Degree from Morningside College in 2004 and his Masters Degree in Music Education from the University of South Dakota in 2013. While at Sheldon, his choirs have been very successful at the IHSMA Large Group Festival receiving multiple perfect scores. In 2014, Sheldon’s show choir received exclusively 1st place trophies in class and multiple finals appearances. The jazz choir was also very successful and received 2nd place in class at the Iowa Vocal Jazz Championships. Adam is very active in the Iowa Choral Directors Association at both the state and district level. When he’s not working, Adam loves spending time with his wife, Jill, and four children.

Session:

Unified Vowels = Unified Choir - Thursday, Nov. 20 (10:45-11:45 a.m.)

Getting students to sing with unified vowels is one of the hardest things to do as a choir director. Part of the problem is that student’s perceptions of the sounds they are making are not congruent with the sounds that are actually being produced. This session will provide techniques for creating uniform vowels, which will produce better intonation, tone and overall choir. This will be done through a variety of exercises and ways to incorporate IPA (or at least the concepts) into any age choral rehearsal.

Judy Panning

Judy Panning earned a Bachelor of Science degree in Elementary Education from Dr. Martin Luther College and a Master of Music in Choral Music Education from Northern Arizona University. She holds a Level I Kodaly certificate, a Level III Orff certificate, and a Level III Early Childhood Music and Movement certificate. After teaching for nine years in private and public schools, she operated her own early childhood music and piano studio for seven years, and presently teaches preschool through grade 5 music classes for South Central Calhoun School District in west central Iowa. In addition, she serves as Early Childhood Chair of the Iowa Music Education Association and Past President/Convention Program Chair of the Early Childhood Music and Movement Association.

Session:

Music + Movement = Ready for Kindergarten - Saturday, Nov. 22 (8:30-9:30 a.m.)

Getting children ready for kindergarten is a big job, especially in this age of unfettered technology. For centuries families raised children using songs, rhymes and singing games. Science now shows us that this method has merit. Learn some hands-on ideas for getting children’s bodies and minds ready to learn through music and movement.
Frank Perez

Frank Perez is the recently appointed Director of Bands at Baker University in Baldwin City, KS where he conducts the Baker Symphonic Winds, Pep Band, teaches applied trombone lessons, supervises student teachers and oversees all aspects of the university's band program. Previous positions include Director of Bands and Department Chair at Graceland University where he held the prestigious Vredenburg Endowed Chair, Graduate Teaching Assistant at the University of Kansas and Director of Bands at Ganesha High School in Pomona, California. He enjoyed eight years of successful high school teaching in Southern California where his groups earned numerous awards and superior ratings at both district and state festivals.

Perez maintains an active national and international guest-conducting schedule. In 2012 he was invited as honored guest, clinician and guest conductor with the Minerva Marching Band of Benemerita Universidad Autonoma in the city of Puebla, in Puebla, Mexico. While in Puebla, he also presented a trombone recital and helped found and conduct the Puebla Trombone Choir. Mr. Perez has guest conducted several conference honor bands in Iowa and Missouri. As a clinician, he has presented trombone and technology clinics/workshops for the California Music Educator's Association, Iowa Music Educator's Association, Iowa Bandmaster's Conference. He is also the author of several technology review articles for the National Association for Music Education Teaching Music Journal.

Frank Perez received Bachelor of Music degrees in Trombone Performance and Music Education and a Master of Music Education degree from the Thornton School of Music at the University of Southern California. He is currently finishing the Doctor of Music degree in wind band conducting at the University of Kansas. Mr. Perez studied trombone with Jim Prindle, Ira Nepus, Terry S. Cravens, Carl Lenthe and Michael Davidson and conducting with John Barnett, Hans Beer, Paul Popiel and Scott Weiss. Mr. Perez has been honored by Who's Who Among American Teachers, Who's Who In America, Phi Kappa Phi and Pi Kappa Lamda Honor Fraternities and Blue Key National Honor Society. He is a member of the Kansas Bandmaster’s Association, Music Educator's National Conference, College Band Director's Association, International Trombone Association and Lions Club International. Mr. Perez was recently invited to become a clinician/artist for Conn-Selmer.

Sessions:

Using Band-in-a-Box in Your Rehearsal - Saturday, Nov. 22 (1:00-1:50 p.m.)
Having a tough time with your trombonists? This session is designed for the non-trombonist! We will discuss how to approach the slide, embouchure buzzing, breathing, posture, maintenance and equipment. Bring your trombone!

De-Mystifying the Trombone: A guide for non-trombonists - Saturday, Nov. 22 (9:45-10:45 a.m.)
Having a tough time with your trombonists? This session is designed for the non-trombonist! We will discuss how to approach the slide, embouchure buzzing, breathing, posture, maintenance and equipment. Bring your trombone!
Conference Conductors and Clinicians

Ryan Person—Opus Honor Choir Conductor

Ryan Person is Director of Choral Activities at Iowa City West High School in Iowa City, Iowa. Over the past decade, Person’s choirs have been recognized for their excellence and strong commitment to choral music. The Iowa City West Choral Music Department has 330 students participating in five daily curricular choirs. West High students also participate in two co-curricular show choirs, two a cappella groups, and other co-curricular choral ensembles and activities.

Person directs Iowa City West Singers, the premier choral ensemble at West High. West Singers most recently performed at the 2014 North Central ACDA Conference and has been featured at other notable choral festivals around the Midwest. Good Time Company, West High’s premier show choir, has thrived under Person’s direction and is recognized as an elite show choir in the Midwest.

Ryan is an active member of the Iowa Choral Directors Association (ICDA). He has chaired the Men’s Repertoire and Standards, Fall Symposium, and district honor choirs. Person is also a frequent guest director, clinician, and adjudicator at choral festivals around the Midwest. Away from West High, he directs the Chancel Choir at Holy Trinity Lutheran Church in North Liberty.

Person received a M.M. in Choral Conducting from Michigan State University and completed his undergraduate music degree at Luther College. He resides in North Liberty with his wife, Abby, and daughters, Julia and Lena.

Performance:

Opus Honor Choir Festival Concert - Thursday, Nov. 20 (4:00 p.m.)

Tim Purdum

Tim Purdum teaches K-5 Music in Waterloo, Iowa, and presents workshops nationally for music educators. Past president and Webmaster of the First Iowa Orff chapter, Tim is also the founder and Level One Pedagogy Instructor for the Baldwin Wallace University (Ohio) summer Orff Schulwerk course. He was part of the writing team for the K-8 General Music Iowa Core Companion document, as well as the K-8 Iowa Core Technology writing team. Tim is the author of the Creative Sequence book series, and owner of Cedar River Music.

Session:

Creative Sequence: Teaching music with flexibility and organization

Saturday, Nov. 22 (8:30-9:30 a.m.)

Learn to organize and sequence all of your various resources, and create a personalized curriculum for your students and your school. Sample lessons in an Orff Schulwerk creative style will be experienced, and participants will gain access to online lesson planning and curriculum templates. Alignment with Iowa Core Companion and National Core Standards will be discussed.
Tanya Rosenkranz—Opus Honor Choir Conductor

Tanya Rosenkranz is in her 19th year as the elementary music specialist at Indian Creek Elementary in Marion, Iowa. She holds a Bachelor's Degree in music education from Luther College in Decorah, Iowa and a Masters of Music from the University of Northern Iowa.

In addition to directing a fourth and fifth grade choir at school, Tanya is also Director of Children's Choirs at First Lutheran Church in Cedar Rapids. She has been the guest choral director at Children's Music Festivals in Shellsburg, Blairstown and Marion, Iowa and has been the guest conductor of regional 5th and 6th grade honor choirs for the South Dakota Music Educator's Association and the Iowa Choral Directors Association.

For eight years Tanya was the organizer and host of the East Central ICDA Children's Honor Choir Festival. Currently, she is the Repertoire and Standards chair for Children's and Community Youth Choirs for the Iowa Choral Directors Association. Tanya lives in Cedar Rapids with her husband Dan and their two-year-old daughter.

Performance:
Opus Honor Choir Festival Concert - Thursday, Nov. 20 (4:00 p.m.)

Dr. Christopher Russell

Dr. Christopher J. Russell is the director of choirs at Oltman Middle School in St. Paul Park, Minnesota. Dr. Russell has become an expert on the use of technology in music education, speaking on the topic across the country. He authors a blog on the subject (techinmusiced.com), and has two books on the subject (iBookstore).

Sessions:

*IPads in Music Education: The latest and greatest - Friday, Nov. 21 (11:00-11:50 a.m.)*
The iPad has a commanding lead of the educational tablet market, and developers and manufacturers are continually releasing new apps and accessories for the device. This session will focus on the latest apps, accessories, strategies, and news about the iPad that relate to music education.

*Mobile Technology for the Rest of Us: Android, Windows, Chromebooks & BYOD - Friday, Nov. 21 (1:00-2:00 p.m.)*
Although the iPad is the leading device on the market, many school districts adopt other mobile platforms. This session will focus on some of the major tools available on other major platforms and how they can be used in music education. Chromebooks, Android Tablets, and Windows Tablets will be included in the presentation.

