

Iowa Music Educator

Fall/Winter 2016



Iowa Music Educators Association
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The Iowa Music Educator

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From the Editor...

Natalie Steele Royston

Welcome back to another school year!

How is it the end of August already? Where did summer go?

Since I have been living on the academic calendar since I was five years old, the beginning of the school year feels a little bit like New Year's – the year begins in August. It is a time for new beginnings, a chance to start again, possibly make changes, and set new goals. It is a time to reflect upon the past and a time to plan, hope and dream about the future. It is a time to welcome new people into your life.

As we venture into this new year of teaching, learning, and music making, always remember why you were drawn to this profession. Be passionate about the music. Fall in love with a new group of students that will likely change your life. And most importantly, take time to enjoy the simple moments.

Best wishes for a wonderful year of learning and beautiful music!



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President's Report

Welcome back to the new school year! I can imagine each of you feeling nervous and excited the way I do at the beginning of each year. As you begin to plan your year, don't forget to schedule time to attend the IMEA Annual Professional Development Conference in Ames, November 17-19. I am pleased to announce that your cost to attend the conference did not increase this year. Your IMEA membership fees did not increase either, even though NAFME voted to increase the annual dues by \$3 over the next two years. **The IMEA executive board has determined that IMEA will absorb the NAFME increases, rather than passing them on to our members.**

As I mentioned in my spring report, in December 2015, President Obama signed into law a reauthorization of the Elementary and Secondary Education Act (ESEA), now entitled the Every Student Succeeds Act (ESSA). The collective advocacy of thousands of music educators through the United States made an enormous difference in the final language of the law which includes—for the first time ever - **a specific and separate mention of music as an important component of a well-rounded education.** Gone is the “core subject” language that elevated math and reading at the expense of other subjects. ESSA makes it much easier to use federal funds in support of music programs, and discourages “pull-outs” from music classes for those students who require remediation in other subjects. ESSA require states to have multiple measures of school performance with some music-friendly domains like student/parental engagement and school culture/climate. ESSA does not require any specific testing in music (only in math and reading, to a lesser extent—science). So, the amazing work NAFME has completed with the new standards and model cornerstone assessments can still be utilized in your classroom as you, your district and the state DOE see fit.

Although ESSA has been signed into law, and goes into effect August 1, there is still haggling over how much to fund ESSA. At the time of this writing, the prevailing thinking would underfund the initiative by almost 70%! This lack of funding causes serious prob-

Kris VerSteegt



lems. For example, part of the new law's funding stream is available to school districts through grants.

A lack of funding could create competition between school districts to receive funds. Those districts with full-time grant writers on staff—affluent districts who arguably need less help

in funding the arts—would have a distinct advantage. Please take the time to email Senators Grassley and Ernst and tell them this is not right. Encourage them the fully fund ESSA. Email your congressman, too.

If you would like to find out how ESSA implementation can benefit your school, visit. <http://www.nafme.org/wp-content/files/2015/11/ESSA-Implementation-and-Music-Education-Opportunities-Abound-FINAL.pdf>

As you might imagine, considerable efforts were directed toward the cause of fully funding ESSA at NAFME's annual Hill Day in Washington D.C. in June. Kendra Leisinger and I were able to meet with Senator Chuck Grassley and Congressman Dave Loebsack as well as advisors from Senator Joni Ernst's office and Congressman David Young's office. We felt very fortunate to get face-to-face time with each office, as we were lobbying on the very day that the Democrats organized a sit-in to force a vote on “no fly-no buy.” We also felt encouraged that each of the lawmakers with whom we met was very receptive to our message. Unfortunately, Congressmen

I would like to end this report on a personal note. My term as your IMEA president is ending on November 30, and I would like to take this opportunity to sincerely thank you for allowing me to serve you, your students, and the state of Iowa for the past two years. I haven't done it alone. I couldn't have succeeded without the help of David Law and Martha Kroese, and the countless others who never hesitated to offer help and guidance at the conference, our meetings, and during the daily business of IMEA.

I will be handing the reins to my long-time friend and colleague Kendra Leisinger. I have never met anyone more passionate about music education than Kendra. She is never afraid to speak loudly for what is in the best interest of children. She completed her undergrad at Wartburg, her Masters in Music at UNI, and has since completed all three levels of both Orff Schulwerk and the Kodaly Approach. She is a fabulous musician who plays piano, flute and viola; she sings beautifully, joyfully, and without hesitation. Kendra embodies excellence in music education. You are in good hands.



SMALL CHANGE - BIG IMPACT

Several of my responsibilities require me to search school websites for information. I find an alarming number of music programs housed under "Activities." Great strides have been made toward making music part of the core curriculum. I worry that, by allowing parents and the public to view what we do as an activity, we are taking a step in the wrong direction.

Music teachers are teachers. Secondary music programs do provide extra-curricular offerings, but we need to educate others to the fact that courses offered during the school day do indeed have academic goals. Please take a moment to examine your school's website. Is the picture of the choir next to a picture of the basketball team? Music is an important subject worthy of knowing!

Thank you,
Jill Wilson
Luther College
IMEA SMTE Chair



From the Kodaly Educators of Iowa

Amy Schoene, president



I can't believe how quickly this summer has flown by! KEI is hosting MKMEA this Fall and preparation is in full swing! Our chapter will also be presenting at the Iowa Music Educators Association Conference on November 19: "From Unison to Harmony: Making Part-Singing Painless," along with hosting a sharing session at the end of January.

With the school year approaching quickly, plan now to attend the fall conference October 28-30 in the Des Moines area!

This fall 24 sessions, plus a choral reading session, and a folk dancing social will be offered. In no particular order, topics range from musicianship, instruments, movement, getting started with Kodály-inspired teaching, technology, singing games, joyful music making, musicianship, choral strategies, late beginners, Kodály and Orff together and singing voice development!

Enjoy experiencing students in action. Along with two concerts, two classroom demo sessions with kids are in the works!

We have a long list of top-quality clinicians presenting! There are too many to list here, but the website: <http://www.midwestkodaly.org/> has a complete listing of clinicians, topics and bios. Presenters include Andrew Ellingsen, Eva Floyd, Leigh Ann Garner, Andrea Halverson, Jo Kirk, Tom Michalek, Aileen Miracle, Tom Sletto and Bruce Swank, just to name a few.

We look forward to seeing you this fall at our bountiful harvest!

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Kris VerSteegt
President, Iowa Music Educators Association
Keynote Speaker



Barbara Sletto
Conductor, Heartland Youth Choir
MKMEA Honor Choir Conductor

www.midwestkodaly.org

From the All-State Choir Chair

Jackie Burk

The 2016 All State Chorus will be conducted by Dr. Jonathan Reed of Michigan State University, East Lansing, MI. Dr. Reed has selected a diverse and exciting program for the singers to perform. Once again this year, one of the pieces will be released to the selected chorus members at the first rehearsal of the festival in November. Directors and singers, remember that we are looking for intonation, tone quality, rhythm, and musicianship. We are not interested in whether you breathe the way the director has asked 600 students to breathe. Some of those suggestions are not practical for a soloist, or groups of 2-4 people.

We will need three pianists, one each for the chorus, band and orchestra. They will again be selected in one round on the Wednesday after the first round of auditions in October. This was a successful

change from last year that we will be keeping this year. Pianists must be a member of their school's band, orchestra, or chorus. Even if the pianist comes from an instrumental

ensemble, it is important that they know how to find and play a vocal line, and roll pitches. This is a major part of the audition.

Any information needed by the directors can be found at the IHSMA website. Music can be ordered from West Music.

Good luck and I hope to see you in Ames in November!

Jackie Burk
All State Chorus Chair



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To help keep our members better informed of the activities of IAAE, all members will receive monthly updates of important developments in arts education.

***Governor signs Senate File #2323**

On Friday, May 27, Governor Branstad signed Senate File #2323 which includes a line item of \$25,000 (to be matched by IAAE) to help fund the Iowa Alliance for Arts Education “Model of Excellence” mentoring program for beginning fine arts teachers in Iowa. This is a big win for arts education in our state! This line item was the only new addition to the education appropriation bill this legislative session.

***IAAE receives first Mentor Fund Matching Contribution**

IAAE has received a pledge of \$10,000 from the Area Education Agencies to help fund the IAAE mentoring program for the 2016-2017 school year.

***Fall Symposium Date for 2016**

The Fall Symposium for Beginning Fine Arts teachers in Iowa will take place on Saturday, November 12 at Iowa Central Community College in Fort Dodge

***IAAE hosts Arts Education Summit**

On June 22 & 23, IAAE hosted an Arts Education Summit which gathered over 50 arts education leaders from across the state to look at issues facing arts education in Iowa. In addition to the great networking that took place, the information gathered from this meeting will help IAAE and its member organizations in their strategic planning process.

***Exemplary Service Awards Presented**

At the Arts Education Summit on June 22, two Iowa legislators were awarded Exemplary Service Awards to Education by IAAE. The 2016 recipients of these awards were: Senator Herman Quirnbach (D-Ames) and Representative Greg Forristall (R-Macedonia). Both legislators have been great supporters of IAAE and arts legislation in the Iowa House and Senate.

***IAAE Presentation Iowa Core/State Standards to the State Board of Education**

On May 12, IAAE did a presentation to the State Board of Education on the addition of Fine Arts to Iowa Core and the adoption of state standards for Fine Arts education in the state of Iowa. The presentation was coordinated by IAAE Executive Director, Leon Kuehner and included comments from the chairs of the writing teams for the Iowa Core Fine Arts Companion Documents. These chairs included: Gretta Berghammer (drama), Maggie Parks (visual arts), Liz Fritz (instrumental music), Roger Henderson (vocal music) and Linda Murphy (general music).

Northeast Chair Report

~Michelle Droe



Northeast Iowa held a Dalcroze workshop on April 23 at UNI. This workshop featured Dr. Kathy Thompsen who was able to get participants moving creatively to learn the benefits of getting our students to do the same. 25 participants were involved ranging from college students to current teachers, college professors, and even retired music teachers. We were thankful to receive funding to pay for this event with a grant from IMEA (Iowa Music Educators Association), monies from KEI (Kodaly Educators of Iowa),

Many thanks go to Kevin Droe at UNI for his help hosting this workshop and to John Valentine for allowing us to hold the event in Graham Hall at UNI for a reduced price in admission for UNI students. Thanks also to Sonia Johnson and Amy Schoene of KEI for their assistance. It is costly to host a workshop at schools in Cedar Falls because the district is requiring us to pay to rent the space. Is this happening elsewhere in the state? Stay tuned for another spring workshop to be held in our area. Ideas for workshop topics can be emailed to michelle.droe@cfschools.org





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Iowa Chapter of the Percussive Arts ~Adam Groh

Five Essential Tools for Great Practice

No matter what area of percussion you are active in, practicing is your lifeblood. It is what allows you to progress as a musician, whether you are aspiring to be a professional who is playing for a living or are interested in percussion as a hobby. Your goal could be to get into a collegiate percussion studio, march with a drum and bugle corps, learn a new tune on steel pan, or master a hip new drumset groove. In all of these situations, how you practice will greatly affect your success, so you need to be prepared to be as efficient as possible. Before you start a home improvement project you make sure that you have the right tools, and it should be the same for your practice. In addition to having a great teacher (which is actually the single most valuable thing that you can do for your playing), these five tools will help you take your practicing to the next level so that you can achieve whatever goals you are pursuing.

Metronome

Perhaps the most important tool for a percussionist, the metronome is what helps us develop and refine our sense of time. Not only are there high quality metronomes available from multiple companies, such as the Boss Dr. Beat series, but there are also a number of fantastic metronome apps for your phone or tablet that offer many of the same capabilities at a fraction of the cost. Make sure that whichever metronome you choose has the ability to subdivide eighth and sixteenth notes, as well as triplets. Another handy feature is being able to set up different time signatures with accented beats, which can be helpful in many ways as you're practicing. It is probably a given, aside from the old-

style pendulum metronomes, but make sure that your metronome has a headphone jack, so that you can use it with in-ear monitors or noise-cancelling headphones.

A final note about metronomes... Many students treat their metronome like a piece of furniture. It is in the practice room with them, and it may even be on and clicking away, but it is not being fully utilized. There are many great strategies for using the metronome, and they will maximize your productivity and help you solidify your time-keeping!

Timer

A timer is one of the most helpful items that you can have in the practice room with you. A few years ago I would have recommended a standard kitchen timer, but now you can use the timer on your phone and avoid carrying more equipment around with you. So... Why the timer? Well, there are a handful of benefits to using a timer in your practice sessions. First, it keeps you on schedule. By using a timer to govern your session you avoid getting caught up practicing the same thing over and over, which can happen when something is especially difficult or particularly comfortable. You set your timer for 5 minutes and when it goes off, you move on to the next thing. The timer can also help planning things on the macro level. By that, I mean that you can divide your practice sessions into larger chunks to maintain productivity. If you have 30 minutes to practice, and 3 things you'd like to focus on in that session, you can break it into three 10-minute intervals. This helps avoid a situation where you spend the first 20 minutes on the first item, and then have to cram in the rest of your goals, or even worse, abandon them completely.

A timer also allows frees up your mind to focus on the things that matter in your practicing. For example, many of us structure our practicing by using repetitions, as in “I’m going to repeat this phrase 10 times before I move on/speed up/whatever.” However, counting those repetitions takes mental energy that you could otherwise be putting towards accuracy, counting/subdividing, listening, and a number of other things. Granted, counting repetitions can be a useful skill, but phrasing, rhythmic accuracy, pitch accuracy, and tone quality are certainly more important the majority of the time.

Journal

Again, you could do this digitally, but I always prefer to keep my practice journal in hard copy. Part of that preference is because I truly believe that things are more meaningful when you go through the physical action of writing them down, but I also think it is advantageous to be able to draw lines between items, circle important entries, write in musical notes, or any number of things that may be more of a challenge with technology. The black and white composition notebooks have always worked well for me, but you could use any number of things to document your practice (spiral notebook, legal pad, etc.).

Now, the point of the practice journal is not to just be able to “prove” that you practiced. As we saw with the timer, this is another way to stay organized and on track, especially if you are working on a number of things at the same time. It is very difficult to remember all of the passages that you practiced yesterday, the day before, last week, and even further back, let alone knowing what tempo you were working at, if there was a particular element of the music that you were focusing on (rhythm, accents, phrasing), and so forth. That is where your journal comes in. You can not only log the sections that you practice and the tempo that you played at, but you can make notes to yourself about what you might want to work on next time, what was going well, or how soon you need to revisit a section. Bringing your practice journal to a lesson, assuming you have a teacher, can help them understand how you have been practicing and what you might be able to do better. They can also make notes to you in the journal to remind you what they would like you to be working on.

