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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.

Official Publication of:
Iowa Music Educators Association
www.iamea.org
Issued twice a year
September — April

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

Jeremy J. Einsweiler, Editor
Rich Nicklay, Advertising
Officers and Board Members

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President Elect........................................... Kendra Leisinger
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Membership Chair ....................................... Kelli Stoa
Mentoring Chair ......................................... Martha Kroese
Middle School Chair ..................................... Open
MIOSM Chair ............................................... Betsy Neerhof
Multicultural Concerns ................................. Open
NAfME ........................................................ Natalie Steele Royston
NAfME Student Rep ..................................... Open
Publications Editor ................................. Jeremy J. Einsweiler
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Retired Teachers Chair ................................. Open
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Conference/All-State

All-State Band Chair ................................. Chris Crandell
All-State Choral Chair ................................. Jackie Burk
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Greater Des Moines Orff Chapter .................... Michael Jones
Sioux Valley Orff Chapter .............................. Sarah Jensen
Fine Arts Consultant, DOE ........................... Roseanne Malek
IHSMA Executive Director ............................ Alan Greiner
Iowa Alliance for Arts Education ..................... David Law
Iowa Bandmasters ....................................... Michael Golemo
Iowa Chapter of the Percussive Arts ............... Virginia Armstrong
Iowa Choral Directors ................................. Jason Rausch
Iowa Choral Directors Association OPUS .......... Joe Tangen
Iowa String Teachers ................................... Michelle Mentz
Jazz Educators of Iowa ................................. Kyle Englehardt
Kodaly Educators of Iowa .............................. Amy Schoene

District Representatives

North Central ............................................. Joan Philgreen
Northeast.................................................. Shelley Droe
Northwest .................................................. Pat Toben
South Central ............................................ Ryan Rowley
Southeast .................................................... Teresa Thostenson
Southwest .................................................. Julia Weisshaar-Mullin
Support the profession! Share your insights, techniques, and successes in the IOWA MUSIC EDUCATOR

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

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

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We thank our advertisers and respect what they make possible.
Meeting minutes of January 24, 2015 were accepted as presented. Treasurer's Report was accepted as presented. Financially stable with checking account balance of $20,133.12 and Foundation balance of $23,595.02. Will continue to offer credit card payments (except Discover) for conference registration, exhibitor registration, and advertising.

PRESIDENT'S REPORT (VerSteegt)
AAE (Iowa Alliance for Arts Education) Annual contribution to be increased from $1,000 to $1,500 to the IAAE was approved. David Law reported on what transpired in the Iowa Legislature this spring. *See details further in this report under Governmental Affairs.

Mentoring Program
The annual symposium scheduled for November 7 is tentative, depending on funding available. The original grant money is running out. IAAE is looking at ways to secure additional monies to support the program. Until the funds are exhausted, there will be will be these funds available per visit: $125 stipend & $125 reimbursable expenses.

Membership Drive
The Fall 2014 membership drive was a success with over 40 new members joining. Twenty-five new members were awarded free registrations to the 2015 Conference. NAfME will offset 50% of the cost of the free registrations.

K-12 Summit
At the April Summit, it was enlightening to learn how much arts enrollment has suffered due to the push to enroll in AP classes, often resulting in classes that don't apply in any way to coursework requirements. As a group, we decided our next focus would be to better educate the public on AP classes as the ways they "transfer" and/or "apply to degree programs.

Meetings / Events
President shared info about hers and President-Elect's Leisinger's upcoming attendance at the NAfME National Assembly (June 25-28) and visit to Capitol Hill during that time. They will share testimonials from the IAAE's Advocacy Day in January. Discussion with the IHSMA on the 75th Anniversary All-State Music Festival (2021) has begun.

PRESIDENT ELECT'S REPORT (Leisinger)
Conference Registration dues will slightly increase for the 2015 conference. Conference presenters confirmed for 2015. Some of the conference highlights include Joseph Giunta as keynote speaker, acclaimed Kodaly figure Susan Brumfield from Texas Tech University presenting four sessions, Mariachi Program founder Marcia Neel from Las Vegas, a variety of technology sessions and 80+ total sessions. Former and current Board members who will be presenting include Danny Galyen, Gerry Kreitzer, David Law, Shirley Luebke, Natalie Royston, Erin Wehr and Jill Wilson.

Elections Fall 2015
These persons have expressed interest in running for office: Melissa Brobst on Southeast Chair, Kara Sumner for Middle School Chair, Scott Muntefering for Collegiate Chair, and Thad Driskell as All-State Band Chair-Elect. The elected position of Special Learners Chair also needs to be filled.

Reception
Recognition for Past Officers, Distinguished Service Awards and Tenure Awards will be presented at the Keynote Address. Due to costs and low attendance, there will not be a Friday late afternoon Reception.

AREA CHAIR REPORTS
Northeast (Doe-electronically submitted)
Music Teachers in Northeast Iowa had the chance to attend the following two professional development opportunities this spring: First Iowa Orff featured Paul Weller in April and UNI offered the first ever Autism and Arts Conference in part sponsored by IMEA. Educators were fortunate to have these two excellent opportunities in this neck of the woods!
South Central (Rowley) Shared a variety of events/trends in South Central. Kodaly Workshop, Drake University, July 6-1; Level 1, II, and III. This program alternates annually with Orff training. Drake CMP was cancelled for this year.

Move to Standards Referenced Grading - Three large districts, Des Moines, Ankeny, and Waukee are making the transition to Standards Referenced Grading. With the new national standards, this makes assessment in the music classroom more focused on achievement rather than participation. This has a particular impact on music courses.

Costs for student involvement in music are rising - As we are looking at programs around Central Iowa, we are seeing an increase in the cost of music programs. This rise in cost is due to a higher demand for technology in the classroom and in performances as well as a higher standard for sound production on the stage and field. This cost has the potential to hurt smaller and poorer district programs by pushing them out of the ability to compete.

SCIBA push for more marches in music curriculum - While no changes were made to the required list, SCIBA representatives agreed that more marches should be included in the curriculum for schools. Since there will be no binding action, this is a recommendation only. NCIBA is proposing online ballots to look at tracking information on music selection.

Financial situation in House continues to cause issues in staffing for music - Central Iowa districts have had little effect for this year. However, smaller school districts are having to lay off staff due to budgetary situations. Not all districts are contracting music staffing. However, sustainability of staff is in jeopardy.

Des Moines Performing arts and Des Moines Public Schools offer Arts Integration training to Administrators and teachers - Open to all districts, but free to Des Moines Public Schools teachers. Arts Integration offers an opportunity to expand the role of specialist teachers Southwest (Weisshaar-Mullin-submitted electronically) Activities performed: E-mailed new teachers in my area urging them to take advantage of IMEA professional development opportunities - mentorship, workshops, and even if they don't think they have the funds to join, or if their district won't pay membership, check the website from time to time to see what is offered. Included a link to the NAfME website. Even non-members have access to great resources there!

I am aware of two districts downsizing their music programs and a school “offering” music with the possibility someone not certified in music to “teach.”

Recruited two excellent retired music educators to be mentors: (Sherry McKie, Elaine Fargo)

Made contact with music educators attending the ICDA Southwest Iowa Honor Choir Festival. By the way, Travis Walker (Southwest Iowa ICDA chair)- always chimes in with GREAT things to say about IMEA and says the NAfME magazine is VERY relevant for “in the trenches” teachers.

My goal for this year: develop an e-mail list so I can send non-members in my district notifications of workshops that are offered by IMEA (and opportunities offered by other organizations as well). Encourage IMEA to develop an easily navigable calendar on the website listing music education related events around Iowa.

Conferences attended two other conferences since last spring provided me with a variety of interesting topics: uses of technology and discerning the quality of technological resources for the classroom and student use; identifying authentic and appropriate resources for demonstrating/teaching world music and HOW to approach the teaching of world music; building cross-curricular cooperation between “core” areas instructors and/or visual arts instructors and music educators; extending music education into settings OUTSIDE traditional K-12 educational institutions through communities and churches, as continuing education, extended learning opportunities, “mini-courses”, collaborating with the AEs, community colleges, libraries, preschools, and extending educational opportunities to special populations such as prisons, disabled, senior living centers and nursing homes.

No Report: Northwest (Toben), North Central (Philgreen), Southeast (Thostenson)

COMMITTEE CHAIR REPORTS
Advertising (Nicklay-verbal report)
Sales for ads were up considerably from previous years. Thanks to the advertisers who have consistently advertised and to the nine new advertisers in the magazines. Approximatley 90% of the magazine costs are covered by advertisers revenue. Will investigate the possibility of 4-color for future magazines.

Membership (Stoa)
Current membership is 461 with up to date memberships. Approximately 27% of music educators in Iowa are members of IMEA.

Merchandise-All-State (Ott-verbal report)
Sales were especially strong for Christmas ornaments. Will investigate the need to raise mailing costs for post-conference orders.
General Music (Hansen-submitted electronically)
It has been an exciting year of workshops and professional development in Iowa! IMEA offered a wonderful set of sessions at the Fall Conference that were geared toward General Music teachers. Various quality workshops were also offered through Iowa’s Orff Chapters, Kodaly Chapter, Simpson College, Drake, Mt. Mercy, Luther, and Morningside just to name a few. Our state currently hosts one Kodaly Chapter (KEI) and four Orff Chapters (Sioux Valley-western Iowa, Greater Des Moines, First Iowa-northeast Iowa, and Augustana-Rock Island).

The First Iowa Orff Chapter had a very special event in April as the Chapter turned 40 years old! The Chapter honored this milestone with a catered lunch at UNI, a Lifetime Achievement Award for longtime member and Past President Linda Murphy, and a performance by the Waverly-Shell Rock Elementary Orff Ensemble! Our state continues to offer many workshops for our General Music teachers with high quality presenters.

Our IMEA May Workshop this year featured presenters Paul Corbiere and Melissa Blum. Their workshop focused on Drumming in the elementary music classroom. Paul and Melissa taught basic drumming technique, improvisation techniques, percussion ensembles, and drumming with the little kids too. There were 22 teachers in attendance. Feedback for this workshop was very positive! Participants enjoyed the presenters and felt they came away with lots of ideas and lessons for their own classrooms. It was also a good promotion for the upcoming World Music Drumming workshop in Iowa City in July! I am now working on booking our presenter(s) for May of 2016! BIG thanks to Judy Pine and West Music for helping to sponsor this workshop and to Grand View University for hosting.

Research (Droe-submitted electronically)
Reported on the call for research posters for Conference. Deadline for submissions is October 22, 2015 with notification of acceptance made by October 27, 2015.

Created an Iowa Music Educator Magazine research editorial board consisting of: Kevin Droe, University of Northern Iowa, Natalie Steele Royston, Iowa State University, Kelli Stoa, Johnston Community School District, Jill Wilson, Luther College, Erin Wehr, University of Iowa. The board is currently creating a draft of the procedure for submitting research manuscripts that included the types of research that are accepted and encouraged. Finalized descriptions will be submitted to the Iowa Music Educator for publication and to the IMEA website.

SMTE (Wilson-submitted electronically)
Music tea her educators from all colleges and universities will be invited to a roundtable session during the IMEA Fall Conference. I have been attending Minnesota SMTE meetings this year and have found the discussions and sharing of information regarding degree checkpoints, academic advising, communication between music/education departments, etc. to be helpful. I hope to continue the same dialogue in Iowa. In addition, another evening social is being planned during the Fall Conference at a local restaurant following last year’s successful event.

NA/ME Collegiate (Royston)
Sessions presented at the November Conference were well received. Looking for ways to have more collaboration amongst the various collegiate chapters.

All-State Band (Crandell-submitted electronically)
The All-State clinic presented at the IBA Conference was a smashing success! I have been in contact with directors and judges alike to see if they’d be willing to help present at IMEA in November. I think it would be well worth the time!

All-State Chorus (Burk)
Last year’s change to allow adult pitch givers in the morning round was very popular. 60% of the entries statewide used that option, so we will be allowing that again in the future. The IHSMA & IMEA joint boards have voted for these changes: (1) Move piano auditions to the Wednesday after the first round auditions and have all pianists audition for the same piano auditors, (2) Release one of the chorus pieces to the accepted students on audition day and have the conductor teach it to them beginning to end at the festival.

Participation Data: Of the 346 school districts in Iowa, 125 do not audition for the all state chorus. Most of these are 1A schools, and I realize that many of these positions are a heavy load of K-12 Vocal/General/Band responsibilities. I know it’s hard for these teachers to find the time to prepare the students, and I point no fingers at them. I just am bothered by the fact that over 1/3 of our school districts are not auditioning, and that our All State is not really “all” state. I would welcome your thoughts on this topic.

Governmental Affairs (Law)
This year centered on the passage of the Fine Arts/Iowa Core bill - A bill that would add music, theater, visual art and other fine arts to the Iowa Core, the state’s mandated academic standards. Advocacy day on the hill in January was a huge success garnering support on both sides of the aisle and nearly bringing the bill to the floor for a vote. We were stopped by a procedural point by Rep.
Jorgenson stating that the Legislature did not have the jurisdiction to change the Iowa Core (although they have done so twice already) and the jurisdiction lay with the State Board of Education.

In a legal brief prepared for the Alliance we were told that the State Board did indeed have the authority to change the Iowa Core. They are working on their own legal opinion. If theirs and ours disagree we will push to have it decided by the State Attorney General so that we know precisely how to move forward for the students of Iowa.

The legislature did pass SF 510 which amends the Iowa Code to direct the Iowa Department of Education to employ at least a .5(50%) Fine Arts Consultant. The support of the Iowa Music Educators Association has been much appreciated.

Greater Des Moines Orff (Jones-submitted electronically)
Workshop: Diana Larsen: Reaching a New Generation of Learners through Orff Schulwerk, Saturday, October 3, 2015, 9 am. Registration $45 (non AOSA members, includes chapter dues); $40 (AOSA members, includes chapter dues). $20 for students. Additional $5 pre-registration discount available. Look for flyers in your school mailbox in September. Additional information and details can be found on our website: greaterdmorff.weebly.com

Kodaly Educators of Iowa-KEI (Schoene)

No Report: Early Childhood (Panning), Middle School (Lambert), NAfME Collegiate (Royston), All-State Orchestra (Osborne), Publications (Einsweiler). Technology (Criswell), Conference Registrar (Cox), Conference Exhibits (Rutt), Conference Equipment Manager (Grim), NAfME Collegiate Student (unfilled), Multi-Cultural (unfilled), Music In Our Schools Month (Kirby), Retired (Svengalis), Mentoring (Kroese).

CONFERENCE CHAIR
There was a discussion on whether to restore the Conference Chair position and remove the duties from the President Elect’s. All unanimously agreed to restore this position.

BUDGETING FOR DISTRICT CHAIRS OUTREACH
Reminder to District chairs that IMEA budgets approximately $200 per district to use for outreach purposes, e.g. workshops, speakers.

LOWELL MASON FELLOWS
It was approved to submit the names of Edwin Gordon and Robin Wallenta to NAfME to be designated a NAfME Lowell Mason Fellow. Both designees have strong Iowa connections.IMEA will ask other North Central states to join in on this designation. Information about this program can be found at: http://www.nafme.org/about/history/lowell-mason-fellows/

Edwin Gordon http://giml.org/gordon/ earned a Ph.D. from the University of Iowa in 1958. Gordon has committed his life to research in the psychology of music. He has made major contributions in the study of music aptitudes, audiation, music learning theory, tonal and rhythm patterns, and music development in infants and very young children. He is the author of six highly regarded music aptitude tests, as well as numerous books, articles, and research monographs.

Robin Wallenta is currently the President/CEO of West Music and Vice Chair of National Association of Music Merchants (NAMM). namm.org/library/oral-history/robin-walenta She is also a member of the Retail Print Music Dealers Association, the Alliance of Independent Music merchants, Omega, the Keyboard Excellence Group and the NAMM Ad-Hoc Technology Committee. She attended Middle Tennessee State University and the University of Northern Iowa.

DEVELOPING A GUITAR FESTIVAL (submitted electronically)
Kevin Droe reported on his extensive research of guitar festivals around the country. Options and recommendations he suggested for further discussions:
(1) IMEA sponsors All-State guitar ensemble to perform at Iowa String Teachers Association state conference (May)
(2) IMEA sponsors all-state guitar ensemble to perform at fall conference (November) (3) College or university sponsors all-state guitar festival. This guitar festival is only in its preliminary stages.

Other Items - General Discussion
Sight reading competition/symposiums around country, composition competition (tabled for further discussion), peer-reviewed journals.

Meeting was adjourned at 3:15pm (Leisinger/Royston)
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, 2014 and 2013. A review includes 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 the 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.

Ottumwa, Iowa
November 18, 2014

ANDERSON, LARKIN & CO. P.C.

[Signature]

[Address]

[City, State ZIP Code]
### IDAHO MUSIC EDUCATORS ASSOCIATION

**STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS AS OF AND FOR THE YEARS ENDED JUNE 30, 2014 AND 2013**

<table>
<thead>
<tr>
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<td>Miscellaneous</td>
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<td><strong>DISBURSEMENTS</strong></td>
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<td>General operating</td>
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<td>All-State pins and disks</td>
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<td>Miscellaneous</td>
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<td><strong>Total disbursements</strong></td>
<td>59,621</td>
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**EXCESS (DEFICIENCY) OF RECEIPTS OVER (UNDER) DISBURSEMENTS**

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<td>8,577</td>
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**CASH AND INVESTMENTS BALANCE - Beginning of year**

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<th>2014</th>
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**CASH AND INVESTMENTS BALANCE - End of year**

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<tbody>
<tr>
<td></td>
<td>$37,218</td>
<td>$30,841</td>
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See Accompanying Notes and Independent Accountant's Review Report.
IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2014 AND 2013

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 assumptions 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.

Soc. Independent Accountant’s Review Report
NOTE 2: MID-AMERICA CHORALE SCHOLARSHIP FUND

The Association received a gift from Mid-America Chorale in 1998 in the amount of $12,604. 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, 2014 and 2013 was $11,371 and $11,684 respectively.

NOTE 3: CONFERENCE

The following is a schedule of conference expenses for the years ended June 30, 2014 and 2013:

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration</td>
<td>$11</td>
<td>$1,650</td>
</tr>
<tr>
<td>Facility rental</td>
<td>29,844</td>
<td>36,145</td>
</tr>
<tr>
<td>Clinics</td>
<td>560</td>
<td>1,088</td>
</tr>
<tr>
<td>Postage</td>
<td>33</td>
<td>77</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td></td>
<td>3,908</td>
</tr>
<tr>
<td>Housing</td>
<td>1,967</td>
<td>2,764</td>
</tr>
<tr>
<td>Programs</td>
<td>2,293</td>
<td>1,531</td>
</tr>
<tr>
<td>Plaques</td>
<td>223</td>
<td>63</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$36,821</td>
<td>$47,597</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</th>
<th>Unreserved</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scholarship</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Balance – June 30, 2012</td>
<td>$12,045</td>
<td>$27,968</td>
<td>$40,013</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>(75,332)</td>
<td>(75,832)</td>
</tr>
<tr>
<td>Balance – June 30, 2013</td>
<td>11,864</td>
<td>18,677</td>
<td>30,541</td>
</tr>
<tr>
<td>Receipts</td>
<td>7</td>
<td>66,101</td>
<td>66,108</td>
</tr>
<tr>
<td>Disbursements</td>
<td>(500)</td>
<td>(18,931)</td>
<td>(19,431)</td>
</tr>
<tr>
<td>Balance – June 30, 2014</td>
<td>$11,344</td>
<td>$20,241</td>
<td>$31,585</td>
</tr>
</tbody>
</table>
NOTES TO CONSOLIDATED FINANCIAL STATEMENTS

The Association’s investments in cash equivalents and short-term investments are valued at cost, which is determined based on the cost method of accounting for investments. The Association’s investment policy states that it will hold investments to maturity for less than one year.

The Association’s Level I assets measured at fair value on a recurring basis consist of a certificate of deposit and common stock. Level I assets are quoted in active markets for the same or similar instruments. The Association’s Level II assets consist of a certificate of deposit and common stock. Level II assets are measured using quoted prices in active markets for identical assets. The carrying amounts of the Association’s Level II assets approximate fair value.

Fair value measurements using quoted prices in active markets for identical assets

<table>
<thead>
<tr>
<th>Date</th>
<th>Certificate of deposit</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 30, 2016</td>
<td>$1,298</td>
</tr>
<tr>
<td></td>
<td>$1,298</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Certificate of deposit</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 30, 2016</td>
<td>$1,295</td>
</tr>
<tr>
<td></td>
<td>$1,295</td>
</tr>
</tbody>
</table>

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

NOTE 4: COMMITMENTS

The Association has entered into agreements, for the years ending June 30, 2018, 2019, and 2020, that are subject to examination by the IRS, generally for 3 years after they are filed.

NOTE 6: SUBSEQUENT EVENTS

Subsequent events were evaluated through December 31, 2018, which is the date the financial statements were available for issuance.
This issue is full of new beginnings and a sad ending. As you may have noticed color has snuck it’s way into our previously black and white journal. A little flair here and there is always a nice touch!

Kendra has taken over as conference chair and has put together a conference that you will not forget. Check out the various strands and follow them for a somewhat pre-programmed experience or make your own tracks as you peruse the schedule. Our presenters, conductors, performers, and booths are all top in their field. I can’t be more excited!

As for the ending I mentioned. I am shutting the lid on the Mac Book® and retiring my position as Publications Chair. I have thoroughly enjoyed my stay as such and working with all the wonderful people at IMEA, NAfME, and especially you.

You can look forward to wonderful issues from the talented Natalie Steele Royston. She will be taking over. The transition will be smooth the new email is imea.editor@gmail.com but the old email will redirect.

Thank you for all of your hard work, keep the capitol on it’s toes and when that one child improvises it might lead to great things.

Jeremy J. Einsweiler
If you know me at all, you know I like to be in control of my own destiny. I am a doer, not a watcher. I am a driver, not a passenger. It is for this reason that I volunteered to facilitate my building’s scheduling committee: I want things to run a certain direction. When I am driving, I increase my chances.