*60 Apps in 60 Minutes - Friday, Nov. 21 (3:30-4:30 p.m.)*
Although apps will never replace the value of a music teacher, the starting point for mobile technology is to have a portfolio of solid apps that you can use in your classroom. Russell will discuss (at least) sixty of the best apps for music education, with a focus on current and recently updated apps. The session will focus mainly on iPad Apps, but some apps are offered on multiple platforms and will be identified as such in the presentation. The presentation will include significant new apps or app updates within a day of the conference.
Conference Conductors and Clinicians

Christine Rutledge

Violist Christine Rutledge is a musician and educator of eclectic interests and talents. She is equally at home from the most cutting-edge new music to performances on baroque viola. Her solo and chamber music performances have been praised in The New York Times, The Strad and Strings, and Fanfare.

In an effort to provide violists with a larger and historically accurate body of baroque repertoire, Rutledge founded Linnet Press Editions. Her technique book, The Violist’s Handbook, has sold hundreds of copies worldwide. Recent performances, lectures, and master classes both on modern and baroque viola include those in Germany, Sweden, South Africa and across the United States.

Rutledge currently holds the position of Professor of Viola at the University of Iowa. She is a graduate of the Curtis Academy of Music, the University of Iowa, and the Interlochen Arts Academy. Rutledge lives in Iowa City with her husband, Mark Russell, and their son Jake.

Session:
The Technique of Thoughtful Playing: Maximizing practice time - Friday, Nov. 21 (8:30-9:30 a.m.)
In practice, it often seems that “thinking” has little to do with “playing.” Over the years, Christine has developed a way of teaching and practicing that has really helped her students (and herself) form efficient and effective practicing that she calls “TTP,” “The Technique of Thoughtful Playing.” TTP consists of a series of fundamental exercises and processes that incorporate visualization and psychological approaches rather than rote repetition.

Jim Shutt

Jim Shutt has taught vocal music for more than twenty-five years. He received his undergraduate degree (B.A.) from Luther College and his Master of Arts in Effective Teaching from Viterbo University. In 2005, he attended the well-regarded Comprehensive Musicianship Project at Drake University designed specifically for choral directors. Mr. Shutt is an active member of the Iowa Choral Directors Association and served as the 7th-8th grade Opus Chair and hosted the SC-ICDA 5th-7th grade Youth Festival Honors Choirs.

Mr. Shutt is currently the vocal director in the Dallas Center-Grimes School District. He directs choirs in the 8th and 9th grades, the show choir ILLUSION, spring musicals, and teaches voice to all students in the middle school vocal program. He has taught at all levels (K-12) vocal/choral music in schools, churches and private lessons. Additionally, he has directed numerous ensembles including hand-bells, brass, pit orchestra, and a STOMP ensemble.

Session:
Vocal Literacy in the Middle School - Thursday, Nov. 20 (1:15-2:15 p.m.)
Have you wished that your students were better sight-readers? This session is designed to help with the successful implementation of a vocal literacy program in your choral setting.
Bill Simon

Bill Simon is the founder and owner of Power of the Winds Publications (www.powerofthewinds.com) a music publishing company that specializes in band music for elementary and middle schools. He has several pieces on the WSMA concert band and ensemble lists and his full band pieces are performed throughout the Midwest. His beginning band method “Power of the Winds” is used by band programs in Wisconsin, Minnesota, Iowa and Guam (yes, Guam).

Bill has presented sessions on teaching beginning band and middle school band at the state level and is an active clinician and consultant for band programs in the Midwest. Bill has taught instrumental music for 35 years, most of that time at the middle and beginning level. He has received both his Bachelor’s and Master’s Degrees in Music Education from the University of Wisconsin at Eau Claire. He has also been the concert band director for the Indianhead Arts and Education Center in Shell Lake Wisconsin and serves as guest conductor at their annual Middle Level Honors Band.

Session:

**Powering Up Your Beginning Band - Friday, Nov. 21 (1:00-2:00 p.m.)**

This session will present new classroom techniques for teachers of beginning band students. The music education concepts of “sound before sign” and “practice before theory” will be presented as a useful tool to enhance music reading and instrument fluency. The session will challenge the way in which the major method books are organized with a discussion of how to organize your students’ first year in easier to teach musical chapters that will help with focus and assessment.

Attendees will be given handouts and a sample book to demonstrate all concepts.

Thomas Sletto

Thomas Sletto is currently Assistant Professor of Music of Music Education at Drake University in Des Moines, Iowa. His duties include teaching methods courses for all music majors, assignment and supervision of student teachers, and advisor for the collegiate NAfME chapter.

Sletto received his B.A. in Music Education from Concordia College in Moorhead, MN in 1975 where he studied conducting with J. Robert Hansen and Paul J. Christiansen. He completed the Master of Arts in Music Education from the University of St. Thomas in St. Paul, MN in 1992. He holds an additional 45 credits of other coursework dealing with music and education topics.

Tom completed his Mastery Certificate in the Kodaly Approach in 1990 at Hamline University in St. Paul, Minnesota where he studied with Lamar Robertson, Ann Kay, and Pierre Perron. He studied the methodology of Jacques Dalcroze with Robert Abramson from the Julliard School, NYC-Dalcroze Training Institute. His Orff studies were supervised under Jane Frazee and Arveda Steen, authors of many Orff-Schulwerk publications.

In his over 30 years of music education experience, Tom has taught vocal, general, and instrumental music to students pre-K through adult continuing education summer courses in various states. Recently, Sletto revived the Kodaly Certification Program at Drake University, which now offers all three levels as well as a Choral Conducting component. Sletto also serves on the Comprehensive Musicianship Project.
Conference Conductors and Clinicians

Sessions (Sletto):

*Paying it Forward: Preparing tomorrow’s music educators - Friday, Nov. 21 (9:45-10:45 a.m.)*
Across the state of Iowa, there are hundreds of young men and women who have chosen to major in music education and pursue a career teaching music to children. These students are relying on you to help them succeed! We will discuss the benefits of serving as a cooperating teacher and describe time/work commitments and other requirements for mentor teachers.

*Ta-titi or Takadimi or WHAT? What Rhythm System is Best? - Friday, Nov. 21 (11:00-11:50 a.m.)*
This session will cover six different rhythm systems with active participation. Pros and Cons of each system will be discussed and a recommendation will be made. Participants will have a hands-on experience with each of the systems discussed.

*Music Educators: The next generation - Friday, Nov. 21 (1:00-2:00 p.m.)*
In order to ensure a quality future for our profession, it is important that we encourage the best and brightest high school music students to follow in our footsteps. Join us for a dialogue including suggestions for recruiting high school students to major in music education as well as resources to help your students be successful in the next step.

Dr. Natalie Steele Royston

Natalie Steele Royston is entering her 7th year at Iowa State University where she serves as Assistant Professor of Music Education and Music Education Coordinator. She teaches courses in Music Education and coordinates practicum placements and student teachers. Prior to her current appointment, Dr. Royston served on the faculty with the Iowa State University bands, served as Music Education Instructor and Associate Director of Bands at Abilene Christian University in Abilene, Texas, and taught in the public schools of Ohio. She received a Bachelor of Music Education degree and Master of Music degrees in Trombone Performance and Wind Conducting from Ohio University and a PhD in Music Education from the University of North Texas. She has presented at conferences and research symposiums across the country and is published in the Journal of Music Teacher Education, The Southwestern Musician, Update: Applications of Research in Music Education, Research and Issues in Music Education, the Instrumentalist, Music Educators Journal and Teaching Music Through Performance in Band, Solo and Ensemble Repertoire.

Sessions:

*Developing a Curriculum for the Performance Ensemble - Friday, Nov. 21 (8:30-9:30 a.m.)*
This clinic will discuss how to develop an ensemble curriculum that can be used to guide the performance ensemble. There is a trend across the country in which greater accountability and demonstration of teaching and learning is needed through documentation. All music performance ensemble teachers that are focused on teaching music are already using a good structure, but often struggle to explain this to an administrator. This clinic will discuss how to develop a practical, useful, developmentally appropriate spiral curriculum for a performance class and demonstrate how the literature chosen for the ensemble can be used to serve the curriculum rather than dictating the curriculum. Topics that will be discussed include spiral curriculum, curriculum maps, curriculum development, lesson planning and assessment. Examples will be given.

*Paying it Forward: Preparing tomorrow’s music educators - Friday, Nov. 21 (9:45-10:45 a.m.)*
Across the state of Iowa, there are hundreds of young men and women who have chosen to major in music education and pursue a career teaching music to children. These students are relying on you to help them succeed! We will discuss the benefits of serving as a cooperating teacher and describe time/work commitments and other requirements for mentor teachers.
Kristian Svennevig

Kristian Svennevig is a graduate of the University of Wisconsin, Madison with 20+ years of classroom and private lesson experience. His teachers included Vartan Manoogian, Shmuel Ashkenasi, Kato Havas, Lorand Fenyves, and Dr. Janina Erlich. Svennevig was an Artist in Residence with Dubuque Community School District and Dubuque Symphony for 1 year, and currently is an Orchestra director, at Sudlow and JB Young middle schools in the Davenport Community Schools. In addition to classroom teaching, he is an active performer, composer and arranger and has developed many technical exercises that have been used with great success in his classroom environment.

Session:  
Improving String Technique and Musicianship through Classroom Warm Ups  
Friday, Nov. 21 (9:45-10:45 a.m.)

This session will focus on warm up activities used in the first 10 minutes of class. The attendee will gain many useful ideas and activities for use in their string classroom that will not only immediately improve technical and musical capacities of their students, but also will improve the quality and efficiency of rehearsals.