Pencil

Seems simple enough, but this is one of the fastest and easiest predictors of success. If I have a student come into a lesson with no pencil marks on the music they have been assigned, it is a pretty safe bet that they are not going to be as prepared as I would like them to be. You should be writing in all kinds of things on your music to help you in performance. There can be reminders for complicated rhythmic passages, stickings, phrase markings, or a host of other things. If it is an ensemble part, there should be cues written in as well. Again, I am a firm believer that even the simple act of marking something helps you remember it in the future. Making the same errors over and over is one of the most common pitfalls of developing percussionists, and your trusty pencil can help you remember the corrections that you are spending some much time trying to make.

Recorder

Last, but certainly not least, a recorder of some kind is invaluable, and has become a standard part of any practicing musicians arsenal. Even 10 years ago this was a much bigger challenge than today. Many cell phones, tablets, and laptops have recording capabilities, which is quite convenient. However, you can also opt for a stand-alone device like a Zoom, or a video camera. There are two things to remember when we discuss recording equipment:

First, there is a wide range of quality, and you get what you pay for. Now, that is not to say that an inexpensive, lower quality recorder can never be useful. The convenience of your iPhone is hard to beat, but you will not be able to get as much feedback as you would from a higher quality recording. Sure, you can check rhythmic and pitch accuracy, tempo, and get a decent idea of what is happening visually, but to really analyze the nuances of your playing, or to get a recording that you could submit for scholarships, auditions, or other competitive endeavors, you will need something with better audio. On the flip side, professional level recording equipment requires much more money, specialized training, and requires you to spend additional setup time. There is a balance, and depending on what your goals are at any given time, your needs may change.

Second, many people take the time to record themselves but have no idea what to do with the recordings. Some give a superficial listen and come away with either a “good” or “bad” rating. Just like the metronome, make sure that if you’re going to the trouble of recording yourself you are really maximizing its impact. Develop a system for how you listen to your recordings, and use it to make detailed notes (in your practice journal) for things to improve. For example, your strategy could look like this:

Listen #1 – General observations, things that “jumps out at you” in a positive or negative way.

Listen #2 – Tempo. Is the overall pulse of the music maintained? If not, in what specific spots does it rush or drag?

Listen #3 – Rhythm (different from tempo). Are the relationship between note values accurate and consistent? Are they “styled” appropriately?

Listen #4 – Pitch accuracy (if your music has pitches).

Listen #5 – Phrasing and Style. Does your playing convey the character of the piece? Is there contrast between dynamic levels? Do you have clear, logical phrases?

Listen #6 – One last time through to catch anything that you have not heard yet.

Conclusion

Hopefully this gives you some ideas for how to make your practicing even more efficient and productive. Great practice not only helps you achieve your goals, but it also makes practicing more enjoyable as you can see all of the progress that you are making, so be sure that you are well-equipped and ready for the task. Good luck, and happy practicing!



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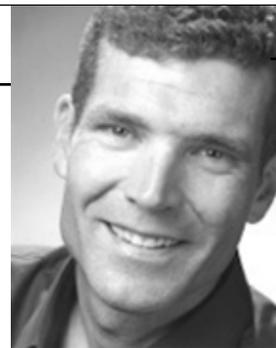
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From the Research Chair

Kevin Droë

What do Learning Theories Tell Us About Music Education? We're on the right track

To put it in extremely simplified terms, cognitive science examines how the mind works and neuroscience examines how the brain works. Cognitive neuroscientists examine how brain functions affect how the mind works. Recent research has helped provide neurological evidence to support cognitive science findings over the past 30 years.

As science gains more empirical evidence about how people learn (skills or retention of knowledge), it becomes evident that traditional music teaching practices adhere to these findings. The most current neuroscience and cognitive psychology suggests that learning is better when it is effortful, spaced and varied.

Effortful

“Nothing worth having comes easy”

“There are no shortcuts.”

“If it was easy, anyone could do it.”

“No pain, no gain.”

Anyone who has spent a considerable amount of time as a musician knows it takes a lot of work. The above sayings are commonly heard or uttered to keep students motivated when practicing. As teachers, sometimes we can be disappointed with either the way our students underestimate the effort needed to get better or the low expectation they set for themselves. A music teacher knows it takes effort to get better. A student may not be entirely sold on the idea.

For learning to happen, a person needs to make an effort at learning and that effort should be challenging. Although this sounds like a finding from the Duh! Journal of Research, its importance should not be overlooked. When many of us experience a challenge or something just isn't going right, we can easily assume that something is wrong and we're not learning anything. If the experience is enjoyable, like an awesome

clinic at a conference, we often leave with a positive feeling that we've learned something. Research actually supports the opposite (Schulze & Newell, 2016).

Here's an example that I will discuss later to help support this and other theories of learning. Let's say you're practicing a difficult passage on the piano. Not long, just a couple measures, but it's been eating at you ever since you starting playing this piece. If you practice it slow enough, you can play it without any mistakes. The challenge arises when you need to play it faster, play it on demand, play it along with a soloist who skips a beat, etc. Encountering that challenge and rewiring the brain in order to get through it is where learning happens. It may sound counterintuitive, but making a task more difficult will allow it to be learned better. “Learning that's easy is like writing in sand, here today and gone tomorrow.” (Brown, Roediger, & McDaniel, 2014)

Spaced Practice

One of the most common studying techniques is also the least effective: rereading (Karpicke, Butler, & Roediger, 2010). When students reread chapters before the big test, they are going over something they are already familiar with. This is a form of what cognitive science calls massed practice. Massed practice is the technique of practicing a lot in a small amount of time. This is the “practice, practice, practice, burn into memory” approach and is the least effective approach to learning (Dunlosky et al., 2013). The problem with massed practice is that the brain does not encounter anything challenging in order to remap neural networks (Kantak et al., 2010).

Imagine you've programmed four songs for your choir to sing on a concert four weeks away and need to rehearse each song for an equal amount of time.

A massed practice approach would be to rehearse the first song only during the first week, the second song during the second week, etc. After rehearsing the fourth song during the fourth week, the choir performs all four songs on the concert, even though they have not sung the first song in three weeks. Yikes! A spaced practice approach would be to rehearse each song a little each day. I don't know of any music teacher who would use the mass practice approach to rehearse four songs for a concert, but the massed practice strategy is commonly used in many classrooms: cover one topic and then move onto the next topic, leaving the first topic behind until the FINAL (cue sinister g diminished chord in root position).

With spaced practice, the learner obtains a limited amount of the desired skill or knowledge, leaves it, and then comes back to it. When coming back to, the skill or the knowledge will not be at the same level it was when left off, but it will be higher than it was at the beginning of the previous lesson. A certain amount of forgetting is required for learning. If a task is practiced immediately after it's learned, without any forgetting, the new neural networks needed for that task can't be wired. "Periodic practice arrests forgetting, strengthens retrieval routes, and is essential for hanging onto the knowledge you want to gain" (Brown et al., 2014, p. 3).

Varied Practice

In 1978, two researchers at the University of Ottawa performed a simple experiment using beanbags and buckets. Kerr and Booth (1978) had 64 children, ages 8-12 toss bean bags into buckets. Half of the children practiced throwing the beanbags into a bucket from a distance of 4 ft. The other half of the children practiced throwing beanbags into buckets that were placed 3 ft. and 5 ft. away from them in a random series. The pre-test and the post-test for both groups consisted of throwing beanbags in a bucket from a distance of 4 ft. (the first group's practice strategy). In the end, the second group of children who randomly practiced with 3 ft. and 5 ft. improved more and scored higher on the post-test (4 ft.), even though then never practiced with the 4 ft. distance buckets. How can this be?

A third element of learning is that the tasks should be varied. Related to the concept of massed practice, a lot of practice using the same procedure does not help to rewire neural networks (Kantak et al., 2010). For learning to be effective, it needs to be varied. Remember the earlier piano practice example with the two measures? Playing the two measures the exact same way each time is not as effective as changing the tempo each time or changing the rhythm. During music performances, situations are never exactly how they are in the rehearsal hall or practice room. Teaching for variance helps the brain to accommodate this difference.

Conclusion

Spaced retrieval of knowledge or skills is more difficult and doesn't feel productive at the time, but the effort results in a learning that lasts longer and allows the student to be more flexible and versatile in the future (Brown et al., 2014). It's widely believed by music teachers that the way to master music is to dig in and not stop practicing until you get it. Sustained and effective learning happens when the tasks are spaced out and varied.

Let's end with the piano example. You know to start practicing at a slow tempo so you can at least play it. What do you do next? Many people practice repetitions of the excerpt, slightly increasing the tempo until they get up to performance tempo. What's wrong with this? A change from 110 bpm to 112 bpm is not a challenge. It's easy! So easy, the brain doesn't rewire. This is a form of massed practice because it's the same thing over and over. Although the tempo increases, there's not much variance because the tempo change always goes in the same direction in the same increments.

What would be better? Start slow to get an aural image of what it should sound like. Next start changing the tempo to fast, then to slow, then to very fast, then to very slow, etc. Make random changes to the tempo. The performance of it won't sound good at first, but this is when the brain is rewiring. Change the rhythm. Change the key. This all adds variance. Put it away, take a break, and then come back to it later. Spaced and varied practice will make the task effortful and in the end, make the learning more sustained.

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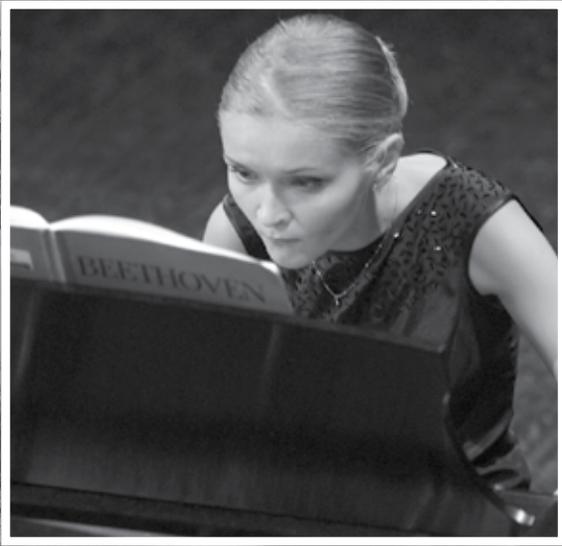
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Do You Hear What I Hear?: Developing Aural Skills in Beginning Brass Students by Dr. David A. Turrill

Developing strong aural skills is important to the success of all beginning brass students. The ear should not only evaluate for correctness, but also lead the students' playing, which, in turn, improves pitch accuracy and intonation. Teachers should guide students to always hear the next pitch, and to encourage active listening at all times. Below you will find some practical suggestions and techniques that are easy to incorporate into any elementary band class.

Rote Teaching — Teach the first few classes without using a book. This allows students to focus on tone production and listening skills. You can assign numbers to pitches, or use solfege hand signs, and once three notes are learned, students can play simple songs by rote. Modeling is a great teaching tool in the first few lessons, and is an important component in the other strategies mentioned in this article.

Singing — Incorporate singing into every class. Sing the exercises (on pitch), while doing fingerings/slide positions. This technique not only develops the ear, but encourages the concept of musical line. It is never too early to think musically. Singing should be encouraged throughout students' entire instrumental experience. Brass students at all levels, from beginners to college students, benefit from singing. As Arnold Jacobs (former principal tuba of the Chicago Symphony) often said, "Be a singer in your brain!"

Mouthpiece Buzzing — Mouthpiece buzzing has many benefits, particularly with aural skill development. Without the instrument to help guide pitch, there is much greater reliance on the ear. So, what should students buzz? At first, have students match a single pitch, and once students are comfortable doing this, move on to longer sequences of notes. Be patient as you work on pitch matching. Some students will be able to do this immediately, while others will find it very difficult. You should also buzz exercises from the book, as well as simple tunes like Mary Had a Little Lamb or Twinkle, Twinkle, Little Star. The

selected material does not matter as much as the act of doing it. Be creative! Always reinforce correct pitches and encourage students to produce a big mouthpiece sound, since the relative small size of the mouthpiece often encourages students to use less air.

Call and Response — Using call and response not only develops aural skills, but provides variety of instructional methods. During the warm-up period of each class, play short melodic phrases (four beats long), having the students repeat it back. Keep it very simple at first, limiting it to stepwise motion with only two notes, then add more notes and wider intervals as students develop. Keep it predictable at first, starting and ending on Bb for the first few, to make it more manageable and easier to follow. Add complexity as the students develop this skill. Call and response not only develops students' aural skills, but can also help students develop a better sound (assuming the teacher is modeling on a brass instrument). Call and response can also be done with a student leader, which gives students greater musical responsibility. Those who are ready for this challenge will thrive on the opportunity to lead.

Call and response is also a great way to introduce new rhythms, especially ones that are more complex. Rather than explaining the new rhythm, play it for the students, having them repeat it back. Then direct them to the page in the book that introduces the new rhythmic concept and show them what they just learned. This develops their aural skills as well as encourages the learning of new material without thinking too much.

Note that all of the above teaching techniques involve doing. Too much technical information can be confusing and turn students off. Make it fun and always make it musical!

Dr. David Turrill is an Assistant Professor of Music at Muskingum University in New Concord, OH

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Force-feeding kids classical music isn't the answer

~Rachael Dwyer



The benefits of music education are widely reported. Playing an instrument has been shown to have significant cognitive benefits. Creative thinking, social and emotional intelligence, coordination, memorization and auditory processing are all thought to improve in school-age children who learn music.

This makes it hard to argue with the fact that learning music is a good thing. But, when it comes to the type of music to teach, things get less agreeable.

Violin virtuoso Nicola Benedetti advocates forcing classical music on young people, complaining about teachers and parents who are reluctant to do so. In a recent interview with *The Scotsman*, Benedetti said:

It actually really upsets me when people say: 'Kids hate listening to a symphony, why would we do that to them?'

I think, hang on a minute, if you were to turn round and say to a kid, 'Would you like to play video games or would you like to have a maths lesson?', of course they're going to go for the video games.

Needing the child's approval for what they do in school is just such an alien concept when you're talking about maths, science, history or English, but, suddenly, when you bring music into the mix, it's: 'Oh no, we can't show them anything that they don't instantly love because that would be like forcing children into something that they don't want to do.'

Considering Benedetti's background and standing within the classical music world, her views are not surprising. To accept Benedetti's argument however, is to accept that classical music is the music most worthy of study and that a force-feeding ap-

It is not unusual for classical musicians to put forward that classical music is "better" than all other musical styles. The reasons for this belief is usually not able to be explained in more detail than "it's just more sophisticated".

French sociologist Pierre Bourdieu would suggest that classical music is highly valued because of who consumes it - those with money and power. This leads to a process of reproduction: things that are consumed by the elite classes become more valuable because of their association with wealth and power.

In spite of the widely exaggerated reporting of the Mozart effect, there is no evidence to suggest that learning classical music leads to greater cognitive benefits than music of any other style. There is good (and bad) music in all styles.

The way we measure good or bad varies between styles. Comparing apples with oranges is based on a flawed logic. If the criteria for a good apple are used to measure the quality of oranges, no apple will ever be able to compete.

But there is lots of evidence to suggest that meaningful learning requires engagement. Forcing classical music, indeed forcing any music, on unwilling students is unlikely to achieve the sorts of positive benefits - musical or cognitive - that an engaging and varied curriculum will.