It was at one of these meetings that I mentioned I would be speaking, via Zoom, to grad students at UNI the next day. One of my colleagues asked the obvious “about...?” I said, “advocacy, mostly.” Her unexpected follow-up question was “about...?” I giggled a little, and then I realized that when you teach math and reading, you don’t have to advocate. The powers-that-be have already determined those subjects are important for the life and livelihood of every child.

Specialists are not so lucky. We constantly have to fight the good fight and recruit new soldiers. My article in the IMEA spring magazine was a nothing but a thinly veiled call to arms. In it, I urged IMEA members to leave the safety of “Iowa Nice” and rally to support a number of political initiatives both in Iowa and on the federal level.

The first of these initiatives was to vocally support 4% allowable growth (now masterfully reframed as “supplemental state aid”—now it even sounds like schools don’t really need it!) to help fund Iowa schools. We all know how that went. It was certainly a wild ride: One party calling for 6% and another wanting 1.25%; one side reluctantly kowtowing to 4% with the other not willing to budge; bipartisan support for one-time funds subsequently vetoed by the Governor; petitions to get the government back to work funding Iowa schools; the realization of reduced school budgets leading to loss of jobs for teachers and paraprofessionals, hiring freezes and absorbed positions, increased class sizes, decreased budgets for instructional materials, and a host of other problems resulting from tragically underfunded public education.

The second initiative was to lend your voice to the rising tide of Iowa arts educators clamoring to include music and the other arts in the Iowa Core. I wish I had better (or even just clearer) news to report. Alas, no. Although the Iowa Alliance for Arts Education (IAAE) has been working tirelessly toward this goal for nearly a decade, just at the moment when we felt victory was within our grasp, Congressman Jorgensen (R-06; Chair, Iowa House Education Committee) sent us on a detour. He stated that determining what subjects should be considered core is simply not in the purview of the legislature, and that the authority to do so resides with the State Board of Education. You can imagine our confusion—every other Iowa Core subject had been determined by the legislature. Naturally, we carried our torches right to the BOE only to find out they didn’t believe it was in their purview either. Currently, we are at an impasse. First, it must be determined which body has the legal authority to determine core subjects, and then we can carry our torches toward the right fire.

I cannot overstate the importance of the fight for core status. We have seen firsthand how “the enumeration... of certain rights” [or subjects, in this case] can be “construed to deny or disparage others” (U.S. Const. amend IX). Arts programs are being cut or eliminated; school districts are risking losing accreditation by allowing kids to opt out of music and the other arts before eighth grade (see Iowa Code 256.11); positions are being absorbed; and teachers are being reassigned to areas of music which are outside of their expertise. This cannot stand. This fight is not about whether you can teach the chromatic scale to your bassoonists in 7th grade, it is about guaranteeing our students access to music curriculum taught by qualified professionals.

It is this guarantee of access for our students that has driven NAfME’s advocacy efforts for years. This year, however, it is different. This year, our legislators committed to reauthorizing the Elementary and Secondary Education Act (ESEA). The last iteration of ESEA—NCLB—expired in 2007. After more than seven years of outdated (and statistically impossible) policy, Congress is attempting to push through a reauthorization this year. Unfortunately, the House has...
their version and the Senate has another. The president has threatened to veto the House version (The Student Success Act of 2015 (H.R.5)) due to its far-right-of-center approach to education reform which barely passed (218-213) in its own House, but the Senate version (The Every Child Achieves Act of 2015 (S. 1177)) has bi-partisan support and passed with by wide margin (81-17). The Senate bill specifically enumerates “music and the other arts” as core academic subjects. But the two versions cannot simply be merged. A compromise must be struck. Thus, the two chambers will be forming a conference committee to draft a bill with which both chambers can agree before sending it to the President for his signature. It is the hope of IMEA and NAfME that the specific language that enumerates music as a core subject will remain intact in the final iteration.

NAfME has feet on the ground at the Hill every single day working to ensure the enumeration of music as a core subject. In addition, NAfME sponsors an Advocacy Day each June in which leadership from each of the MEAs meets with their Senators, Representatives, and/or their legislative aides. This year, Kendra Leisinger and I had the opportunity to meet with Senator Joni Ernst as well as Congressman David Young, and attended scheduled meetings with aides for Senator Grassley as well as Congressmen Loebsack, Blum, and King. We were expecting Congressman Loebsack (D-02) to be an enthusiastic supporter of our cause, based on his exemplary voting history regarding the arts, and we were not disappointed. What was surprising was the passion for the arts of Congressman Young (R-03). He was genuine, charismatic, and his obvious love for music and the arts left both Kendra and I feeling uplifted. While Rep. King (R-04) did schedule a staffer with us this year, an improvement over last year, we did not find common ground with him. King believes each state holds the power to determine what subjects should be taught. (For irony, see paragraph five of this article!) Senator Grassley's aide, as well Rod Blum's (R-01) intern, shared that their bosses held similar opinions. Each person with whom we met reflected fondly on his or her own education in the arts, and several cited that their experiences helped shape them into the people they are today.

Sometimes I think about our elected officials—on the school board, on the Hill, at NAfME, etc. I suppose many of them prefer to drive. And I am sure it must get frustrating to sometimes be forced to move at a glacial pace, to take a detour, or have to occasionally move in reverse. For them, there is no such thing as cruise control. But each of us—them, me, even you—can control our destination. It's simple, really. We just keep driving until we get there.
In June, I attended the 65th NAfME National Leadership Assembly in Washington, D. C., with IMEA President Kris VerSteegt. Representatives from all 50 states as well as Europe met to network, discuss, contribute and advocate for music education.

The highlight of our work at the Assembly was the day we spent in dialogue with Iowa legislators and their aides, advocating for strengthening the status of music and the arts through federal law.

The Every Child Achieves Act of 2015 was the Senate’s bipartisan draft for which the NAfME Assembly attendees were advocating. This piece of legislation included music and the arts as core academic subjects.

Kris and I met with legislative aides of Sen. Grassley and Congressmen King, Blum, and Loebsack; we met directly with Congressman David Young and Senator Joni Ernst.

Our articulation of national education priorities including ensuring access to music education for all students and emphasizing the applicability of Title I funding was met with support and positive regard by all the legislators and their aides. Often, the business of “politics” in Washington can take precedence over what the legislators and their constituents believe to be best for our children. It made our time on Hill Day so much more meaningful and imperative that we as music educators were able to have such privileged access to the ear of those responsible for guiding education policy.

The Senate passed the ECA Act by a wide margin in July. This is an example of the critical importance of holding membership in our professional organization; as educators and advocates for universal access to music education and music as a core academic subject, NAfME gives us a voice and an avenue to the process of influencing legislation that will affect the landscape of music education.
Dear Colleagues,

Your opportunities for learning and growing as a music educator are abundant at this year’s conference! The 2015 Iowa Music Educators Association Professional Development Conference offers a variety of sessions by presenters who are eager to share their expertise and ideas with you. Are you ready to add to your skill set, deepen your knowledge of your discipline and reinvigorate your passion for learning and teaching?

Here are a few of the offerings this year:

- Maestro Joseph Giunta, conductor of the Des Moines Symphony and promoter of great music for all will present our keynote address!
- 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!
- Nationally renowned clinicians: Kodaly educator, composer, and conductor Susan Brumfield, choral educator, composer, and conductor Andrea Ramsey, mariachi program founder Marcia Neel, All-State composer Jake Runestad and many others!
- Local experts: Alan Feirer, Gerald Kreitzer, David Law, Natalie Steele Royston, Jill Wilson, Kevin Dro... and the list goes on!
- Our clinicians will present immediately relevant PD on a wide variety of topics. There is absolutely something for everyone!
- Interactive sessions with Shana Wagner of BrainDance fame, guitar with Mike Christiansen and mariachi guru Marcia Neel, breathing for flute with Paula Gudmundson, and orchestra reading with Michelle Mentz.
- 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.
- New teachers and undergraduates will especially find a range of benefits from the New Teacher / Collegiate strand.

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 PD strand(s) (available in the this issue of the Iowa Music Educator) to your administrator!

*String teachers are invited to bring their instruments on Friday morning for a reading session in room 204-208.
2015 Professional Development Conference :: Nov. 19, 20, 21 :: Ames, IA

Name (to appear on badge) _______________________________   School District (if applicable) ____________________________
School Address _______________________    City, State, Zip _______________________________   County __________
School Phone (_____) ___________________________    School E-mail __________________________________________________
IMEA/NAfME Member?  No  Yes *Member # ________________________ *Exp. Date __________ *to receive member rate
Teaching Area:  General Music  Band  Chorus  Orchestra  Other
Teaching Level:  Pre-K  Elementary  Middle School/Jr. High  High School  College/Univ.
College/University Students only:  Current Year __________  NAfME Collegiate Chapter _________________________

<table>
<thead>
<tr>
<th></th>
<th>Pre-Registration Postmarked on or before Nov. 1</th>
<th>On-Site (Only Option after Nov. 1 Deadline)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full (3 day) CONFERENCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NON IMEA or NAFME Collegiate MEMBER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Educator</td>
<td>$90.00</td>
<td>$110.00</td>
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<tr>
<td>1st Year Educator</td>
<td>$50.00</td>
<td>$70.00</td>
</tr>
<tr>
<td>College/University Student</td>
<td>$40.00</td>
<td>$60.00</td>
</tr>
<tr>
<td>Friday Lunch Special - buffet with sides – Available to all Attendees</td>
<td>$15.00 $</td>
<td>Unavailable</td>
</tr>
<tr>
<td>IMEA or NAFME Collegiate MEMBER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Educator</td>
<td>$50.00</td>
<td>$70.00</td>
</tr>
<tr>
<td>1st Year Educator</td>
<td>No Charge</td>
<td>No Charge</td>
</tr>
<tr>
<td>College/University Student</td>
<td>$25.00</td>
<td>$45.00</td>
</tr>
<tr>
<td>Guest Name</td>
<td>$50.00</td>
<td>$70.00</td>
</tr>
<tr>
<td>Retired</td>
<td>No Charge</td>
<td>No Charge</td>
</tr>
</tbody>
</table>

THURSDAY ONLY REGISTRATION

All Attendees                                         $25.00                      $25.00

FRIDAY ONLY OR SATURDAY ONLY CONFERENCE REGISTRATION

Educator                                             $50.00                      $70.00
College/University Student                            $25.00                      $45.00

Registration Total $ DO NOT MAIL After Nov. 1

PAY BY CHECK (enclose check)
PAY BY CREDIT CARD (complete this box—please print legibly)

NAME AS IT APPEARS ON CARD ___________________________ SIGNATURE ___________________________

O MASTERCARD  O VISA  CARD NUMBER ___________-_________-_________-_________  EXP. DATE __________

Hotel Information: Specify IMEA when reserving rooms. Space is limited. Available rooms will be held until Oct. 20, 2015.
GRANDSTAY AMES :: 1606 South Kellogg Avenue :: 515-232-8363 :: $104.90 + tax (single)
HOLIDAY INN EXPRESS :: 2600 East 13th Street :: 515-232-2300 :: $119.00 + tax (single)

JOIN OR RENEW NAfME/IMEA

If you wish to join NA/ME/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.

www.lamea.org :: Iowa Music Educators Association :: www.lamea.org :: Iowa Music Educators Association :: www.lamea.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.

IHSMA All-State Music Festival Registration is on the Middle Floor.
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West Music t-shirt
Tag @westmusiccompany in the picture
and by using #TagOurTees

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WELCOME TO AMES — We’re glad you’re in town taking part in the 2015 Iowa Music Educators Association Conference. While you’re here, be sure to check out all that we have to offer. From live music and shopping to great eats and recreational activities, you’ll be sure to find something for everyone!

Don’t forget to document your stay in Ames on social media. Visit our Facebook, Twitter and YouTube page and be sure to use #CYtesofAmes or @CYtesofAmes when posting!

---

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2015-16 Season

Magnificat (John Rutter)
Dec. 13, 2015 • 3:00 pm

Cabaret: The British Are Coming
Feb. 26, 2016 • 7:00pm
Feb. 28, 2016 • 3:00pm

Breathe! Sing! Live!
April 24, 2016 • 7:00pm

This Land is Our Land
June 25, 2016 • 7:00pm

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Director
ameschoral.org
515-232-5545
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Thurs 10-7
Fri-Sat 10-5
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Ames, IA 50010
233-4585

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20% off a regular
price item!
Now through 12/31/15
## 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>9:30-10:30</td>
<td>Choral Reading Session</td>
<td>Topics for the Band/Choral</td>
<td>Topics for the Band/Choral</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Director and Small Schools</td>
<td>Director and Small Schools</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:45-11:45</td>
<td>Singing through the First</td>
<td>Let the Students Drive:</td>
<td>Let the Students Drive:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Years of Choir</td>
<td>Autonomy-Supportive Teaching</td>
<td>Autonomy-Supportive Teaching</td>
<td></td>
</tr>
<tr>
<td>1:15-2:15</td>
<td>Score to Performance: What</td>
<td>Score to Performance: What</td>
<td>Score to Performance: What</td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>PERFORMANCE: OPUS Honor Choir Concert</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Teaching/Learning Strands - Band, Choral, Orchestra, General Music</td>
<td></td>
<td></td>
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<tr>
<td>--------------</td>
<td>---------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:30–9:30</td>
<td>FRIDAY Band: Going Beyond the Notes: Developing Comprehensive Musicians, Intelligent Musicians, Not Dumb Singers! Boosting Musicianship in Your Orchestra, First We Sing! Songs and Games: Kodaly-Inspired Teaching; Choral: Going Beyond the Notes: Developing Comprehensive Musicians, Going Beyond the Notes: Developing Comprehensive Musicians, How to Teach and Play Junkyard Percussion; Orchestra: Paying it Forward: Preparing Tomorrow’s Educators; General Music: Intelligent Musicians, Not Dumb Singers! Boosting Musicianship in Your Orchestra, Intelligent Musicians, Not Dumb Singers! Boosting Musicianship in Your Orchestra, First We Sing! Songs and Games: Kodaly-Inspired Teaching, First We Sing! Songs and Games: Kodaly-Inspired Teaching</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:45–10:45</td>
<td>Band Geeks and Choral Nerds, Unite! Effective Strategies for Teaching Jazz to Beginners, Band Geeks and Choral Nerds, Unite!, String Orchestra Reading Session, First We Sing! Teaching Activities and Strategies, Paying it Forward: Preparing Tomorrow’s Educators, You’ve Never Read a Book Like This!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00–11:50</td>
<td>ComMission Possible, Inquiring Minds (in our ensembles) Want to Know, ISTA General Meeting, Movement Matters! Learn the BrainDance for ages 7-10, Inquiring Minds (in our ensembles) Want to Know!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00–2:00</td>
<td>Addressing Common Occupational Ailments of a Music Teacher, Behind the Music with Andrea Ramsey, Movement Matters! Part II: BrainDance for ages 7-10, Addressing Common Ailments of a Music Teacher, Ready, Set, Rhythm!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td>PERFORMANCE: Junior High Honors Orchestra Concert</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Band</td>
<td>Choral</td>
<td>Orchestra</td>
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<tr>
<td>8:30-9:30</td>
<td>The Five Behaviors for a Cohesive Team</td>
<td>Sight Singing in the Choral Classroom</td>
<td>Musical Expression in the School Orchestra Rehearsal</td>
<td>Children's Songs and Games from Scotland and England</td>
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<td>The Five Behaviors for a Cohesive Team</td>
<td>The Five Behaviors for a Cohesive Team</td>
<td>¿Canta Mariachi! Traditional Mexican Songs for Elementary Music</td>
<td>Managing Extreme Behaviors in Elementary Music Classrooms</td>
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<td>Recreation Poster Session</td>
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<tr>
<td>9:45-10:45</td>
<td>Percussive ARTiculation</td>
<td>Amuse Bouche: Whetting the Appetites of Young Creators!</td>
<td>Ensemble Skill Development: Rehearsal Techniques</td>
<td>Voices in Song</td>
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<td></td>
<td>Improving Instruction and Assessment through Recording Technology</td>
<td>Improving Instruction and Assessment through Recording Technology</td>
<td>Improving Instruction and Assessment through Recording Technology</td>
<td>Are You as Hip as a Fourth Grader?</td>
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<td>Collaboration: It Can Be Rewarding, Relevant and</td>
<td>Collaboration: It Can Be Rewarding, Relevant and</td>
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<tr>
<td>11:00-11:50</td>
<td>Buzz and Breathing Your Way to a Better Flute Tone!</td>
<td>Communication for Connection and Cooperation</td>
<td>Communication for Connection and Cooperation</td>
<td>iTeachMusic: Active Music Making with Interactive Technology</td>
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<td>Communication for Connection and Cooperation</td>
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<td>Research Poster Session</td>
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<td>Blended Learning for Guitar: You have to See It and Hear It!</td>
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<tr>
<td>1:00-1:50</td>
<td>Double Reeds, Not Double Trouble: Bassoon Reed Minute-Fixes</td>
<td>What Draws Students to Stay in Your Ensembles?</td>
<td>What Draws Students to Stay in Your Ensembles?</td>
<td>What Makes a Kodaly Classroom?</td>
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<td>What Draws Students to Stay in Your Ensembles?</td>
<td>Iowa All-State Chorus Audition Process: How Do We Compare?</td>
<td>Creative Assessments for Performing Ensembles</td>
<td>Garage Band Goodies</td>
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<td>Creative Assessments for Performing Ensembles</td>
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<td></td>
<td>Research Poster Session</td>
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<tr>
<td>2:00</td>
<td>IBA Exec. Meeting</td>
<td>ICDA Meeting</td>
<td>Rangoli: Introducing Indian Music in General Music</td>
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<td>Creative Assessment for Performing Ensembles</td>
<td>Creative Assessment for Performing Ensembles</td>
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<td>2:30</td>
<td>PERFORMANCE: Collegiate Honor Band Concert</td>
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<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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</table>
### Teaching/Learning Strands - Best Practice, New Teacher-Collegiate, Non-Traditional, Technology

#### FRIDAY

<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>8:30-9:30</td>
<td>Going Beyond the Notes: Developing Comprehensive Musicians</td>
<td></td>
<td>Paying It Forward: Preparing Tomorrow's Music Educators</td>
<td>Technology in Music Education: The Latest Developments</td>
</tr>
<tr>
<td>9:45-10:45</td>
<td>Teaching for Transfer: Making Every Moment Count</td>
<td>Teaching for Transfer: Making Every Moment Count</td>
<td>Positive ProActive Advocacy Now!</td>
<td>Teaching Can Be Fun with Quaver!</td>
</tr>
<tr>
<td>11:00-11:50</td>
<td>Inquiring Minds (in our ensembles) Want to Know!</td>
<td>Selecting Repertoire for Young Band and Orchestra</td>
<td>Where Are We Now? A Profile of Music Educators</td>
<td>Need Quantitative Data? Use SmartMusic</td>
</tr>
<tr>
<td>1:00-2:00</td>
<td>2015 Music Education Research Year in Review: Useful Applications for the Music Classroom</td>
<td>Concerts That Teach</td>
<td>2015 Music Education Research Year in Review: Useful Applications for the Music Classroom</td>
<td>Do Mobile Devices and Music Class Go Together?</td>
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</table>

#### Keynote Address

**KEYNOTE ADDRESS: Maestro Joseph Giunta**

#### 2:15-3:15

**Implementing Core Arts Standards: Yes, and…**

**NAfME Collegiate Election of State Officers**

**Money for Music: Going on a Treasure Hunt for Grants**

**An iPad Q & A**

**Implementing Core Arts Standards: Yes, and…**

#### 4:30

**PERFORMANCE: Junior High Honors Orchestra Concert**

### SATURDAY

<table>
<thead>
<tr>
<th>Time</th>
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<th>New Teacher-Collegiate</th>
<th>Non-Traditional</th>
<th>Technology</th>
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<tbody>
<tr>
<td>8:30-9:30</td>
<td>Managing Extreme Behaviors in Elementary Music Classrooms</td>
<td>The Psychology of Music Preference</td>
<td></td>
<td>Piano Maestro: Teaching Piano in the 21st Century Classroom</td>
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<td>Research Poster Session</td>
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<tr>
<td></td>
<td>The Five Behaviors of a Cohesive Team</td>
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<tr>
<td>9:45-10:45</td>
<td>Amuse Bouche: Whetting the Appetites of Young Creators!</td>
<td>Decoding the Mysteries of the Developing Voice</td>
<td>Collaboration: It Can Be Rewarding, Relevant and Memorable</td>
<td>forScore: A PDF Music Reader</td>
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<tr>
<td></td>
<td>Research Poster Session</td>
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</tr>
<tr>
<td>11:00-11:50</td>
<td>Communication for Connection and Cooperation</td>
<td>Blended Learning for Guitar: You Have to See It and Hear It!</td>
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<tr>
<td></td>
<td>Research Poster Session</td>
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<tr>
<td>1:00-1:50</td>
<td>Iowa All-State Chorus Audition Process: How Do We Compare?</td>
<td>Recruitment and Retention Intervention</td>
<td>The Proper Care and Feeding of Your School Board</td>
<td>Finale 2014: Tips and Tricks to Make Your Life Easier</td>
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<td>Research Poster Session</td>
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<tr>
<td>2:00-2:50</td>
<td>Creative Assessment for Performing Ensembles</td>
<td>NAfME Collegiate Meeting and Election</td>
<td>Thriving in the Classroom: Psychological Aspects of Teaching</td>
<td>Finale 2014: Scanning</td>
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<tr>
<td>7:30</td>
<td>All-State Music Festival Concert: Band, Chorus, Orchestra</td>
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## 2015 Annual Professional Development Conference