Michelle Swanson

Michelle Swanson is an instructor of Music Education at the University of Northern Iowa, where she has taught for 16 years. Mrs. Swanson teaches Elementary General Music Methods, Music for Childhood Education, Soundscapes, and supervises student teachers in elementary general music. She is the faculty advisor for Sigma Alpha Iota and Christian Performing Artists Fellowship. Swanson enjoys working with music teachers throughout Iowa. She travels to school districts for in-services and consultations regularly. Mrs. Swanson also hosts Orff workshops at UNI four times during each school year. Mrs. Swanson taught elementary general music for 20 years. She has directed numerous elementary, middle school, high school and adult choirs. She was awarded a Gold Star Teaching Award in 1996. She has conducted many elementary and middle level honor choirs throughout Iowa, most recently the 2013 OPUS 5/6 choir. Mrs. Swanson is also an accomplished accompanist. Her husband, Chad, is an attorney in Waterloo and they have two children, Elizabeth (16), and Matthew (11). The entire Swanson family performs music together at events throughout the Cedar Valley.

Mrs. Swanson conducts the University of Northern Iowa Children’s Choir (U.N.I.C.C.)-- a vocal performance ensemble for students in grades 2 through 7. The ensemble provides an opportunity for children to make music together, further vocal development and present high quality concerts. The members rehearse once a week at the Gallagher-Bluedorn Performing Arts Center, in Jebe Hall. The choir also provides a learning experience for UNI music education students to rehearse a children’s choir, enhance conducting skills, deliver or articulate instructions and announcements, and organize a performing ensemble. As both a pedagogical tool and a performing ensemble, the choir presents two concerts per year as well as other arranged performances throughout Iowa. The choir has performed with the Waterloo/Cedar Falls Symphony Orchestra on their Holiday Pops Concert, the UNI Chamber Orchestra, the UNI Men’s Glee Club, and at many other special occasions.

Sessions:  
Paying it Forward: Preparing tomorrow’s music educators - Friday, Nov. 21 (9:45-10:45 a.m.)

Across the state of Iowa, there are hundreds of young men and women who have chosen to major in music education and pursue a career teaching music to children. These students are relying on you to help them succeed! We will discuss the benefits of serving as a cooperating teacher and describe time/work commitments and other requirements for mentor teachers.
(Swanson) **Session:**

*Assessment in Elementary General Music in Iowa: Current status & suggestions for improvement - Friday, Nov. 21 (3:30-4:30)*

This session will be an informative consultation for current and future elementary general music educators. Data will be shared on the current assessment practices in Iowa and also suggestions for improvement in assessment for all elementary general music teachers. FREE forms, organizational tools, and door prizes will be shared with all in attendance! This session will jump-start your efforts on stream-lining and organizing your assessment efforts in elementary general music.

(Swanson) **Performance:**

*The University of Northern Iowa Children’s Choir - Friday, Nov. 21 (1:00-2:00 p.m.)*

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**Joanne Tubbs**

Joanne Tubbs is the administrative consultant for the Iowa Board of Educational Examiners, where she specializes in ethics for educators, administrative rule writing, and teacher preparation program approval. Ms. Tubbs gives ethics presentations to approximately 20 organizations annually.

Joanne is a former music educator and active musician in the Des Moines area. Past music teaching assignments include middle school and high school band in Johnston (1999-2005), and elementary and middle school band in Urbandale (1994-1999). Joanne received the Yale Distinguished Educator Award in 2009. She served as the fine arts coordinator for the Des Moines Public Schools from 2005-2012. She also recently served on the NAfME committee to revise the national standards for music. Joanne works freelance for Iowa Public Television and Mediacom as a production coordinator for music broadcasts. She enjoys spending time with her husband Peter and her 3 children, Julia (12), Carl (9) and Miles (6). Joanne enjoys running competitively and cycling. She performs in the 70s funk band “Faculty Lounge” on trumpet, keyboard, and vocals.

**Session:**

*Dynamic Teachers-Difficult Decisions: can you pass the ethics test? - Friday, Nov. 21 (3:30-4:30 p.m.)*

Ethics violations rarely start with an inherently bad person. They’re usually popular, engaged teachers who take tiny steps down a slippery slope. K-12 music teachers regularly connect with students better than most, making them even more susceptible to dangerous situations. This interactive session will ask participants to reflect on the decisions they make in their personal and professional lives through legal, moral, and ethical lenses. Can I post anything on Facebook? What about my first amendment rights? Participants will be asked to consider common scenarios at all grade levels, resulting in a lively debate about the potential ethical consequences.
Dr. David Turrill

David A. Turrill is Director of Bands & Assistant Professor of Music at Muskingum University (Ohio) where he conducts the Muskingum Wind Ensemble, the Muskingum Valley Symphonic Winds, performs in the Southeastern Ohio Symphony Orchestra and the Muskingum Valley Brass, and teaches applied brass, as well as courses in conducting and music education. He earned the Bachelor of Music Education degree and the Master of Music degree in conducting and trumpet performance from Ohio University, and the Doctor of Musical Arts degree in trumpet performance, with a cognate in conducting, from Michigan State University. Prior to teaching at the university level, he taught elementary, middle school, and high school band for twelve years in Ohio.

Session:

Do You Hear What I Hear?  A Musical Approach to Developing Strong Beginning Brass Players
Friday, Nov. 21 (9:45-10:45)

Explore an approach to starting beginning brass players that emphasizes basic musicianship and the development of aural skills through playing by ear. The role of rote learning in the elementary band setting will be addressed. Specific skills and techniques will be demonstrated.

Sarah Van Waardhuizen

Sarah Van Waardhuizen is going into her eleventh year of teaching at the middle school, high school and collegiate levels. She is currently Instructor of Voice at Central College in Pella, IA and a PhD student in Music Education at The University of Iowa where she holds a Teaching Assistantship. Van Waardhuizen taught choral music in the Ankeny and Johnston school districts. She has served as Show Choir Repertoire and Standards Chair for the Iowa Choral Directors Association and North Central Choral Directors Association. She is a frequent clinician, adjudicator, and guest conductor for junior high and high school choral, solo voice and show choir festivals, contests and honor choirs. Van Waardhuizen received her Bachelor of Music Education degree from Drake University and her Master's in Music Education with an emphasis in Choral Pedagogy from The University of Kansas. Her current research areas include autonomy in the music classroom, self-efficacy in solo singing, self-determination in music education, community music and solfege practices in the high school choral classroom. She has presented research and conducted choral reading sessions throughout Iowa and the Midwest. Van Waardhuizen has a passion for working with pre-service teachers - the future of music education.

Session:

Empowering Students through Autonomy in the Music Classroom - Saturday, Nov. 22 (9:45-10:45 a.m.)

The session will explore the definitions and current research surrounding autonomy. This investigation will lead into current applications of autonomy in the music classroom. Music teachers at every level will learn how to become an autonomy-driven teacher within their own classroom, empowering themselves and their students to embrace autonomy in teaching and learning. Teachers will be able to apply theory to practice within their own teaching environments with practical applications of teaching students to be autonomous musicians.
Gabriel Villasurda

A native of Detroit, Gabriel Villasurda attended The University of Michigan at Ann Arbor where he earned Bachelor and Master degrees in Music Education. He studied violin with Gustave Rosseels and Arthur Tabachnick and conducting with Elizabeth Green and Theo Alcantara. He has held school posts in New York, Michigan, Indiana, Hawaii, and London, UK and college posts in Hawaii and Ohio. Summer teaching at the Interlochen Arts Camp spanned 35 years.

He has done numerous clinics and adjudications in Michigan, Hawaii and many major in-service conferences. He served as an ASTA state officer, chair of the String Committee of the Michigan School Band and Orchestra Association, and president of the Hawaii state NAfME chapter. He is author of the website www.stringskills.com which offers free teaching materials for school orchestra teachers.

Sessions:

**Orchestral Bowings: A commonsense compendium - Saturday, Nov. 22 (9:45-10:45 a.m.)**

The study of bowing styles is often a piecemeal and haphazard process. This session presents an outline for teaching the principal bowing strokes encountered in orchestral repertoire. Twenty-five bowing styles are arranged progressively with strategies for applying each skill to scales and etudes within the warm-up portion of the daily rehearsal. Each bowing style is described with clues for spotting common mistakes. Materials and video support are available at www.stringskills.com without charge. Directors: bring instruments to this session.

**Left Hand Flexibility: Breaking the D-Major straight jacket - Saturday, Nov. 22 (11:00-11:50 a.m.)**

Build flexibility and accuracy in first and second year mixed string classes by using a five-prong approach to learning all the “black keys” on the fingerboard. Prepare your students to play fluently in all keys and modes in the first position with good intonation. Directors: bring instruments to this session.

**Mono-tasking: The key to high achievement in string teaching - Saturday, Nov. 22 (1:00-2:00 p.m.)**

Playing a string instrument requires the ultimate in multi-tasking, using vastly different physical skills and mental activities. Any weak links in this chain can result in low student achievement. This session will examine basic concepts of tone production—rhythm, reading, listening, and more—that are crucial in the early years of class string instruction. Villasurda will share a lifetime of insights and tricks, pinpointing basic concepts that lead to fast student progress.
Dr. Myron Welch

Myron Welch is an emeritus professor and former director of bands at The University of Iowa where he conducted the Symphony Band and Chamber Wind Ensemble, coordinated the graduate program in band conducting, and taught courses in instrumental methods, conducting and band literature. In 2001, Dr. Welch was named a Collegiate Fellow in the UI College of Liberal Arts and Sciences for his years of outstanding teaching, service and dedication to the college.