School music often has low numbers of students taking part, particularly in senior year levels. Research claims this is because teachers choose repertoire that isn't of interest to the students, and teachers' attitudes towards the music that students enjoy sends a message to students that music education isn't for them.

Of course, teachers who share their passion for classical music in a way that connects with students may very well give students access to a world of music that they would not have discovered on their own. The same could be said for jazz, world music, musical theatre or, for some students, anything that falls outside of Top-40 pop music.

Good music education will involve students doing a wide variety of music in a wide variety of ways: singing, playing, listening, analyzing, composing. This is far more likely to lead to meaningful learning than taking children to the symphony then blaming them for not enjoying it.

Benedetti's role in the education of young instrumentalists is certainly admirable. She is involved in Sistema Scotland, a charity that gives opportunities for young people to learn orchestral instruments. In addition, her own program "The Benedetti Sessions" gives young string players a chance to rehearse and perform alongside her. But these programs are for students who choose to spend huge amounts of time learning and practicing their instrument, not the majority of students who learn music at school.

There is nothing wrong with students learning classical music in school. But it's not the only way to provide students with a valuable music education. More importantly, a "whether they like it or not" approach is very likely to do more harm than good.

Dr Rachael Dwyer is a lecturer in curriculum and pedagogy at the University of the Sunshine Coast, Australia. Her work as an educator and researcher is concerned with ensuring that all students have opportunities to participate in quality music and arts education as part of their schooling. Rachael's doctoral work has been published as 'Music teachers' values and beliefs' (Routledge).

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From the All-State Orchestra Chair **Mary Kay Polashek: Orchestra Director, Ames, HS**



In between school finishing, watching my husband perform Fred/Petruchio in *Kiss Me Kate*, taking my daughter to the Masquerade Dance Nationals in Minneapolis and going to a cabin north of Ely, MN for relaxation, the All-State Orchestra excerpts, with much help from Katherine Bendon and Josh Reznicow, were chosen. This process reminded me of an assignment an orchestra student submitted for an Honor's English assignment in 2001. Enjoy.

How to Prepare Thyself for All-State Auditions by Sarah Beisser Ling

The Lord hath blessed the nations of this world with many gifts. Among these gifts are the gifts of musick, athleticks, academicks, and theatre: but the greatest of these is musick. There comes a moment in some men's lives when the gift of musick shall be tested and proclaimed. The Lord calleth this day "All-State auditions." This is to recognize the top players of the States. On the day of the auditions, many musicians come forth to be judged. For the All-State Orchestra auditions, the Lord God appointeth one judge to listen to the musick and to select 20 violins from a certain audition site in the little town of Indianola. The Lord so lovingly bestoweth instructions to all the musicians to do their best: and this is how the lord God commandeth the violinists to prepare for All-State auditions:

Thou shalt practice, and practice, and practice. From dawn till dusk thou shalt exercise thy precious fingers.

Thou shalt be blessed with excerpts from the most obscure orchestra repertoire, and thou shalt drive many miles to retrieve CD recordings of this most obscure musick.

Thou shalt invite friends, relatives, boyfriends and pets into thy living room to hear thee play. Thou shalt become nervous, and this simulated audition experience shall help you greatly.

All this shall be done before the audition. The Lord added seven more commands to be followed on the audition day:

Thou shalt arise at the earliest hour possible to arrive at the audition center in time for hours of more practice. There will be one room in which each of the auditioning violinists will try to out play the other. Thou art to join in the ruckus and try to hear yourself practice.

Thou shalt remember thy musick stand!

Thou shalt not be intimidated by the grand spectacle of better violinists, (or a violin player who thinker he is better). The Lord God shall be with ye wherever ye shall go.

About 15 minutes before your audition, thou shalt sweat profusely and thy fingers shall be as ice. Thank thy mother who lovingly calms you with encouraging notes and comments.

Thou shalt play from thy heart though it will be racing in thy chest.

Thou shalt smile at the judges who shalt frown back and glare in your direction. Remember: Do unto others as ye would have them do unto you. Remember no matter how thy performance floweth, the Lord is proud of thy diligence and shalt bless you richly.

These are the 10 commandments of the Lord who delighteth himself in musick. If thou shalt follow these commands, the Lord shall bestow great favor upon thy head and fingers. He shalt send an angel to watch over you and to help the judge look favorably upon you. When the great scroll of results is posted on the gym wall, all shalt run to see. Thou shalt see cheers and smiles and tears and saddened hearts. Compliment and encourage thy brethren. Humbly accept the outcome whatever it may be, and continues to make beautiful musick unto they Lord.

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The Effects of Technology on the Developing Child

by Sarah McEntee

Technology has become an important part of our culture and an important part of our daily lives. The power of technology is impeccable and is becoming more powerful. As technology becomes more prominent in our daily lives, we have seen many positive effects of using technology in the classroom to improve our student's education. Using technology as an educational tool has proven to be beneficial for both students and teachers and it is now a requirement for many schools to incorporate technology into the classroom. As advancements are made, people of all ages are exposed to a variety of technologies and young children are no exception. Children in this technological age have access to more technology than any other generation and it can have many positive effects with mental stimulation and learning. However, with all these positives that technology brings, there are some negative side effects. There have been studies that have found that the increase of media does have an influence in children's lives. With that increase in media, there have been some consequences. Children have been affected psychologically due to the increase in media. Attentional disorders are on the rise and research has linked a connection to increased technology usage to a higher rate of attentional disorders. In addition to psychological disorders, the increase of technology in a child's daily life has contributed to an increase in physical problems. These problems can range from decreased motor skills to a decrease in coordination and have begun to become noticeable in our younger generations.

One of the reasons this is becoming a hot topic is because according to a study done by the Kaiser Family Foundation in 2003, one of the findings was that "children are growing up immersed in media". Nearly all children live in a home with at least one television and three out of four American children have a computer at home. Another finding from the Kaiser study was that many children ages six and under are active computer users. This same finding showed that half of children by the age of six have used a computer. That number increases to 70% by the age of seven. The study also found out there is an adverse

relationship in terms of how long the television is on in the house versus time spent reading. When the television is left on most of the day, children spend more time watching television than reading. The Kaiser Family Foundation study from 2003 was one of the "only large-scale national studies on the role of media in the lives of infants, toddlers, and preschoolers in America" at the time. This study showed evidence of an increase in media in a child's daily life. Since then, more studies have been conducted and more will continue to be conducted in the future. With the continued increase in media, only time will tell the extent of the long-term effects of media in young children's lives.

According to a study done by Pediatrics, early television exposure (ages 1-3) can be associated with attentional problems. The study asked parents to exercise caution in letting children watch television under the age of two. However, after conducting the study, Pediatrics released that children under the age of one reportedly watched an average of 2.2 hours of television a day. The television usage jumped to 3.6 hours a day for children at the age of three. What does this television usage mean to the developing child? As the study found out, early exposure to television can be associated with attentional problems in children. At the

Sarah McEntee is from Waukee, IA and is a Senior in the Music Education program at Iowa State University. She is student teaching Fall 2016.



conclusion of this study, 10% of the children were found to have attentional problems. Although these children have been diagnosed with attentional problems, it does not mean they are clinically diagnosed with attention-deficit/hyperactivity disorder. The study also concluded that a one hour increase in television viewing a day is associated with a 28% increase in probability of having an attention disorder at the age of seven.

How does this relate to the band room? In the upcoming years, the children who have participated in this study and other children in their same generation who watch the same amount of television will be able to enroll in band. For students with attentional disorders, it will become difficult to focus while playing their instrument. Playing an instrument requires a high degree of attention and focus since there are many things the student needs to accomplish in order to make a sound on the instrument. A lack of focus and attention for the student will require additional patience and understanding for the teacher. Classroom management will become a larger issue for band directors if multiple students have attentional disorders. Other places in the world have fought to combat children under the age of three from watching television. In an article from August 2008, CBCNews reported that France “pulls plug on TV shows aimed at babies”. The ruling by the High Audiovisual Council stated, “Television viewing hurts the development of children under three years old and poses a certain number of risks, encouraging passivity, slow language acquisition, over-excitedness, troubles with sleep and concentration, as well as dependence on screens.” The ruling affects BabyTV and BabyFirstTV which airs television programs twenty-four hours a day aimed for children under the age of three. Although the children who watch a lot of television at a young age are not necessarily diagnosed with attention-deficit/hyperactivity disorder, other attentional problems in the upcoming years will force band to directors to create new accommodations for those students.

In addition to causing attentional problems in children, technology has also been shown to affect a developing child’s motor and sensory system. According to Chris Rowen, OTR, “Rapidly advancing technology has contributed to an increase of physical, psychological and behavior disorders that the health

and education systems are just beginning to detect, much less understand.” On the physical side, one in six children have been diagnosed with a developmental disability and one in six children are diagnosed as obese. What are the reasons for an increase in developmental disabilities? Chris Rowen has stated there are three critical factors for healthy physical and psychological child development: movement, touch, and connection to other humans. These three factors are “integral for the eventual development of a child’s motor and attachment systems.” When any of these three factors are missing from a child during development, negative consequences occur. Children require three to four hours of active play per day to “achieve adequate sensory stimulation to their vestibular, proprioceptive and tactile systems for normal development.” The combination of these three systems allows children to develop fully in their balance, spatial orientation, the forming of the muscles and joints, and the interpretation of sensory input. With the appropriate amount of sensory input, children develop normal posture, bilateral coordination, optimal arousal states, and self-regulation that are necessary for entering the school system. The psychological effects of technology have been studied more than the physical effects of technology but occupational therapists are now beginning to see the negative effects and more research will be conducted in the future.

What kind of physical effects will we see in children? As stated above, without the proper sensory input, physical aspects such as bilateral coordination can be affected. With a decreased function in being able to coordinate both sides of the body in a controlled and organized manner, students will have a difficult time being able to play any instrument. Most instruments require the use of both hands, and younger generations are not developing this required coordination. A decrease in this coordination affects band directors from beginning band to advanced ensembles. This process has a downward spiral effect. Students taking a longer time to build up the required coordination will affect the literature required for the whole ensemble to play. With a decrease in degree of difficulty of literature for ensembles, high schools will begin to decrease the difficulty in the literature in order for students to be as successful as they can be. This process will take years to take into effect but the

signs are becoming visible in decreased motor function. The negative physical aspects of technology have not been researched as much as the psychological effects of technology. However, within the next few years, this problem will become more prominent, and consequently, more research will be done regarding the physical deficits of technology.

Research isn't necessary to prove that technology is advancing at a very fast rate and is becoming more present in our daily lives. In any case, more research is necessary to understand the positive and negative effects it has in our lives. Technology can be used for many positive purposes in education and helping children develop and grow. However, research has proven that there can be negative effects of technology in terms of growth and development of a child. Limiting young children to the amount of technology they use can work as a preventative measure from developing the psychological and physical detriments of using excessive technology.

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**2016 Annual
Professional
Development
Conference**

**November 17-19, 2016
Iowa State Center**

Conference Chair Report

~Kendra Leisinger

Welcome to the Iowa Music Educators Association

Professional Development Conference!



Professional development:

- a) Advances teacher understanding of effective strategies that are evidence-based and improve student achievement
- b) Improves classroom management skills
- c) Helps build and maintain morale of teachers
- d) Gives teachers of children with disabilities or children with developmental delays knowledge and skills to provide instruction and support
www.learningforward.org and www.businessdictionary.com

Our conference will meet and even exceed the definition of “professional development!” We are pleased and honored to offer you quality, relevant and immediately applicable skills and ideas from a number of clinicians who are experts in a wide variety of topics that are important to you and your students.

Here are a few of the offerings this year:

- **Dr. Tim Lautzenheiser**, music educator and inspirational genius, will present our keynote address titled, “If I Knew Then What I Know Now...”
- 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: **Leigh Ann Garner, Beth Melin Nelson, Cheryl Lavender, John Jacobson, Jonathan Palant and many others!**
- Local experts: **Aaron Hansen, Gerald Kreitzer, Kent Keating, Amy Voorhees-Hall, Natalie Steele Royston, Jill Wilson, Kevin Droe, Scott Muntefering, Mark Doerffel, Sarah Van Waardhuizen, Wendy Barden, Chad Criswell... and the list goes on!**
- Our clinicians will present **immediately relevant, interactive professional development** on a wide variety of topics. There is something for everyone!
- **Professional Development Strands** in General Music, Band, Choral, Orchestra, Technology and Best Practice instruction contain multiple sessions that will fit the needs of your program and your students.
- A full **New-Teacher/Collegiate strand**, designed to fit the needs of undergraduates and beginning teachers will be presented as well.

Enjoy!

Kendra Leisinger, Conference Chair

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 fall issue of the Iowa Music Educator - to your administrator!

Conference Keynote Address and Concerts

Keynote Address: Dr. Tim Lautzenheiser

“If I Knew Then What I Know Now...”