**Thursday, November 19, 2015**

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<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>
</tr>
<tr>
<td></td>
<td>Joseph Tangen, Chair</td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td><strong>IMEA Conference Registration</strong></td>
<td>Scheman Top (2nd) Floor</td>
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<tr>
<td></td>
<td>Emily Cox, IMEA Conference Registration Chair.</td>
<td></td>
</tr>
<tr>
<td>9:30-10:30</td>
<td><strong>Choral Reading Session</strong></td>
<td>250-252</td>
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<tr>
<td></td>
<td>Dr. Shirley Luebke, Sioux City Community Schools</td>
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<td></td>
<td>Sponsored by JW Pepper, IMEA</td>
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<tr>
<td>9:30-10:30</td>
<td><strong>Topics for the 7-12 Band/Choral Director and Small Schools</strong></td>
<td>260-262</td>
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<tr>
<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>10:45-11:45</td>
<td><strong>Singing through the First Years of Choir (reading session)</strong></td>
<td>250-252</td>
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<tr>
<td></td>
<td>Sandy Miller, Johnston 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>Let the Students Drive: Autonomy-Supportive Teaching</strong></td>
<td>260-262</td>
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<tr>
<td></td>
<td>Sarah Van Waardhuizen, Central College</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>4:00</td>
<td><strong>OPUS Honor Choir Concert</strong></td>
<td>Stephens Auditorium</td>
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<td></td>
<td>Conductors:</td>
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<td></td>
<td>Ernest Reineke, Mason City Community Schools (5th/6th Grade)</td>
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<td></td>
<td>Douglas Poppen, North Fayette Valley Community Schools (7th/8th Grade Bass Clef)</td>
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<td></td>
<td>Hannah Ryan, Johnston Community Schools (7th/8th Grade Treble Clef)</td>
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<td></td>
<td>Julie Schnieders, Indianola Community Schools (9th Grade Mixed)</td>
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<td></td>
<td>Joseph Tangen, Chair</td>
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<tr>
<td>TIME</td>
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<td>LOCATION</td>
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<tr>
<td>7:45</td>
<td>IMEA Executive Board Meeting</td>
<td>Benton</td>
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<td>Kris VerSteegt, President</td>
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<tr>
<td>8:00</td>
<td>IMEA Conference Registration</td>
<td>Scheman Top (2nd) Floor</td>
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<td>Emily Cox, IMEA Conference Registration Chair</td>
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<tr>
<td>8:00-5:00</td>
<td>IHSMA All-State Music Festival Registration/Info Desk</td>
<td>Scheman Middle Floor</td>
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<td></td>
<td>Alan Greiner, IHSMA Executive Director</td>
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<td>Sponsored by IHSMA and IMEA</td>
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<td><strong>Exhibits Open: 9:00 - 5:00</strong></td>
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<td></td>
<td>C. David Rutt, IMEA Conference Exhibits Chair</td>
<td>Scheman Middle &amp; Top Floors</td>
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<tr>
<td>8:30-9:30</td>
<td>NTC</td>
<td>Name ME Collegiate Welcome</td>
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<tr>
<td></td>
<td>Dr. Natalie Steele Reyston, Iowa State University</td>
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<tr>
<td>8:30-9:30</td>
<td>O, NTC</td>
<td>Technology in Music Education: The Latest Developments</td>
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<tr>
<td></td>
<td>Dr. Christopher Russell, Olmman Middle School, St. Paul Park, MN</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>8:30-9:30</td>
<td>O, NTC</td>
<td>Boosting Musicianship in Your Orchestra</td>
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<td>Kristian Svennevig, Davenport Community Schools</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>8:30-9:30</td>
<td>GM</td>
<td>First We Sing! Songs and Games for the Kodaly-Inspired Teacher</td>
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<td></td>
<td>Susan Brumfield, Texas Tech University</td>
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<td>Sponsored by West Music, Hal Leonard, IMEA</td>
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<tr>
<td>8:30-9:30</td>
<td>ALL</td>
<td>Paying it Forward: Preparing Tomorrow’s Music Educators</td>
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<tr>
<td></td>
<td>Natalie Steele Reyston, Iowa State University</td>
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<td></td>
<td>Michelle Swanson, University of Northern Iowa</td>
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<tr>
<td>8:30-9:30</td>
<td>ALL</td>
<td>How to Teach and Play Junkyard Percussion</td>
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<td>David Birrow, MacPhail Center for Music and Breck School</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>8:30-9:30</td>
<td>ALL</td>
<td>Intelligent Musicians, Not Dumb Singers!</td>
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<td>Dr. David Holdhusen, University of South Dakota</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>8:30-9:30</td>
<td>B, C, O, BP</td>
<td>Going Beyond the Notes: Developing Comprehensive Musicians</td>
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<td>Chris Gleason, Patrick Marsh Middle School, Sun Prairie, WI</td>
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<td><strong>VISIT THE EXHIBITS</strong></td>
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<td>Scheman Middle &amp; Top Floors</td>
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<tr>
<td>9:45-10:45</td>
<td>ALL</td>
<td>Teaching for Transfer: Making Every Moment Count</td>
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<td>Dr. Robert L. Sinclair, VanderCook College of Music</td>
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<td>Sponsored by VanderCook College of Music, IMEA</td>
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<td>9:45-10:45</td>
<td>ALL</td>
<td>Teaching Can Be Fun with Quaver</td>
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<td>Tim Maus, QuaverMusic.com</td>
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<td>Sponsored by QuaverMusic.com</td>
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<tr>
<td>9:45-10:45</td>
<td>ALL</td>
<td>String Orchestra Reading Session</td>
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<td>Michelle Mentz, Washington Middle School</td>
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<td>Sponsored by JW Pepper</td>
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<tr>
<td>9:45-10:45</td>
<td>GM</td>
<td>First We Sing! Teaching Activities and Strategies</td>
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<td></td>
<td>Susan Brumfield, Texas Tech University School of Music</td>
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<td>9:45-10:45</td>
<td>ALL</td>
<td>Positive ProActive Advocacy - Now!</td>
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<td>David Law, Iowa Alliance for Arts Education</td>
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<td></td>
<td><strong>Junior High Honors Orchestra</strong></td>
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<td>Fisher Theatre &amp; Scheman 167-179</td>
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<td>**CONDUCTORS:**Philip Rudd</td>
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<td>Dr. Louis Bergonzzi</td>
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<td><strong>CONCERT</strong> 4:30</td>
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<td>Fisher Theatre</td>
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<td>Kathryn Langguth, Chair</td>
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### Friday, November 20, 2015 (cont.)

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<thead>
<tr>
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<tbody>
<tr>
<td>9:45-10:45</td>
<td><strong>GM</strong> You’ve Never Read a Book Like This!</td>
<td>260-262</td>
</tr>
<tr>
<td></td>
<td>Dan Fee, University of Wisconsin - Oshkosh</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td>B, C</td>
<td><strong>Band Geeks and Choral Nerds, Unite!</strong></td>
<td>275</td>
</tr>
<tr>
<td></td>
<td>Dr. Amy Kotsonis, University of Northern Iowa</td>
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<tr>
<td></td>
<td>Dr. Danny Galyen, University of Northern Iowa</td>
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<tr>
<td>B, BP</td>
<td><strong>Effective Strategies for Teaching Jazz to Beginners</strong></td>
<td>299</td>
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<td>NTC</td>
<td>Mike Steinel, University of North Texas</td>
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<td>Sponsored by Hal Leonard, Yamaha Musical Instruments</td>
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**VISIT THE EXHIBITS**

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<tr>
<td>11:00-11:50</td>
<td><strong>NTC, B, O</strong> Selecting Repertoire for Young Band and Orchestra</td>
<td>150-154</td>
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<td></td>
<td>Dr. Natalie Steele Royston, Iowa State University</td>
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<td>T</td>
<td><strong>Need Quantitative Data? Use SmartMusic</strong></td>
<td>160</td>
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<td></td>
<td>Dr. Glenn Pohland, Loras College</td>
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<td>Sponsored by MakeMusic, Inc.</td>
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<tr>
<td>O</td>
<td><strong>Iowa String Teachers Association (ISTA) Meeting</strong></td>
<td>204-208</td>
</tr>
<tr>
<td></td>
<td>Michelle Mentz, President</td>
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</tr>
<tr>
<td></td>
<td>PLEASE BRING INSTRUMENTS TO THIS SESSION</td>
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<tr>
<td>GM, NTC</td>
<td><strong>Movement Matters: Learn the BrainDance for ages 7-10</strong></td>
<td>250-252</td>
</tr>
<tr>
<td></td>
<td>Shana Wagner, Rogers Elementary, Rogers, MN</td>
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</tr>
<tr>
<td></td>
<td>Sponsored by West Music, IMEA</td>
<td></td>
</tr>
<tr>
<td>ALL</td>
<td><strong>Where Are We Now? A Profile of Music Educators</strong></td>
<td>254</td>
</tr>
<tr>
<td></td>
<td>Dr. Erin Wehr, University of Iowa</td>
<td></td>
</tr>
<tr>
<td>GM, NTC</td>
<td><strong>Listening Fun with Scarves and Tennis Balls</strong></td>
<td>260-262</td>
</tr>
<tr>
<td></td>
<td>Dan Fee, University of Wisconsin - Oshkosh</td>
<td></td>
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<tr>
<td></td>
<td>Sponsored by IMEA</td>
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<tr>
<td>C, BP</td>
<td><strong>Inquiring Minds (In Our Ensembles) Want to Know!</strong></td>
<td>275</td>
</tr>
<tr>
<td></td>
<td>Dr. Wendy Harren, Neeve Consulting Partners</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td><strong>ComMission Possible</strong></td>
<td>299</td>
</tr>
<tr>
<td></td>
<td>Chris Gleason, Patrick Marsh Middle School</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sponsored by IMEA</td>
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<tr>
<td>11:50</td>
<td><strong>Society for Music Teacher Education</strong></td>
<td>150-154</td>
</tr>
<tr>
<td></td>
<td>Lunch Meeting</td>
<td>outside</td>
</tr>
<tr>
<td></td>
<td>Jill Wilson, Luther College, Chair</td>
<td></td>
</tr>
</tbody>
</table>

**VISIT THE EXHIBITS**

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
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</thead>
<tbody>
<tr>
<td>1:00-2:00</td>
<td><strong>NTC</strong> Concerts That Teach</td>
<td>150-154</td>
</tr>
<tr>
<td>B, C, O</td>
<td>Chris Gleason, Patrick Marsh Middle School, Sun Prairie, WI</td>
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<tr>
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<td>Sponsored by IMEA</td>
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<tr>
<td>T, GM</td>
<td><strong>Do Mobile Devices and Music Class Go Together?</strong></td>
<td>160</td>
</tr>
<tr>
<td></td>
<td>Tim Maus, QuaverMusic.com</td>
<td></td>
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<td></td>
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### Friday, November 20, 2015 (cont.)

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00-2:00</td>
<td>GM, B, C: Ready, Set, Rhythm! Melody Easter-Clutter, Indianola High School Sponsored by Alfred Publishing</td>
<td>204-208</td>
</tr>
<tr>
<td></td>
<td>GM: Movement Matters Part II: BrainDance for ages 7-10 Shana Wagner, Rogers Elementary, Rogers MN Sponsored by West Music, IMEA</td>
<td>250-252</td>
</tr>
<tr>
<td></td>
<td>ALL: 2015 Music Education Research Year in Review: Useful Applications for the Music Classroom Dr. Kevin Droe, University of Northern Iowa Sponsored by University of Northern Iowa</td>
<td>254</td>
</tr>
<tr>
<td></td>
<td>GM: Listening Fun with Paper Plates and Parachutes Dan Fee, University of Wisconsin - Oshkosh Sponsored by IMEA</td>
<td>260-262</td>
</tr>
<tr>
<td></td>
<td>C: Behind the Music with Andrea Ramsey Dr. Andrea Ramsey, University of Colorado - Boulder Sponsored by Hal Leonard, JW Pepper</td>
<td>275</td>
</tr>
<tr>
<td></td>
<td>ALL: Addressing Common Occupational Ailments of a Music Teacher Dr. Nicholas Enz, St. Ambrose University Dr. Jodi Runge, Foundations Therapy Sponsored by IMEA</td>
<td>299</td>
</tr>
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</table>

**VISIT THE EXHIBITS**
Scheman Middle & Top Floors

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:15-3:15</td>
<td>ALL: KEYNOTE ADDRESS Maestro Joseph Giunta, Des Moines Symphony</td>
<td>Benton</td>
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**VISIT THE EXHIBITS**
Scheman Middle & Top Floors

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>3:30-4:30</td>
<td>NTC, BP: Implementing Core Arts Standards: Yes, and... Dr. Wendy Barden, Segue Consulting Partners Sponsored by Segue Consulting Partners</td>
<td>150-154</td>
</tr>
<tr>
<td></td>
<td>T: An iPad Q &amp; A Dr. Christopher Russell, Oltman Middle School, St. Paul Park, MN Sponsored by IMEA</td>
<td>160</td>
</tr>
<tr>
<td></td>
<td>GM, BP: Scheduling and Supporting the Elementary Music Classroom Tim Purdum, Highland Elementary, Waterloo, IA Jim Stichter, University of Northern Iowa Matthew Willand, Highland Elementary, Waterloo, IA Sponsored by IMEA</td>
<td>204-208</td>
</tr>
<tr>
<td></td>
<td>GM: Culture Rock! Folk Dancing Dan Fee, University of Wisconsin - Oshkosh Sponsored by IMEA</td>
<td>250-252</td>
</tr>
<tr>
<td></td>
<td>ALL: Money for Music: Going on a Treasure Hunt for Grants Carly Schieffer, Bowman Woods Elementary, Linn-Mar Schools Sponsored by IMEA</td>
<td>254</td>
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</table>
Friday, November 20, 2015 (cont.)

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>3:30-4:30</td>
<td>C, NT The Meanings of the Choral Experience, grades 7-12</td>
<td>275</td>
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<tr>
<td></td>
<td>Dr. Andrea Ramsey, University of Colorado - Boulder</td>
<td></td>
</tr>
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<td>Sponsored by Hal Leonard, JW Pepper</td>
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<td>B, BP</td>
<td>Conducting 301: Moving Beyond the Fundamentals</td>
<td>299</td>
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<tr>
<td></td>
<td>Dr. Nicholas Enz, St. Ambrose University</td>
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<td></td>
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VISIT THE EXHIBITS

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<tr>
<th>TIME</th>
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<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>
<td></td>
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<tr>
<td></td>
<td>Philip Rudd</td>
<td></td>
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<tr>
<td></td>
<td>University of Iowa</td>
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<tr>
<td></td>
<td>Dr. Louis Bergonzi</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Daniel J. Perrino Chair in Music Education</td>
<td></td>
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<tr>
<td></td>
<td>Professor of Orchestral Conducting</td>
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<td></td>
<td>University of Illinois</td>
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Exhibits Close: 5:00

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>6:00</td>
<td>Jazz Educators of Iowa (JEI) meeting</td>
<td>150-154</td>
</tr>
<tr>
<td></td>
<td>Kyle Engelhardt, JEI president</td>
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<tr>
<td>6:30</td>
<td>Iowa Jazz Championships meeting</td>
<td>150-154</td>
</tr>
<tr>
<td></td>
<td>Alan Feirer, Jason Pentico, Steve Shanley, co-chairs</td>
<td></td>
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</tbody>
</table>

UPCOMING DATES:

- High School Honor Choir
  - October 13, 2015
- High School Honor Band
  - January 14, 2016
- Jazz Festival
  - January 28-29, 2016

AUDITION DATES:

- Voice Symposium & Scholarship Auditions
  - November 6, 2015
- Single Reed Symposium & Scholarship Auditions
  - November 7, 2015
- Scholarship Auditions
  - January 30, 2016
- Music Weekend & Scholarship Auditions
  - February 12-13, 2016
- Simpson Opera Event & Scholarship Auditions
  - February 28, 2016

For more information contact:

Sara Garcia, auditions and event coordinator
Department of Music
sara.garcia@simpson.edu
515-971-9623 or 800-362-2454

www.simpson.edu/music
### Professional Development Conference Program

#### Saturday, November 21, 2015

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
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</thead>
<tbody>
<tr>
<td>7:45</td>
<td>IMEA General Meeting</td>
<td>275</td>
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<tr>
<td></td>
<td>Kris VerSteegt, President</td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td>IMEA Conference Registration</td>
<td>Scheman Top (2nd) Floor</td>
</tr>
<tr>
<td></td>
<td>Emily Cox, IMEA Conference Registration Chair</td>
<td></td>
</tr>
<tr>
<td>9:00-3:00</td>
<td>IHSMA All-State Music Festival Registration/Info Desk</td>
<td>Scheman Middle Floor</td>
</tr>
<tr>
<td></td>
<td>Alan Greiner, IHSMA Executive Director</td>
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<td></td>
<td>Sponsored by IHSMA and IMEA</td>
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#### Exhibits Open: 9:00 - 1:00

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

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
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</thead>
<tbody>
<tr>
<td>8:30-9:30</td>
<td>NTC</td>
<td>150-154</td>
</tr>
<tr>
<td>GM, BP</td>
<td>Managing Extreme Behaviors in Elementary Music Classrooms</td>
<td></td>
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<tr>
<td></td>
<td>Dr. Christine Lapka, Western Illinois University</td>
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<td></td>
<td>Sponsored by IMEA</td>
<td></td>
</tr>
<tr>
<td>8:30-9:30</td>
<td>T, GM</td>
<td>160</td>
</tr>
<tr>
<td>Piano Maestro: Teaching Piano in the 21st Century Classroom</td>
<td></td>
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<tr>
<td></td>
<td>Christine Skog, Harlan Community School District</td>
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<td></td>
<td>Sponsored by IMEA</td>
<td></td>
</tr>
<tr>
<td>8:45-12:00</td>
<td>O</td>
<td>204-208</td>
</tr>
<tr>
<td>Musical Expression in the School Orchestra Rehearsal</td>
<td></td>
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<tr>
<td></td>
<td>Dr. Louis Bergonzi, University of Illinois</td>
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<tr>
<td></td>
<td>Sponsored by IMEA, ISTA</td>
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</tr>
<tr>
<td>9:00-12:30</td>
<td>ALL</td>
<td>250-252</td>
</tr>
<tr>
<td>The Psychology of Music Preference</td>
<td></td>
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<tr>
<td></td>
<td>Dr. Julia Omaza, Loras College</td>
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<td></td>
<td>Dr. Glenn Pohland, Loras College</td>
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<tr>
<td></td>
<td>Sponsored by IMEA</td>
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<tr>
<td>9:00-12:30</td>
<td>ALL</td>
<td>260-262</td>
</tr>
<tr>
<td>¡Canta Mariachi! Traditional Mexican Songs for Elementary Music</td>
<td></td>
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<tr>
<td></td>
<td>Marcia Neel, Music Education Consultants, Inc.</td>
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<tr>
<td></td>
<td>Jose Hernandez, Mariachi Sol de Mexico</td>
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<td></td>
<td>Sponsored by La Tradicion Music - a division of West Music</td>
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<tr>
<td>9:00-10:00</td>
<td>ALL</td>
<td>299</td>
</tr>
<tr>
<td>The Five Behaviors for a Cohesive Team</td>
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<td></td>
<td>Alan Feirer, Group Dynamic</td>
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<td></td>
<td>Sponsored by IMEA</td>
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</tr>
<tr>
<td>9:00-10:00</td>
<td>ALL</td>
<td>158</td>
</tr>
<tr>
<td>Iowa Alliance for Arts Education - Executive Board Meeting</td>
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<tr>
<td></td>
<td>David Law, Chair</td>
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#### ORCHESTRA - Scheman Building 8:30-11:15

- Dr. Lucia Matos, Conductor  
  Ann Osborne, Chair

#### CHORUS - C.Y. Stephens 8:45 - 12:00

- Dr. Peter Eklund, Conductor  
  Jackie Burke, Chair

#### BAND - Hilton Coliseum 9:00-12:30

- Dr. John Lynch, Conductor  
  Chris Crandell, Chair

- **Afternoon Rehearsals are Closed Sessions**

### All-State Music Festival

<table>
<thead>
<tr>
<th>LOCATION</th>
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<tbody>
<tr>
<td>Scheman Building</td>
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### Visit the Exhibits

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>9:45-10:45</td>
<td>NTC, C</td>
<td>150-154</td>
</tr>
<tr>
<td>Decoding the Mysteries of the Developing Voice</td>
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<tr>
<td></td>
<td>Dr. Elise Hepworth, Missouri Western State University</td>
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<tr>
<td></td>
<td>Dr. Andrew Homburg, Missouri State University</td>
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<td></td>
<td>Sponsored by Missouri Western State University, Missouri State University</td>
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</tr>
<tr>
<td>T, B, C, O</td>
<td>forScore: A Music PDF Reader</td>
<td>160</td>
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<tr>
<td></td>
<td>Dr. Christopher Russell, Ottman Middle School, St. Paul Park, MN</td>
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<td>Sponsored by IMEA</td>
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**Saturday, November 21, 2015 (cont.)**