Prior to coming to Iowa, Dr. Welch was Director of Bands and Coordinator of Music Education at Wright State University, Dayton, Ohio. He was also band and orchestra director at Okemos High School, Okemos, Michigan, where he developed superior ensembles in both mediums. A native of Michigan, he received the Bachelor of Music and Master of Music degrees from Michigan State University, with majors in clarinet and bassoon. He earned the Doctorate in Music Education from the University of Illinois where he was selected as the first candidate for the Band Conductor Internship program and studied conducting with Dr. Harry Begian. Ensembles under his direction have performed at state and national conventions for the Michigan School Band and Orchestra Association, Ohio Music Education Association, Iowa Music Educators Association, Music Educators National Conference, Iowa Bandmasters Association, College Band Directors National Association, and the American Bandmasters Association. Dr. Welch was a reviewer of new music for The Instrumentalist and is a frequent guest conductor, adjudicator and clinician. He has appeared with the Goldman Band of New York City and numerous all-state bands, honor bands, and music camps throughout the country.

Dr. Welch is Past-President of the American Bandmasters Association, Past-President of the Iowa Bandmasters Association, Past-President and Treasurer of the Big Ten Band Directors Association, and holds membership in the College Band Directors National Association (Past-President, North Central Division), National Band Association (College/University Representative), Phi Mu Alpha Sinfonia (Past-Faculty Advisor), and Music Educators National Conference. A member of the advisory boards of the Goldman Memorial Band and The Purdue University Bands, he was also awarded the National Band Association’s Citation of Excellence.

Performance:

Iowa College Band Directors Association Honor Band - Saturday, Nov. 22 (2:30 p.m.) 2014

John Wickersham

John Wickersham is a Band Director and Percussion Instructor in the Olathe/Kansas City Metro Area. Currently, he is the assistant band director and percussion instructor at Olathe North High School. His duties include teaching marching band, concert band, jazz band, percussion, and 3 elementary school bands. For his undergraduate degree, John attended the University of Kansas and earned his Bachelor's of Music Education in 2008. He is beginning the final coursework of the summer Master's Degree program for Music Education at the University of Kansas. In addition to his experience teaching instrumental music in public schools, John has also taught several seasons of Drum and Bugle Corps. He initially got involved with this summer marching activity through his membership in the front ensemble of the Colts Drum and Bugle Corps in 2006. John began teaching the Colt Cadets the following summer. John is an active percussion composer, and arranges percussion scores for high schools in and around the Kansas City area. John is a member of the National Association for Music Education, Kansas Music Educators Association, National Education Association, Percussive Arts Society, and is endorsed by Innovative Percussion.
Session (Wickersham):

**Sizzle, Crash, Boom! Performance techniques for commonly overlooked percussion instruments - Saturday, Nov. 22 (11:00-11:50 a.m.)**

In most percussion clinics, professionals present information about snare drum, mallet instruments, and timpani. But what about all of the other percussion instruments!?? This clinic will give practical performance techniques for percussion instruments that are often overlooked. Instruments being covered will include bass drum, crash cymbals, tambourine, triangle, and suspended cymbal. There will be a written technique guide and visual aids to accompany each instrument.

**Dr. Jacqueline Wilson**

Jacqueline Wilson is Assistant Professor of Music at the University of Wisconsin-Platteville where she teaches applied bassoon, written and aural theory, and world music.

As an active soloist and chamber music collaborator, she has been a featured on Washington and Wisconsin Public Radio, the Ashland Chamber Music Festival, the Red Earth Native American Cultural Festival, the International Double Reed Society conference, and in numerous concerto engagements, and recitals. An enthusiastic pedagogue, she has taught at the University of Wisconsin-Eau Claire, Kirkwood Community College, the Orchestra Iowa Symphony School, and the Tanglewood Institute Bassoon Workshop. She has published articles in The Instrumentalist and School Band and Orchestra Magazine.

Dr. Wilson holds a Doctor of Musical Arts degree in Bassoon Performance and Pedagogy from the University of Iowa. She is also a graduate of Boston University’s College of Fine Arts and Eastern Washington University. Her principal teachers include Benjamin Coelho, Matthew Ruggiero, and Lynne Feller-Marshall with secondary studies with Judith LeClair.

**Session:**

**Bassoon Strategies for the Instrumental Music Educator - Saturday, Nov. 22 (8:30 – 9:30 a.m.)**

The bassoon carries with it countless misconceptions, particularly in regard to its role in the wind band setting. Music educators can easily feel that the bassoon is simply not worth it; the expense and complications associated with the bassoon do not balance their contributions to the ensemble or program as a whole. This presentation outlines the most common misunderstandings about the bassoon, followed by recommendations for future student success. Specific topics include reeds, starting a student bassoonist, and repertoire.
Dr. Jill Wilson

Jill Wilson is new to the position of Assistant Professor and Coordinator of Music Education at Luther College. She earned a Bachelor of Music degree in music education with a choral emphasis from St. Olaf College, a Master of Music Education degree from the University of Northern Iowa and a Doctor of Musical Arts degree in music education from Boston University. Dr. Wilson served as the Women’s Choir Repertoire and Standards Chair of ICDA from 2005-2011 and is now editor of their quarterly publication, The Sounding Board. She also serves on the IMEA board as the Society for Music Teacher Education Chair. Dr. Wilson has presented sessions at several state music education conferences and has had the pleasure of conducting choir festivals, honor choirs and clinics in the region. Her research presentations include several state music education association conferences as well as at national and international symposia in England, Greece and Brazil. Peer reviewed publications include articles in Research In Music Education and G.E.M.S. (Gender, Education, Music and Society). Most recently, she served as Assistant Professor of Music Education and director of the women’s choir, Bel Canto, at Morningside College. Prior to that time, she taught at all levels in public and private schools and has enjoyed working with singers of all ages in church music positions.

Sessions:

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Take control of your membership

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- No more hassle writing a check!
- No more forms to misplace!

Membership in the Iowa Music Educators Association and the National Association for Music Education is now Online Only.

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Navigate to: www.nafme.org

Click: Join or Renew

Select: Iowa as your state affiliation

Follow the prompts, and you’re ready to enjoy the power of membership.
IOWA MUSIC EDUCATORS CONFERENCE 2014
CREDIT OPTIONS

The University of Iowa will again offer the option of receiving one (1) semester hour of credit for attendance at the IMEA Conference. You may select either undergraduate or graduate credit. The name and number of the credit course has again been changed for 2014. We at The University of Iowa are pleased to offer these credit options for your continued professional growth. The following is an outline of the program.

CREDIT

Title:


Credit:

1 semester hour. Both undergraduate and graduate credit are acceptable for licensure renewal. Check with your school district to see which credit is accepted for salary advancement. Graduate credit may be transferrable to another institution if you obtain approval of that institution.

Cost:

Undergraduate $280/Graduate $460.

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 conference issue of the Iowa Music Educator, the IMEA web site, and The University of Iowa Division of Continuing Education web site. Send the completed registration form to:

Division of Continuing Education
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 December 1.

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 or district 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. E-mail your final project by January 1, 2015 to: myron-welch@uiowa.edu. Please imbed the report in an e-mail message or send attachments in Microsoft Word or PDF format. You must request a letter grade if needed.

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 mid-January 2015. 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.
PERSONAL INFORMATION

SSN: ___________________________ DATE OF BIRTH: _______________ GENDER: ☐ M ☐ F
Month/Day/Year

NAME: ___________________________
Last First MI Maiden

ADDRESS: ___________________________
Street Apt

City State Zip Country

HOME PHONE: _______________________ WORK PHONE: _______________________

E-MAIL: ___________________________ FAX: ___________________________

CITIZENSHIP: ☐ USA ☐ Other ___________________________ Permanent resident of the US? ☐ Yes ☐ No

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

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

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

REGISTRATION INFORMATION & STUDENT STATUS

For Graduate Credit - you must provide information below on your Bachelor’s Degree.