Friday, 2:15-3:15 pm, Benton Auditorium



Junior High Honors Orchestra

Friday, 4:30 pm, Fisher Theatre

Conductors:

Ray Ostwald, York Community Orchestras, Elmhurst, IL

Brian Dollinger, Muscatine and Clinton Symphony Orchestras

Iowa College Band Directors Association Honor Band

Saturday, 2:00 pm, Josephine Tope Auditorium, Nevada High School, Nevada, IA

Chair: Paul Bloomquist

Conductor: Dr. William Wakefield, Oklahoma School of Music

Iowa All-State Music Festival

Saturday, 7:30 pm, Hilton Coliseum

Ticket price not included in the IMEA Conference registration

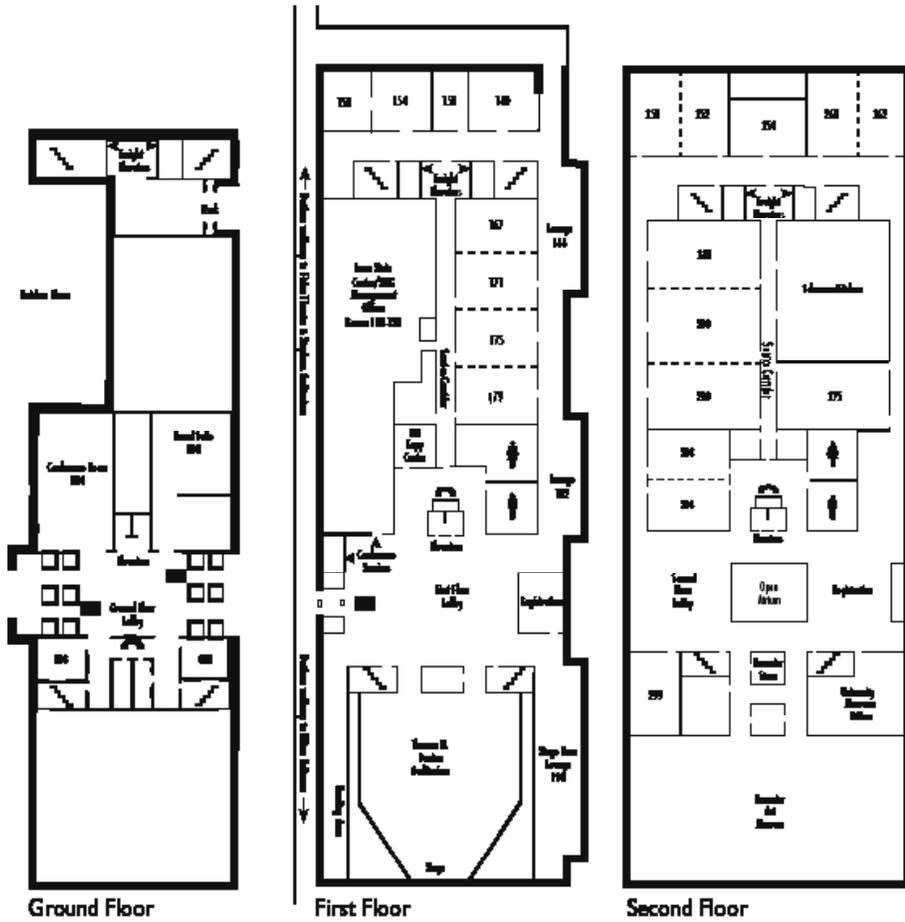
Conductors:

Dr. Jack Stamp, Band

Dr. Jonathan Reed, Chorus

Dr. Jacob Harrison, Orchestra

Maps and Information



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

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

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



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The Importance of Being Earnest
February 24-March 5

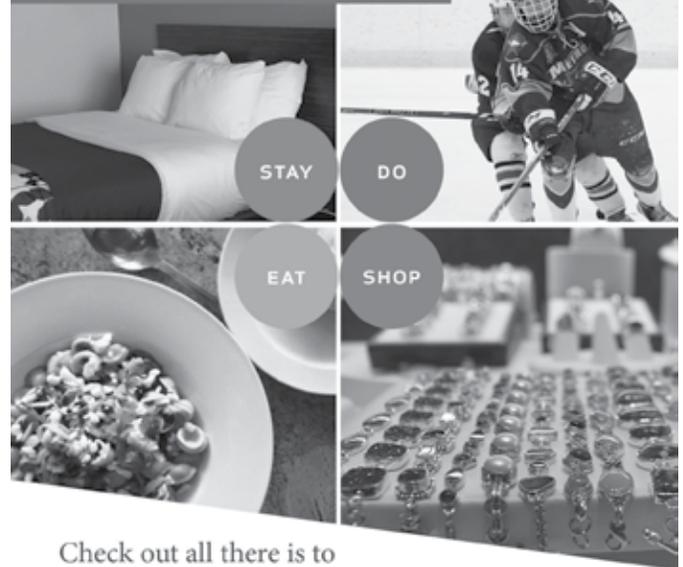
Cabaret
November 4-13

Little Women
(the musical)
March 31-April 9

The Night Thoreau Spent in Jail
December 2-11

The Tempest
April 20-23

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**2016 Iowa Music Educators Association / National Association for Music Education
Professional Development Conference**

Teaching/Learning Strands - Band, Choral, Orchestra, General Music				
THURSDAY	Band	Choral	Orchestra	General Music
9:30-10:30	Topics for the K-12 Band/Choral Director	Topics for the K-12 Band/Choral Director		
		Choral Music for the High School Mixed Choir: Reading Session		
10:45-11:45		Music to Engage the Young Singer: Reading Session		
		Building Literacy and Musicianship Skills: Tonal		
1:15-2:15	Add Some Color to Your Scores: Score Study in Layers	Add Some Color to Your Scores: Score Study in Layers	Add Some Color to Your Scores: Score Study in Layers	
	Building Literacy and Musicianship Skills: Rhythm			
4:00	PERFORMANCE: OPUS Honor Choir Concert			

**2016 Iowa Music Educators Association / National Association for Music Education
Professional Development Conference**

Teaching/Learning Strands - Band, Choral, Orchestra, General Music				
FRIDAY	Band	Choral	Orchestra	General Music
8:30-9:30			Comprehensive Musicianship Through Performance - Introduction	"Green Crocs Eat Ants" - A Ukulele Method
	Cognitive Conducting: Using Mental Skills to Aid Movement	Cognitive Conducting: Using Mental Skills to Aid Movement	Cognitive Conducting: Using Mental Skills to Aid Movement	Old Dance - New Dance
		Brothers, Sing On! Engage, Attract and Empower Male Singers		
	Motivating Students Who Don't Seem to Care			
9:45-10:45	Developing Beautiful Brass Sounds in Your Band Program	Reboot, Remix and Rejuvenate Your Repertoire: Reading Session	Re-create a Student-Centered Classroom through Composition/Improvisation	Movement as a Creative Spark to Artistry
	Get Some R & R: Rehearsal and Repertoire for Band Conductors			Cultivating Creative Musicians
	An Upbeat Look at Technology in Music Classrooms			
	Value-Added Performance Assessment			
11:00-11:50	Marimba Boot Camp	Improving Vocal Technique through the Warm Up	Developing Aural Skills and Tuning Independence in Orchestra	Technology Tune-Up: Unique Ways to Teach Elementary Music
				What's the Time, Mr. Weird? Activities and Songs to Engage Students
				Improving Vocal Technique through the Warm-Up
				Dance and Play: Movement Games for Young Children
	The Effective, Efficient and Accountable Teacher			
1:00-2:00	Clarinet Playing Made Easy: Tips That Really Work	Instrumental Conducting Considerations for Choral Directors	Shifting and Vibrato from Day One	
		Creating Harmony in Unexpected Places		
	The Proper Care and Feeding of Your School Board			

**2016 Iowa Music Educators Association / National Association for Music Education
Professional Development Conference**

2:15-3:15	KEYNOTE ADDRESS: "If I Knew Then What I Know Now..."			
3:30-4:30				Skills Assessment through Fun Play
				Do, Re, ME? Solfege through Story
				Improvise and Explore! Vocal Development in Grades 3-5
	Motivating Students via Emotional Connections			
	"Edu-Speak": Effective Communication with Administration			
4:30	Junior Honors Orchestra Concert - Fisher Theater			

SATURDAY	Band	Choral	Orchestra	General Music
8:30-9:30	Process Not Product	Process Not Product	Process Not Product	M.U.S.I.C. for Everyone
	Including Students with Disabilities: Instrumental Ensembles	Approaches to Choral Warm Ups: Techniques for All Ages	Solid Rhythm, Intonation and Tone from the Beginning!	Add More Fun to Your Formative Assessments!
		The Very Beginning is Not Always a Very Good Place to Start	Including Students with Disabilities: Instrumental Ensembles	Approaches to Choral Warm Ups: Techniques for All Ages
	Research Poster Session			
9:45-10:45	Finale 101: Learn the Essentials to Get You Going	Finale 101: Learn the Essentials to Get You Going	Finale 101: Learn the Essentials to Get You Going	Making Each Minute Count
	Saxophone Talk: Tips and Tricks for Band Directors	Don't Lose Your Voice! Vocal Health for the Music Educator	Making Each Moment a Musical Moment in the Strings Classroom	Elementary Essentials for Exceptionalities
	Research Poster Session			
	Don't Lose Your Voice! Vocal Health for the Music Educator		Don't Lose Your Voice! Vocal Health for the Music Educator	English Country Dance

**2016 Iowa Music Educators Association / National Association for Music Education
Professional Development Conference**

11:00-11:50	Classroom Management in the Music Rehearsal and Classroom	Classroom Management in the Music Rehearsal and Classroom	Classroom Management in the Music Rehearsal and Classroom	Digital Tools in an Active Music-Making Classroom
	Playing the Long Game: Teach Beginning Brass for Success	Pass the Baton: Empowering Singers in the Choral Rehearsal	Measures of Success for Strings!	Preheating the Oven in the Orff Kitchen - Enactive Phase
				Common Ground: Cultivating Musical Skills in All Learners
	Research Poster Session			
2016 Music Education Research Year in Review: Useful Applications for the Music Classroom				
1:00-1:50	The Nuts and Bolts of Title I Band	Music Reading in the Choral Classroom: Myth or Mandate?	Improving Musicality with a More Relaxed Technique	The Pedagogy Puzzle: Kodaly and Orff Meet QuaverMusic
				Learn to Harmonize 'Round the World
	Creating Inviting and Inclusive Music Opportunities	Creating Inviting and Inclusive Music Opportunities	Creating Inviting and Inclusive Music Opportunities	Arches and Bridges
	Classroom Management in the Music Rehearsal and Classroom			
Research Poster Session				
2:00	IBA Exec. Meeting	ICDA Exec. Meeting		
2:30	PERFORMANCE: Collegiate Honor Band Concert- Nevada High School Auditorium			
3:00	IBA Exec. Meeting	ICDA General Meeting		
7:30	PERFORMANCE: All-State Music Festival Concert: Band, Chorus, Orchestra - Hilton Coliseum			

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2016 Annual Professional Development Conference

Thursday, November 17, 2016

TIME	SESSION TITLE	LOCATION		
A=Advocacy, B=Band, BP=Best Practices, C=Choral, GM=General Music, NTC = New Teacher/Collegiate O=Orchestra, T=Technology				
8:00-10:00	OPUS Registration Joseph Tangen, OPUS Registration Chair	Scheman Middle (1st) Floor		
8:00	IMEA Conference Registration Emily Cox, IMEA Conference Registration Chair	Scheman Top (2nd) Floor		
<div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p>Opus Honor Choir</p> <p>REHEARSALS - 9:00-3:00 5-6 Select, Scheman 220-240 7-8 Bass, Scheman Benton Auditorium 7-8 Treble, Scheman 167-179 9 Mixed, Stephens Auditorium</p> <p>CONCERT 4:00 Stephens Auditorium Joseph Tangen, Opus Honor Choir Chair Shelly Schaeufele, 5-6 Select Choir Chair Andrew Tadlock, 7-8 Bass Choir Chair Sarah Bouska, 7-8 Treble Choir Chair Luke Johnson, 9 Mixed Choir Chair</p> </div>	9:30-10:30	C	Choral Music for the High School Mixed Choir: Reading Session Jason Rausch, Decorah High School, Decorah, IA Sponsored by IMEA	250-252
	B, C	Topics for the K-12 Band/Choral Director Dr. Gerald Kreitzer, Mount Mercy University Kent Keating, Jefferson High School, Cedar Rapids, IA Sponsored by IMEA	260-262	
	10:45-11:45	C	Music to Engage the Young Singer: Reading Session Lisa Kelsey, Southview Middle School, Ankeny Community Schools Sponsored by IMEA	250-252
		C	Building Literacy and Musicianship Skills: Tonal Dr. Carol Krueger, Valdosta State University, Valdosta, GA Sponsored by J. W. Pepper and IMEA	260-262
	1:15-2:15	B, C, O	Add Some Color to Your Scores: Score Study in Layers Dr. Brian Burns, University of Wisconsin-Platteville Sponsored by IMEA	250-252
		C	Building Literacy and Musicianship Skills: Rhythm Dr. Carol Krueger, Valdosta State University, Valdosta, GA Sponsored by IMEA and J. W. Pepper	260-262
	4:00	ALL	OPUS Honor Choir Concert Conductors: Shelly Schaeufele, Waukee School District(5th/6th Grade) Andrew Tadlock, Davenport Community School District (7th/8th Grade Bass Clef) Sarah Bouska, Mason City High School (7-8 Treble Clef Choir) Luke Johnson, Iowa Western Community College, Council Bluffs, IA (9th Grade Mixed) Joseph Tangen, Chair	Stephens Auditorium

Friday, November 18, 2016 (cont.)

TIME		SESSION TITLE	LOCATION
A=Advocacy, B=Band, BP=Best Practices, C=Choral, GM=General Music, NTC = New Teacher/Collegiate O=Orchestra, T=Technology			
9:45-10:45	C	Reboot, Remix and Rejuvenate Your Repertoire: Reading Session Jonathan Palant, Richland College, Dallas, TX Sponsored by JW Pepper and IMEA	275
	B, NTC	Developing Beautiful Brass Sounds in Your Band Program Casey Maday, Des Moines Symphony Orchestra Sponsored by IMEA	299

VISIT THE EXHIBITS

Scheman Middle & Top Floors

10:00-11:30		All-State Choral Rehearsal, sectional	Benton
11:00-11:50	NTC	Teaching Globally: Opportunities in International Music Education Joseph Scheivert, Graduate Student, University of Iowa Sponsored by IMEA	150-154
	T, GM	Technology Tune-Up: Unique Ways to Teach Elementary Music Christine Skog, Atlantic Community Schools Sponsored by IMEA	160
	O	Developing Aural Skills and Tuning Independence in Orchestra Dr. Michael Hopkins, University of Michigan, Ann Arbor, MI Sponsored by ISTA and IMEA	204-208
	GM	What's the Time, Mr. Weird? Activities and Songs to Engage Students Nathan Cahill, Queensland, Australia Sponsored by IMEA	250-252
	ALL	The Effective, Efficient and Accountable Teacher Dr. Scott Muntefering, Wartburg College, Waverly, IA Sponsored by Wartburg College and IMEA	254
	GM, NTC	Dance and Play: Movement Games for Young Children Beth Melin Nelson, St. Paul Academy and Summit School, St. Paul, MN Sponsored by West Music and IMEA	260-262
	C, GM	Improving Vocal Technique Through the Warm-Up Dr. Carol Krueger, Valdosta State University, Valdosta, GA Sponsored by JW Pepper and IMEA	275
	B	Marimba Boot Camp Dr. Adam Groh, Graceland University, Lamoni, IA Sponsored by Graceland University, Pearl/Adams, Innovative Percussion, Remo, Black Swamp Percussion, Beetle Percussion	299

Iowa College Band Directors Association
Honor Band
REHEARSALS - Friday, Saturday
Nevada High School Auditorium, Nevada IA
Dr. William Wakefield, Conductor
University of Oklahoma School of Music
CONCERT - Saturday, 2:30
Nevada High School Auditorium, Nevada IA
Paul Bloomquist, Chair

VISIT THE EXHIBITS

Scheman Middle & Top Floors

1:00-2:00	NTC, C	Instrumental Conducting Considerations for Choral Conductors Dr. Sean Burton, Briar Cliff University Sponsored by Briar Cliff University and IMEA	150-154
	T	iPads in Music Education: The Latest News and Developments Dr. Christopher J. Russell, Oltman Middle School, St. Paul Park MN Sponsored by IMEA	160
1:00-2:00	O	Shifting and Vibrato from Day One Dr. Michael Hopkins, University of Michigan, Ann Arbor, MI Sponsored by ISTA and IMEA	204-208
	GM, NTC	Singing the Songs of Our Musical Heritage John Jacobson, International Choreographer and Producer Sponsored by J.W. Pepper and IMEA	250-252
	ALL	The Proper Care and Feeding of Your School Board David Law, Iowa Alliance for Arts Education Sponsored by Iowa Alliance for Arts Education	254

1:00-2:00 cont.

Friday, November 18, 2016 (cont.)