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<thead>
<tr>
<th>TIME</th>
<th>SESSION TITLE</th>
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<tbody>
<tr>
<td>9:45-10:45</td>
<td><strong>O</strong> Ensemble Skill Development: Rehearsal Techniques</td>
<td>204-208</td>
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<tr>
<td></td>
<td>Dr. Louis Bergonzi, University of Illinois</td>
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<td></td>
<td>Sponsored by IMEA, ISTA</td>
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<tr>
<td></td>
<td><strong>GM, C</strong> Voices in Song</td>
<td>250-252</td>
</tr>
<tr>
<td></td>
<td>Susan Brumfield, Texas Tech University School of Music</td>
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<td>Sponsored by West Music, Hal Leonard, IMEA</td>
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<tr>
<td></td>
<td><strong>B, C, O</strong> Collaboration: It Can Be Rewarding, Relevant and Memorable</td>
<td>254</td>
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<tr>
<td></td>
<td>Jim Vowels, Waverly-Shell Rock High School</td>
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<td>Sponsored by IMEA</td>
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<tr>
<td></td>
<td><strong>GM</strong> Are You as Hip as a Fourth Grader?</td>
<td>260-262</td>
</tr>
<tr>
<td></td>
<td>Jim Tinter, Westlake Schools (retired)</td>
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<td>Sponsored by Peripole, Inc., IMEA</td>
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<tr>
<td></td>
<td><strong>ALL</strong> Research Poster Session -- presenter Q&amp;A</td>
<td>outside 275</td>
</tr>
<tr>
<td></td>
<td><strong>C, NT</strong> Amuse Bouche: Whetting the Appetites of Young Creators!</td>
<td>275</td>
</tr>
<tr>
<td></td>
<td>Jake Runestad, Composer</td>
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<td>Sponsored by IMEA, IHSMA</td>
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<tr>
<td></td>
<td><strong>B</strong> Percussive ARTiculation</td>
<td>299</td>
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<tr>
<td></td>
<td>Dr. Adam Grob, Graceland University</td>
<td></td>
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<tr>
<td></td>
<td>Sponsored by Iowa Chapter of the Percussive Arts Society</td>
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<tr>
<td>10:00</td>
<td><strong>ALL</strong> Iowa Alliance for Arts Education (IAAE) Meeting</td>
<td>158</td>
</tr>
<tr>
<td></td>
<td>David Law, Chair</td>
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<tbody>
<tr>
<td>11:00-11:50</td>
<td><strong>NTC, BP</strong> Communication for Connection and Cooperation</td>
<td>150-154</td>
</tr>
<tr>
<td></td>
<td>Alan Feirer, Group Dynamic</td>
<td></td>
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<tr>
<td></td>
<td>Sponsored by IMEA</td>
<td></td>
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<tr>
<td></td>
<td><strong>T, GM</strong> iTeachMusic: Active Music Making with Interactive Technology</td>
<td>160</td>
</tr>
<tr>
<td></td>
<td>Manju Durairaj, Latin School of Chicago/VanderCook College of Music</td>
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<td>Sponsored by Hal Leonard</td>
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<tr>
<td></td>
<td><strong>O, B, C</strong> Engaging Rehearsals: I'm Not Going to Let You Sit There!</td>
<td>204-208</td>
</tr>
<tr>
<td></td>
<td>Dr. Louis Bergonzi, University of Illinois</td>
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<td>Sponsored by IMEA, ISTA</td>
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<tr>
<td></td>
<td><strong>GM</strong> BrainDance with Songs and Rhymes for ages 4-6</td>
<td>250-252</td>
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<tr>
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<td>Shana Wagner, Rogers Elementary, Rogers, MN</td>
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<td></td>
<td><strong>NT, GM</strong> Blended Learning for Guitar: You Have to See It and Hear It!</td>
<td>254</td>
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<tr>
<td></td>
<td>Mike Christiansen, Consomus Music Institute, Utah State University</td>
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<tr>
<td></td>
<td><strong>GM</strong> Beginning a Dynamic Recorder Program</td>
<td>260-262</td>
</tr>
<tr>
<td></td>
<td>Jim Tinter, Westlake Schools (retired)</td>
<td></td>
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<tr>
<td></td>
<td>Sponsored by Peripole, Inc., IMEA</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>ALL</strong> Research Poster Session -- viewing only</td>
<td>outside 275</td>
</tr>
<tr>
<td></td>
<td><strong>C, T</strong> SmartMusic for Vocalists: No Instrumentalists Allowed!</td>
<td>275</td>
</tr>
<tr>
<td></td>
<td>Dr. Glenn Pohland, Loras College</td>
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<td>Sponsored by MakeMusic, Inc.</td>
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<tr>
<th>TIME</th>
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</tr>
</thead>
<tbody>
<tr>
<td>11:00-11:50</td>
<td>Buzz and Breathing Your Way to a Better Flute Tone!</td>
<td>299</td>
</tr>
<tr>
<td></td>
<td>Dr. Paula Gudmundson, University of Minnesota - Duluth</td>
<td></td>
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<td>11:50-12:30</td>
<td>Kodaly Educators of Iowa (KEI) Meeting</td>
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<td>Amy Schoene, President</td>
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Exhibits Close: 1:00  
C. David Rutt, IMEA Conference Exhibits Chair  
Scheman Middle & Top Floors

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<td>1:00-1:50</td>
<td>Recruitment and Retention Intervention</td>
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<td>B, C, O</td>
<td>Jason Rekittke, University of Missouri - St. Louis</td>
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<td>C, BP</td>
<td>Iowa All-State Chorus Audition Process: How Do We Compare?</td>
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<td>Dr. Jean Hickman, Morningside College</td>
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<td>What Makes a Kodaly Classroom?</td>
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<tr>
<td>ALL</td>
<td>The Proper Care and Feeding of Your School Board</td>
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<td>David Law, Iowa Alliance for Arts Educators</td>
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<td>GM, T</td>
<td>Garage Band Goodies</td>
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<td>Jim Tinter, Westlake Schools (retired)</td>
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<td>ALL</td>
<td>Research Poster Session -- viewing only</td>
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<td>B, C, O, BP</td>
<td>What Draws Students to Stay in Your Ensembles?</td>
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<td>Dr. Wendy Barden, Segue Consulting Partners</td>
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<td>Double Reeds, Not Double Trouble: Bassoon Reed Minute-Fixes</td>
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<td>Dr. Cayla Bellamy, University of Northern Iowa</td>
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<td>Creative Assessment for Performing Ensembles</td>
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<td>GM, NT</td>
<td>Rangoli: Introducing Indian Music in General Music</td>
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<td>Manju Durairaj, Latin School of Chicago/VanderCook College of Music</td>
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<td>ALL</td>
<td>Thriving in the Music Classroom: Psychological Aspects of Teaching</td>
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<td>Dr. Natalie Steele Royston, Iowa State University</td>
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<td>2:00-3:00</td>
<td>Iowa Bandmasters Association (IBA) Executive Board Meeting</td>
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<td>Michael Golemo, President</td>
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<td>2:00-3:50</td>
<td>Iowa Choral Directors Association (ICDA) Executive Board Meeting</td>
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<td>Jason Rausch, president</td>
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<td>2:30</td>
<td>Collegiate Honor Band Concert</td>
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<td>Scott Weiss, Conductor</td>
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<td>University of South Carolina</td>
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<td>Sponsored by Iowa College Band Directors Association, Paul Bloomquist, Chair</td>
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<td>Michael Golemo, President</td>
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<td>7:30</td>
<td>*All-State Music Festival Concert</td>
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<td>Band - Dr. John Lynch</td>
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<td>Chorus - Dr. Peter Eklund</td>
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<td>Orchestra - Dr. Lucia Matos</td>
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<td>Master of Ceremonies: Art Sathoff, IHSMA President</td>
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—Danny Kleinheinz, music education major.

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Conference Keynote Address And Concerts

Keynote Address: Maestro Joseph Giunta
Des Moines Symphony
Friday, 2:15-3:15 pm, Benton Auditorium

Junior High Honors Orchestra
Friday, 4:30 pm, Fisher Theatre

Conductors:
Philip Rudd, University of Iowa
Dr. Louis Bergonzi, University of Illinois

Iowa College Band Directors Association Honor Band
Saturday, 2:30 pm
Josephine Tope Auditorium, Nevada High School, Nevada, IA

Chair:
Paul Bloomquist
Conductor:
Scott Weiss, University of South Carolina

Iowa All-State Music Festival
Saturday, 7:30 pm, Hilton Coliseum
Ticket price not included in the IMEA Conference registration

Conductors:
Dr. John Lynch, Band
Dr. Peter Eklund, Chorus
Dr. Lucia Matos, Orchestra
Dr. Lucia Matos, Orchestra

Lucia Matos has appeared with orchestras in the US, Brazil and Europe, including the Chicago Philharmonic, the Illinois Philharmonic, the National Arts Center Orchestra (Canada), the Czech Philharmonic Chamber Orchestra, the Gabrovo Orchestra (Bulgaria), the Campinas Symphony Orchestra (Brazil) and Orchestra da UNICAMP (Brazil). Since 2008, she is the director of orchestra and opera at Northern Illinois University and since 2009, the music director of the Illinois Valley Symphony.

A dedicated advocate for contemporary music, Ms. Matos has given premiere performances of numerous orchestral and chamber works. She is also equally devoted to opera and her repertoire includes La Traviata, Tosca, I Pagliacci, Samson et Dalilah, Hansel and Gretel, Le Nozze di Figaro, Cosi fan tutte, Die Zauberflöte, L'Elisir d'Amore, The Old Maid and the Thief and Duke Bluebeard's Castle.

Born in Brazil, Lucia Matos has lived in the United States since 1998. She studied conducting with Henrique Gregori at the Universidade Estadual de Campinas and became assistant conductor of the Sinfonica Municipal de Campinas and Orquestra da UNICAMP. She received a Master of Music and Doctor of Musical Arts from the University of Iowa, where she was a student of William La Rue Jones. She has also studied conducting with Kenneth Kiesler, Zdenek Macal and Dante Anzolini.
All State Music Festival Conductors

Dr. John Lynch, Band

Prior to joining the University of Sydney in June 2014, Dr. John Lynch was previously the Director of Bands and Professor of Music at The University of Georgia where he guided all aspects of the band and graduate and wind conducting programs. Previous positions include those at the University of Kansas, Northwestern University, and Emory University. He has ten years of high school teaching experience in his native New York State where he was the national recipient of the Stanbury Award for outstanding teaching and conducting.

Dr. Lynch holds degrees from Indiana University, the Eastman School of Music, and CCM. He has conducted throughout North America, South America, Europe and Asia including invited tours of China, Argentina and Europe, and has performed at the national conferences of CBDNA, ABA, MENC, The Midwest Clinic, and at GMEA, KMEA and Interlochen. Recent conducting engagements include the West Point Band, the Army Field Band, and the United States Marine Band. Dr. Lynch has held residencies at the Vivaldi Conservatory in Alessandria, Italy, the Conservatory in Vilnius, Lithuania, and the University of Costa Rica.

He has three recordings on the Naxos label including the debut of the Wind Band Classics Series. His recordings have been broadcast throughout the United States, Europe and Japan. He is a member of the American Bandmasters Association, CBDNA, Phi Beta Mu, and WASBE, and is the recent recipient of The American Prize and UGA’s Creative Research Medal, and a Northwestern Fellow for Teaching Excellence.

Dr. Peter Eklund, Chorus

Peter A. Eklund was recently named one of the elite national quarter-finalists for the first-ever GRAMMY® NATIONAL MUSIC TEACHER OF THE YEAR (out of over 30,000 nominees). During the fall of 2014, he was presented the prestigious “Director of the Year” award by the Nebraska Choral Directors Association. He annually conducts instrumental and choral ensembles in no fewer than eight European countries and throughout North America. One of the most active and versatile international conductors today, Peter A. Eklund possesses a unique ability to work effectively with musicians at all levels of performing capability and experience. His concertizing/clinician schedule averages 60 national and international concerts annually and includes a wide array of scholarly, professional, orchestral, collegiate, liturgical, festival, all-star, and youth/student ensembles throughout North America and Europe. Trained as a classical pianist and organist in the finest traditions of Western historical music, he now is also a strong advocate for ethnic and world music spanning all genres.

His academic choirs have performed on numerous American Choral Directors Association regional and national conventions where their frequency of performance set unprecedented national records (over 30 MENC—now NAFME—and ACDA regional and national invitations). Eklund has conducted his choirs in many of the world’s greatest performance venues.

Current and recent engagements include(d) conducting All-State choirs in Iowa, Minnesota, Colorado, Indiana, South Dakota, Georgia, Missouri, and Alabama, master classes and adjudicating/clinic work in Hawaii, Alaska, California, Florida, Virginia, New York, Iowa, Arizona, Missouri, Wisconsin, Pennsylvania, Ohio, Indiana, Minnesota, Kansas, Texas, Wyoming, Kentucky, Illinois, New York, Wisconsin, North Dakota, New Mexico, Oklahoma, Connecticut, Massachusetts, Tennessee, Washington D.C., North Carolina, Mississippi, and Chicago, collaborating with NETV on a state-wide collegiate choral broadcast (nominated for regional Emmy), conducting a regional ACDA honor choir, and directing a summer youth honor choir trip to ten countries.
Dr. Wendy Barden

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

Dr. Barden is an active author and clinician. She has presented workshops for music educators across the United States and Canada. In retirement, she is teaching the International Baccalaureate music class at Park Center High School, and working with music educators and school districts across the country.

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

Sessions:

_Inquiring Minds (In Our Ensembles) Want to Know!_
Friday, Nov. 20 (11:00-11:50 am) Rm 275

What does it mean to use inquiry-based learning strategies in our ensembles? Is it possible to move away from the podium and give students not only a stronger voice in the rehearsal process but also a deeper understanding of their own learning? Yes! In this session we’ll look at several inquiry-based strategies that can be used effectively (and efficiently) in ensemble rehearsals to increase cognition, reflection, engagement, and achievement.

_Implimenting the National Core Arts Standards: Yes, and..._
Friday, Nov. 20 (3:30-4:30 pm) Rm 150-154

Not exactly sure yet what the new National Core Arts Standards are all about? In this session we’ll take a good look at the “what” and “why” of the new standards, and explore ideas for implementation.

_What Draws Students to Stay in Your Ensembles?_
Saturday, Nov. 21 (1:00-1:50 pm) Rm 275

An interesting opportunity, class, or club is likely behind every door in the school, and competing interests often mean students have to make choices. Why they come to those tough decisions, do students and their parents/guardians choose band-choir-orchestra? In this session, we’ll look at what students say about staying in their ensemble, and what teachers might do to meet their hopes and needs.
Dr. Cayla Bellamy

Cayla Bellamy is currently Visiting Professor of Bassoon and Liberal Arts at the University of Northern Iowa. She has performed both as soloist and orchestra member throughout Iowa, Indiana, Illinois, Michigan, West Virginia, Georgia, and Colorado, including one summer at the Aspen Music Festival and School. At UNI, Bellamy teaches courses in applied bassoon, woodwind chamber music, woodwind literature, as well as co-teaches the double reed techniques course for aspiring music educators.

Bellamy recently completed the Doctor of Music degree from Indiana University with a research focus in beginning bassoon pedagogy, and she holds Master and Bachelor of Music degrees from the University of Georgia, where she was distinguished as a National Presser Scholar. Her method book “Just for Bassoonists: A Companion Method for Beginning Band Curriculum” is in review for hopeful e-publication by 2017.

Session:

Double Reeds, Not Double Trouble: Bassoon Reed Minute-Fixes
Saturday, Nov. 21 (1:00-1:50 pm) Rm 299

How do we best determine if our bassoon students’ struggles are a result of a poor reed setup, and what is there to be done? This session serves as a guided tour of reed diagnoses, all based on visual characteristics and student-produced tests - no bassoon virtuosity required of the director! We conclude with hands-on quick fix demonstrations, all possible in under one minute with tools you can keep at the podium.
Dr. Louis Bergonzi

Iowa Junior Honors Philharmonic Orchestra Conductor

Louis Bergonzi is the Daniel J. Perrino Chair in Music Education, and Professor of Orchestral Conducting at the University of Illinois. He was on the faculty of the Eastman School of Music for 16 years where he was Director of the Rochester-Eastman Urban String Project, a multifaceted program for preparing studio and group string teachers for work in urban settings. He was co-director of Establishing Identity: LGBT Studies and Music Education I and II (2010/2012), symposia designed to provide energy to the discussion of how LGBT issues operate within music education in terms of research, curriculum, teacher preparation, and the musical lives and careers of LGBT music students and teachers. His current research investigates acceptance of music classrooms, peers and teachers are more supportive of all students than non-music counterparts because of deeper connections to students and families that result from multi-year contact and the types of activities in which music students engage while in school.

Sessions:

Musical Expression in the School Orchestra Rehearsal
Saturday, Nov. 21 (8:30-9:30 am) Rm 204-208

This is a review of creative rehearsal techniques that activate the musical expression of any piece by involving students in the rehearsal process. Please bring instruments.

Ensemble Skill Development: Rehearsal Techniques
Saturday, Nov. 21 (9:45-10:45 am) Rm 204-208

An overview of principles and practical techniques designed to improve an orchestra’s rhythm, sound production, and intonation. Ways of keeping the whole group involved in the rehearsal process will also be explored. Applicable to elementary, middle, and high school string and symphonic orchestras. Please bring instruments.

Engaging rehearsals: I’m not going to let you sit there!
Saturday, Nov. 21 (11:00-11:50 am) Rm 204-208

Principles and practical techniques that activate the rehearsal process for students and improve an orchestra’s rhythm, sound production, and intonation. Ways of keeping the whole group involved in the rehearsal process will also be explored. Applicable to elementary, middle, and high school string and symphonic orchestras. Please bring instruments.
David Birrow

David Birrow is a versatile percussionist and teacher. A licensed educator, David has experience teaching K-12 general music in both public and private schools as well as individual and group percussion instruction. His book, The Bucket Book: A Junkyard Percussion Manual was released last year. He currently teaches in Minneapolis for the MacPhail Center for Music and Breck School. You can learn more by visiting: www.DavidBirrow.com.

Session:
How to Teach and Play Junkyard Percussion
Friday, Nov. 20 (8:30-9:30 am) Rm 260-262
This session will show teachers that you don’t need a percussion background to successfully implement junkyard percussion in the K-12 classroom. Teachers will perform and get hands-on experience with buckets, water bottle shakers, and drainpipe guiros. Repertoire, exercises, and process will be covered as well as movement, improvisation, and composition. Teachers will leave with two full lesson plans that they can immediately use in their K-12 classrooms. Curricular resources including TheBucketBook.com will also be covered. Teachers can choose to participate or observe.

Dr. James Bowyer

Dr. James Bowyer is Assistant Professor of Music at Indiana University South Bend where he teaches courses in music education, choral studies, ear training, and applied voice. His book, Creative Sightsinging (Santa Barbara Music Publishing), has been adopted by high schools and colleges across the United States and Canada. An active choral composer and arranger, two of Dr. Bowyer’s arrangements were recently published: “In Lonely Mountain Ways” (Colla Voce Press) and “Bow Down Low” (Lorenz). A Kodály and Orff specialist, his research agenda focuses on music literacy, movement, and music education pedagogy. He has written articles for Choral Journal and Music Educators Journal. During the summer he is on the faculty of the American Kodály Institute, Loyola University Maryland’s graduate music education degree program. He recently relocated from Brooklyn, NY where he was Assistant Professor of Music and Director of Choral Activities at Brooklyn College. He previously taught on the music faculties of the University of Wyoming, the University of Puget Sound, and Gonzaga University. He earned the Doctor of Musical Arts in Choral Conducting from the University of Washington and the Master of Music in Choral Conducting, Voice Performance & Pedagogy, and Music Education from Westminster Choir College.

Session:
Sight Singing in the Choral Classroom
Saturday, Nov. 21 (8:30-9:30 am) Rm 275
This workshop acquaints choral conductors with the tools and materials needed to integrate sight-singing instruction into rehearsals. First, an overview of an effective choral rehearsal plan, which includes warm-ups, tuning exercises, sight-singing, and rehearsing of literature, will be delineated. Next, the sight-singing portion of the rehearsal will be carefully examined. Tools for teaching sight-singing, including solfège, rhythm syllables, conducting gestures, Curwen hand signs, and singing on absolute pitch names, will be demonstrated. Then, guidelines for selecting excellent sight-singing materials will be offered. Finally, participants will see how skills honed during sight-singing may be connected to choral literature in a manner that further builds fundamental musicianship skills. This invigorating workshop is sure to inspire conference participants to integrate sight-singing materials into rehearsals in a fashion that is both educationally sound and motivational to the learner!
Dr. Susan Brumfield

Dr. Susan Brumfield is Professor of Music Education at Texas Tech University and holds a Ph.D. in music education from the University of Oklahoma. She is widely known throughout the United States and the United Kingdom as a clinician, consultant, author, composer, arranger and conductor of children’s choirs and is an internationally recognized Kodály educator. Dr. Brumfield is the Artistic Director and Conductor of the West Texas Children’s Chorus. She is a program author for Silver Burdett Ginn Making Music and a contributing author for Music Express. Her choral music is available through Colla Voce Music and Hal Leonard Publications.

Dr. Brumfield has conducted extensive field and archival research in England and Scotland, tracing the roots of American folk music in traditional British music. These collections are Hot Peas and Barley-O and Over the Garden Wall.

Dr. Brumfield’s series First, We Sing! a Kodály-Inspired Curriculum has recently been published by Hal Leonard.

Sessions:

FIRST, WE SING! Songs and Games from Kodály-Inspired Teaching
Friday, Nov. 20 (8:30-9:30 am) Rm 250-252

Songs and games from two great collections of children’s songs, rhymes and games from around the world, selected, transcribed and annotated by Dr. Susan Brumfield. Whether you are looking for new songs to add to your repertoire, or for new ways to teach familiar favorites, First, We Sing! is full of fresh ideas for the music class. In this session, we will explore teaching activities, singing games and new ways to incorporate these songs into a Kodaly-inspired, literacy-based curriculum. First, We Sing Songbooks include an enhanced CD featuring 8 – 12 year old singers from The West Texas Children’s Chorus.

FIRST, WE SING! Teaching Activities and Strategies
Friday, Nov. 20 (9:45-10:45 am) Rm 250-252

Internationally recognized Kodály educator, Dr. Susan Brumfield will present a variety of fun and creative ways to give your students a workout in the six skill areas of reading, writing, partwork, memory, listening and creating. Experience short rhythm or melody activities that are designed to assess readiness or mastery in a fun game-like approach. Whether you are new to the Kodály teaching approach or an experienced teacher, you will find fresh ideas to bring into your music classroom, suggestions for K-5 curriculum mapping, how to choose and use quality repertoire and building a personal song collection.

Children’s Songs and Games from Scotland and England
Saturday, Nov. 21 (8:30-9:30 am) Rm 250-252

Get acquainted with songs and games from overseas that had been out of circulation! Dr. Brumfield’s “HOT PEAS AND BARLEY-O” is filled with traditional children's music from Scotland passed down from one generation to another. Hear original recordings, view photographs and short film clips and slides of modern children performing the songs and games. “OVER THE GARDEN WALL” includes 38 game songs which emerged on the playgrounds and backyards of children in England, along with archival photos and field recordings. Learn how to incorporate these wonderful activities into a literacy-based curriculum and how to teach musical skills using these collections.