Degree (BA, BS): ________ Degree Year: ________ Name records are under: ___________________________

Institution: _____________________________ City/ST: _____________________________

CIRCLE ONE BELOW

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• YOU WILL BE BILLED $280 (UNDERGRADUATE CREDIT) OR $460.00 (GRADUATE CREDIT) 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 DEC. 1.
• SEE REVERSE SIDE FOR COURSE DESCRIPTION AND REQUIREMENTS

COMPLETE THIS FORM AND SEND TO:

Division of Continuing Education Fax: 319-335-2740
The University of Iowa Phone: 319-335-2575 / 800-272-6430
250 Continuing Education Facility E-mail: dce-registration@uiowa.edu
Iowa City, IA 52242 Website: www.continuetolearn.uiowa.edu/ccp

My signature indicates the above information is factually correct and complete. This information is requested for registration purposes. No persons outside the University are routinely provided this information, except for directory records. Return of this form constitutes official registration, unless you are notified otherwise by The University of Iowa. Registration remains in effect unless you formally withdraw in writing. You are responsible for a percentage of tuition unless you withdraw before the course begins.
Iowa Music Educators Association (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 NA/ME/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, 2015. If submitting by e-mail, page 1 must be submitted as a PDF to verify the handwritten signatures required. Send to the following address:
   Martha Kroese
   IMEA Scholarship Chair
   2102 Minnetonka Dr.
   Cedar Falls, IA  50613
   mkroese@cfu.net

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/NA/ME Member Name ____________________________________________
Sponsor - IMEA/NA/ME Member membership # ________________________________
Sponsor - Address, City, State, ZIP ______________________________________________

_______________________________________ ____________________________________
IMEA/NA/ME Sponsor Signature Date

_______________________________________ ____________________________________
Applicant Signature Date
IOWA MUSIC EDUCATORS ASSOCIATION
MUSIC EDUCATION SCHOLARSHIP
APPLICATION FORM
FOR IOWA HIGH SCHOOL SENIORS ENTERING AN IOWA COLLEGE/UNIVERSITY FALL 2015

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

MUSIC BACKGROUND

I. Briefly describe your music background and training.

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

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

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

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

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

CAREER CHOICE

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

Martha Kroese
President, IMEA
mkroese@cfu.net
Iowa High School All-State Music Festival Agreement

(Conceptualized in 1956; Finalized in 1958)

1956 committee:
Paul Nissen, Robert Dean, Gene Burton, Robert Pfaltzgraff, Forrest Mortiboy, Larry Logan

Originally Revised – July, 2009
Alan Greiner (IHSMA)
Martha Kroese (IMEA)
Leon Kuehner (IHSMA)
David Law (IMEA)

Revision Complete – May, 2010
IHSMA Executive Committee: Mark Lehmann, Brian Ney, Mike Teigland, Todd Lettow, Jim Fritz, Susan Stogdill
IMEA Executive Board: David Law, Martha Kroese, John Aboud, Kendra Leisinger, Shirley Luebke

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

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

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

ADMINISTRATION

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

The Iowa Music Educators Association

The Iowa Music Educators Association shall:

1. Elect three persons from its general membership to serve as a Chair for each of the ensembles (Band, Orchestra, and Chorus).
2. Furnish personnel to aid in supervision of housing during the All-State Festival.
3. Assist in the promotion of the All-State Festival through their meetings and publications.
4. Attend the joint meeting of the Executive Board of the Iowa Music Educators Association, the Executive Committee of the Iowa High School Music Association and the All-State Chairs and chair-elects.
5. Be responsible for marketing and sale of All-State pins, year guards, and the All-State Participant lists.
6. Designate the president of the Iowa Music Educators Association to serve as Master of Ceremonies for All-State Festival concert on even calendar years.

ALL-STATE FESTIVAL DIRECTOR

The All-State Festival Director shall:

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

ALL-STATE BAND CHAIR

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

The All-State Band Chair shall:

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

ALL-STATE CHORUS CHAIR

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

The All-State Chorus Chair shall:
1. Select the All-State Chorus program with the aid of the guest conductor and with consultation of the IHSMA Executive Director. The consultation process will include potential use of Harp and/or wind & percussion instruments, rehearsal information, and translations to be distributed with the All-State music as well as other special considerations.
2. Select audition materials for the vocal and piano auditions and recalls.
3. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
4. Determine and assign the number of singers to be chosen for each section of the choir based on a percentage of the number that audition in each district. Percentages will apply only if competent singers are found.
5. Obtain specialized percussion equipment that may be dictated by programmed literature.
6. Obtain podium and amplification equipment for All-State Festival rehearsals.
7. Prepare instructions for auditors, lead auditors, and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Coordinate with Orchestra and/or Band chairs to supply needed players when choral programming needs dictate the use of special accompaniment using wind and/or percussion players.
9. Receive audition cards from audition managers, both of accepted and rejected singers. Develop a process for the selection of alternates or replacements.
10. Prepare rehearsal and performance seating arrangements for the All-State Festival.
11. Supervise choral rehearsals during the All-State Festival.
12. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc. during the All-
13. Assemble a staff to assist with the general logistic and general student needs during the All-State Festival.
14. Collect data from students, directors and judges to improve the audition process and the All-State Festival.
15. Introduce the guest conductor at the Festival Concert.
16. Recruit potential candidates for the position of All-State Chorus Chair-elect. Upon election of a chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to transition the Chair-elect.
17. Prepare a list of Guest Conductors for the spring meeting of the joint boards.
18. Attend the spring and fall meetings of the IMEA Board of Directors.
19. Attend the Joint Meeting of the IMEA and IHSMA Executive Boards.
20. Facilitate communication between the ICDA liason committee and the IMEA board in matters regarding the All-State festival.
21. Submit an article to Iowa Music Educator Magazine, published in September and April. Article copy is due by August 1 and March 1.

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

The All-State Orchestra Chair shall:
1. Select the All-State Orchestra program with the aid of the guest conductor and with consultation of the IHSMA Executive Director. Depending on the ensemble, the consultation process will include potential use of piano, harp, and percussion instruments.
2. Select an appropriate number of excerpts from the concert repertoire for the initial audition process.
3. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
4. Determine and assign the number of players to be chosen for each section of the orchestra based on a percentage of the number that have registered for auditions in each district. Percentages will apply only if qualified players are found.
5. Obtain large percussion equipment as well as specialized percussion equipment that may be dictated by programmed literature.
6. Obtain podium and amplification equipment for All-State Festival rehearsals.
7. Prepare instructions for auditors and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Coordinate with Band Chair to provide for selection and assignment of wind and percussion players to the orchestra. Two of the top six players in the state in each section shall be assigned to the orchestra; the remaining shall be assigned from about the fourth ranking students. Following District auditions, a list of selected players will be received from the IHSMA.
9. Ensure all music has the correct fingerings and bowings for the literature to be performed as per the guest conductor's wishes. Transpose music to the appropriate alternate instrument if needed (i.e. Clarinet A to Clarinet Bb).
10. Receive audition cards from audition managers, both of accepted and rejected players. Develop a process for the selection of alternates or replacements.
11. Attend to chair-placement auditions during the All-State Festival and establish procedures for dealing with students who are determined not to meet minimum musical proficiency at the time of chair placement.
12. Prepare a seating chart with guest conductor and provide copies to rehearsal assistants, facilities staff, Iowa Public Television, and IHSMA Executive Director.
13. Supervise orchestra rehearsals during the All-State Festival.
14. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc.
15. Assemble a staff to assist with the general logistic, percussion, and general student needs during the All-State Festival.
16. Introduce the guest conductor at the Festival Concert.
17. Recruit potential candidates for the position of All-State Orchestra Chair-elect. Upon election of the chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to the Chair-elect.
18. Collect data from students, directors and judges to help keep improving the audition process and the All-State Festival.
19. Attend the spring and fall meetings of the IMEA Board of Directors.
20. Attend the Joint Meeting of the IMEA and IHSMA Executive Boards.
21. Shall facilitate communication between Iowa String Teachers and the IMEA board in matters regarding the All-State festival.
22. Submit an article to Iowa Music Educator Magazine, published in September and April. Article copy is due by August 1 and March 1.
**IOWA ALL-STATE MUSIC FESTIVAL**  
November 20, 21, 22, 2014  
IOWA STATE CENTER - AMES, IOWA

<table>
<thead>
<tr>
<th>Festival Director</th>
<th>All-State Band Chair</th>
<th>All-State Orchestra Chair</th>
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<tbody>
<tr>
<td>Alan S. Greiner</td>
<td>Chris Crandell</td>
<td>Ann Osborne</td>
</tr>
<tr>
<td>Iowa High School Music Assoc.</td>
<td>7717 NW 104th Court</td>
<td>Indianola High School</td>
</tr>
<tr>
<td>Boone, IA 50036</td>
<td>Grimes, IA 50111</td>
<td>Indianola, IA 50125</td>
</tr>
<tr>
<td>(515) 432-2013</td>
<td>(515) 490-0417</td>
<td>(515) 961-9510 x 2125</td>
</tr>
<tr>
<td><a href="mailto:alan@ihsma.org">alan@ihsma.org</a></td>
<td><a href="mailto:crandellclan5@gmail.com">crandellclan5@gmail.com</a></td>
<td><a href="mailto:Ann.Osborne@indianola.k12.ia.us">Ann.Osborne@indianola.k12.ia.us</a></td>
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<thead>
<tr>
<th>All-State Chorus Chair</th>
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<tbody>
<tr>
<td>Jackie Burk</td>
</tr>
<tr>
<td>1730 110th St</td>
</tr>
<tr>
<td>Goodell, IA 50439</td>
</tr>
<tr>
<td><a href="mailto:burkfam@frontiernet.net">burkfam@frontiernet.net</a></td>
</tr>
</tbody>
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**REHEARSAL SCHEDULE**

**Friday, November 21, 2014**

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

**Saturday, November 22, 2014**

- 8:30 - 11:15 Orchestra  
- Scheman Building, Room 220-240  
- C.Y. Stephens  
- Hilton Coliseum  
- 8:45 - 12:00 Chorus  
- Hilton Coliseum  
- 9:00 - 12:30 Band  
- Hilton Coliseum  
- 12:45 - 12:55 Orchestra Group Photo  
- Hilton Coliseum  
- 12:55 - 2:00 Orchestra  
- Hilton Coliseum  
- 2:00 - 2:15 Orchestra and Chorus  
- Hilton Coliseum  
- 2:15 - 3:30 Chorus  
- Hilton Coliseum  
- 3:30 - 3:45 Chorus Group Photo  
- Hilton Coliseum  
- 3:45 - 4:00 Chorus and Band  
- Hilton Coliseum  
- 4:00 - 5:07 Band  
- Hilton Coliseum  
- 5:07 - 5:15 Band Group Photo  
- Hilton Coliseum  
- 7:00 Chorus/Band/Orchestra to dressing areas  
- 7:30 CONCERT TIME HILTON COLISEUM
The Executive Committee of the Iowa High School Music Association and the Executive Board of the Iowa Music Educators Association met in joint session on Wednesday, April 23, 2014, in Boone, Iowa. Representing the IMEA were Kendra Leisinger, Ankeny; Kris Versteegt, Ankeny; Martha Kroese, Cedar Falls; Shirley Luebke, Sioux City, and David Law, Marion. Representing the IHSMA were Susan Stogdill, Malvern; Jim Fritz, Decorah; Duane Philgreen, Manchester; Mike Teigland, Indianola; and Art Sathoff, Fairfield. Absent was Kathy Elliott, Panora. Also in attendance was Ann Osborne, All-State Orchestra Chair; Jackie Burk All-State Chorus Chair and Alan Greiner, Executive Director of the IHSMA. Absent was Chris Crandell, All-State Band Chair.