TIME	SESSION TITLE	LOCATION
A=Advocacy, B=Band, BP=Best Practices, C=Choral, GM=General Music, NTC = New Teacher/Collegiate O=Orchestra, T=Technology		
1:00-2:00	GM, NTC Sowing the Seeds of Story and Song Dr. Leigh Ann Garner University of St. Thomas and McAuliffe Elementary, MN Sponsored by West Music and IMEA	260-262
	C Creating Harmony in Unexpected Places Jonathan Palant, Richland College, Dallas, TX Sponsored by J.W. Pepper and IMEA	275
	B, NTC Clarinet Playing Made Easy: Tips That Really Work Dr. Christine Damm, Quincy University Sponsored by IMEA	299

2:15-3:15	ALL KEYNOTE ADDRESS If I Knew Then What I Know Now... Dr. Tim Lautzenheiser, AttitudeConcepts for Today, Inc.	Benton
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VISIT THE EXHIBITS	Scheman Middle & Top Floors
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3:30-4:30	ALL Motivating Students via Emotional Connections Sarah Van Waardhuizen, Central College, Pella, IA Sponsored by IMEA	150-154
	T Moving Music from Paper to ??? Dr. Christopher Russell, Oltman Middle School, St. Paul Park, MN Sponsored by IMEA	160
	GM, BP Skills Assessment Through Fun Play John Jacobson, International Choreographer and Producer Sponsored by J. W. Pepper and IMEA	250-252
	ALL "Edu-Speak": Effective Communication with Administration Dr. Elise Hepworth, Missouri Western State University Dr. Andrew Homburg, Missouri State University, Springfield, MO Sponsored by IMEA	254
	GM, NTC Do, Re... ME? Solfege Through Story Dr. Sarah Fairfield, Iowa City Community School District Kate Hagen, Iowa City Community School District Sponsored by First Iowa Orff and IMEA	260-262
	GM, NTC Improvise and Explore! Vocal Development in Students Grades 3-5 Dr. Christina Svec, Iowa State University, Ames, IA Sponsored by IMEA	275

Exhibits Close: 5:00	C. David Rutt, IMEA Conference Exhibits Chair	Scheman Middle & Top Floors
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4:30	ALL Junior High Honors Orchestra Concert Conductors: Ray Ostwald, Conductor York Community High School Orchestras Elmhurst, IL Brian Dollinger, Music Director and Conductor Muscatine and Clinton Symphony Orchestras	Fisher Theatre
6:00	Jazz Educators of Iowa (JEI) meeting Wayne Page, JEI president	150-154
6:30	Iowa Jazz Championships meeting Alan Feirer, Jason Pentico, Steve Shanley, co-chairs	150-154

Saturday, November 19, 2016

TIME	SESSION TITLE	LOCATION
A=Advocacy, B=Band, BP=Best Practices, C=Choral, GM=General Music, NTC = New Teacher/Collegiate O=Orchestra, T=Technology		
7:45	IMEA General Meeting Kris VerSteegt, President	275
8:00	IMEA Conference Registration Emily Cox, IMEA Conference Registration Chair	Scheman Top (2nd) Floor
9:00-3:00	IHSMA All-State Music Festival Registration/Info Desk Alan Greiner, IHSMA Executive Director Sponsored by IHSMA and IMEA	Scheman Middle Floor

Exhibits Open: 9:00 - 1:00	C. David Rutt, IMEA Conference Exhibits Chair	Scheman Middle & Top Floors
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All-State Music Festival ORCHESTRA - Scheman 220-240 8:30-11:15 Dr. Jacob Harrison, Conductor Mark Kay Polashek, Chair CHORUS - Stephens Auditorium 8:45 - 12:00 Dr. Jonathan Reed, Conductor Jackie Burk, Chair BAND - Hilton Coliseum 9:00-12:30 Dr. Jack Stamp, Conductor Chris Crandell, Chair Afternoon Rehearsals are Closed Sessions	8:30-9:30	NTC, C	The Very Beginning is Not Always a Very Good Place to Start Dr. Jill Wilson, Luther College, Decorah, IA Sponsored by IMEA	150-154
	T	Getting Started with the New SmartMusic Leigh Kallestad, MakeMusic, Inc. Sponsored by MakeMusic, Inc.	160	
	O	Solid Rhythm, Intonation and Tone from the Beginning! Terry Shade, Issaquah Middle School, Issaquah, WA Sponsored by Neil A. Kjos Music Company and IMEA	204-208	
	GM, NTC	M.U.S.I.C. for Everyone Carly Schieffer, Bowman Woods Elementary, Linn-Mar Schools Sponsored by IMEA	250-252	
	BP, B, C, O	Process Not Product Dr. Natalie Royston, Iowa State University, Ames, IA Sponsored by Iowa State University	254	
	GM, NTC	Add More Fun to Your Formative Assessments! Dr. Leigh Ann Garner, University of St. Thomas and McAuliffe Elementary, MN Sponsored by West Music and IMEA	260-262	
	ALL	Research Poster Session -- viewing only	outside 275	
	C	Approaches to Choral Warm Ups: Techniques for All Ages Dr. Jeremy Manternach, University of Iowa Sponsored by the University of Iowa	275	
	B, C, O, BP	Including Students with Disabilities: Instrumental Ensembles Dr. Christine Lapka, School of Music Sponsored by IMEA	299	

VISIT THE EXHIBITS

Scheman Middle & Top Floors

Iowa College Band Directors Association Honor Band REHEARSALS - Friday, Saturday Nevada High School Auditorium, Nevada IA Dr. William Wakefield, Conductor University of Oklahoma School of Music CONCERT - Saturday, 2:30 Nevada High School Auditorium, Nevada IA Paul Bloomquist, Chair	9:45-10:45	NTC	#INEEDAJOB Gabriel Woods, Myers Middle School, Savannah State University Arthur Wright III, Doctoral Candidate, University of Georgia Sponsored by IMEA	150-154
	T, B, C	FINALE 101: Learn the Essentials to Get You Going Leigh Kallestad, MakeMusic, Inc. Sponsored by MakeMusic, Inc.	160	
	O	Make Each Moment a Musical Moment in the Strings Classroom Carrie Lane Gruselle-Gray, Retired - Appleton Area School District Sponsored by IMEA	204-208	
	GM, NTC	Making Each Minute Count Cheryl Lavender, Hal Leonard Corporation Sponsored by IMEA	250-252	

9:45-10:45 cont.

Saturday, November 19, 2016 (cont.)

TIME		SESSION TITLE	LOCATION
	A=Advocacy, B=Band, BP=Best Practices, C=Choral, GM=General Music, NTC = New Teacher/Collegiate O=Orchestra, T=Technology		
9:45-10:45	BP, GM NTC	Elementary Essentials for Exceptionalities Dr. Christine Lapka, School of Music Sponsored by IMEA	254
	GM	English Country Dance Beth Melin Nelson, St. Paul Academy and Summit School, St. Paul, MN Sponsored by West Music and IMEA	260-262
	ALL	Research Poster Session -- presenter Q&A	outside 275
	ALL	Don't Lose Your Voice! Vocal Health for the Music Educator Mary Turner, Mike Moses Middle School, Nacogdoches, TX Dr. Chris Turner, Stephen F. Austin State University, Nacogdoches, TX Sponsored by IMEA	275
	B, NTC	Saxophone Talk: Tips and Tricks for Band Directors Dr. Ann Bradfield, University of Northern Iowa Dr. Kyle Hutchins, University of Northern Iowa Sponsored by University of Northern Iowa	299
10:00		Iowa Alliance for Arts Education (IAAE) Meeting David Law, Chair	158

VISIT THE EXHIBITS

Scheman Middle & Top Floors

11:00-11:50	ALL	Classroom Management in the Music Rehearsal and Classroom Mark Doerffel, Grand View University Sponsored by Grand View University and IMEA	150-154
	T, GM NTC	Digital Tools in an Active Music-Making Classroom Tim Purdum, Highland Elementary, Waterloo Community Schools Sponsored by West Music and IMEA	160
	O	Measures of Success for Strings! Carrie Lane Gruselle-Gray, Retired - Appleton Area School District Sponsored by IMEA	204-208
	GM, NTC	Preheating the Oven in the Orff Kitchen - Enactive Phase Mary Schmelzer, North Polk Schools, Alleman, IA Sponsored by IMEA	250-252
	ALL	2016 Music Education Research Year in Review Dr. Kevin L. Droeg, University of Northern Iowa Sponsored by the University of Northern Iowa	254
	GM, NTC	Common Ground: Cultivating Musical Skills in All Learners Dr. Leigh Ann Garner, University of St. Thomas and McAuliffe Elementary, MN Sponsored by West Music and IMEA	260-262
	ALL	Research Poster Session -- viewing only	outside 275
	C	Pass the Baton: Empowering Singers in the Choral Rehearsal Amy Voorhees-Hall, Wauke High School, Wauke, IA Sponsored by IMEA	275
	B	Playing the Long Game: Teach Beginning Brass for Success Jason Sulliman, Private Studio Instructor - Brass Sponsored by IMEA	299
11:50-12:30		Kodaly Educators of Iowa (KEI) Meeting Amy Schoene, President	250-252

Exhibits Close: 1:00

C. David Rutt, IMEA Conference Exhibits Chair

Scheman Middle & Top Floors

1:00-1:50	NTC, BP	How to Succeed Wearing the Many Hats of a Music Director Leigh Kallestad, MakeMusic, Inc. Sponsored by MakeMusic, Inc.	150-154
1:00-1:50 cont.			

Saturday, November 19, 2016 (cont.)

TIME		SESSION TITLE	LOCATION
A=Advocacy, B=Band, BP=Best Practices, C=Choral, GM=General Music, NTC = New Teacher/Collegiate O=Orchestra, T=Technology			
1:00-1:50	T, GM, NTC	The Pedagogy Puzzle: Kodaly and Orff Meet QuaverMusic Tim Maus, QuaverMusic Sponsored by QuaverMusic	160
	O	Improving Musicality with a More Relaxed Technique Kristian Svennevig, Sudlow Intermediate School, Davenport Schools Sponsored by IMEA	204-208
	GM, NTC	Learn to Harmonize 'Round the World Cheryl Lavender, Hal Leonard Corporation Sponsored by IMEA	250-252
	ALL	Creating Inviting and Inclusive Music Opportunities Dr. Kevin L. Droe, University of Northern Iowa Sponsored by the University of Northern Iowa	254
	GM, NTC	Arches and Bridges Beth Melin Nelson, St. Paul Academy and Summit School, St. Paul, MN Sponsored by West Music and IMEA	260-262
	ALL	Research Poster Session -- viewing only	outside 275
	C	Music Reading in the Choral Classroom: Myth or Mandate? Dr. Jill Wilson, Luther College, Decorah, IA Sponsored by IMEA	275
	B	The Nuts and Bolts of Title I Band Gabriel Woods, Myers Middle School, Savannah State University Arthur Wright III, Doctoral Candidate, University of Georgia Sponsored by IMEA	299
2:00-2:50	B	Iowa Bandmasters Association (IBA) Executive Board Meeting Russell Kramer, President	299
	C	Iowa Choral Directors Association (ICDA) Executive Board Meeting Jason Rausch, President	275
3:00-4:00	B	Iowa Bandmasters Association (IBA) General Meeting Russell Kramer, President	299
	C	Iowa Choral Directors Association (ICDA) General Meeting Jason Rausch, President	275
2:30	ALL	Collegiate Honor Band Concert Dr. William Wakefield, Conductor University of Oklahoma School of Music Sponsored by Iowa College Band Directors Association, Paul Bloomquist, Chair	Nevada High School Auditorium
7:30	ALL	*All-State Music Festival Concert Conductors: Band - Dr. Jack Stamp Chorus - Dr. Jonathan Reed Orchestra - Dr. Jacob Harrison Master of Ceremonies: Kris VerSteegt, IMEA president Sponsored by IMEA, Kris VerSteegt, President IHSMA, Alan Greiner, Executive Director <i>*ticket price not included in the Conference Registration Fee</i>	Hilton Coliseum

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		Pre-Registration Postmarked on or before Nov. 1		On-Site (Only Option after Nov. 1 Deadline)	
Full (3 day) CONFERENCE Registration	NON IMEA or NAfME Collegiate MEMBER	Educator	\$90.00	\$	\$110.00
		1st Year Educator	\$50.00	\$	\$70.00
		College/University Student	\$40.00	\$	\$60.00
	<i>Friday Lunch Special - Catered sandwich buffet with sides - Available to all Attendees</i>		\$15.00	\$	Unavailable
	IMEA or NAfME Collegiate MEMBER	Educator	\$50.00	\$	\$70.00
		1st Year Educator	No Charge	\$	No Charge
College/University Student		\$25.00	\$	\$45.00	
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THURSDAY ONLY REGISTRATION		All Attendees	\$25.00	\$	\$25.00
FRIDAY ONLY OR SATURDAY ONLY CONFERENCE REGISTRATION		Educator	\$50.00	\$	\$70.00
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IOWA MUSIC EDUCATORS CONFERENCE 2016 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 2016. 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:** 025:155:WKA/MUS:3601:0WKA Undergraduate Music Education Workshop II: IMEA Conference, 2016
- 025:234:WKA/MUS:5601:0WKA Graduate Music Education Workshop II: IMEA Conference, 2016
- 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 \$288/Graduate \$477.
- 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 on this IMEA web site, The University of Iowa Division of Continuing Education web site, and in the conference issue of the *Iowa Music Educator*. 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 November 29.
- Course Requirements:** You must attend a minimum of six (6) sessions, one (1) of which must be a concert, and two (2) of which must be clinic sessions. The other three (3) 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, 2017 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 2017. 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.**



THE UNIVERSITY OF IOWA

Division of Continuing Education

IOWA MUSIC EDUCATORS CONFERENCE WORKSHOP REGISTRATION, FALL 2016

PERSONAL INFORMATION

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

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Last First MI Maiden

ADDRESS: _____
Street Apt

_____ City State Zip Country

HOME PHONE: _____ WORK PHONE: _____

E-MAIL: _____ FAX: _____

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

ETHNIC/RACIAL/TRIBAL AFFILIATION INFORMATION (OPTIONAL):

Are you Hispanic/Latino(a)? yes no What race do you consider yourself to be? (indicate one or more)

Alaskan Native or American Indian (tribal/nation affiliation): _____ African American/Black
 Native Hawaiian or Other Pacific Islander Asian White I prefer not to respond

REGISTRATION INFORMATION & STUDENT STATUS

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

Degree (BA, BS): _____ Degree Year: _____ Name records are under: _____
 Institution: _____ City/ST: _____

CIRCLE ONE BELOW	DEPT: COURSE	WORKSHOP TITLE	S.H.	SITE
Undergraduate Credit	025:155:WKA/ MUS:3601:0WKA	Undergraduate Music Education Workshop II IMEA Conference, 2016	1	Des Moines
Graduate Credit	025:234:WKA/ MUS:5601:0WKA	Graduate Music Education Workshop II IMEA Conference, 2016	1	Des Moines

- YOU WILL BE BILLED \$288 (UNDERGRADUATE CREDIT) OR \$477.00 (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 NOV. 29.**
- SEE REVERSE SIDE FOR COURSE DESCRIPTION AND REQUIREMENTS

COMPLETE THIS FORM AND SEND TO:

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

Date _____

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

2016 ALL STATE CONDUCTORS

Dr. Jacob Harrison, Conductor 2016 Iowa All-State Orchestra



A sought after conductor, clinician, and educator, Jacob Harrison has lead professional orchestras, honor ensembles, and music festivals throughout the country. He recently made his ballet conducting debut leading performances of *The Nutcracker* with Ballet Arizona and the Phoenix Symphony. He is also a regular guest conductor with the Chattanooga Symphony and Opera.