Voices in Song
Saturday, Nov. 21 (9:45-10:45 am) Rm 250-252

Choosing literature for young choirs can be a challenge! To keep your students’ interest, desire and energy for singing at an all-time high, join Dr. Susan Brumfield for a session that will motivate, educate and inspire. She will lead a new music reading session covering all the great choices for quality literature for young choirs from the catalogs of Hal Leonard Corporation, Boosey & Hawkes, Walton, Pavane and more.
Mike Christiansen

Mike Christiansen is Professor Emeritus in the Music Department at Utah State University. Mike founded the guitar program at USU, and was Director of Guitar Studies at USU for 39 years. In 1994, he was selected as Professor of the Year at Utah State University. Mike received the ASTA (American String Teachers Association) Utah Chapter Outstanding Collegiate Educator of the Year Award in 2006.

In December of 2012, Mike was selected as one of the U.S. Carnegie Professors of the Year, and was also selected as the USU Caine College of the Arts Professor of the Year. Mike is a renowned guitar educator and has taught workshops at many schools, and is a frequent clinician for guitarists and educators at various conferences. He averages over 130 performances annually as a soloist, with the group Phase II, and with the Lightwood Duo (a clarinet-guitar duo which has released six recordings).

Mike is the author and/or co-author of 44 books. He has performed with many artists including: Jack Petersen, Glen Frey (the Eagles), Joe Diorio, Sid Jacobs, Jose Posadas, and Johnny Hiland. Mike has been a back-up musician for various artists on recordings, and has recorded music for television and films.

Session:

Blended Learning For Guitar: You Have To See & Hear It
Saturday, Nov. 21 (11:00-11:50 am) Rm 254

Topics discussed in this session will include: creating a well-balanced guitar curriculum, sequential curriculum, teaching beginning improvisation and composition, using layered learning, and implementing the use of blended learning. Whether you’re new to teaching classroom guitar, or a seasoned instructor, there will be something here for yo

Kevin Droe

Kevin Droe is Associate Professor of Music Education and Chair of Music Education at the University of Northern Iowa. He is kept busy teaching undergraduate music education courses and coordinating the graduate music education program. Together with his wife, Michelle Droe, they manage the UNI Spectrum Project, a weekend performing arts opportunity for children on the autism spectrum. His research has appeared in the Journal of Research in Music Education, Update: Applications of Music Education Research, Journal of Music Teacher Education, Contribution to Music Education, Early Childhood Connections and Research Perspectives in Music Education.

Session:

2015 Music Education Research Year in Review: Useful Applications for the Music Classroom
Friday, Nov. 20 (1:00-2:00 pm) Rm 254

This session is a review of the year’s music research that has direct application to the music classroom. What’s the best way to structure a band concert? Is there a relationship between a teacher’s instructions and a student’s practicing? Are certain instruments and voices heard as out-of-tune even when they’re not? Can ability to keep a beat be related to reading ability? Answers to these questions and more.
Conference Conductors and Clinicians

Manju Durairaj

Manju Durairaj was born and raised in India. She studied at the University of Pune, India, where she obtained a BS in Mathematics. She was involved in graduate research projects on comparative pedagogical practices of Indian (Carnatic) and Western Music at Middlesex University, London, UK. She graduated with her second master's degree and K-12 certification from VanderCook College of Music, Chicago. Manju is also certified in Orff-Schulwerk, completing her levels at George Mason University, with master classes at University of St. Thomas, and at the Orff Institute in Salzburg, Austria. Manju currently teaches Pre K-5 general music at the Latin School of Chicago. She is past president of the Greater Chicago Orff Chapter. She is a SMART certified trainer and customizes these training courses for music educators. She teaches methods, technology (IWB/tablets), movement, and general music teacher training courses at VanderCook College of Music, Chicago. She is on the Diversity Commission of the American Orff Schulwerk Association and on the Elementary General Music Council of IL Music Education Association. She has presented at ISME, AOSA, OAKE, NAfME, MKMEA, IMEA, ILMEA, WMEA, TMEA and other international and national conferences. She has been published in the Orff Echo, Reverberations, Illinois Music Educators Journal, and the Bulletin of the Council for Research in Music Education. Her publications with Hal Leonard include InterAct with Music Assessment Levels 1 and 2, and Technology in Today’s Music Classroom.

Sessions:

**iTeachMusic: Active Music Making with Interactive Technology**
Saturday, Nov. 21 (11:00-11:50 am) Rm 160

Technology is just one tool that is used by 21st century educators and students. However, it can be an aid to facilitate learning and teaching without compromising active music making that is the core of general music education. Elementary music students can create, sing, move, dance, play instruments, notate, and listen in their music classes, even as the teacher uses technology-based medium to optimize and enrich student learning. This session illustrates lessons, activities and assessments using iPads, Smartboard/Interactive whiteboard, Notebook and Powerpoint applications for Pre K-5 General Music teachers. Participants will learn to use ipads or similar tablets in a way that facilitates collaboration, creativity, communication, and critical thinking skills in their students.

**Rangoli: Introducing Indian Music in General Music Education**
Saturday, Nov. 21 (2:00-2:50 pm) Rm 250-252

Rangoli is a multicolored art form of floor painting that is found all over the Indian subcontinent. Like the Indian music system itself, the basic principles of Rangoli as an auspicious decorative painting remains constant, but it varies and is influenced by its geographical location. This session introduces Indian music, and its two branches North Indian or Hindustani, and South Indian or Carnatic. From TiriTiri to Taka Dhimi, from solfege to sargam, from modes to raga, from folk dance to dandiya this session aims to make the rich cultural heritage of Southeast Asia accessible to general music students. Participants will sing, dance, play, and improvise while exploring and experiencing the music, songs and dances of the Indian subcontinent.
Melody Easter-Clutter has been teaching vocal music for the last 29 years. She is currently the choral director at Indianola High School where she directs Lyric Choir, Choraliers, Flip Side Show Choir and is the musical director and the director of musical theater. Before teaching at Indianola High School, she was the choral director for Indianola Middle School in Iowa where there are over 400, 7th and 8th students involved in choral activities, directed two show choirs, “STOMP” percussive boy’s groups, and girls musical theater small groups. 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. She has been the guest conductor at many choral festivals and has judged large and small group contests. This past year Melody was privilege to teach with Michael Spresser of Alfred Publishing at NAfME National Convention at Nashville and Iowa Choral Director Summer Symposium.

Melody is the South Central Iowa Choral Director's Association chair and a member of Iowa Music Educators Association. 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.

Sessions:

**Ready Set Rhythm**
Friday, Nov. 20 (1:00-2:00 pm) Rm 204-208

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, 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 with 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.

**Music Class Playlist: 36 Engaging Listening Lessons from Various Musical Styles**
Friday, Nov. 20 (3:30-4:30 pm) 260-262

Creative listening activities from a master music educator! These dynamic ideas invite students to experience, analyze, and reflect on an array of musical genres, including Motown, pop, rock ‘n’ roll, bluegrass, opera, Broadway, and film. Teacher preparation will be minimal as materials are few, and planning is easy as student objectives and National Standards are listed on every page in lesson plan format. Assemble the 12-song playlist online then explore three lessons for each song. And with hits like Michael Jackson's “Thriller” and the new Disney classic “Let It Go,” music class has never been so much fun! Recommended for grades four and up.
Dr. Nicholas Enz

Nicholas Enz serves as the Director of Bands at St. Ambrose University where he conducts the Symphonic Band and the Jazz Ensemble and teaches courses in music and music education. Prior to his appointment at St. Ambrose, he served as the Director of Bands at Michigan Technological University. Under Enz’s leadership, the Michigan Tech Superior Wind Symphony embarked on six performance tours and in 2011 was honored as an ensemble-in-residence at the Historic Ironwood Theatre. In 2009, Dr. Enz served on the Music Curriculum and Standards Review Committee for the State of Michigan. Enz founded the Keweenaw Area Jazz Band in 2004 for the Copper Country Intermediate School District’s nine high schools. He received eight grants from the Michigan Council for Arts and Cultural Affairs to support this project. The band won “Outstanding Jazz Ensemble” at the 2011 Northern Michigan University Jazz Festival and received second place at the 2007 University of Wisconsin–Eau Claire Jazz Festival. Enz holds degrees from The Ohio State University (DMA – Conducting), Central Michigan University (MM – Conducting), and Bethel College in Kansas (BA – Music Education).

Sessions:

Addressing Common Occupational Ailments of a Music Teacher
Friday, Nov. 20 (1:00-2:00 pm) Rm 299

Muscle pains, immobility, and even headaches are all ailments that can stem from our careers as teachers and musicians. Many of these issues are preventable! In collaboration with Jodi Runge, doctor of physical therapy and certified athletic trainer, this session provides methods to self-assess musculoskeletal health and then address issues through simple exercises and stretches. This clinic will also provide you with information on when you need to seek professional, individualized help.

Conducting 301: Moving Beyond the Fundamentals
Friday, Nov. 20 (3:30-4:30 pm) Rm 299

After teaching for a few years, many teachers identify a need to move beyond the fundamentals learned in the one or two semesters of undergraduate conducting. This clinic session introduces advanced skills and gestures to improve the non-verbal communication that aren’t usually taught in a one or two semester conducting sequence.
Dan Fee taught music in Wisconsin for 34 years, the last 26 as an elementary music specialist in his hometown of Fond du Lac. He has presented movement sessions at the Wisconsin, Michigan, Alaska, Illinois, Minnesota and Iowa State Music Conferences. He has also presented sessions for summer workshops in Las Vegas, Nashville and Branson, MO with Artie Almeida and Denise Gagne. His book, Listening Fun!, was published in the fall of 2010. It features rhythmically expressive movement routines to classical music using scarves and tennis balls. His second book, MORE Listening Fun, published this past spring, uses paper plates and parachutes in a similar fashion.

Mr. Fee has taught Elementary Music Methods for Classroom Teachers at the University of Wisconsin-Oshkosh, Lakeland College and at Silver Lake College since 2001. He also teaches music theory and applied voice as an adjunct instructor at Marian University and Lakeland College. Dan annually adjudicates solo and ensemble music festivals. He also sings with the South Shore Chorale and plays trumpet and is a vocal soloist with the Fond du Lac Symphonic Band. Dan has directed handbell and vocal choirs at various churches in Fond du Lac.

Sessions:

**You've Never Read a Book Like This!**
Friday, Nov. 20 (9:45-10:45 am) Rm 260-262

**Listening Fun with Scarves and Tennis Balls**
Friday, Nov. 20 (11:00-11:50 am) Rm 260-262
Learn rhythmically expressive movement routines to classical music using scarves and tennis balls (NOT at the same time!). Each routine can be learned, taught, and performed in a 30-minute music class. Several lesson delivery methods will be explored. The music of Bach, Grieg, Mendelssohn, Mussorgsky, and others will be experienced. Through active, creative and meaningful participation, your students will explore music in ways they (and you!) may have never thought were possible!

**Listening Fun with Paper Plates and Parachutes**
Friday, Nov. 20 (1:00-2:00 pm) Rm 260-262
Similar to the other Listening Fun session, participants will learn movement routines to classical music by Handel, Chopin, Brahms, Tchaikovsky, Lully, and others, using a parachute and paper plates. If you thought moving to music with tennis balls was fun, wait until you try using a parachute with your students! They will ask for more and more! Classroom management while using “props” will also be discussed. Participants will leave with detailed instructions enabling them to teach the routines on Monday morning!

**Culture Rock! Folk Dancing**
Friday, Nov. 20 (3:30-4:30 pm) Rm 250-252
Whether you already folk dance with your students or you’ve yet to try this highly-effective aspect of music education, you'll enjoy the dances from Mexico, America, Norway, Sweden, Israel, and Russia that Dan will share with you. Nothing creates a quicker, more genuine smile than a fun folk dance! What a perfect way to teach and share the folk music from another culture!
Alan Feirer

Alan Feirer is a trainer and consultant specializing in leadership, teamwork and organizational development. Through Group Dynamic, he offers a wide range of leadership training, communication, team-building and coaching services. Alan has been presenting and speaking professionally since 1998. He has been full-time since 2010, and appears in front of about 70 groups per year, ranging in size from 7 to 300.

Session:
*The Five Behaviors of a Cohesive Team*
Saturday, Nov. 21 (8:30-9:30 am) Rm 299

Working effectively as part of a team is undeniably important. Now that PLCs and other department-driven PD efforts have (thankfully) become the norm, it’s time to work together even better.

In this session, we will explore the good and bad in all five areas of dysfunction, based on Patrick Lencioni’s book *Five Dysfunctions of a Team: Trust, Conflict, Commitment, Accountability, and Results.*

These causes of dysfunction are identifiable and curable. Instructors will be more effective when they can identify these dysfunctions, then influence their teams in ways that will lead them toward demonstrating the five behaviors of a cohesive team.

Communication for Connection and Cooperation
Saturday, Nov. 21 (11:00-11:50 am) Rm 150-154

Over the last 25 years, two things have become clear about connecting with students:

- Obstacles are created by forces beyond our control, but once aware, we can take constructive steps to overcome them.
- The words we use (and how we say them) matter. The right words can bring people in, and the wrong ones can drive them away.

Learn how to give constructive feedback in ways that improve accountability, build relationships, and improve student engagement for the short and long-term.

We will identify three common obstacles to connective, relationship-building communication; then, explore constructive ways to counteract them.
Dr. Daniel Galyen

Dr. Daniel Galyen is Associate Professor of Music and Director of Marching and Symphonic Bands at UNI, a position he has held since 2007. He directs the Panther Marching Band, conducts the Symphonic Band, and teaches graduate and undergraduate courses in conducting and music education. Under his direction the Panther Marching Band has grown from 156 to 330 members, and performed in the 2015 London New Year’s Day Parade. The UNI Symphonic Band has performed with a number of guest artists and has won the acclaim of composers Samuel Adler, Dan Welcher, Daniel Bukvich, and Libby Larsen. In 2010 he was awarded the Outstanding Teaching Award for the College of Humanities and Fine Arts.


Originally from Richmond, Virginia, Dr. Galyen holds a B.A. in music education from Virginia Tech, a Masters degree in music education with a wind conducting emphasis from Syracuse University, and a Ph.D. in music education with a wind conducting concentration from the University of Florida.

Session:

Band Geeks and Choral Nerds Unite!
Friday, Nov. 20 (9:45-10:45 am) Rm 275

Every high school has a band and chorus, but collaborations between the two ensembles are often difficult to manage. We always want to collaborate — but how? This session will familiarize teachers with repertoire for chorus and band that is accessible for high school students, including a new commission from Iowa composer Andrew Boysen, Jr., and the tools to ensure a rewarding collaborative experience. Strategies will be shared for finding the appropriate repertoire for your ensembles, logistics of combining instrumental and vocal ensembles, rehearsal considerations, and a game plan for success!
Conference Conductors and Clinicians

Joseph Giunta

One of America’s most distinguished, versatile and dynamic conductors, Joseph Giunta is a musician of international acclaim. He is recognized as an important American conductor for his innovative programming and for his compelling interpretations of traditional as well as new music. His musical depth combined with his boundless energy and contagious enthusiasm makes him one of the most respected and successful orchestra leaders in the United States. Giunta has been the Music Director of the Des Moines Symphony for twenty-six years and is currently riding the crest of the most successful era in the Orchestra’s rich history. He has transformed the Orchestra into one of the finest regional orchestras in America.

Over the past three decades, he held a similar position with the Waterloo-Cedar Falls Symphony for fourteen seasons, and has guest conducted many of the great orchestras of the world including the Chicago Symphony, the Minnesota Orchestra, the London Philharmonic and the Philharmonia Orchestra of London. In the United States, he has also conducted the orchestras of Indianapolis, Nashville, North Carolina, Charlotte, Florida and Vermont, among others. He has also conducted orchestras in Mexico, South America, Europe, Canada, Japan and the United Kingdom.

He continues to pursue his life-long goal of exposing as many people as possible to great classical music at all age levels. He inaugurated the Yankee Doodle Pops, which is now, after 21 years, the largest single day concert event in Iowa, attended by more than 100,000 people each July. In 2003, he also developed the Symphony Academy, housed in The Temple for Performing Arts in downtown Des Moines. The Symphony Academy currently has more than 450 students enrolled in private lessons, chamber music, and three Des Moines Symphony Youth Orchestras.

He has also received an honorary Doctor of Fine Arts degree from Simpson College, the 1984 Helen M. Thompson Award presented by the League of American Orchestras to the outstanding young conductor in the USA, and the 2002 Iowa Arts Award for his contribution to excellence in musical performance throughout the world.

Session:
Keynote Address
Friday, 2:15-3:15 pm, Benton Auditorium

Chris Gleason

Chris Gleason earned his BME at UW-Eau Claire in 1997 and his Master’s Degree from UW-LaCrosse in 2002. Currently, he teaches band at Patrick Marsh Middle School in Sun Prairie, Wisconsin. The Patrick Marsh Middle School Band has commissioned composers such as Samuel R. Hazo (Blue and Green Music -2009), Brian Balmages (Sun Cycles – 2012), Michael Sweeney (Particles - 2013), Erik Morales (One Giant Leap - 2014) and John Mackey (TBA – 2015). He has been guest conductor of numerous camps and festivals in the Midwest. He is the past-chair of the Wisconsin Comprehensive Musicianship through Performance (CMP) Committee and the Wisconsin State Middle Level Honors Band and chair of the Wisconsin State Middle Level Honors Program. He has taught CMP Workshops at VanderCook College of Music, the Los Angeles Unified School District in California, The Total Music Educators Workshop, numerous school districts and state music conferences in the Midwest, and recently in Hong Kong. Mr. Gleason was the recent recipient of the Vi Miller Award for Excellence by Dane Arts and had a feature interview in the March 2015 Instrumentalist Magazine. Mr. Gleason is the founder and organizer of the Band Festival at the Kalahari in Wisconsin Dells.
SESSIONS (Gleason):

Going Beyond the Notes: Developing Comprehensive Musicians
Friday, Nov. 20 (8:30-9:30 am) Rm 299
Our charge as music educators is to go beyond the notes as we work to create comprehensive musicians. This session will take a look at specific examples of how to target the affective and cognitive domains in the performance classroom. Engaging student’s curiosity, passion and joy leads to not only deeper understanding, but also better performances. Student projects, artifacts and performances will be shared offering participants many ideas to take back to their classrooms.

ComMission Possible
Friday, Nov. 20 (11:00-11:50 am) Rm 299
The Patrick Marsh Middle School Band has created a unique project called “ComMission Possible”. The project offers students the opportunity to take part in the creation of a new work for middle school band. Students play an active role in brainstorming, researching, and sharing ideas for the new work. Students then collaborate with the composer as the new work takes shape. Student created artifacts and projects are used at the premiere to engage the audience in this comprehensive musical experience. The presentation illuminates the project’s organization, how to develop creativity in middle school students, specifics about commissions, and more.

Concerts That Teach
Friday, Nov. 20 (1:00-2:00 pm) Rm 150-154
What is the purpose of a school concert? Is it just a performance or can it be more? This session will explore ways you can transform your concerts into “informances” intentionally sharing the learning that is occurring in your classroom. Through these “informances” parents, administration and community members will see that music is more than just performance, rather, music is performance with understanding!

Dr. Adam Groh

Adam Groh is currently Assistant Professor of Percussion at Graceland University, where he oversees all aspects of the percussion program. Adam received his Doctor of Musical Arts Degree in Percussion Performance at The University of Texas at Austin. He also holds a Master's Degree in Percussion Performance from The Florida State University, and a Bachelor's Degree in Music from Truman State University. Adam has performed with a wide range of ensembles, from new music groups such as the Bang on a Can All-Stars and So Percussion, to the Des Moines, Round Rock, Victoria, Tallahassee, Chautauqua, and Northwest Florida Symphony Orchestras.

Session:
Percussive ARTiculation
Saturday, Nov. 21 (9:45-10:45 am) Rm 299
Adam Groh will offer practical suggestions for maximizing the musical contribution of your percussion section through discussion of articulation and timbre. He will demonstrate how to manipulate sounds on percussion instruments to achieve musical goals.
Conference Conductors and Clinicians

Dr. Paula Gudmundson

Flutist Paula Gudmundson remains an active performer and pedagogue in the Midwest. Recently appointed Assistant Professor of Flute at the University of Minnesota- Duluth. She has performed recitals and master classes nationally and internationally including New Delhi, India (2008) and Buenos Aires, Argentina (2011).

Dr. Gudmundson was recipient of a 2011– 2012 Artist Initiative Grant from the Minnesota State Arts Board for research of flute in Latin American art music. Traveling to Buenos Aires, Argentina in search of neglected early 20th century music. In 2012 she presented programs throughout Minnesota featuring solo and collaborative works from Argentina performing a program titled La Flauta of Buenos Aires. She was awarded the Paul Revitt Award for Graduate Research from the College Music Society for; La Flauta of Buenos Aires through the Music of Amancio Alcorta at the Great Plains Regional Conference in Spring 2012. This program was also featured on Minnesota Public Radio’s Regional Spotlight in August 2012. http://bit.ly/O3Fc5J

Paula Gudmundson holds a Bachelor of Music at Lawrence University, Master of Music at the University of North Texas, and a Doctorate of Musical Arts at the University of Minnesota as a Berneking Fellow. Her principal teachers include Immanuel Davis, Terri Sundberg, Ernestine Whitman and Adrianne Greenbaum.

Session:

**Buzz and Breathing Your Way to Your Best Flute tone!**
Saturday, Nov. 21 (11:00-11:50 am) Rm 299

This session will introduce buzzing and breathing techniques to explore creating the best flute tone. Buzzing will be introduced to work on placement of tongue while playing. The breathing bag is a simple, but powerful self-teaching device for musicians. The breathing bag is a latex free bag originally intended for medical purposes, but pioneered for musical use by Arnold Jacobs, renowned Tuba player of the Chicago Symphony Orchestra. Breathing bags will be provided to first 50 participants.