IMEA President Martha Kroese chaired the meeting. Alan Greiner served as recording secretary.

The Chair called the meeting to order at 6:34 p.m.

Alan Greiner presented the 2013 All-State band report on behalf of Chris Crandell, citing the outstanding work of Sam Hazo and the All-State Band. He expressed his appreciation for the efforts of his assistants, Myron Peterson, Urbandale; Thad Driskell, Cedar Rapids; and his percussion assistant, Chris Ewan, Ames. He also expressed thanks to Charles Bogner for providing instrument repair services to the All-State Band and Orchestra students.

Mr. Crandell also cited the work of Nick Britton, Matt McLeod and the staff of the Hilton Coliseum. He also thanked Lauren Calkin and the Percussion Source for their continued support of the festival by providing percussion instruments for the band. He also expressed his appreciation for the efforts of Jackie Burk and Ann Osborne in coordinating rehearsal schedules and students.

Mr. Crandell announced that the 2014 All-State Conductor would be Dr. Andrew Mast, Director of Bands at Lawrence University.

Mr. Crandell proposed doing away with the timpani etude book and have students teachers download a collection of timpani works created by the Iowa Chapter of the Percussive Arts Society. These works would be 28-32 measures long and would be appropriate for use with the All-State Audition process.

Ann Osborne presented a report of the 2013 All-State Orchestra. She cited the excellent work of Dr. Stephen Alltop. Ms. Osborne expressed her appreciation to Josh Reznicow, Linn-Mar High School, and Katherine Bendon, Pella High School for their work as assistants. She also thanked Steve McCombs, Pella Community Schools for his work as Percussion Assistant. She expressed her appreciation to the Percussion Source, Steve McCombs and Pella High School for providing all of the percussion needed for the All-State Orchestra.

Mrs. Osborne announced there would be no procedural changes for the 2014 festival.

Mrs. Osborne announced that the 2014 conductor of the All-State Orchestra will be Dr. Larry Livingston, University of Southern California.
Jackie Burk presented a report of the 2013 All-State Chorus. She cited the successful work of Professor Sandra Snow and the All-State Chorus. She thanked her assistants David Heupel, Jefferson; and Deb Ragan, Bettendorf for their work and thanked Joleen Nelson Woods for continuing to provide the seating chart and cards for the chorus.

Mrs. Burk suggested that each All-State Audition host site provide an adult pitch giver for any schools that would like to use one during first round auditions.

She announced that Professor Lee Nelson of Wartburg College would be serving as the conductor of the 2014 festival. She announced that the music release date would be July 25, 2014.

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

Director Greiner reviewed the concert order for the 2014 festival and reiterated the audition date as October 25, 2014 and the finale dates as November 20-22, 2014.

The committee instructed Director Greiner to talk with the All-State Host Sites and to see the feasibility of providing pitch givers for first round chorus auditions.

MMS (Law/VerSteegt) increase the quota for the maximum number of strings to 30. PASSED
MMS (Fritz/Luebke) to discontinue use of the Timpani Etude book and utilize etudes written by the Percussive Arts Society. PASSED

MMS (Law/Philgreen) to approve the slate of conductors as presented. PASSED

Next meeting date will be coordinated with the IHSMA Executive Committee April meeting.

MMS (Law/Fritz) to adjourn at 7:28 p.m. PASSED

Respectfully submitted,

Alan S. Greiner, All-State Festival Director
Executive Director, Iowa High School Music Association
Planting the seeds today

Music education for generations

Accepting tax-deductible donations* in any amount to support music education in Iowa

Chairman: David Law | maestrolaw@gmail.com | 319-377-5203

*The Iowa Music Educators Association Foundation is a 501(c)(3) non-profit corporation, which can accept donations of money, securities, property, estates, and other forms of giving. Contact the Foundation for more information.
Festivals & Workshops

12th Annual USD All State Chorus Workshop
Wednesday, October 8, 2014, 9 a.m.–4 p.m., Colton Recital Hall
Contact Dr. David Holdhusen, 605-677-5275 David HOLDHUSEN@usd.edu

32nd Annual Quad State Field Marching Competition
Saturday, October 18, 2014, DakotaDome
Contact Dr. Jonathan Alvis, 605-677-5727 jonathan.alvis@usd.edu

South Dakota Vocal Arts Festival
Thursday, November 13, 2014
Contact Dr. Tracelyn Gesteland, 605-677-5719 Tracelyn.Gesteland@usd.edu

15th Annual Quad State Honor Band
January 25–26, 2015
Contact Dr. Rolf Olson, 605-677-5726 Rolf.OLSON@usd.edu

USD Graduate Student Auditions
Saturday, February 14, 2015
Contact Dr. Dave Moskowitz, 605-677-5716 Dave.Moskowitz@usd.edu

USD Music Scholarship Auditions
Friday, February 13 and Saturday, February 21, 2015
Saturday, February 7, 2015 – West River
Contact Dr. David Holdhusen, 605-677-5275 david.Holdhusen@usd.edu

21st Annual John and Genevieve Truran High School Piano Competition
Saturday, February 14, 2015, Colton Recital Hall
Contact Dr. Susan Keith Gray, 605-677-5724 Susan.Gray@usd.edu

20th Annual USD Spring Orchestra Festival
Friday, March 6, 2015
Contact Dr. Richard Rognstad, 605-677-5722 Richard.Rognstad@usd.edu

40th Annual USD Coyote Jazz Festival
Jazz Ensembles • Show Choirs • Vocal Jazz Ensembles
Tuesday, March 17, 2015
Contact Dr. Christopher Kocher, 605-677-5728 Christopher.Kocher@usd.edu
Entry fee due February 1, 2015. No refunds after March 1, 2015.

Outstanding Faculty — Exceptional Teaching

Dr. Jonathan Alvis
Low Brass, Director of Athletic Bands
Timothy Campbell
Voice, Choral
Dr. Darlene Fett
Music Education
Dr. Marie-Elaine Gagnon
Cello, Rawlins Piano Trio
Dr. Tracelyn Gesteland
Voice, Opera
Dr. Susan Keith Gray
Piano, Rawlins Piano Trio
Dr. Brandon Hendrickson
Voice, Opera
Dr. David Holdhusen
Interim Chair, Director of Choral Activities
Dr. Eunho Kim
Violin, Viola, Rawlins Piano Trio
Dr. Christopher Kocher
Saxophone, Jazz
Dr. Paul Lombardi
Music Theory/Composition
Dr. David Moskowitz
Music History
Director of Graduate Studies

Dr. Rolf Olson
Director of Bands, Brass Choir, Trumpet
Dr. Gary L. Reeves
Associate Director of Bands, Horn
Dr. Richard Rognstad
Orchestra, Double Bass
Dr. Larry Schou
Dean, College of Fine Arts, Organ
Dr. Susanne Skyrm
Piano
Dr. Darin Wadley
Percussion

ADJUNCTS
Mike Hilson
Guitar
Dr. John Klinghammer
Clarinet
Stephanie Kocher
Flute
Lorrie Thomas
Bassoon
A Shift in Thinking about Senior Adult Music Participation

Kevin L. Droe, Ph.D.

The “young adult years” theory of music preference suggests preferences and taste for music are highly influenced during the ages of 18-25 (Rentfrow, Goldberg, & Levitin, 2011). These tastes are affected by many sources, but the most influential are media and social (the people we spend time with). Based on this theory, senior adults who range in age from 65-85 lived their influential music years anywhere from 1946 to 1973. Bill Haley’s Rock Around the Clock was released in 1955. Elvis Presley had multiple #1 singles in 1956-1957. Music media in the 1950’s was also saturated with the music of Fats Domino, Chuck Berry and The Everly Brothers to name a few. During the 1960’s, the British Invasion brought groups like The Beatles and The Rolling Stones onto American radios, television and into music stores. For American recording artists, The Beach Boys, Bob Dylan and Elvis Presley were among the top record sales. Diana Ross & The Supremes, The Four Tops, and The Jackson 5 were recording #1 hits for Motown. Jimi Hendrix revolutionized guitar playing. The early 1970’s saw the break-up of the Beatles, but brought in the sounds of folk music with songs from Simon and Garfunkel, Bob Dylan and The Carpenters. Blues rock bands of the 60’s got replaced with the hard rock bands of the 70’s. Stairway to Heaven was released in 1971. These examples of past popular music culture could serve as potential research stimuli for elderly populations.