Dr. Harrison also serves as the Director of Orchestral Activities and Associate Professor of Music at Iowa State University. In addition to conducting the ISU Symphony and Chamber Orchestras, he teaches beginning and advanced undergraduate conducting. In 2014, Dr. Harrison received two awards for his teaching at ISU. At the university level, he was awarded the Early Achievement in Teaching. Additionally, he was named the 2014 Shakeshaft Master Teacher by the College of Liberal Arts and Sciences.

Dr. Harrison is equally at home conducting opera and music-theater as he is conducting contemporary music and the great symphonic literature. He has conducted productions with the Arizona Lyric Opera and with the ISU Opera Studio including Bartok's *Bluebeard's Castle*, Bernstein's *Candide*, Mozart's *Magic Flute*, Sondheim's *Sweeney Todd*, and he was assistant conductor for Arizona Lyric Opera's production of Strauss's *Ariadne auf naxos*.



CONGRATULATIONS Dr. Jacob Harrison

Director of Orchestral Activities, Iowa State University

Conductor of the 2016 Iowa All-State Orchestra

"At Iowa State University, I had the opportunity to observe and learn from world-class conductors and educators during every rehearsal. I could not be happier with my experience as a music education major at Iowa State University. Go Cyclones!"

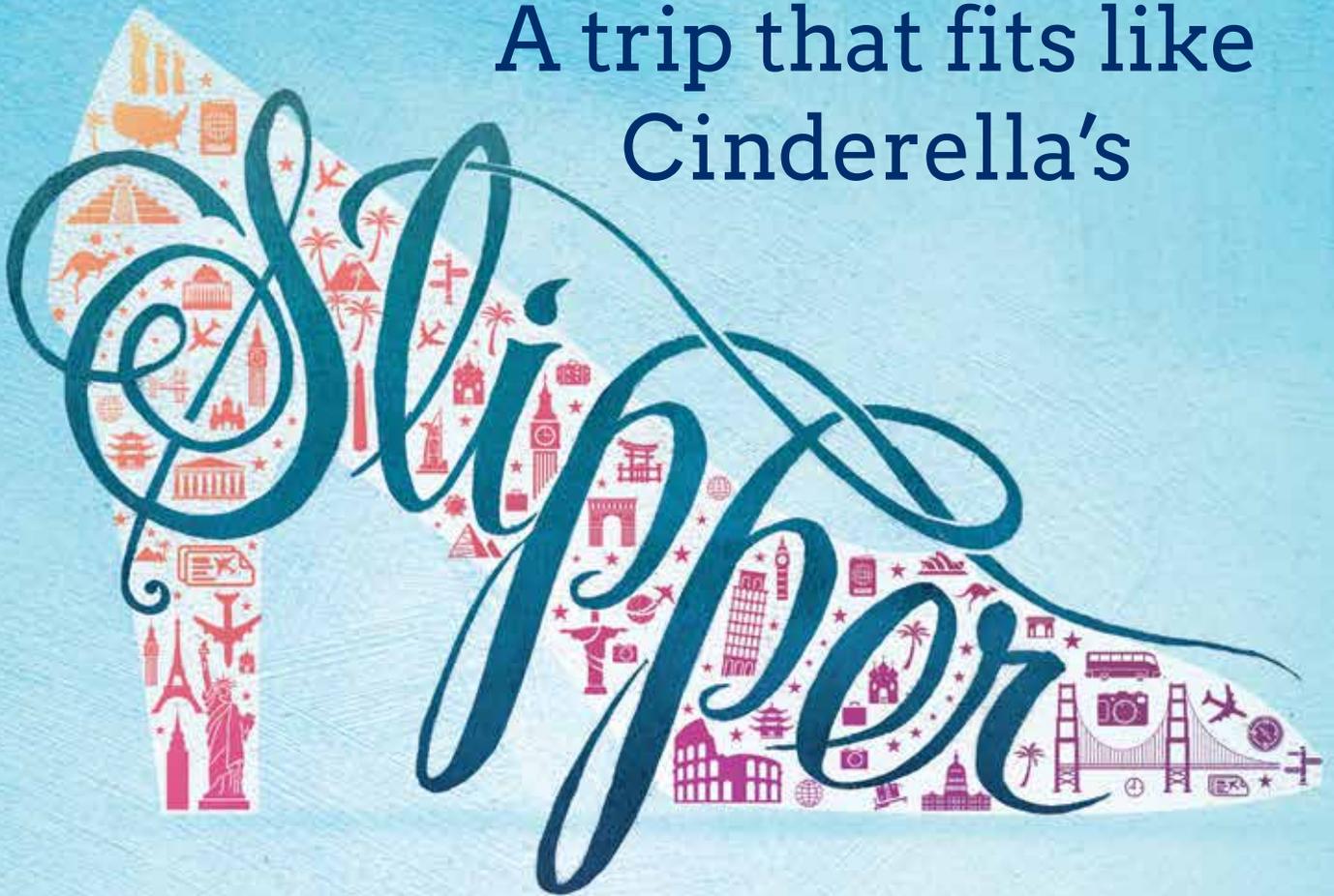
— **Kara Bader**, Bachelor of Music, Instrumental Education
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Making Moments That Matter

Dr. Jack Stamp, Conductor **2016 Iowa All-State Band**

Dr. Jack Stamp is currently adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting. Prior to this appointment, Dr. Stamp served as Director of Band Studies at Indiana University of Pennsylvania for 25 years. In addition, he served as chairperson of the music department for six years. He holds a DMA degree in Wind Conducting from Michigan State University where he studied with Eugene Corporon.



Prior to his retirement from IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Joio, Ron Nelson, Michael Torke, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith and Bruce Yurko for performances of their works. He is also a contributing author to the "Teaching Music Through Performance in Band" series released by GIA Publications.

In 1996, he received the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha for service to music and was named a "Distinguished Alumnus" of Indiana University of Pennsylvania. In 1999, he received the "Citation of Excellence" from the Pennsylvania Music Educators Association. In 2000, he was inducted into the prestigious American Bandmasters Association. He was awarded the title of "University Professor" for the 2008-2009 academic year at IUP. This is the highest award the university gives to a professor.

Dr. Jonathan Reed, Conductor **2016 All-State Chorus**



Jonathan Reed is Associate Professor of Music and Associate Director of Choral Activities at Michigan State University School of Music where he conducts the State Singers, the Men's Glee Club and teaches courses in conducting at both the undergraduate and graduate level. In 1999, the Associated Students of Michigan State University (ASMSU) presented him with the Outstanding Faculty Award. He is a contributing author to GIA's The School Choral Program, and is series advisor for Boosey and Hawkes choral series entitled In Low Voice.

Dr. Reed enjoys an active career as a clinician/conductor, conducting festivals and all-state choruses throughout the United States. He has conducted all state choruses throughout the United States, as well as honor choirs for the Northwest, Western, and Southern Divisions of The American Choral Directors Association. His choirs have performed at divisional and national conferences of ACDA. He has presented interest sessions at two national conferences of ACDA (1999, 2005) and at numerous state ACDA conferences. He has also served ACDA as a state newsletter editor, a state president, and divisional and national chair of the Repertoire and Standards committee on Male Chorus.

REHEARSAL SCHEDULE

Friday, November 18, 2016

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

Saturday, November 19, 2016

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

2016 CONFERENCE CONDUCTORS AND CLINICIANS

Meredith Allen



Meredith Allen is the newest member of the Prairie Lakes Technology Innovation Team, joining after teaching nine years in the Laurens-Marathon school district. As a classroom educator Meredith taught instrumental music and K-7 computing and also facilitated the high school's Virtual Reality Education Pathfinders program. She served on the District Leadership Team, was the district's Technology Integrationist, and assisted with implementation of the district's 1:1 computing initiative. Meredith has completed Code.org's K-5 professional development course. She is certified in the Instructional Practices Inventory (IPI), reflecting her strong desire for classrooms that foster deeper student engagement. Meredith has a Master's of Science in Technology for Education and Training and recently was selected to participate in the 2015-2016 Iowa cohort of the national Teacher Leadership Initiative, a joint endeavor of the National Education Association (NEA), the Center for Teaching Quality (CTQ), and The National Board for Professional Teaching Standards. Meredith is excited to work with area educators, focusing on deeper learning through student-centered, problem-based learning experiences that result in student agency, authentic work, and, of course, technology integration!

Session(s):

An Upbeat Look at Technology in Music Classrooms

Friday, Nov. 18 (11:00-11:50 am) Rm 160

Music is a universal language that should be composed, created and celebrated in classrooms across the globe. During this session, we will discuss the available music tools/programs, classroom ideas, and success stories of music classroom collaborations with the help of our 21st century technology.

Dr. Wendy Barden



Wendy Barden 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. She was a Yamaha National Mentor Teacher, 1992 Minnesota Music Educators Association (MMEA) Band Educator of the Year and 2013 Yale Distinguished Music Educator. In 2014, she was inducted into the MMEA Hall of Fame. 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.

Session(s):

Motivating Students Who Don't Seem to Care

Friday, Nov. 18 (8:30-9:30 am) Rm 254

Describe them in any number of ways—reluctant, disengaged, struggling. Deep down, they care. Take time to think about several factors that can affect students' motivation in your music classroom, and how you might help them get moving in a better direction.

Value-Added Performance Assessment

Friday, Nov. 18 (9:45-10:45 am) Rm 254

Formative, summative, common, standards-based? Any way you look at it, add value to performance assessment in your ensembles or general music classes by connecting it with student reflection and your own descriptive feedback. In this session we will look at examples of strategies and tools you can use immediately to make the most of each assessment!



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Dr. Erin Bodnar



Dr. Erin Bodnar is the conductor of the Symphonic Band at Graceland University. Prior to her appointment as Assistant Professor of Music at Graceland University, Dr. Bodnar was the conductor of the Wind Symphony and Orchestra at Mahidol University in Bangkok, Thailand. Dr. Bodnar holds a doctorate of musical arts degree from the University of Washington, a masters of music from the University of North Texas and a bachelor degree in music education from the University of Victoria. She excelled at teaching both middle and high school band in Alberta, Canada, for which she received the Keith Mann Young Band Director's Award and the prestigious Edwin Parr First Year Teacher Award. Dr. Bodnar has presented at conferences in Canada, the US, Scotland, Thailand and Austria. Her research interests include conducting pedagogy and motor cognition.

Session(s):

Cognitive Conducting: Using Mental Skills to Aid Movement

Friday, Nov. 18 (8:30-9:30 am) Rm 299

Understanding the mental processes of the motor system, including movement awareness, mental imagery and mental practice can potentially improve our conducting skills. Through a review of research related to motor cognition, we will explore mental practices that can contribute to a better awareness of movement and more intentional conducting.

Sarah J. Bouska, Conductor



Sarah J. Bouska is in her 15th year at Mason City High School serving as the Associate Choral Conductor where she directs the Treble Clef Chorus, Varsity Show Choir, two sections of Mixed Chorus and choreographs small and large ensembles for the Mason City variety show Follies. She also serves as an advisor for the Mason City Chapter of Best Buddies which was selected as Iowa Chapter of the Year for the 2015-2016 school year. A cum laude graduate of Wartburg College, she earned a B.M.E. in music education and a Master of Education degree from Morningside College. Bouska was Assistant Director for Dr. Paul Torkelson, conducting the Wartburg Choir on tour and has worked at the Interlochen Center for the Arts. She has received the Governor's Scholar Teacher Award in 2016 and 2014, is listed in Who's Who Among America's Teachers and served two terms as the North Central District Chair of the Iowa Choral Directors Association. Bouska is currently serving as the ICDA 2017 Summer Convention and Symposium Chair.

Concert:

Opus Honor Choir, Thursday, Nov. 17, 4:00 pm – C.Y. Stephens Auditorium

Dr. Ann Bradfield



An advocate for new music, Ann Bradfield commissions and premieres new works for saxophone. Most recently, she worked with composer Jonathan Schwabe to premiere two new works in 2016, and premiered and recorded Wink for alto saxophone and marimba, with and by renowned percussionist Mark Ford. In the Lone Star Wind Orchestra and the University of North Texas Wind Symphony under the direction of Eugene Corporon, Bradfield performed and recorded as principal saxophonist on projects including the educational series, "Teaching Music through Performance in Band." Dr. Bradfield is currently Assistant Professor of Saxophone at the University of Northern Iowa.

Session(s):

Saxophone Talk: Tips and Tricks for Band Directors

Saturday, Nov. 19 (9:45-10:45 am) Rm 299

Do you teach students who don't take private lessons? Need help getting your beginning saxophones off to a good start? Bradfield and Hutchins will provide tips and tricks for instrument adjustment, tone development, equipment selection, and more to help you start improving your saxophone section tomorrow!

Dr. Nicholas Bratcher



Nicholas Bratcher was appointed Director of Instrumental Music in 2013 and is currently Assistant Professor of Music at the University of Dubuque. His duties include conducting the Wind Ensemble, Jazz Ensemble, Chamber Winds and other major courses. Prior to this position, Bratcher was the Assistant Director of Bands at Savannah State University in Savannah, GA. Bratcher earned the Bachelor of Arts degree in Music and the Master of Arts degree in Music Education at Coastal Carolina University, and the Doctor of Education in Music Education degree at the University of Georgia. He studied conducting with John Lynch, Mark Cedel, and Richard Johnson. He serves as a frequent instrumental music clinician, conductor, and adjudicator throughout the United States. Nicholas holds membership in Kappa Kappa Psi, Tau Beta Sigma (honorary), Phi Mu Alpha Sinfonia, CBDNA, and various state Music Educators Associations.

Session(s):

Get Some R&R: Rehearsal and Repertoire for Band Conductors

Friday, Nov. 18 (9:45-10:45 am) Rm 150-154

This session will be geared towards the beginning (or aspiring) band conductor at the middle school, high school, or collegiate level. It will focus on rehearsal techniques for flexible, small, and large wind band as well as repertoire that can be beneficial in establishing a solid foundation for most band programs.