Dr. Elise Hepworth

Dr. Elise Hepworth is associate professor and Director of Choral Studies and Music Education at Missouri Western State University in Saint Joseph, MO. 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.

Session:

**Decoding the Mysteries of the Developing Voice**
Saturday, Nov. 21 (9:45-10:45 am) Rm 150-154

This session will focus on the mysteries of instructing the male and female adolescent voices in the choral classroom. Learn custom exercises and pedagogical methodologies from both the male and female instructional perspective to correct vocal faults, which will result in the cultivation of a clear understanding between you and your ever-changing singers. Drs. Andrew Homburg (Missouri State University) and Elise Hepworth (Missouri Western State University) offer examples of useful instructional dialogue which will help you communicate complex vocal ideas to your budding singers, each from their own gender-specific view.
Jose Hernandez

Jose Hernandez is a proud 5th generation mariachi musician, Maestro Hernandez’ roots trace back to 1879 to the birthplace of mariachi, Jalisco, Mexico. He is the first mariachi musician to have arranged, composed and conducted for numerous international symphony orchestras. His platinum-selling Mariachi Sol de Mexico became the first mariachi ensemble to be nominated three times for a Grammy. It has been well documented throughout the world that Hernandez and his Mariachi Sol de Mexico are not only responsible for setting a new standard for all mariachi ensembles today, but also for immortalizing this wonderful, passionate music.

Session:

¿Canta Mariachi! Traditional Mexican Songs for Elem. Music
Saturday, Nov. 21 (8:30-9:30 am) Rm 260-262

Whether used to celebrate Hispanic Heritage Month or as songs for your chorus or general music class to sing throughout the year, these age-appropriate, traditional Mexican songs will work in any elementary school setting and resonate with the members of your community. These original arrangements by world-renowned mariachi performer, Jose Hernandez, works well with piano or guitar accompaniment. Feel free to bring along your guitar!

Dr. Jean Hickman

Jean Hickman is currently serving as Assistant Professor of Music Education at Morningside College in Sioux City, Iowa. Having recently completed her PhD in Music Education/Choral Conducting from the University of Florida, Hickman's primary research focus is on assessment of performing ensembles in music education. Prior to her studies at UF, Hickman established and directed a comprehensive performing arts program at Western Iowa Community College after a 20-year career in Iowa public schools, primarily at the middle school and high school levels. Hickman is an active adjudicator, conductor and clinician throughout the United States.

Sessions:

Creative Assessment for Performing Ensembles
Saturday, Nov. 21 (1:00-1:50 pm) Rm 204-208

The educational reform movement has focused a spotlight on the issue of authentic assessment of student learning, a practice which aligns curriculum and instructional strategies with the important skills that we wish our students to master. Applying authentic assessment techniques to the complex and multi-dimensional world of student performance is challenging. Yet, the results of meeting this challenge results in a richer and deeper learning experience for student musicians of all levels of ability. This session will provide concrete examples of proven assessment strategies for performing ensembles along with templates for adapting these strategies for the participants’ performing ensembles.

Iowa All-State Chorus Audition Process – How Do We Compare?
Saturday, Nov. 21 (2:00-2:50 pm) Rm 204-208

Iowa’s all-state chorus has long been recognized as one of the largest and most successful in the nation. This session compares the audition process of all 50 states and measures how the procedures align with today’s standards of authentic assessment. Interviews with current students, past student participants, choral directors and adjudicators help to illustrate how participation in the audition process impacts future involvement, achievement and persistence in music performance.
Conference Conductors and Clinicians

Dr. David Holdhusen

David Holdhusen is the Director of Choral Activities and the Douglas and Susan Tuve Distinguished Professor of Choral Music at the University of South Dakota. In addition to his teaching responsibilities, Dr. Holdhusen is currently the interim Chair of the Department of Music and Director of the university’s Choral Directors Institute and Summer Music Camp.

Dr. Holdhusen received his Ph.D. in Music Education from Florida State University. He holds an M.M. from Northwestern University in Choral Conducting, and received his B.A. in Music with education certification from Gustavus Adolphus College. Dr. Holdhusen was the recipient of the SD-ACDA Encore Award for excellence and achievement in the field of choral music and the prestigious Belbas-Larson Award for Excellence in Teaching, the highest honor USD bestows on its educators. He is in demand as a guest conductor, adjudicator, and clinician and has had research published as well as presented clinics and interest sessions throughout the country. Choirs under his direction have been invited to perform at state and regional festivals and conventions, won first place and grand champion awards in music festivals throughout the country, and on numerous occasions have been named a finalist for the American Prize in Choral Performance.

Session:

Intelligent Musicians, Not Dumb Singers  
Friday, Nov. 20 (8:30-9:30 am) Rm 275

The ability to independently read music is an important ability that all choir members should develop. Sight reading is a skill that, if presented correctly and practiced consistently, is very logical and chronological. This session attempts to outline a sequential curriculum, based on scholarly research, which can be implemented in the school choral rehearsal without dramatically disrupting the everyday rehearsal plan.

Dr. Andrew Homburg

Dr. Andrew Homburg is associate professor and music education specialist at Missouri State University in Springfield, MO. He teaches introduction to music education, sophomore practicum, secondary choral music methods, and supervises student teachers as well as maintains and active research agenda.

Session:

Decoding the Mysteries of the Developing Voice  
Saturday, Nov. 21 (9:45-10:45 am) Rm 150-154

This session will focus on the mysteries of instructing the male and female adolescent voices in the choral classroom. Learn custom exercises and pedagogical methodologies from both the male and female instructional perspective to correct vocal faults, which will result in the cultivation of a clear understanding between you and your ever-changing singers. Drs. Andrew Homburg (Missouri State University) and Elise Hepworth (Missouri Western State University) offer examples of useful instructional dialogue which will help you communicate complex vocal ideas to your budding singers, each from their own gender-specific view.
Sarah Jones

Sarah Jones has had the opportunity to teach vocal music at all levels from pre-kindergarten to senior citizens and is currently teaching JK-2nd-grade general music at Emerson Elementary in the Marion Independent School District. Jones received her MME in Choral Pedagogy from the University of Kansas and is currently pursuing an EdS in Educational Policy and Leadership Studies with a focus in School Curriculum and Assessment Policy through the University of Iowa.

Session:
Let the Students Drive: Autonomy-Supportive Teaching
Thursday, Nov. 19 (10:45-11:45 am) Rm 260-262

How do we create the conditions with which our students motivate themselves? Purpose, Challenge, Mastery, Autonomy, Competence and Relatedness are all essential pieces to creating this environment. Familiarize yourself with the research supporting these ideas and discuss strategies for applying them in your music classroom and rehearsals.

Dr. 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 Schools
Thursday, Nov. 19 (9:30-10:30 am) Rm 260-262

This session will focus on 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 choir and accessible band literature focusing on “flex scores” and 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 band up ensembles. band and Choral conducting issues will also be explored.
Conference Conductors and Clinicians

Dr. Amy Kotsonis

Amy Kotsonis is Assistant Professor of Choral Ensembles and Music Education, conducts the UNI Singers and Women’s Chorus and teaches choral conducting and choral methods. Prior to graduate school at Florida State University, she served as Assistant Conductor, Director of Workshops, and Satellite School Teacher for the Young People’s Chorus of New York City (YPC). Dr. Kotsonis directed the Intermezzo chorus, served as vocal coach for all divisions, and prepared YPC choruses for radio and television appearances, recording sessions, tours, and performances throughout New York City’s concert halls and abroad. An active clinician, she has directed choral workshops and conducted festivals throughout New England, New York City, Florida and Iowa. Dr. Kotsonis has previously taught in public schools in New York City and Boston, and serves as conductor and instructor at the Summer Youth Music School at the University of New Hampshire.

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

Session:

Band Geeks and Choral Nerds Unite!
Friday, Nov. 20 (9:45-10:45 am) Rm 275

Every high school has a band and chorus, but collaborations between the two ensembles are often difficult to manage. We always want to collaborate — but how? This session will familiarize teachers with repertoire for chorus and band that is accessible for high school students, including a new commission from Iowa composer Andrew Boysen, Jr., and the tools to ensure a rewarding collaborative experience. Strategies will be shared for finding the appropriate repertoire for your ensembles, logistics of combining instrumental and vocal ensembles, rehearsal considerations, and a game plan for success!

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:

what Makes a Kodaly Classroom?
Saturday, Nov. 21 (1:00-1:50 pm) Rm 250-252

Music educators are familiar with the Kodaly philosophy, but what does a Kodaly classroom look like? KEI members will share examples of singing games and folk dances that are incorporated into the music classroom. Attendees will be encouraged to participate in music-making demonstrations while learning how to integrate musical concepts using the Kodaly methodology of prepare, present, and practice.
Dr. Gerald Kreitzer

Dr. Kreitzer received his B.F.A. in Music Education and M.M in Music History and Literature from the University of South Dakota. He received his D.M.A. in Choral Conducting from the University of Iowa where he studied conducting with Don V. Moses and James Dixon.

Prior to coming to Mount Mercy University, Dr. Kreitzer was Director of Vocal Music for 22 years at Washington High School in Cedar Rapids. He was also Director of Orchestras at Washington High School for 2012-13 in Cedar Rapids.

Dr. Kreitzer has also served on the faculties of The University of Northern Iowa, The University of South Dakota, Indian Hills Community College, and LaSalle High School.

Dr. Kreitzer has been President of the Iowa Music Educators Association in addition to being a member of the ICDA, IBA, and ISTA. He has also been Musical Director of the Metropolitan Chorale in Cedar Falls/Waterloo, the Cedar Rapids Concert Chorale, Musical Director of the Black Hills Playhouse, is the Chancel Choir director at First Congregational Church in Cedar Rapids, and is a frequent adjudicator, guest conductor, and clinician in Iowa and surrounding region.

As Director of Music Activities at Mount Mercy University, Dr. Kreitzer directs the Mount Mercy Band, University Choir, Jazz Connection, Madrigal Singers, is Director of the Summer Music Academy, and teaches Introduction to Music and Music History.

Session:

*Topics for the 7-12 Band/Choral Director and Small Schools*

Thursday, Nov. 19 (9:30-10:30 am) Rm 260-262

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 choir and accessible band literature focusing on “flex scores” and 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 band up ensembles. band and Choral conducting issues will also be explored.

Dr. Christine Lapka

Christine Lapka is a professor of music education at Western Illinois University, where she is committed to guiding teacher education candidates. This position enables Dr. Lapka to teach elementary music methods courses and lead the exceptionality in music class. Before her years at Western, Christine worked for eleven years in Illinois public schools in various music positions. During p-12 teaching, she valued a dual degree in music education and music therapy. In 2014, she received the ILMEA Mary Hoffman Award for Excellence in Teaching.

Session:

*Managing Extreme Behaviors in Elementary Music Classrooms*

Saturday, Nov. 21 (8:30-9:30 am) Rm 150-154

This session will look at 4 ways to decrease disruptions when we have a range of students included in one classroom. However, sometimes, we need to go beyond universal methods with the help of a team or a unique strategy. Participants are asked to share their success stories.
Conference Conductors and Clinicians

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 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.

David is married to Jill and has a daughter, Stephanie a professor of Physics at the University of Delaware, and a son, William, a graduate genetics major at the University of Michigan.

Sessions:

Positive ProActive Advocacy - NOW!
Friday, Nov. 20 (9:45-10:45 am) Rm 254
An overview of the Iowa Alliance for Arts Education and how you can best stay at the front of decisions involving your program and students.

The Proper Care and Feeding of Your School Board
Saturday, Nov. 21 (1:00-1:50 pm) Rm 254
Keeping your program in the forefront of budget cuts and making sure that your school board knows what your educational goals and accomplishments are.
Shirley 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.

Session:
TBD

Tim Maus

Tim Maus is a lifelong musician and a graduate of Belmont University with a degree in Music Business and Production. He also has a background in audio production and as a performing guitarist. Tim has spent the last several years consulting with educational institutions on their music and classroom technology. He is excited to be presenting Quaver’s groundbreaking music resources.

Sessions:

Teaching Can Be Fun with Quaver!
Friday, Nov. 20 (9:45-10:45 am) Rm 160
Come learn how Seriously Fun Teaching and Learning can be! This fast-paced tour of the Quaver K-5 and the new Quaver 6-8 General Music programs will provide a quick overview, new updates, sample lessons, and technology tips for auto-assessments, mobile devices and more! You’ll leave with FREE access to online lessons for your class and other goodies!

Do Mobile Devices and Music Class Go Together?
Friday, Nov. 20 (1:00-2:00 pm) Rm 160
Elementary and Middle School Music Education in the future will require Personalized Learning, Auto-Assessments, Mobile Platforms and many more developments. Let Quaver’s Marvelous World of Music give you a peek into the what’s coming (and what’s already here)! Save time, integrate across the curriculum, and present a fast-paced, interactive, student-driven lesson everyday - no matter what tablet or device students bring to your room. Participants will experience Quaver’s interactive mobile device tools that make learning seriously fun! Discover new resources for any BYOD classroom, find apps that can help you use Quaver on any device and unhook your classroom from all of those wires!
Conference Conductors and Clinicians

Michelle Mentz

Session:
*String Orchestra Reading Session*
Friday, Nov. 20 (9:45-10:45 am) 204-208
Bring your instruments and join us for a reading session!

Sandy Miller

Sandy Miller currently teaches elementary music at Timber Ridge Elementary in Johnston where she has been for 14 years. She is also employed with Heartland Youth Choir for the past 10 years, conducting the elementary choirs. She holds a BME degree from the University of Northern Iowa, and is certified in the first two levels of Orff and has her mastery in the Kodaly Methodology. Sandy has taught at Drake University in the Kodaly Method classes, as well as presented for Iowa Choral Directors, and been a clinician for honor choirs around the state of Iowa.

Session:
*Singing Through the First Years of Choir*
Thursday, Nov. 19 (10:45-11:45 am) Rm 250-252
Come sight read through 2- and 3-part choral music. The music ranges from folk songs to multicultural pieces and can be used for 5th, 6th, and 7th grade choral programs. Some oldies, and some new gems as well!

Marcia Neel

Marcia Neel is recognized as a leader for her creative approaches to curriculum design and implementation. The most successful is Clark County School District’s standards-based Mariachi Program instituted in Las Vegas in 2002 with four instructors teaching 250 students and now staffed by eighteen full-time, mariachi educators teaching over 3,000 students. Marcia is lead author of ¡Simplemente Mariachi!, an instrumental/vocal method series for mariachi students and educators. A former MENC Western Division President, Marcia now serves as president of Music Education Consultants, Inc., a consortium of music educators working with school districts to foster the growth and breadth of school-based music education programs. Jose Hernandez is a proud 5th generation mariachi musician, Maestro Hernandez’ roots trace back to 1879 to the birthplace of mariachi, Jalisco, Mexico. He is the first mariachi musician to have arranged, composed and conducted for numerous international symphony orchestras. His platinum-selling Mariachi Sol de Mexico became the first mariachi ensemble to be nominated twice for a Grammy. It has been well documented throughout the world that Hernandez and his Mariachi Sol de Mexico are not only responsible for setting a new standard for all mariachi ensembles today, but also for immortalizing this wonderful, passionate music.
Session (Neel):

¡Canta Mariachi! Traditional Mexican Songs for Elem. Music
Saturday, Nov. 21 (8:30-9:30 am) Rm 260-262

Whether used to celebrate Hispanic Heritage Month or as songs for your chorus or general music class to sing throughout the year, these age-appropriate, traditional Mexican songs will work in any elementary school setting and resonate with the members of your community. These original arrangements by world-renowned mariachi performer, Jose Hernandez, work well with piano or guitar accompaniment. Feel free to bring along your guitar!

Dr. Julia Omarzu

Julia Omarzu is an Associate Professor of Psychology at Loras College in Dubuque, Iowa, currently specializing in the study of psychology and the fine arts. She has a PhD in Personality & Social Psychology from The University of Iowa and a Master of Arts in Experimental Psychology from Fresno State University. As a psychology educator, she served for eight years on the steering committee of the Iowa Teachers of Psychology, has published in the National Journal of College Science Teaching, and was a recipient of the 2005 Budde Award for Teaching Excellence. She has also published on the topic of interpersonal relationships, including as the co-author of the book, Minding the Close Relationship, for which she received the New Contributor award from the International Society for the Study of Interpersonal Relationships. Dr. Omarzu is also a flutist and currently serves as the adjunct flute instructor at Loras College. She is a member of the National Flute Association and has been a student of Kimberly Helton, Teresa Beaman, Karen Reynolds, & Burnett Atkinson.

Session:

The Psychology of Music Preference
Saturday, Nov. 21 (8:30-9:30 am) Rm 254

Do music students who like heavy metal have different personalities than students who like Handel? Which of them will be most likely to enjoy that cerebral experimental piece? And why do my current college students like Lionel Richie's music? This session will give an overview of psychological research into music preferences, with emphasis on how one of the most dominant personality theories has been used to explore patterns of these preferences. We will include activities from research for educators to try with their own students.
Dr. Glenn Pohland currently serves as an assistant professor in the fine arts division at Loras College in Dubuque, Iowa. Dr. Pohland received his BA in music education from St. Olaf College, Northfield, MN, his MMEd from the University of Minnesota, and his DMA in instrumental music education and conducting from Arizona State University. Prior to his appointment at Loras, Dr. Pohland was an assistant professor of instrumental music education at the University Of MN in Minneapolis and for 24 years served as the director of bands and general music teacher in the Glencoe-Silver Lake School district. During his tenure at GSL Dr. Pohland served as the director of bands for every grade level, directed the Jazz ensemble, and taught courses in Music Appreciation and Music Technology. Dr. Pohland was a member of the faculty of GSL when they were awarded the Exemplary Music Department award for class “A” schools in Minnesota by the MMEA. Dr. Pohland has been the recipient of the Superintendent’s Award for outstanding leadership to the district, the ASBDA Stansbury award for the outstanding young band director award for the Minnesota Division and has received numerous Distinguished Service awards by MMEA and NAfME.

Sessions (Pohland):

Need Quantitative Data? Use SmartMusic
Friday, Nov. 20 (11:00-11:50 am) Rm 160

Some school districts across the country will be implementing the student growth component, as part of their teacher evaluations. 100% of SmartMusic teachers will be able to document student growth easily. Come to this session and learn how Iowa educators are using SmartMusic and iPad to guide student practice and fulfill Student Learning Objectives while quickly and easily reporting and sharing quantitative student data.

The Psychology of Music Preference
Saturday, Nov. 21 (8:30-9:30 am) Rm 254

Do music students who like heavy metal have different personalities than students who like Handel? Which of them will be most likely to enjoy that cerebral experimental piece? And why do my current college students like Lionel Richie's music? This session will give an overview of psychological research into music preferences, with emphasis on how one of the most dominant personality theories has been used to explore patterns of these preferences. We will include activities from research for educators to try with their own students.

SmartMusic for Vocalists: No Instrumentalists Allowed!
Saturday, Nov. 21 (11:00-11:50 am) Rm 275

SmartMusic's feedback and practice features help students learn more efficiently in developing their skills. The SmartMusic Library for vocalists contains thousands of solo accompaniments, sight singing methods, warm-ups and exercises. You can import MP3 recordings or create your own content using Finale to help learn concert repertoire more quickly. Guide your students’ practice, personalize instruction and communicate easily with students and parents by using the powerful SmartMusic Gradebook. The SmartMusic Gradebook allows the teacher to automatically document student progress with student recordings and on-screen assessment. This data can help you satisfy state or district requirements to show student growth.

FINALE 2014: Tips and Tricks to Make Your Life Easier
Saturday, Nov. 21 (1:00-1:50 pm) Rm 160

Learn how to use Finale in ways you never have! Learn the quickest techniques to enter articulations, expressions and SmartShapes using time-saving metaTools; the Repitch Tool to repitch an existing rhythm; the Selection Tool and contextual menus to reduce editing time; automatic rehearsal marks; entering repeats/endings and coda creation; copying specific items; printing out parts with linked parts; customizing a Finale worksheet and creating your own SmartMusic files!

FINALE 2014: Scanning
Saturday, Nov. 21 (2:00-2:50 pm) Rm 160

This session demonstrates successful scanning of sheet music into Finale. A variety of sheet music scores will be scanned and re-arranged using Finale’s ability to change key, orchestrate, assign playback sounds. Once edited, the new score can then be printed, made into a digital audio file (MP3) and even turned into an assessable SmartMusic file for education and practice purposes.
Douglas Poppen

*Opus Honor Choir Conductor*

Douglas Poppen teaches vocal music, grades 7-12 at North Fayette Valley Middle School and High School. He is in his 33rd year of sharing his passion for singing by directing choirs and giving vocal lessons to students. His students have presented many memorable community performances as well as earning numerous Division I ratings at state contests each year. He also directs the West Union Community Chorus in their annual presentation of Handel’s “Messiah”; 2015 marks the 74th performance in West Union.

Poppen earned his Bachelor of Music Education degree from Wartburg College, the Master of Arts in Choral Conducting from the University of Iowa, and has done graduate work at Northwestern University. He is a member of NAfME and ACDA, and has served as the Northeast district chairperson of ICDA.

Tim Purdum

Tim Purdum teaches K-5 Music at Highland Elementary in Waterloo, is the author of the Creative Sequence book series, and presents workshops for music teachers nationally. Tim is an AOSA approved Orff Schulwerk teacher educator, and worked on the writing team for the K-8 Iowa Core Companion music standards.

**Session:**

*Scheduling and Supporting the Elementary Music Program*

Friday, Nov. 20 (3:30-4:30 pm) Rm 204-208

Explore a variety of working elementary “specials” schedules and their impact on the music curriculum. Learn strategies for positively promoting your own program in the face of increased state expectations in literacy and math. Identify the reality of conflicting priorities from an administrator’s point of view, and discover opportunities for win-win outcomes.
Conference Conductors and Clinicians

Dr. Andrea Ramsey

Conductor, teacher and composer, Dr. Andrea Ramsey serves as the associate director of choral studies and assistant professor of conducting at the University of Colorado Boulder. She conducts the University Choir and Men’s Chorus and teaches undergraduate and graduate conducting. Prior to her appointment at CU, she held an appointment in choral music education at The Ohio State University in Columbus. With a doctorate from Michigan State University, Dr. Ramsey studied conducting with Dr. David Rayl, Dr. Sandra Snow, and Dr. Jonathan Reed. Prior to university teaching, Dr. Ramsey enjoyed considerable public school and children’s choir teaching experience.