For studying the senior adult population, Prickett (2003) proposed six rationales for studying the mid-life to senior populations:

1. An argument in favor of expanding music research to a population not yet studied extensively,
2. An overview of which people constitute the ‘geriatric’ population,
3. Research questions of particular relevance,
4. Identifying where these people may be studied and enlisting participation,
5. Special considerations when dealing with these populations,
6. Ways in which research projects may enhance community musical participation.

Music Therapy

With music being a popular source of activity for the senior adults population, the music therapy profession has grown to be one of the largest servicers of this population. Through the extensive research base of music therapy, research supports positive effects on (1) cognition and (2) attitudes toward aging when seniors are involved in music (Tesky, Thiel, Banzer, & Pantel, 2011). This is especially apparent in hospice settings where music therapists need to address emotional needs of patients (Hilliard, 2004).

An important factor of music therapy is understanding and knowing the music tastes of their clients. Musical taste refers to one’s overall liking or disliking of music genres or selections. Music preference tends to refer to more immediate measurement of liking or disliking. In general, senior adults have been found to have preference and taste for music that is both during their young adult years and before they were born (Carol A Prickett & Bridges, 2001).

Playing an Instrument

Overall findings for music participation with senior adults support positive effects. Hallem et. al. (2011) found better health in music participants than in non-music participants. Instrumental music activity incorporates not only enjoyable music listening experiences but also physical and cognitive exercise (Zelazny, 2001). The personal benefits of instrumental music participation can be both emotional and social. Instrumental music participation has been associated with stable emotional self-regulation (Saarikallio, 2011). In
addition, this type of participation can be beneficial for self-actualization and dream fulfilling (Jutras, 2006). Socially, instrumental music participation, such as playing in a band, has been perceived by senior adults as a social benefit (Jutras, 2011).

Physically, instrumental music participation can help strengthen muscle and increase flexibility. Piano instruction in seniors has been found to improve finger pinch, range of motion and decrease arthritic discomfort (Zelazny, 2001). Seniors report that instrumental music participation in the form of piano instruction is the most beneficial for skill development (Jutras, 2006).

Singing
Singing, as a senior adult music activity, not only includes cognitive and physical benefits, but the inclusion of words and lyrics can also help with emotional well being. Choral singing has been found to lead to better health, fewer doctor visits and less medicine (Cohen et al., 2006). Singing music participation can enable dementia patients to enjoy music and make it meaningful (Sixsmith & Gibson, 2006). Socially, adult choirs contain similar social capital as that found in society (Langston & Barrett, 2008), allowing adults and seniors the opportunity to exercise social norms outside their day to day environment. In addition, adult and senior choirs promote fellowship (Langston & Barrett, 2008). Psychologically, music singing participation has been found to contribute to self-identity, empowerment, and connection with younger generations (Taylor & Hallam, 2008).

Music Participation for Senior Adults
Evidence clearly supports that music participation in the form of playing an instrument or singing is highly beneficial for senior adults. What is not as clear is what types of groups and what types of music senior adults could be making. Possibly, while our musical tastes are being formed during our young adult years, we are also forming ideas of what older adults like to listen to. While you were listening to certain types of music when you were 20, this was probably not the same music your grandparents were listening to. Of course, people separated by a generation will not necessarily be listening to the same music. What we heard our grandparents and older adults listen to, we would have called “old music.” This isn’t to say we didn’t like it. It just wasn’t music from our generation.

Now consider what the music is from the generation we now call senior adults. Although they may have been listening to classical and jazz music as young adults, it was rock & roll, R&B, funk and hard rock that were saturating the airwaves. If these same senior adults would like to find leisure and enjoyment in playing an instrument or singing, what is wrong with letting them play and sing the music of their youth? This is a reversal from the typical youth music being rejected from parents. In this case, either older adults feel as if they shouldn’t be participating in music of their youth or those opportunities are not available.

WHAT IF we supplied more opportunities for older adults to play and sing the music of their youth? This is the music they know because they sang along with it a hundred times on the radio and their records. WHAT IF there were garage bands specifically designed for senior adults where they could play and sing the music of their youth. In addition, they could play and sing any music they like AND write their own music. WHAT IF to play or sing in a group like this, senior adults would need to learn to play a new instrument or learn how to sing? What would that do for the brain? A shift...

This is a shift in thinking about music participation for senior adults in three ways: First, those responsible for senior adult living and community music would need to expand their perspective of what appropriate music for senior adults is. Music is both cultural and connected to generations. Both these need to be taken into consideration when designing music participation opportunities. Second, those responsible for senior adult living and community music would need to learn how to teach the instruments and singing that are associated with the music senior adults would like to make. Third, senior adults would need to re-conceptualize what senior adult music participation is. My grandparents liked listening to Glenn Miller’s In the Mood. Consequently, my father likes listening to In the Mood. I like listening to In the
Mood but it’s not the music of my youth. In fact, it wasn’t the music of my father’s youth either. Although we see models of older adult music listening and participation, it does not need to dictate what all senior adults listen to and do with music. In other words, just because we saw older adults listening to and enjoying big band era swing music doesn’t mean we need to do the same when we get older. If someone who is now in their 70’s grew up loving the music of Buddy Holly or Chuck Berry, they should still get to enjoy that music today.

Overall, for those who are senior adults and those who are responsible for the well being of senior adults, musical opportunities can greatly increase their happiness and quality of life. The music that senior adults make is very important and often is not decided upon by the senior adults themselves. This shift in thinking about music participation for senior adults begins with finding out what music senior adults like. There is a stereotype of “old people music” that we need to get away from. You may be surprised what your grandparents were listening to when they were 18.

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From the Research Chair

Kevin L. Droe, Ph.D.

Articles of Interest from NAfME Journals

Music education research journals published by NAfME include the *Journal for Research in Music Education*, *Update: Applications of Research in Music Education* and the *Journal for Music Teacher Education*. Collectively per year, these journals publish eight issues accounting for an average of 60 published research articles. Although there are many more research journals dedicated to music education, NAfME sponsors the largest number of journals. Here are some highlights from NAfME research articles published so far in 2014.

Verbal instruction vs. Conducting Gesture

Jessica Napolés from the University of Utah examined the difference in choral performances (articulation and word stress) between instances when a conductor gave verbal instructions and the conductor used only conductor gestures. Verbal instructions appeared to be more effective than conducting gestures alone. She also found students performed more accurately when conducting gestures matched what the conductor was verbally instructing.


Music Use with Children Affect Next Generation

This study was a first of its kind to examine the connection between the use of music with children in the home and if those children continue to use music with their own children. Samuel Mehr surveyed families on their use of music and their early arts experience. How often people were sung to as children childhood significantly predicted parents’ later music behaviors with their own children. This resulted in both singing and playing music for their children.


What do “Superior” Band Directors Work On in Rehearsal?

In an attempt to find out what band directors of bands that get superior ratings work on in rehearsals, Jay Juchniewicz, Steven N. Kelly, and Amy Acklin recruited 131 band directors to complete an essay on the elements they feel are the most important during rehearsals. For both middle school and high school band directors, “music fundamentals” and “tone quality” were the most frequent response. Other important and frequently cited elements were: “Conductor/Teacher Behaviors,” “Teaching Techniques,” “Classroom Environment/Behavior,” “Use of Specific Warm-ups to Teach,” “Selecting Literature,” and “Good Relations with Students.”


Results of a Longitudinal Study of Classroom Music

Two researchers from Indiana University, Peter Miksza and Brent Gault, looked at data from the Early Childhood Longitudinal Study of the Kindergarten Class of 1998–1999. This was a national study that followed kindergarteners through to their eighth-grade school year (2006–2007). They found large disparities in music classroom opportunities among children based on urbanicity, SES, and race. “Overall, White suburban students of high levels of SES tended to receive significantly more music experiences than students of color from urban and rural settings and of low SES” (p.4).

Dr. Sean Burton, conductor

- Performing opportunities include Cliff Singers, Chamber Choir, Opera Workshop, student-led ensembles, and annual tours.

- Intensive professional training in music within the context of a liberal arts education through the Bachelor of Arts degree and K-12 Teaching Endorsement.

- Recent repertoire ranges from unaccompanied works by Byrd, Palestrina, Victoria, and numerous modern masters to the Bass Gloria, Duruflé Requiem, Fauré Requiem, Handel Messiah, Pergolesi Stabat Mater, Rutter Gloria, Schubert Mass in G, Scott Christmas Cantata, Shaw-Bennett Many Moods of Christmas, and Vaughan Williams Five Mystical Songs, all accompanied by professional orchestra.

- Graduates from BCU’s Department of Music make significant contributions in their respective communities as teachers and administrators in private and public schools and institutions of higher education, owners and operators of private studios, professional concert artists, church musicians, directors of community theatres, and graduate students at major research universities.

- Briar Cliff University is a Catholic institution with an enrollment of more than 1,100 students from 31 states and 11 countries. Students are educated in the Franciscan tradition of excellence in the liberal arts and career preparation in an environment of care, compassion and service.
In the past 10 years there has been increasing pressure on schools to demonstrate 100% student competency in math and reading. Administrators have been striving to guarantee every part of every curriculum demonstrates reinforcement of reading and math. This impacts fine arts, vocational and other classrooms with specials and elective areas. We are expected to support this effort, but sometimes we are not given tools applicable to our unique situation. You're given a mandate with no real guidance as to how to implement change.