Dr. Brian Burns



Brian Burns serves as Associate Director of Choral Activities and Director of the University Orchestra at the University of Wisconsin-Platteville. He teaches choral ensembles, music education courses, music history classes and conducts musical theatre performances. In addition to these duties, Dr. Burns serves as Minister of Music for Holy Trinity Lutheran Church in Dubuque, Iowa. Also, Dr. Burns is an active clinician and adjudicator, participating in festivals and workshops in several states. His research interests include American choral-orchestral music, particularly works from the late 19th century to the present day, and the varied sacred music traditions of the American religious establishment as they spread across North America. Dr. Burns studied at the Universities of Oklahoma, Northern Colorado, and Delaware.

Session(s):

Add Some Color to Your Scores: Score Study in Layers

Thursday, Nov. 17 (1:15-2:15 pm) Rm 250-252

A logical, layered approach to score study using a color-coded system of marking. Participants will learn how to approach the intensive study of their music without feeling overwhelmed or unsure of where to begin. The final result of color-based study and marking also yields a powerful aid to performance and leads to greater knowledge of and comfort with the most important aspect of our curriculum: the music!

Dr. Sean Burton



Dr. Sean Burton joined the faculty of Briar Cliff University ten years ago and is now a tenured professor, Director of Choral Activities, and Chair of the Department of Music. He is also Music Director and Conductor of the Siouxland Youth Symphony and Coordinator of the Siouxland Youth Orchestras program for the Leo Kucinski Academy of Music at Morningside College. His guest conducting credits range from All-State choruses (Alaska, South Dakota) to professional regional orchestras (Springfield, Sioux City), plus various youth orchestras, community orchestras, and choral festivals in twenty states. As a scholar, he has one book and more than fifty other publications to his credit and he serves as Chief Editor of Publications for the National Collegiate Choral Organization (NCCO). Dr. Burton has presented or conducted at state, regional, and national conferences of ACDA, CMS and NAFME. He is a graduate of The Hartt School – University of Hartford, Boston University, and the University of Nebraska-Lincoln.

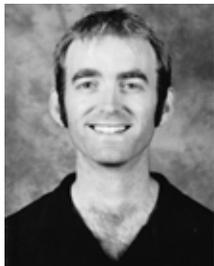
Session(s):

Instrumental Conducting Considerations for Choral Conductors

Friday, Nov. 18 (1:00-2:00 pm) Rm 150-154

While the expression of music through gesture crosses all genres, there are several specific technical differences and routines germane to the choral and instrumental worlds. No matter what our present circumstances, we are all music-makers and this practical session applies the aforementioned differentiated techniques and routines. The content of this offering bears relevance to practicing educators in myriad circumstances and at all perceived levels.

Nathan Cahill



Nathan began teaching life in high school English/Drama departments, switching to Primary School Music in 2008 with a B.Mus.(Composition – Dist.). He is a passionate composer of concert band music, with work published by Brolga Music in Australia, and has been featured at the prestigious Midwest Clinic in 2013. Nathan has also become known for his themed songs (e.g. Book Week, Olympics, ANZAC), with repertoire performed by over 300 schools in every Australian state and territory. He also enjoys commissions for school-specific instrumental and choral works. His whole-school ukulele pedagogy (affectionately called “Green Crocs Eat Ants!”) is quickly growing in popularity, with interactive workshops showing teachers and students this unique method to learn music through this wonderful instrument!

Session(s):

“Green Crocs Eat Ants” – A Ukulele Method for Children

Friday, Nov. 18 (8:30-9:30 am) Rm 250-252

Nathan will give insight into how this amazingly versatile instrument can be used successfully within your existing elementary music program with engaging repertoire and resources to suit K-5 students. Not just a ‘sit and strum’ instrument, the ukulele could be the perfect tool to get your students fully immersed in learning music theory, composition and performance concepts – and love it! Come and see why Aussie uke teachers love Green Crocs!

What’s the Time, Mr. Weird? Activities and Songs to Engage Student

Friday, Nov. 18 (11:00-11:50 am) Rm 250-252

Music teachers need time, sometimes 5-minutes fillers, sometimes projects that can keep students engaged for an entire term. Here are a few original, tried-and-tested (and some...weird) ideas from a range of elementary-focused units of work which can be as simple as necessary, or evolve into term (or semester) plans. Warning: this session features highly interactive Silly Songs - that your students will love!

Chad Criswell



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

No! You Can't Call It A #Hashtag!

Friday, Nov. 18 (8:30-9:30 am) Rm 160

This session will consist of a run-down of dozens of different ways to incorporate technology into your classroom in ways that actually make sense and help you teach more effectively. Topics will include the use of videoconferencing in music education (lessons and large group instruction), using video resources in the classroom, using recording technology as a teaching/learning tool and technologies that will help you make the most out of very limited rehearsal and lesson time. We'll also talk about some useful gadgets and low-cost apps for PCs and tablets that can make your classes even more fun and educational.

Dr. Christine Damm



Dr. Christine Damm is Assistant Professor of Music for Quincy University. She is the Principal Clarinetist with the Quincy Symphony Orchestra and maintains a successful private woodwind studio. She has performed extensively as a clarinetist with the Quincy Symphony Orchestra, San Angelo Symphony Orchestra, Kansas City Chamber Orchestra, Champaign-Urbana Symphony and the Prairie Winds. She is an advocate of new music and has premiered several works for the clarinet. In addition, she regularly gives music clinics to area schools. Her dissertation, *Beginning Clarinet Instruction: a Survey of Pedagogical Approaches*, was published in the *Missouri Journal of Research in Music Education*. Christine received her DMA in clarinet from University of Missouri - Kansas City, MM in clarinet from the University of Illinois, and a BA in music from Quincy University.

Session(s):

Clarinet Playing Made Easy: Tips That Really Work

Friday, Nov. 18 (1:00-2:00 pm) Rm 299

Is your clarinet section plagued by squeaks, poor intonation, and thin tone? This session will give band directors the tools to build stronger and more confident clarinet players. Find out the 5 most common mistakes clarinetists make and gain the skills to easily fix these problems. The session will include tips and tricks to correct issues with finger positioning, embouchure, articulation, reeds and mouthpiece placement.

Mark Doerffel



Originally from the Florida Keys, Mark Doerffel is the Director of Instrumental Activities at Grand View University in Des Moines, Iowa, where he teaches Applied Brass, Music Theory, Music Appreciation, a Freshman Seminar course and directs the Wind Ensemble and Jazz Ensemble. Prior to his arrival in Iowa, Doerffel was on the faculty at the College of Central Florida in Ocala, Florida. He taught in the secondary schools of Florida and North Carolina for 15 years. He received his Ph.D. in Music Education from the University of Florida, his Master of Music Education from Appalachian State University and his Bachelor of Music Education from Louisiana State University. Doerffel has presented at conferences in many states including: Arkansas, Iowa, South Dakota, Minnesota, Wisconsin, Florida and North Carolina on topics which range from classroom management to new teacher preparation and trombone pedagogy.

Session(s):

Classroom Management in the Music Rehearsal and Classroom

Saturday, Nov. 19 (11:00-11:50 am) Rm 150-154

This session is designed for pre-service and young music teachers in the band, choral, and general music classrooms. This session will explore current research, best practices and time-tested procedures for maintaining an active and engaging music rehearsal environment through classroom management. Veteran teachers are encouraged to attend and share their best practices during the Q&A.

Brian Dollinger, Conductor



Recently appointed the new Artistic Director and Conductor for the Hawaii-based Kamuela Philharmonic Orchestra, Brian Dollinger will bring the charisma, energy, technical clarity and deep musical passion to the Big Island of Hawaii. He continues into his 13th season as the conductor and musical director of the Muscatine Symphony Orchestra as well as celebrating his 10th season with the Clinton Symphony Orchestra as their Music Director and Conductor. His personable approach combined with his clear conducting technique have come together to create a fun, inviting, energetic and enriching atmosphere at each rehearsal and performance. Mr. Dollinger has a passion for teaching, conducting and mentoring young musicians. This has led to a number of conducting positions with educational institutions and organizations. These include Bradley University, Central Illinois Youth Symphony, Illinois Wesleyan Civic Orchestra, Ball State University Symphony Orchestra and the East Central Indiana Youth Symphony Orchestra.

Junior Honors Orchestra Concert

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

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- \$2,500 minimum scholarships for All-State musicians (\$10,000 over four years)
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UPCOMING EVENTS

Real Men Sing — Oct. 8
Meistersinger Honor Choir — Jan. 22-23
Meistersinger Honor Band — Feb. 4-5
Meistersinger Honor Orchestra — Feb. 17-18
Trumpet Festival — March 10

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18

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Dr. Kevin L. Droe



Kevin Droe is Associate Professor of Music Education at the University of Northern Iowa. He teaches undergraduate music education courses and coordinates the graduate music education degree program. Dr. Droe also sponsors the Garage Band ensembles at UNI. In addition to his teaching and research responsibilities, Kevin Droe coordinates the UNI Spectrum Project, a weekend music, movement, drama and art opportunity for children with differing abilities. 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*. Kevin Droe continues to conduct honor bands and provide professional development services across Iowa.

Session(s):

2016 Music Education Research Year in Review

Saturday, Nov. 19 (11:00-11:50 am) Rm 254

This session is a review of the year's music research that has direct application to the music classroom. What is the best way for music teachers to protect their voice from damage? Do students prefer conductors who talk more or less? How important is matching the instrument to a beginner? In what ways do elementary music teachers use a piano? How do music programs in charter schools compare to those in traditional schools? What do music teachers think of their new job after leaving an old one? Answers to these questions and more can be found in this session.

Creating Inviting and Inclusive Music Opportunities

Saturday, Nov. 19 (1:00-1:50 pm) Rm 254

The music classroom can be one of the most welcoming and comforting environments in the school. Music teachers often make modifications to their curriculum and accommodations to their pedagogy in order to include students with special needs in the music classroom. The problem is that enrollment of students with special needs in music significantly declines after elementary grades. This session begins with strategies for recruiting students with special needs back into the music classroom and progresses through ideas for creating welcoming environments for all students, regardless of ability.

Dr. Sarah Fairfield



Sarah Fairfield is the General Music Curriculum Coordinator for the Iowa City Community School District with over 17 years of teaching experience. She earned a Ph.D. in Music Education at The University of Iowa and is also an adjunct faculty member at Coe College. She spent many summers studying a variety of music teaching methods including Kodály, Dalcroze, and World Music Drumming. Dr. Fairfield has successfully completed Levels I, II, and III as well as two Master Classes in the Orff-Schulwerk philosophy. She recently finished serving as a Regional Representative to the National Board of Trustees of the American Orff-Schulwerk Association.

Session(s):

Do, Re.... ME? Solfege Through Story

Friday, Nov. 18 (3:30-4:30 pm) Rm 260-262

Start with a story, add timeless folk repertoire, a pinch of pitched percussion, mix in a little movement and you have the recipe for solfège success! In this session participants will learn how to introduce and sustain the practice of solfège in their general music classroom. Utilizing an eclectic approach combining the philosophies of Kodály and Orff-Schulwerk, we will introduce solfège through the use of a story. We will then present ideas to support continued understanding of solfège as an important component of musical literacy throughout the elementary years.

Dr. Leigh Ann Garner



Dr. Leigh Ann Garner teaches elementary classroom and choral music at Christa McAuliffe Elementary School in Hastings, MN. In addition, she is the Director of the Kodály Institute at the University of St. Thomas where she teaches pedagogy courses Levels I and II, Folksong Analysis and Materials. Garner also taught on the Kodály faculty at Wichita State University. She teaches interactive workshops throughout the United States specializing in early childhood music, Kodály-inspired pedagogy, curriculum development, standards-based assessments and undergraduate music pedagogy. Garner is the co-author of *Music and Movement*, a music curriculum for children ages one-five. Her newest publication, *Cultivating Creative Musicians*, is a resource designed for elementary music teachers. Dr. Garner is a contributing author for MacMillan McGraw/Hill music textbook series. She holds an Ed. D. from the University of St. Thomas, an MA in Music Education from the University of St. Thomas and a BA in Vocal Music Education from St. Olaf College.

Session(s):**Cultivating Creative Musicians****Friday, Nov. 18 (9:45-10:45 am) Rm 260-262**

There are many ways to foster creativity in young musicians. Improvisation is one way in which students actively apply conceptual knowledge. In this interactive session, participants will explore purposeful improvisatory activities as they are linked to repertoire of the core elementary music curriculum. Subsequently, the placement of these activities within a sequential curricular structure will also be discussed. Sowing the

Seeds of Story and Song**Friday, Nov. 18 (1:00-2:00 pm) Rm 260-262**

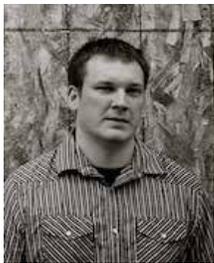
The cultivation of aural literacy is grounded in many opportunities for children to sing, chant, move, and play. This process can be enriched further by the use of stories and picture books. Participants will walk away from this session with practical ideas of how to integrate story-books into the pedagogical process of conceptual learning. The stories explored will be integrated with activities for the teaching of musical concepts embedded in the K-5 music curriculum.

Add More Fun to Your Formative Assessments!**Saturday, Nov. 19 (8:30-9:30 am) Rm 260-262**

As music specialists, we are charged with creating and implementing purposeful activities within our instructional sequence. In this interactive session, participants will explore practical and purposeful activities that could be employed during the assessment phase of instruction. In addition, ideas will be presented for the applicability of these activities in other instructional phases as well.

Common Ground: Cultivating Musical Skills in All Learners**Saturday, Nov. 19 (11:00-11:50 am) Rm 260-262**

In today's educational setting, teachers often find it challenging to meet the social, emotional, and educational needs of every child. As music educators, we have the unique opportunity to provide rich musical experiences for all children in our school settings. In this interactive workshop participants will explore quality repertoire and corresponding activities that nurture and assess musical skills in elementary-age children. Strategies for engaging learners of various skill levels and the subsequent placement of these strategies within a Kodály-inspired sequence of instruction will also be addressed.

Dr. Adam Groh

Adam Groh is currently Director of Percussion studies at Graceland University in Lamoni, Iowa, where he also serves as Chair of the Division of Visual and Performing Arts. He holds degrees from the University of Texas at Austin, Florida State University, and Truman State University. As an active performer and educator, Adam has appeared throughout the United States and abroad. He has presented clinics at the Midwest Clinic, Texas and Iowa Music Educators Conferences, and at Percussive Arts Society Days of Percussion in multiple states. Adam is an advocate for new music, and has commissioned and premiered numerous works. Additionally, he has been a featured performer at the Bang on a Can Summer Festival at MASS MoCA, the Banff Centre for the Arts, Fast Forward Austin, the Percussive Arts Society International Convention, SEAMUS, and the International Computer Music Conference. He appears regularly with the Des Moines Symphony Orchestra, and has also performed with the Round Rock, Victoria, Tallahassee, Chautauqua, and Northwest Florida Symphony Orchestras. Adam is a proud endorser of Pearl Drums/Adams Musical Instruments, Innovative Percussion, Remo, Black Swamp Percussion, and Beetle Percussion.