An ASCAPPlus award winning composer, Dr. Ramsey has over 70 works in print with publishers such as Hal Leonard, Boosey & Hawkes, Oxford University Press, Alliance, Santa Barbara, Walton, Colla Voce, and Carl Fischer. In demand for regular commissioned works, she also enjoys guest residencies with choirs and continues to serve as composer-in-residence to the Allegro Choirs of Kansas City where she has toured with the choirs to Austria and the Czech Republic (2008), and Italy (2011).

Dr. Ramsey is honored to guest conduct all-state and honor choruses and to present sessions of interest to conductors and music educators in the United States and Canada. Engagements for this academic year include opportunities in Georgia, Florida, Texas, Mississippi, Colorado, Oklahoma, Utah, Kansas, and District of Columbia, as well as Vancouver and Edmonton in Canada.

Sessions:

*Behind the Music with Andrea Ramsey*
Friday, Nov. 20 (1:00-2:00 pm) Rm 275

Part-reading session, part story-telling, Andrea shares her music and the inspiration and stories behind the tunes.

*The Meanings of the Choral Experience, grades 7-12*
Friday, Nov. 20 (3:30-4:30 pm) Rm 275

Singers take more from our classes than notes, rhythms, and performances. Over 200 singers in a variety of choral settings were asked “Choir is...?” Their responses were coded and categorized and the wealth of meanings students take from the choral experience is especially compelling when heard in their own words—a battery re-charger. Audience: teachers of students 7-12.
Ernest Reineke

*Opus Honor Choir Conductor*

Ernest Reineke has been a choral director for 27 years, the last fifteen in the Mason City Community Schools. At Lincoln Intermediate School, Ernest is in charge of 20 sections of general music and co-directs four 5th grade choirs and two 6th grade choirs. A 1988 graduate of Northwestern College in Orange City, Ia, he received his Bachelor of Arts degree in K-12 Vocal and Instrumental Music Education. In 1996, he was the first to receive his Master of Music degree from the University of Northern Iowa in Cedar Falls, from the Master of Music distance learning program primarily taught through the Iowa Communications Network (ICN).

Ernest has served the Iowa Choral Directors Association in many capacities. He has been an accompanist since 1993, was a co-creator of the North Central Iowa 7-12 Choral Festival, established the 5-6 honor choir festival, served on the executive board as a North Central District representative, and commissioned new honor choir festival music two years in a row.

His students have performed in the Iowa All-State Choir, Iowa Opus Honor Choir, and at the Iowa State Capitol. As a middle school teacher, his choir was one of two selected to perform at the three state Middle Level Educators Convention held in Ames, Ia. He also supervises student teachers from Wartburg College, Luther College and Waldorf College.

Jason Rekittke

Jason Rekittke is currently pursuing a Masters of Music Education degree from the University of Missouri – St. Louis, where he also received his Bachelor of Music Education degree. While serving as Director of Bands in the Kirkwood School District, the high school band program grew to 235 students, encompassing three separate concert bands, all consistently receiving Superior Honor 1 Ratings at MSHSAA Large Ensemble Festival. In 2010, under his direction, the Kirkwood High School Wind Ensemble performed for the Missouri Music Educators Association in-service convention for the first time in their history. During his tenure in Kirkwood, Jason also served as District Coordinator of Instrumental Music, High School Music Department Chair, High School Performing Arts Department Chair, Director of Bands at Nipher Middle School, and Beginning Brass Instructor. Jason is active as an adjudicator and clinician, and maintains a private studio in the St. Louis area. Mr. Rekittke holds membership in MMEA, NAfME, MBA, and Phi Beta Mu – Lambda Chapter.

Session:

*Recruitment and Retention Intervention*

Saturday, Nov. 21 (1:00-1:50 pm) Rm 150-154

Building a successful band program starts with the successful recruitment of beginners, followed by effective retention of current members. This workshop will give strategies on how to inform and perform your way to the head of the class. Special emphasis will be placed on how to build interest and enthusiasm for your band program with the “Big 4” so the question is not “Should I enroll in band?” but rather only a question of what instrument to choose.
Conference Conductors and Clinicians

Dr. Natalie Steele Royston

Natalie Steele Royston is Assistant Professor of Music Education and Music Education Coordinator at Iowa State University. 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:

Paying it Forward: Preparing Tomorrow’s Music Educators
Friday, Nov. 20 (8:30-9:30 am) Rm 254

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 commitments and other requirements for mentor teachers.

Selecting Quality Repertoire for Young Band and Orchestra
Friday, Nov. 20 (11:00-11:50 am) Rm 150-154

This session will examine criteria for selecting quality, educational repertoire for young band and orchestra. We will look at both standard literature as well as some newer compositions. We will discuss criteria to examine when selecting music for your ensemble including musical, technical, and educational factors.

Thriving in the Classroom: Psychological Aspects of Teaching
Saturday, Nov. 21 (2:00-2:50 pm) Rm 254

Teaching music can be a very hectic and stressful profession. This session will present strategies to cope and succeed within the stressful and challenging classroom and rehearsal environments with the goal of improving one’s life, teaching, conducting, and leadership skills.
Philip Rudd

*Iowa Junior Honors Symphony Orchestra Conductor*

Mr. Rudd maintains an active and varied conducting career, bringing an inspiring presence and engaging style to educational, theatrical, and liturgical work in both instrumental and vocal genres.

After studying violin and cello as a youth, Mr. Rudd studied music education at Millikin University, before beginning his career teaching elementary and middle school orchestra. Further studies in orchestral conducting brought him to Illinois State University, where he received the Master of Music degree in 2009.

For the next five years, Mr. Rudd served as director of orchestras at Wheaton North High School, in Wheaton, Illinois. During this time, he became extremely active in the theatrical sphere, music directing the annual musical and stage directing the plays, while also working as music director for Natural Talent Productions, a local theatre company. Mr. Rudd is in frequent demand as a guest conductor, clinician, and adjudicator across the state.

Recently, Mr. Rudd began doctoral studies in orchestral conducting at the University of Iowa, where he also serves as orchestra manager. His principal conducting teachers are Dr. William LaRue Jones and Dr. Glenn Block, with additional studies with Victor Yampolsky and Kenneth Kiesler. He has also studied violin with Dr. Scott Conklin, Dr. Sarah Gentry, Georgia Hornbacker, and Susan Young.

Jake Runestad

Considered "highly imaginative...with big ideas" (Baltimore Sun) and "stirring and uplifting" (Miami Herald), award-winning composer Jake Runestad (b. 1986) has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Louisiana Philharmonic Orchestra, Seraphic Fire, the Dayton Philharmonic Orchestra, the Virginia Arts Festival, the Rockford Symphony Orchestra, and Craig Hella Johnson and Conspirare. Dubbed a "choral rockstar" by American Public Media, Jake is one of the most frequently performed composers in the U.S.A. and travels extensively to work with ensembles as a clinician and resident composer. Jake Runestad holds a Master's degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. Prior to graduate school, he studied privately with acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad currently lives in Minneapolis, MN and his music is published by Boosey & Hawkes and JR Music. Find out more and purchase scores: JakeRunestad.com.

Session:

*Amuse-Bouche: Whetting The Appetites of Young Creators!*

Saturday, Nov. 21 (9:45-10:45 am) Rm 275

Do you have the next Mozart or Bernstein in your classroom? Creativity abounds in the minds of our students and we can guide them to express themselves through original compositions and meaningful interpretations. Join award-winning composer Jake Runestad for a fun, exploratory session designed to help inspire your budding composers and performers!
Conference Conductors and Clinicians

Jodi Runge

Jodi Runge, DPT, ATC, LAT has been practicing as a licensed Physical Therapist since 2010 and athletic trainer since 2007 specializing in areas the areas of neuro-sensory motor reflex integration, motor development, and orthopedic assessment and treatment. She is a guest lecturer for school districts and the Associated Colleges of Central Kansas athletic training program. Runge is currently working as a school physical therapist. She is also the owner of Foundations Therapy, LLC that is an outpatient physical therapy clinic. Runge has traveled overseas to Kenya, treating alongside internationally trained physical therapists, seeing patients with severe and chronic neurological and orthopedic impairments. Runge is published in the journal of Athletic Therapy Today.

Session:

Addressing Common Occupational Ailments of a Music Teacher
Friday, Nov. 20 (1:00-2:00 pm) Rm 299

Muscle pains, immobility, and even headaches are all ailments that can stem from our careers as teachers and musicians. Many of these issues are preventable! In collaboration with Jodi Runge, doctor of physical therapy and certified athletic trainer, this session provides methods to self-assess musculoskeletal health and then address issues through simple exercises and stretches.

Dr. Christopher Russell

Christopher J. Russell is the Director of Choirs at Oltman Middle School in St. Paul Park, MN. He holds a B.S. in Music Education from Northwestern College, a M.A. in Music Education with a Choral Emphasis at the University of St. Thomas, and a Ph.D. from the University of Minnesota. He is an expert on the topic of technology in music education, having presented over fifty sessions on technology at professional conferences across the United States. He is the author of the Technology in Music Education blog (techinmusiced.com) and has two books in the iBookstore

Session:

Technology in Music Education: The Latest Developments
Friday, Nov. 20 (8:30-9:30 am) Rm 160

Technology is a moving target in education, and there are continual advances in technology for music education. In this session, Russell will highlight the most recent developments in technology that can be used for music education, and how those tools can be used in your teaching situation. While the topic of technology in music education is vast, the most recent developments are generally limited and are a great place to begin a journey or to start anew.

An iPad Q&A
Friday, Nov. 20 (3:30-4:30 pm) Rm 160

in this session, participants are encouraged to bring their questions and answers about the iPad and its use in music education. The session will be led and facilitated by Dr. Russell, a leading expert on the use of the iPad in music education. However, instead of offering a “canned” presentation, you will have the chance to ask the questions you have, and to provide answers to others. In the event that questions are limited, we will discuss favorite apps, accessories, and best practices.

forScore: A PDF Music Reader
Saturday, Nov. 21 (9:45-10:45 am) Rm 160

One of the original apps for the iPad, forScore has grown to be the best-in-class PDF music reader on the market. Only available on iOS, forScore has grown to include a large catalog of features, making the app a valuable tool for any music educator at any level of technology integration. Russell will demonstrate how to use many of the features of forScore, along with how to use the app in your teaching situation.
Conference Conductors and Clinicians

Hannah Ryan

Opus Honor Choir Director

Hannah Ryan is a Vocal Music Director in the Johnston Community School District. In her 13th year of teaching, she is currently at Johnston High School where she directs Cantemus, Concert Choir, Mixed Choir and Innovation. Her choirs earn Division I ratings at Large Group Contest and Solo/Ensemble Festival and Innovation had an undefeated season and was ranked number one in the state this year.

Prior to her time at JHS, Hannah was the 9th grade director at Johnston Middle School for many years where she had over 110 students selected for Opus Honor Choir, received multiple division I ratings and her 9th grade Chamber Choir performed at many events throughout the metro area.

In 2013, Hannah was awarded the “Outstanding Educator of the Year” award from the Johnston School Foundation. Hannah has been a guest conductor and accompanist at several honor choirs throughout the state. She was the 9th grade Opus Honor Choir Chairperson for two years. She has taught private voice and piano for many years.

Hannah graduated from Iowa State University with a bachelors degree in Music Education (emphasis in piano and voice) and earned her Masters in Music Education from Boston University.

Carly Schieffer

Carly graduated from Iowa State University in 2006 with a Bachelors of Music Education. In 2014 she graduated from the University of St. Thomas with a Masters of Arts in Music Education with an emphasis in Kodály. She is currently the Kindergarten - 5th grade general music teacher at Bowman Woods Elementary with Linn-Mar Schools. While there her singers have been selected to the Iowa Opus Honor Choir, MKMEA Honor Choir, NC-ACDA Honor Choir, and OAKE honor choir. She has taught in a variety of school settings including two years overseas, two years at a rural district, and now in a suburban setting. She has taken her Kodály Levels I and II at Drake University and completed Level III at the University of St. Thomas in St. Paul, Minnesota. She is also the immediate past president of Kodály Educators of Iowa.

Session:

Money for Music: Going on a Treasure Hunt for Grants
Saturday, Nov. 21 (2:00-2:50 pm) Rm 260-262

What is your dream in order for your music program to go to the next level? Would you like more instruments, a field trip opportunity, a guest artist residence, or a well-known clinician to give feedback to your ensemble?

Grants are a great resource available to music teachers for those dreams to come true. This session will cover grant research, application guidelines, writing topic suggestions, and project conclusion follow-up. Applying for professional development scholarships will be addressed as well.
Conference Conductors and Clinicians

Julie Schnieders

*Opus Honor Choir conductor*

A native of Albert Lea, Minnesota, Julie Schnieders received her BA in Vocal Music Education from Luther College in Decorah, Iowa and her MA in Music Education from the University of Northern Iowa in Cedar Falls, Iowa. Recently retired from 33 years of teaching, the past 31 years were in Indianola teaching High School choral music, 2 show choirs, annual high school musicals, DMACC accredited Music Theory and Music History classes to junior and senior music students, and voice lessons. She has mentored many young educators in their student teaching experience from area Iowa colleges and universities.

Julie has been an active board member with Iowa Choral Director’s Association for many years. She has served as the SC-ICDA District representative from 2009-2013, the 9th Grade OPUS Chairperson from 2010-2011, the Treble Clef Repertoire & Standards Chairperson from 2013-2015, the 7-8th Grade SC-ICDA Treble Choir director in 2014, and is the 2015 9th Grade Opus Director.

Julie adjudicates regularly for the Iowa High School Music Association sponsored Iowa All-State Festival, vocal solo, small group, show choir, and large group IHSMA State Contests.

Dr. Robert Sinclair

Dr. Robert L. Sinclair serves as Director of Choral Activities for VanderCook College of Music in Chicago. His educational background includes three years at Luther College, where he sang in the Nordic Choir under the direction of Weston Noble. After transferring to Sam Houston State University, he completed his Bachelor of Arts and Master of Music degrees with B. R. Henson. In December of 2000, Sinclair completed a Ph. D. in Curriculum and Instruction (Music Education) at the University of Missouri-Columbia where he worked with Drs. David Rayl and Wendy Sims. He is an active clinician for junior high and high school students across the nation and abroad including Japan, the Bahamas and Australia. Dr. Sinclair has presented sessions for the Illinois, Missouri, Ohio and Texas Music Educators Associations as well as the Central, Southern and Southwest divisions of the American Choral Directors Association.

Sessions:

1. **Score to Performance: What makes music musical?**
   - Thursday, Nov. 19 (1:15-2:15 pm) Rm 260-262
   - All music must dance. No two notes are alike unless they are marked to be alike. Let the motive of the section motivate that section of the music. I remember hearing these truisms from my teachers as I am sure that you have heard them from yours. All are statements to describe shape, direction, destination, and momentum in music. Using musical excerpts, we will explore several ways to help your students derive musical shape and meaning from the notes on the page.

2. **Teaching for Transfer: Making every moment count**
   - Friday, Nov. 20 (9:45-10:45 am) Rm 150-154
   - Why can’t they remember stuff from one rehearsal to the next? Maybe it is that we have assumed that the fact that the group sounds better, each individual understands the concept or skill being taught. We will explore teaching methods specifically designed to help students take skills or concepts from one moment in rehearsal and intentionally develop it in another. We will discuss warm-up or technique time, skill building like sight reading or count singing, and look at ways to apply those skills into your daily rehearsal schedule.
Christine Skog

Christine Skog teaches general music and chorus at Harlan Community Elementary School in Harlan, Iowa. She received her Bachelors of Music Education Degree from Simpson College in May 2011. Mrs. Skog is also a talented piano player. Currently, she has a private studio in Atlantic, Iowa and is the treasurer of The Southwest Iowa Fine Arts Faire Association. Christine also accompanies for local music productions, schools and churches. In her spare time, she is actively learning new strategies and resources in music education through blogging, Twitter and Pinterest.

Session:

*Piano Maestro: Teaching Piano in the 21st Century Classroom*
Saturday, Nov. 21 (8:30-9:30 am) Rm 160

How many times have you heard “I wish I knew how to play piano” or “I should have kept taking lessons?” As our world keeps progressing, fewer and fewer students are taking piano lessons. However, it is still a key component in music education. Enter “Piano Maestro” - a revolutionary free app that is changing the world of piano education. Not only is it readily available, but works with and without technology. Come see the new ways this can be used in the school setting whether you have one or thirty iPads!

Mike Steinel

Mike Steinel is a jazz trumpeter, pianist, composer and arranger. An internationally recognized educator, Mike is the author of the highly acclaimed Essential Elements for Jazz Ensemble and Building a Jazz Vocabulary. He has performed throughout the US, Canada and in Europe, appearing as soloist at the MENC, IAJE, and JEN international conventions, and at the Midwest Band and Orchestra Clinic. He has recorded with the Frank Mantooth Orchestra, the Chicago Jazz Quintet and performed with Ella Fitzgerald, Clark Terry, Don Ellis, Bill Evans, Zoot Sims, Jerry Bergonzi, and others. He is a featured soloist on the Mike Waldrop Big Band (2015).

Mike has served as Professor of Jazz Studies at the University of North Texas since 1987. He is the founder and director of the UNT Jazz Combo Workshop, the UNT Jazz Trumpet Workshop, and the UNT Jazz Winds Workshop. He has served as Co-Chair of the Jazz Advisory Panel for the National Endowment for the Arts and holds a BME degree from Emporia State University and a MME degree from the University of North Texas.

Session:

*Effective Strategies For Teaching Jazz To Beginners*
Friday, Nov. 20 (9:45-10:45 am) Rm 299

Mike Steinel addresses the challenge of teaching jazz style, improvisation, and rhythm section concepts to young musicians. This session will present numerous techniques and materials that are relevant to beginners while being rooted in the jazz tradition. For many jazz educators, teaching beginners presents unique challenges. These challenges are profound when the instructor has little or no background in jazz music. This clinic will present clear “step by step” approaches that can help teachers at the middle school and high school level introduce jazz music and teach jazz concepts.
Conference Conductors and Clinicians

Jim Stichter

Jim Stichter is currently a Field Experience Coordinator for Music Education majors in the Department of Teaching at the University of Northern Iowa. He is a strong advocate for the arts in education and has served as a high school choral director, church choir director, school counselor and school administrator since entering the profession in 1990. He has taught in Kansas and Iowa, including the Cedar Falls Community Schools and the Malcolm Price Laboratory School at UNI.

Session:
Scheduling and Supporting the Elementary Music Program
Friday, Nov. 20 (3:30-4:30 pm) Rm 204-208

Explore a variety of working elementary “specials” schedules and their impact on the music curriculum. Learn strategies for positively promoting your own program in the face of increased state expectations in literacy and math. Identify the reality of conflicting priorities from an administrator’s point of view, and discover opportunities for win-win outcomes.

Kristian Svennevig

A Graduate of University of Wisconsin, Madison with 22+ years of classroom and private lesson experience. His Teachers included: Vartan Manoogian, Shmuel Ashkenasi, Kato Havas, Lorand Fenyves, and Dr. Janina Erlich. He was an Artist in Residence with The Dubuque Community School District and Dubuque Symphony. Currently he is an Orchestra director in the Davenport Community school district, at Sudlow Intermediate and Garfield Elementary schools. He is a regular presenter at the IMEA convention. In addition to classroom teaching he is an active performer, composer and arranger. He has developed many innovative exercises and methods for teaching technique and musical skills which have been used with great success in his classroom and private lesson environment.

Session:
Boosting musicianship in your orchestra
Friday, Nov. 20 (8:30-9:30 am) Rm 204-208

This session will focus on warm up activities used in the first 10 minutes of class and successfully proven methods of teaching string technique. The attendee will gain many useful ideas and activities for use in their string classroom and lesson studio 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 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 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.

Session:

*Paying it Forward: Preparing Tomorrow’s Music Educators*
Friday, Nov. 20 (8:30-9:30 am) Rm 254

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 commitments and other requirements for mentor teachers.
Jim Tinter

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

Sessions:

*Are You As Hip As a Fourth Grader?*
Saturday, Nov. 21 (9:45-10:45 am) Rm 260-262

*Beginning a Dynamic Recorder Program*
Saturday, Nov. 21 (11:00-11:50 am) Rm 260-262
Proven strategies to begin a fun, exciting, and dynamic recorder program. Topics covered: the fantastic first lesson, instrument selection, sound production, articulation, classroom management, and equipping students for success. Demonstration, imagination, and participation. Free recorder compliments of Peripole.

*Garage Band Goodies*
Saturday, Nov. 21 (1:00-1:50 pm) Rm 260-262
Unleash the power of this amazing software for Macs and iPads to help you or your students create and record audio with live instruments, software instruments, microphones, and loops. We'll keep it simple and emphasize making musical choices.

Jim Vowels

Jim Vowels has been a band director at Waverly Shell Rock High School for 17 years. A 1992 graduate of the University of Kentucky, he has also taught in Kentucky and Indiana. He worked on his masters degree at UNI with Dr. John Vallentine from 1995-1997. In his work at WSR, Mr. Vowels has actively collaborated across disciplines to create cross-curricular concerts that have been extremely well-received by the public and have made meaningful connections to his students. Mr. Vowels lives in Waverly with his wife and their children.

Session:

*Collaboration: It Can Be Rewarding, Relevant and Memorable*
Saturday, Nov. 21 (9:45-10:45 am) Rm 254
We have performed three different concerts in conjunction with our history, German and Spanish Departments with plans to do future concerts with our Life Skills and Math Departments. The concerts were planned between departments and included several teachers and administrators. It has enhanced our music department among our staff and community.
Sarah Van Waardhuizen

Sarah Van Waardhuizen has previously taught vocal music at all levels from pre-school to senior citizens and is currently a Voice Instructor, Student Teaching Supervisor and Choral Clinician at Central College. Van Waardhuizen holds a BME from Drake University and a MME in Choral Pedagogy from the University of Kansas. She is currently in her final year of course work for the PhD in music education at The University of Iowa. Van Waardhuizen enjoys judging show choir and solo/ensemble contests, and working with teachers to empower their students in the music education classroom through motivation techniques and autonomy-supportive teaching.