I was fortunate to have an administrator who was familiar with research on how learning music supports learning of “core” subjects. With her assistance, I was able to make sure my tie-ins had real meaning and relevance within the lesson and the curriculum as a whole.

Here’s some thoughts:
Studying Kodály methodology first opened my eyes to the infinite parallels between teaching music and the teaching of language arts. There exists a plethora of resources online, for every situation at every grade level. I’ve included a few at the end of this article. If you search online, make sure to not only search for Music that utilizes language arts activities, but also search from the point of view of a language arts teacher wanting to integrate music into their lessons.

But math? That’s another situation entirely!
The learning of music is experiential, which makes it difficult to quantify. Music learning translates to learning of other areas in intrinsic ways, but the skills are embedded, the concepts are internalized. Concepts learned in early primary grade music classes emerge sooner or later in math classes all the way into the upper grades. As we discuss aspects of music that have quantifiable relationships- note durations, of pitches, of rhythmic patterns and tempos – every year, all on their own, my students inevitably experience the “AHA!” moment of: “Hey Mrs. Mullin, that sounds just like what we are doing in math class!” Make the connection to music even clearer - use terminology and vocabulary that accurately describes what is happening in math and language arts terms, dependent upon the level of your students’ understanding. Be specific, and consult your classroom colleagues. Start slow, and verify accuracy of your usage Here are examples of math terminology that we can reference in our classrooms: Tempo is the rate of beats per minute. Notes are of durations relative to each other, referencing ratios and fractional parts of a whole. In time signatures, the lower number tells which note is equivalent to one beat, but this equivalence can vary. Dynamics increase or decrease exponentially. Expansive, isn’t it? Collaborate with the classroom teachers for a unit on acoustics and you’re covering a STEM area!

Need to tie into the core? Consult the Iowa fine Arts alignments and/or Tom L Fouth's presentation to the Illinois Music Educator Conference on “Integrating the Common Core Standards into the Music Curriculum”. (http://IMEAgo.us/v) We KNOW what we do in music class parallels and reinforces math and reading curriculum. Its a matter of finding those parallels, then drawing out, documenting, and demonstrating those tie-ins, and educating our school board and administration.

Additional resources For Language Arts tie-ins:
Kodaly Inspiring Music Classroom - a long list of literature perfect for use in the elementary music classroom. http://IMEAgo.us/w

Don’t forget the Pinterest page! http://IMEAgo.us/x

Some good insights from The Illinois Music Educators 2013 conference, relating specifically to language arts! Integrating the Common Core Standards into the Music Curriculum http://IMEAgo.us/v

From Sacramento State University, a detailed survey and resources from their “Music in the Curriculum Workshop: How Music Benefits Subject Area Achievement” http://IMEAgo.us/y
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Listen and Learn: The Key to Effective Secondary General Music Instruction

Joe Pergola

Teaching secondary general music can be one of the most challenging and one of the most rewarding courses for music teachers. The multitude of requests for guidance regarding curriculum and learning goals on social media teacher sites demonstrates widespread concern about teaching this subject. There is no question that secondary general music instruction instills significant discomfort in teachers who are assigned a full schedule or just a single section.

Issues in Secondary General Music Education

Why do so many secondary music educators feel insecure when asked to teach general music? Perhaps it’s the amount of preparation necessary to teach a music course to predominately non-performing music students! Maybe it’s the lack of a unified sequential curriculum! Possibly it’s question of which materials will be useful! Maybe it’s the fear of disciplinary issues due to a lack of confidence in the lessons being taught! Whatever the reason, music educators desperately need resources and a research based curriculum designed specifically for today’s secondary general music student.

Learning Goals for Secondary Education

It’s important to ask ourselves the following question: What are the essential skills and knowledge that all students should learn? For some educators the primary goal is to have students perform on instruments such as recorder, guitar, percussion and electronic keyboard. In other programs the most important skill is for all students to know how to read and write traditional musical notation. From a humanities perspective, the primary goal may be to understand music history.

However, since the vast majority of students required to take secondary general music are not members of a school performing group, the most important goal must be the development of “listening skills”.

The Importance of Aural Skills

We live in a world where MTV, VH1 and YouTube have replaced aural acuity with visual imagery, the need to increase our students ability to better appreciate music by developing listening skills is essential. We need to help our students develop the aural skills necessary to perceive the expressive qualities inherent in various musical styles.

Instructional Sequence

This can be accomplished by having students understand and recognize the basic elements of music such as beat, tempo, dynamics, rhythm, instrumentation and form. The development of independent listening skills for each basic element provides the building blocks for the ability to a) hear, b) describe and c) identify the qualities inherent in music of varying style. By incorporating these basic skills into an instructional design, can help all our students cultivate the skills needed to demonstrate an aesthetic response to music. Initially, the basic elements of music should be described and discussed in non-technical terms, supported by various learning activities involving description, creation and performance all in conjunction with appropriate listening examples.

Gradually, connections to proper terminology and musical symbols should be used to describe, analyze and assess listening examples.

Instructional Activities

(Beat/Tempo)
Students need to internalize beat and tempo. With repeated listening activities, students can learn to maintain a steady pulse in varying tempos by clapping or tapping.
(Dynamics)
The ability to recognize and identify various dynamic levels including crescendo and decrescendo is a listening skill all students can develop.

(Rhythm)
With developmental practice students can learn to audiate and perform notated basic rhythm problems.
Have students learn to compose four (4) measure rhythm patterns.

(Form)
Using simple song form, (Intro, Verse, Chorus, Bridge) students can develop the listening skills necessary to graph song form.

True knowledge of the basic elements of music is exemplified by aural recognition and oral description. In other words, students must be able to recognize each element in isolation and in relationship to other elements present in the music. Students must be able to describe the function served by each element and how it is connected to the style being performed.

Conclusion
Each individual teacher must choose the best material suited for the level and age of their students. All styles of music should be employed; classical, jazz, rock etc. Emphasis should be placed on current popular styles because success in introducing students to new musical concepts is considerably easier when the student is dealing with familiar music. Plus, when students see that “their music” is accepted by the teacher, they are more receptive to listening and learning about other styles of music. Secondary general music teachers must stay open-minded and up to date with the ever changing styles of popular music.

It is time secondary general music develops a curriculum design and effective pedagogy that builds the listening skills necessary for students to better appreciate the expressive qualities inherent in all styles of music.

Biography
Mr. Pergola is the retired Director of Fine Arts from the William Floyd School District on Eastern Long Island, New York. A graduate of the New York College of Music, he received his undergraduate degree and teacher certification from Dowling College, a Masters Degree from SUNY Stony Brook and his Administrative Degree from C.W. Post University.

During his tenure at William Floyd, he taught elementary, middle school and high school band. His performance ensembles received the highest rating at New York State Ensemble Adjudication for 21 consecutive years.

After being named Director of Fine Arts, the William Floyd Music Department was named a MENC Model Music Program. The New York State Theater Association and the National Theater Association also named Mr. Pergola, Administrator of Year.

He serves as a member of the New York State Council of School Music Administrators and a member of the Advisory Board of the New York State Band Directors Association. Mr. Pergola is a published author with four (4) books to his credit and serves as a frequent clinician at MENC Conferences throughout the United States. He currently works for the National Education Service Company as Director of Education and Arts Development.

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Nominating Music Teacher Signature   (must be IMEA member)

This application must be accompanied by a statement from the nominator indicating that the administrator being nominated demonstrates that he or she:

1. Supports music as an important part of the total curriculum.
2. Supports the application of curriculum concepts in the classroom.
3. Provides administrative support of public performances.

The nominating teacher(s) should include the outstanding characteristics of the nominee relating to music education.

Application deadline: June 30, 2015

Return to:

Kendra Leisinger
Crocker Elementary School
2910 SW Applewood
Ankeny, IA 50021
Iowa Exemplary Music Program

Name of School: ____________________________________________

Address: __________________________________________________

Phone Number: _____________________________________________

Principal: __________________________________________________

School Population: __________________________________________

Grade Levels: _______________________________________________

Music Faculty: Please list all music faculty along with position title as general music, strings teacher, professional development involvement, etc.

__________________________________________________________

Nominator Music Teacher Signature (must be IMEA member)

This application must be accompanied by the following information:

List and briefly describe courses and musical opportunities offered by your school.

1. List and describe unified music education goals for general music, instrumental music, and vocal music in your school.

2. Briefly describe departmental guidelines for instruction in conceptual area. (You may provide a copy of your Curriculum Guide. Please indicate when it was written or last revised.)

3. Describe the application of the department guidelines from #3 above in the classroom and/or performance activities.

4. Briefly describe why you believe your department should be considered for this award.

Please submit any other materials (programs, books, etc.) in support of your application.

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Luther College welcomes Jill Wilson as coordinator for music education

Jill Wilson has joined Luther College as assistant professor of education and coordinator for music education. Wilson brings wide experience in music education having previously taught at Morningside College and Boston University. She currently serves as editor of The Sounding Board, as Society for Music Teachers Education chair for the Iowa Music Educators Association, as a participant in the K-16 Summit committee, and as a board member of the South Dakota Chorale. Wilson earned a bachelor of music degree from St. Olaf College, a master of music education degree from the University of Northern Iowa, and a doctor of musical arts degree in music education from Boston University.

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