Session:
Let the Students Drive: Autonomy-Supportive Teaching  
Thursday, Nov. 19 (10:45-11:45 am) Rm 260-262

How do we create the conditions with which our students motivate themselves? Purpose, Challenge, Mastery, Autonomy, Competence and Relatedness are all essential pieces to creating this environment. Familiarize yourself with the research supporting these ideas and discuss strategies for applying them in your music classroom and rehearsals.

Shana Wagner

Shana Wagner is an elementary music teacher in Rogers, MN. She has served on her local MN Orff board for over 25 years. Following classes from Anne Green Gilbert, BrainDance creator, in 2007 and 2008, Shana has been teaching the BrainDance to her music students and presenting numerous workshops for teachers. She has taught many sessions for her union, Education Minnesota, and has presented at two AOSA conferences as well as at the 2015 Illinois Music Education Conference.

Sessions:
Movement Matters! Learn the BrainDance for Students ages 7-10
Friday, Nov. 20 (11:00-11:50 am) Rm 250-252

In this session you will learn several versions of the BrainDance, a set of movement patterns that replicate the movements a child goes through for brain development during their first year. By learning the BrainDance and basic dance concepts, you will have new tools and a movement vocabulary to share with your students. Doing the BrainDance better prepares us for learning and more. Using different types of music with this movement makes it fun and useful. Be prepared to participate.

Movement Matters! Part II: BrainDance for ages 7-10
Friday, Nov. 20 (1:00-2:00 pm) Rm 250-252

Continue learning different, fun ways to use the BrainDance with your students. In this session we will do many different ways of creating using the BrainDance as our movement language. We will also move through Anne Green Gilbert’s 5 Part Lesson Plan as we explore, develop, and create with the BrainDance. Again, be prepared to participate.

BrainDance with Songs and Rhymes for Ages 4 – 6
Saturday, Nov. 20 (11:00 11:50 am) Rm 250-252

Learn to use the BrainDance patterns and other age appropriate movement for your young students. You will experience and learn several variations of the BrainDance using songs and rhymes. Doing these patterns help students be better prepared for learning, focus, balance, coordination, beat competency, and more. Be prepared to participate!
Dr. Erin Wehr

Erin Wehr, Ph. D., teaches music education for the University of Iowa and directs the Iowa City New Horizons Band Program. She previously taught instrumental and general music in Iowa and Illinois schools, and was formerly the research chair for the Iowa Music Educators Association. As a native Iowan, Dr. Wehr's background includes degrees from the University of Northern Iowa and the University of Iowa, and also the University of North Texas. She has taught music education at the University of Missouri and Eastern Kentucky, and her research can be found in the Journal of Research in Music Education and the International Journal of Music Education.

Session:
Who Are We Now? A Profile of Music Educators
Friday, Nov. 20 (11:00-11:50 am) Rm 254

Don Coffman, Ph. D., published a study in the 1989 March edition of the Iowa Music Educator titled “Who are we? A Profile of Iowa Music Educators.” At the time, Dr. Coffman was a recent hire in music education at the University of Iowa, and wanted to know what music teacher positions looked like in Iowa. We replicated this study in 2015 to get a picture of what our profile is now in comparison to our positions of over 25 years ago, and present the findings here so that you can also compare your teaching position with others in the State.

Scott Weiss

Iowa Collegiate Honor Band Conductor

Scott Weiss is the Director of Bands and Sarah Bolick Smith Distinguished Professor of Music at the University of South Carolina where he conducts the USC Wind Ensemble, teaches and administers the graduate wind conducting program, and oversees all aspects of the university’s band program. He also has nine years of public school teaching experience, including six years as Director of Bands at Harrison High School in Cobb County, Georgia, where his wind ensemble was featured at the 1999 Midwest Clinic.

Scott Weiss maintains an active international guest conducting schedule, particularly in Asia where he has conducted wind ensembles and symphony orchestras in well over a dozen cities. Closer to home, Scott Weiss regularly conducts all-state bands, intercollegiate bands, and high school honor bands throughout North America, and he has been featured as a guest conductor with both The United States Army Band (“Pershing’s Own”) and the United States Coast Guard Band.

Scott Weiss received his musical training in trumpet performance at the Indiana University Jacobs School of Music, and his career as a trumpet player included performances with the National Symphony Orchestra of Washington, D.C. He received both a master’s degree and a doctorate at the University of Illinois where he studied conducting with both James Keene and Donald Schleicher. He is a member of the College Band Directors National Association and the World Association of Symphonic Bands and Ensembles, and in 2012 he was inducted into the American Bandmasters Association.
Matt Willand
Matthew Willand is the principal of Highland Elementary School in Waterloo. He is a strong supporter of arts in the school, and understands the difficulties of balancing arts with other state-mandated and district requirements.

Session:  
*Scheduling and Supporting the Elementary Music Program*  
Friday, Nov. 20 (3:30-4:30 pm) Rm 204-208  
Explore a variety of working elementary “specials” schedules and their impact on the music curriculum. Learn strategies for positively promoting your own program in the face of increased state expectations in literacy and math. Identify the reality of conflicting priorities from an administrator’s point of view, and discover opportunities for win-win outcomes.

Jill Wilson
Jill Wilson is 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.

Session:  
*Paying it Forward: Preparing Tomorrow’s Music Educators*  
Friday, Nov. 20 (8:30-9:30 am) Rm 254  
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 commitments and other requirements for mentor teachers.
Iowa Music Educators Association

Take Control Of Your Membership

- No more time-consuming paperwork!
- 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.

With a few quick clicks, you can Join IMEA & NAfME, Renew your membership, Edit your membership information, and Experience the wealth of materials and benefits that IMEA and NAfME offer.

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 2015
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 2015. 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 $468.

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, 2016 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 2016. 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 convention credit, YOU MUST BE A MEMBER OF IMEA, IBA, ICDA, or ISTA.
### PERSONAL INFORMATION

**SSN:** __________________________

**DATE OF BIRTH:** __________________________

**GENDER:** □ M  □ F

**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:**

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<td>Des Moines</td>
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- **YOU WILL BE BILLED $280 (UNDERGRADUATE CREDIT) OR $468.00 (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

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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.
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 Joseph Giunta, and your name, photo, and a brief biography will be published in the Spring IMEA publication.

Kris VerSteegt
President, IMEA
kversteeg@gmail.com
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- Learn what to say and how to share it
- Watch the broader minded video
- Share your own story
- Join the broader minded movement and receive advocacy updates
- Order broader minded resources

800-336-3768  www.nafme.org
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 IMEA/NAfME 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 March 1, 2016. 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/MENC Member Name ____________________________________________
Sponsor - IMEA/MENC Member membership # _________________________________
Sponsor - Address, City, State, ZIP _____________________________________________

_____________________________ ______________________________
IMEA/NAfME Sponsor Signature Date

_____________________________ ______________________________
Applicant Signature Date

Revised July, 2015 – p. 1 of 2
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.

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
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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.
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.
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. Collect data from students, directors and judges to improve the audition process and the All-State Festival.
18. Attend the spring and fall meetings of the IMEA Board of Directors.
19. Facilitate communication between the IBA concert band affairs committee and the IMEA board in matters concerning the All-State festival.
20. Submit an article to Iowa Music Educator Magazine, published in September and April. Article copy is due by August 1 and March 1.

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

The All-State Chorus Chair shall:
1. Select the All-State Chorus program with the aid of the guest conductor and with consultation of the IHSMA Executive Director. The consultation process will include potential use of Harp and/or wind & percussion instruments, rehearsal information, and translations to be distributed with the All-State music as well as other special considerations.
2. Select audition materials for the vocal and piano auditions and recalls.
3. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
4. Determine and assign the number of singers to be chosen for each section of the choir based on a percentage of the number that audition in each district. Percentages will apply only if competent singers are found.
5. Obtain specialized percussion equipment that may be dictated by programmed literature.
6. Obtain podium and amplification equipment for All-State Festival rehearsals.
7. Prepare instructions for auditors, lead auditors, and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Coordinate with Orchestra and/or Band chairs to supply needed players when choral programming needs dictate the use of special accompaniment using wind and/or percussion players.
9. Receive audition cards from audition managers, both of accepted and rejected singers. Develop a process for the selection of alternates or replacements.
10. Prepare rehearsal and performance seating arrangements for the All-State Festival.
11. Supervise choral rehearsals during the All-State Festival.
12. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc. during the All-State Festival.
13. Assemble a staff to assist with the general logistic and general student needs during the All-State Festival.
14. Collect data from students, directors and judges to improve the audition process and the All-State Festival.
15. Introduce the guest conductor at the Festival Concert.
16. Recruit potential candidates for the position of All-State Chorus Chair-elect. Upon election of a chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to transition the Chair-elect.
17. Prepare a list of Guest Conductors for the spring meeting of the joint boards.
18. Attend the spring and fall meetings of the IMEA Board of Directors.
19. Attend the Joint Meeting of the IMEA and IHSMA Executive Boards.
20. Facilitate communication between the ICDA liaison 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 19, 20, 21, 2015
IOWA STATE CENTER - AMES, IOWA

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

All-State Band Chair
Chris Crandell
7717 NW 104th Court
Grimes, IA 50111
(515) 490-0417
crandellclan5@gmail.com

All-State Orchestra Chair
Ann Osborne
Indianola High School
Indianola, IA 50125
(515) 961-9510 x 2125
Ann.Osborne@indianola.k12.ia.us

All-State Chorus Chair
Jackie Burk
1730 110th St
Goodell, IA 50439
burkfam@frontiernet.net

REHEARSAL SCHEDULE

Friday, November 20, 2015

8:30 - 11:30 Chorus
8:45 - 12:00 Band
9:00 - 12:30 Orchestra

C. Y. Stephens
Hilton Coliseum
Scheman Building, Room 220-240

1:00 - 4:00 Chorus (1:00 “Battle Hymn”) C. Y. Stephens
1:30 - 4:30 Band
2:00 - 4:45 Orchestra

5:30 - 7:30 Chorus C. Y. Stephens
6:00 - 7:30 Band
6:15 - 8:15 Orchestra (7:45 “America”) Scheman Building, Room 220-240

Saturday, November 21, 2015

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

12:45 - 12:55 Orchestra Group Photo Hilton Coliseum
12:55 - 2:00 Orchestra (closed rehearsal) Hilton Coliseum
2:00 - 2:15 Orchestra and Chorus (closed rehearsal) Hilton Coliseum
2:15 - 3:30 Chorus (closed rehearsal) Hilton Coliseum
3:30 - 3:45 Chorus Group Photo Hilton Coliseum
3:45 - 4:00 Chorus and Band (closed rehearsal) Hilton Coliseum
4:00 - 5:07 Band (closed rehearsal) Hilton Coliseum
5:07 - 5:15 Band Group Photo Hilton Coliseum

7:00 Chorus/Band/Orchestra to dressing areas
7:30 CONCERT TIME HILTON COLISEUM
MINUTES OF THE JOINT MEETING OF THE IMEA EXECUTIVE BOARD, IHSMA EXECUTIVE COMMITTEE, AND ALL-STATE CHAIRS
April 22, 2015

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 22, 2015, in Boone, Iowa. Representing the IMEA were Kendra Leisinger, Ankeny; Kris Versteegt, Ankeny; Martha Kroese, Cedar Falls. Absent were: Shirley Luebke, Sioux City; and Richard Nicklay, Spirit Lake. Representing the IHSMA were Kathy Elliott, Panora; Steve Gray, Nevada; Susan Stogdill, Malvern; Duane Philgreen, Manchester; Art Sathoff, Indiana; Kurt Schwarcz, Spencer. Also in attendance were Jackie Burk, All-State Chorus Chair; Chris Crandell, All-State Band Chair; Mary Kay Polashek, All-State Orchestra Chair-Elect, and Alan Greiner, Executive Director of the IHSMA. Absent was Ann Osborne, All-State Orchestra Chair. IHSMA President Art Sathoff chaired the meeting. Alan Greiner served as recording secretary.

The Chair called the meeting to order at 6:00 p.m.

Alan Greiner presented the 2014 All-State orchestra report on behalf of Ann Osborne, citing the outstanding work of Mr. Larry Livingston and the All-State Orchestra. She expressed her appreciation for the efforts of her assistants, Katherine Bendon, Pella; Josh Reznicow, Linn-Mar; and her percussion assistant, Steve McCombs, Pella. She also expressed thanks to the Percussion Source, Steve McCombs, and Pella High School for providing percussion for the orchestra.

Dr. Lucia Matos from Northern Illinois University was announced as the conductor for the 2015 All-State Orchestra.

Mrs. Osborne via her report announced there would be no procedural changes for the 2015 festival.

Jackie Burk presented a report of the 2014 All-State Chorus. She cited the outstanding work of Dr. Lee Nelson and the All-State Chorus. She thanked her assistants David Heupel, Jefferson; Deb Ragan, Bettendorf; and Jason Heitland, Garner-Hayfield/Ventura for their work. She thanked Steve McCombs, Pella and Mike Stittsworth, Belmond-Klemme for providing percussion equipment and thanked Joleen Nelson Woods for continuing to provide the seating chart and cards for the chorus.

This year an adult-pitch giver in each audition center was made available. 60% of the groups auditioning utilized this option.

Mrs. Burk provided audition statistics that included rates of participation by class and broken down by voice part.

Chris Crandell presented the report of the All-State Band. He cited the outstanding work of Dr. Andrew Mast 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 thanked IMEA for the opportunity to serve in this capacity.

Mr. Crandell announced that the 2015 All-State Conductor would be Dr. John Lynch, University of Sydney, Australia.

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 2015 festival and reiterated the audition date as October 24, 2015 and the finale dates as November 19-21, 2015.

Jackie Burk proposed having all piano/organ students audition at one central location on the Wednesday following All-State Auditions (the 2015 date will be October 28, 2015). MMS (Philgreen/Kroese) to adopt this recommendation. PASSED

MMS (Kroese/VerSteegt) to change the title from Piano auditions to Keyboard (Piano and/or Organ) auditions. PASSED
Jackie Burk proposed that the All-State Chorus would learn one additional selection at the All-State Festival (students would not receive this selection until they arrive in Ames for the festival). This selection would be taught by the All-State Conductor. MMS (Philgreen/Schwarck) to accept this proposal. PASSED

MMS (Kroese/Gray) to add the following language to the All-State Conductor Contracts: each conductor agrees to not conduct or participate in any All-State preparatory workshops or performances of the music with Iowa High School students from the music release date (July 25th or first business day thereafter) through the All-State Festival Concert. PASSED

Chris Crandell proposed the following change to the All-State Band regulations: in order to be considered for 1st chair all 1st Bb clarinets must audition on Eb Clarinet. Eb clarinet auditions will be open to all Bb clarinets in the All-State Band. MMS (Kroese/Schwarck) to accept this change. PASSED

Each of the chairs presented a slate of proposed conductors for the 2017 festival. MMS (Philgreen/Stogdill) to accept the slate of conductors as proposed. PASSED

The agreement between IHSMA and IMEA to co-sponsor the All-State Music Festival was reviewed. No changes were proposed.

Director Greiner announced the need to begin planning for the 75th Anniversary All-State Music Festival that will occur in 2021. A planning committee was formed. Members include: Chris Crandell, Jackie Burk, Mary Kay Polashek, Martha Kroese, Duane Philgreen, Kurt Schwarck, and Josh Reznicow. A meeting date for June 13, 2015 was set.

Jake Runestad, one of the composers for the All-State Chorus, will be presenting as part of the IMEA conference and will be speaking with the All-State Chorus. It was agreed that IHSMA pay for hotel room and mileage. IMEA will cover his honorarium.

MMS (VerSteegt/Stogdill) to adjourn at 8:24 PM PASSED.

Respectfully submitted,

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

---

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On April 24-25, 2015, the University of Northern Iowa sponsored the first ever symposium on arts education focused on the autism community. The Autism and Arts Education Symposium was a 2-day conference that featured research, practice and showcase in the arts and autism. The purpose of the symposium was to bring together researchers, practitioners, teachers, therapists and parents who specialize in arts education for children with autism with the purpose of sharing ideas and learning more about the benefits of the arts for children with autism.

The 2-day symposium included three keynote speakers, 11 featured speakers, 9 invited guest presenters and exhibits. Speakers and presenters traveled from New York, Boston, Philadelphia, Chicago, Minneapolis, Indiana, Mississippi, and as far as Scotland. The symposium attracted 153 participants who included music educators, art educators, drama educators, music therapists, art therapists, researchers, parents, college students and children with autism.

Participants attended keynote addresses from prominent speakers in music, theatre and art. Beverly Levett Gerber, author of multiple books on teaching art to children with autism, as well as a proponent for policy issues concerning education and autism, encouraged symposium attendees to “not give up the fight” and keep promoting state and local education policies that support education of the arts for all children. Ryan Hourigan, director of the Ball State University Prism Project and author of two books on music in special education, talked to the symposium attendees about his path from parent to autism and arts leader. He emphasized the importance of arts organizations and arts teachers working together to provide stimulating experiences for children with autism. The third keynote speaker, Jacqueline Russell, shared her exploration of coming to the autism community through drama and finding the wonderful experiences theatre can bring to children with autism.

In addition to featuring sessions on research and practice in arts education and autism, the symposium also featured artwork and performances by children with autism. UNI’s Kamerick Art Building held an exhibit of 37 pieces of artwork created by children with autism from Iowa. The second day of the symposium included a performance by the UNI Spectrum Project, a music, theatre and movement program for children on the autism spectrum. The UNI Theatre department presented multiple performances of WONDERland, a play designed to be sensory friendly, highly visual, and verbally simplistic.

The University of Northern Iowa is planning to host the next Autism and Arts Education Symposium for Spring 2017. Information can be found at autismandarts.org

Keynote Speakers
- Ryan Hourigan - Ball State University Prism Project, co-author of Teaching Music to Children with Autism
- Beverly Levett Gerber - Co-editor of Understanding Student with Autism through Art and Reaching and Teaching Students with Special Needs through Art, Southern Connecticut State University
- Jacqueline Russell - Chicago Children’s Theatre, director of The Red Kite Project.

Featured Speakers
- Mary Adamek - Music Therapy, University of Iowa
- Suzanne Bartlett - Mt. Mercy Medical Center
- Greta Berghammer - Theatre Education, University of Northern Iowa
- Alyson Beytien - parent, Dubuque, IA
- Rhoda Bernard - Boston Conservatory of Music
- Kevin Droe - University of Northern Iowa
- Gillian Furniss - Art and Design Department, Mississippi University For Women
- Melanie Harms - Music Therapy, Wartburg College
- Amy Hourigan - Music Therapy Connections, LLC, Muncie, IN
- Amanda Newman-Godfrey - Moore College of Art and Design, Philadelphia, PA
- Lauren Stichter - Moore College of Art and Design, Philadelphia, PA
Kylie narrates the Spectrum Project performance using an assistive communication computer.

Elijah plays a xylophone during the Spectrum Project performance.
FESTIVALS & WORKSHOPS

OCTOBER

13th Annual USD All State Chorus Workshop
Wednesday, October 7, 2015, 9 a.m.—4 p.m., Colton Recital Hall
Contact Dr. David Holdhusen, 605-677-5275
David.Holdhusen@usd.edu

33rd Annual Quad State Field Marching Competition
Saturday, October 17, 2015, DakotaDome
Contact Dr. Jonathan Alvis, 605-677-5727
Jonathan.Alvis@usd.edu

NOVEMBER

South Dakota Vocal Arts Festival
Thursday, November 5, 2015
Contact Dr. Tracelyn Gesteland, 605-677-5719
Tracelyn.Gesteland@usd.edu

JANUARY

16th Annual Quad State Honor Band
January 24–25, 2016
Contact Dr. Rolf Olson, 605-677-5726
Rolf.Olson@usd.edu

FEBRUARY

USD Graduate Student Auditions
Saturday, February 27, 2016
Contact Dr. Dave Moskowitz, 605-677-5716
Dave.Moskowitz@usd.edu

FEBRUARY

USD Music Scholarship Auditions
Saturday, February 13 and Friday, February 19, 2016
Saturday, February 21, 2016 – West River
www.usd.edu/fine-arts/music/scholarships
Contact Dr. David Holdhusen, 605-677-5275
David.Holdhusen@usd.edu

22nd Annual John and Genevieve Truran High School Piano Competition
Saturday, February 20, 2016, Colton Recital Hall
Contact Dr. Susan Keith Gray, 605-677-5724
Susan.Gray@usd.edu

MARCH

21st Annual USD Spring Orchestra Festival
Friday, March 4, 2016
Contact Dr. Richard Rognstad, 605-677-5722
Richard.Rognstad@usd.edu

41st Annual USD Coyote Jazz Festival
Jazz Ensembles • Show Choirs • Vocal Jazz Ensembles
Tuesday, March 15, 2016
Contact Dr. Christopher Kocher, 605-677-5728
Christopher.Kocher@usd.edu
Entry fee due February 1, 2016. No refunds after March 1, 2016.

If you are a person with a disability and need an accommodation to participate, please contact Disability Services at 605-677-6389 as soon as possible, but at least 48 hours before the event.
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Principal: ___________________________________________________________________________

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Grade Levels: __________________________________________________________________________

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

____________________________________________________________________________________

Nominating 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.

Application deadline: June 30, 2015

Return to:

Kendra Leisinger
Crocker Elementary School
2910 SW Applewood
Ankeny, IA 50021
Outstanding Administrator for Support of Music Education

Name of Administrator: ____________________________________________

Position: _______________________________________________________

Name of School: _________________________________________________

Address: ________________________________________________________

Phone Number: __________________________________________________

________________________________________________________________

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

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