Session(s):**Marimba Boot Camp****Friday, Nov. 18 (11:00-11:50 am) Rm 299**

This session deals with common performance issues for the marimba. While many music educators may only receive a very limited amount of marimba instruction in their percussion methods course, the marimba is quickly becoming a significant part of the percussion curriculum and school music experience. During the course of this clinic solutions will be presented for the most often-observed technique and tone production problems that students demonstrate. These practical solutions will empower music educators, both percussionists and non-percussionists alike, to have meaningful and insightful conversations about marimba performance with their students.

Carrie Lane Gruselle-Gray



Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, WI. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for FJH Music Company and co-author of the new FJH Method Book: Measures of Success for Strings. Her arrangements and compositions for young string players are studied and performed regularly worldwide. Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

Session(s):

Making Each Moment a Musical Moment in the Strings Classroom

Saturday, Nov. 19 (9:45-10:45 am) Rm 204-208

Beyond technique and beyond theory is the aesthetic moment—the responsive or affective moment when the student makes a personal connection to the music or the music-making experience. These moments can be anticipated and encouraged through careful lesson planning.

Measures of Success for Strings!

Saturday, Nov. 19 (11:00-11:50 am) Rm 204-208

Discover the exciting pedagogical concepts and features of “Measures of Success for String Orchestra” Books 1 and 2. Correlated directly with the most current ASTA standards, MOS for String Orchestra balances technique with musicianship in a fun learning environment.

Kate Hagen



Kate Hagen is a General Music Educator at the Iowa City Community Schools District with over 17 years of teaching experience. She earned her license in Music Therapy from the University of Iowa and Masters of Music Education from the University of Northern Iowa. She has also spent many summers studying a variety of music teaching methods including Kodály, World Music Drumming and has successfully completed Levels I, II, and III of Orff-Schulwerk. She is currently the treasurer of the First Iowa Orff Chapter and will take over the role of vice president in the fall.

Session(s):

Do, re.... ME? Solfege through Story

Friday, Nov. 18 (3:30-4:30 pm) Rm 260-262

Start with a story, add timeless folk repertoire, a pinch of pitched percussion, mix in a little movement and you have the recipe for solfège success! In this session participants will learn how to introduce and sustain the practice of solfège in their general music classroom. Utilizing an eclectic approach combining the philosophies of Kodály and Orff-Schulwerk, we will introduce solfège through the use of a story. We will then present ideas to support continued understanding of solfège as an important component of musical literacy throughout the elementary years.

Aaron Hansen



Aaron Hansen is a K-6 Music Specialist at Cedar Heights Elementary School in Cedar Falls. Hansen has completed three levels of Orff-Schulwerk Teacher Training and Orff Master Class at the University of St. Thomas. In addition, Hansen studied at the Orff Institute in Salzburg as part of their International Summer Course. Hansen earned both Masters and Bachelors Degrees in Music Education from UNI.

Session(s):

Movement as a Creative Spark to Artistry

Friday, Nov. 18 (9:45-10:45 am) Rm 250-252

Creative movement starts with building a vocabulary and knowledge of movement concepts. This session will focus on activities that generate ideas that lead to artistic and inspirational movement experiences. Connections to traditional choreography and folk dance will also be explored. Dress comfortably for this session and come explore the possibilities!

Dr. Elise Hepworth



Dr. Elise Hepworth is associate professor and Director of Choral Activities and Music Education at Missouri Western State University. She teaches choral literature, choral conducting, K-6 and 7-12 music methods courses and conducts the MWSU Concert Chorale and the MWSU Renaissance and Chamber Singers. She currently serves as the Artistic Director for the Saint Joseph Community Chorus and sings alto in Kantorei of Kansas City, a professional choral ensemble. She is a graduate of Northwest Missouri State University in 2000 (B.S.Ed.), The University of Missouri-Kansas City Conservatory of Music in 2003 (M.M.E.), The University of Mississippi in 2006 (D.A.), and the New Zealand School of Music in 2007 (G.Dip.). She is currently working toward certification in the music pedagogy of Zoltan Kodaly endorsed by OAKE and completed Orff Schulwerk certification in July of 2013. She is an active member of the state and national chapters of NATS, NAFME, CMS and ACDA. She has been invited by NEACDA (Boston), SWACDA (Missouri), NMEA (Nebraska), MMEA (Minnesota), SDMEA (South Dakota), KMEA (Kansas) and IMEA (Iowa) as well as Hawaii, England, and Brazil to present her research and dissertation findings at conventions and she performs and presents regularly as a recitalist and clinician (vocal and choral) regionally, nationally, and internationally.

Session(s):

"Edu-Speak": Effective Communication with Administration

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

Often music specialists feel misunderstood or detached from "mainstream" education due to our unique classroom structure and setting. This session will focus on effective communication between the music specialist and educational administration through a unified terminology to equip us with the skills to get the most out of our yearly administrative observations and to bridge the administrative gap.

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(s):

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Dr. Michael Hopkins



Michael Hopkins is Associate Professor and Chair of Music Education at the University of Michigan in Ann Arbor. Prior to joining the faculty, Hopkins was the conductor of the University of Vermont Orchestra from 1999-2010. He has appeared as a guest conductor at orchestra festivals throughout the United States and is the founding director of the Burlington Chamber Orchestra. He has composed and arranged over 50 published works for orchestra and has published articles in the Journal of Research in Music Education, American String Teacher, String Research Journal, the Music Educators' Journal and The Instrumentalist. He is the author of the online String Pedagogy Notebook and has given many presentations at national and state conferences on various topics in string education and music technology.

Session(s):

Developing Aural Skills and Tuning Independence in Orchestra

Friday, Nov. 18 (11:00-11:50 am) Rm 204-208

The teacher needs to tune the student's instrument on the first day of instruction. Eventually, all the students in the orchestra must be able to tune their instruments independently, without any assistance from the teacher. How do we get from Point A to Point B? This session describes the process of helping students' develop tuning independence and offers strategies teachers can use to teach tuning and develop aural skills. I will offer answers to common questions by providing an overview of my research findings on approaches to teaching tuning and aural skills

Shifting and Vibrato from Day One

Friday, Nov. 18 (1:00-2:00 pm) Rm 204-208

Basic shifting movements can be taught from the first days of instruction when establishing left hand position. The purpose of introducing the basic shifting movements early is to help foster freedom and flexibility in the left hand, and to develop a broad conceptual framework of the fingerboard. These shifting movements will also provide the foundation for developing vibrato.

Dr. Kyle Hutchins



American saxophonist Jeffery Kyle Hutchins is a soloist, chamber musician, improviser, and performance artist focusing on the promotion and creation of contemporary music and interdisciplinary media. He has premiered over 65 new works for the saxophone, many of which were written specifically for him. Hutchins has presented lectures, workshops, guest performances, and presentations at various festivals and conferences including the Navy Band International Saxophone Symposium and the North American Saxophone Alliance Conference. Dr. Hutchins currently serves on the faculty of the University of Northern Iowa and Bemidji State University.

Session(s):

Saxophone Talk: Tips and Tricks for Band Directors

Saturday, Nov. 19 (9:45-10:45 am) Rm 299

Do you teach students who don't take private lessons? Need help getting your beginning saxophones off to a good start? Bradfield and Hutchins will provide tips and tricks for instrument adjustment, tone development, equipment selection, and more to help you start improving your saxophone section tomorrow!

John Jacobson



John Jacobson has choreographed, directed and performed in hundreds of staged productions throughout the nation and the world including Grand Opening Ceremonies for Tokyo Disneyland in Japan, portions of the Macy's Thanksgiving Day Parade and served as choreographer for Reagan's Presidential Inauguration and The Singing Sergeants. John received his Bachelor's Degree in Music Education (Choral) from the University of Wisconsin-Madison where he performed in, and eventually directed, The Wisconsin Singers. He has served as guest clinician at such events as the Showchoir Camps of America, The Brightleaf Music Festival and hundreds of festivals, workshops, camps and reading sessions throughout the country. John continues to work as consulting writer choreographer, director and performer for Walt Disney Productions while conducting seminars for students and music educators as a free-lance entertainment consultant. He is creator and founder of the non-profit organization America Sings! and has authored Gotta Sing, Gotta Dance and Puttin' On The Glitz (both Basics of Choreography Book and Video Series). John received his Master of Arts degree in Liberal Arts from Georgetown University in Washington, D.C.

Session(s):

Singing the Songs of Our Heritage

Friday, Nov. 18 (1:00-2:00 pm) Rm 250-252

Experience the songs of our heritage with the music that makes our country unique. Learn the background of each song, a flexible teaching sequence, and how to adapt each song for any grade level. These cross-curricular classroom songs will also translate easily to a concert presentation for a rich, easily learned program for school assemblies or community outreach.

Skills Assessment Through Fun Play

Friday, Nov. 18 (3:30-4:30 pm) Rm 250-252

Games! Games! And more games! Kids love to play games, so take that fun-filled energy and learn music concepts with it! Use these classroom-tested games to assess student skills through fun play. For all grade levels, these flexible games work for any topic, any concept, and any music element. With these activities, your students will be begging to learn music!

Luke Johnson, Conductor



Johnson is currently in his fifth year as the Director of Vocal Music at Iowa Western Community College in Council Bluffs, IA. He conducts the Concert Choir, 1st Edition Show Choir, IWCC Men's Ensemble, IWCC Women's Ensemble, 2nd Edition Chamber Choir, Southwest Iowa Community Women's and Men's Chorus. He also oversees voice studies at Iowa Western, teaching college and area high school students. Johnson was previously AHS Director of Vocal Music in Atlantic, Iowa. He finished his Master's in Music Education with a choral emphasis at the VanderCook College of Music in Chicago in 2012. He completed his Bachelors of Music in Vocal Music Education from Coe College in 2007. He is an active member of Iowa Choral Directors Association, currently serving as SWI Representative, past R&S Chair for Two-Year Colleges and past Treasurer for the NCACDA. He has enjoyed work as a clinician and judge for choirs, show choirs and private voice work.

Concert:

Opus Honor Choir, Thursday, Nov. 17, 4:00 pm - C.Y. Stephens Auditorium

Leigh Kallestad



Leigh Kallestad is a Music Education manager at MakeMusic. He works with K-12 and college music education programs as they implement Finale and SmartMusic in their curriculum. He develops training for school in-services, regional workshops and online events. Leigh has presented Finale and SmartMusic clinics at MEA conventions in: Texas, Wisconsin, North Carolina, Virginia, Ohio, Indiana, Arizona, Washington, New Jersey, Massachusetts, Connecticut, Missouri as well as the Southwest Music Summer Expo (TX), NYSSMA (NY), Midwest Band and Orchestra Clinic and NAFME.

Session(s):

Getting Started with the New SmartMusic

Saturday, Nov. 19 (8:30-9:30 am) Rm 160

The new SmartMusic is web-based and can now be accessed from mobile devices. The new SmartMusic continues the tradition of great practice and assessment features while greatly expanding access for students and parents. In addition, the new SmartMusic will include new affordable classroom-wide pricing for schools.

FINALE 101: Learn the Essentials to Get You Going

Saturday, Nov. 19 (9:45-10:45 am) Rm 160

Learn how easy it is to compose, arrange, edit, transpose, listen to and print your music with Finale 2014. Topics include: setting up a score, note entry with or without a MIDI keyboard, entering dynamics, markings and lyrics, key and instrument transposition, basic page layout, printing parts, exporting to audio and tips on sharing your music with others. Learn about the 100s of ready-to-use music education resources included in the software (worksheets, flash cards, repertoire and classroom music tools).

How to Succeed Wearing the Many Hats of a Music Director

Saturday, Nov. 19 (1:00-1:50 pm) Rm 150-154

A director has to wear many hats: teacher, mentor, event planner, fundraiser, accountant, bus driver, communicator, broadcaster, advertiser, advocate and more. Accomplishing all the tasks related to each one of these roles requires organization, effective strategies and the use of different tools. Come learn about tried and true strategies that are not taught in college that successful educators are using to manage their programs effectively. Links, examples, and resources will be provided.

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 West-side 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 laude 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(s):

Topics for the K-12 Band/Choral Director

Thursday, Nov. 17 (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 discussions relating to choral/band combination positions, re-voicing band or chorale scores to utilize the forces at hand and arranging or rescoring arrangements for show choir and band ensembles. Choral and band scores will also be read focusing on "flex" scores and accessible composer/arrangers and suitable Grade difficulty.

Lisa Kelsey



Now in her 25th year of teaching, Lisa Kelsey has been with the Ankeny Community Schools for 15 of those years. She has had the privilege to serve the students of Ankeny at both the high school and middle school levels. In addition to her school adventures, Lisa is active in her church where she gives leadership to the adult choir. Lisa is honored to serve the upper Midwest as an accompanist, adjudicator and judge. Thank you for choosing to be here today!

Session(s):

Music to Engage the Young Singer - Reading Session

Thursday, Nov. 17 (10:45-11:45 am) Rm 250-252

Kodaly Educators of Iowa



The Kodály 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 as established by Zoltán Kodály. KEI members believe in teaching music literacy using repertoire of unquestioned quality to all children through joyful and authentic musical experiences.

Session(s):

From Unison to Harmony: Making Part-Singing Painless

Saturday, Nov. 19 (2:00-2:50 pm) Rm 260-262

Are you looking for ways to facilitate successful part-singing in your classroom? During this session, KEI members will give ideas and demonstrate specific steps to help you move your students along the path from unison to harmony. Rounds, ostinati, partner songs and more will be shared to assist you in building a solid foundation for part-singing within your classroom!

Dr. Gerald Kreitzer



Dr. Gerald Kreitzer Dr. Kreitzer is Director of Music Activities at Mount Mercy University and Artistic Director of the Cedar Rapids Concert Chorale in Cedar Rapids. At Mount Mercy he directs multiple choral ensembles on campus, and organizes the Summer Academy which features the Five Seasons Chamber and Cedar Brass Festivals, an All-State Choral Workshop and offerings for music educators. Dr. Kreitzer spent 22 years as Director of Choral Music at George Washington High School, where he directed the Concert Choir, Madrigal Singers, Washington Men's and Women's Choruses, the show ensemble Momentum, and directed musical theater productions. Dr. Kreitzer served on the faculties of the University of South Dakota (Vermillion) and the University of Northern Iowa (Cedar Falls). In addition, he was a professor at Indian Hills Community College (Ottumwa, IA), and taught at Clear Creek and LaSalle High Schools. Dr. Kreitzer is a Past President of the Iowa Music Educators Association, a member of ACDA, MENC, ISTA, and IBA. Dr. Kreitzer was the Musical Director of the Metropolitan Chorale in Cedar Falls/Waterloo, Musical Director of the Black Hills Playhouse, serves as Chorus Master for Cedar Rapids Opera Theater productions, directed the Iowa Ambassadors of Music bi-annual tour, and was Director of Orchestra at Washington High School in 2012-13. Dr. Kreitzer is a frequent guest conductor, clinician and adjudicator.

Session(s):

Topics for the K-12 Band/Choral Director

Thursday, Nov. 17 (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 discussions relating to choral/band combination positions, re-voicing band or chorale scores to utilize the forces at hand and arranging or rescoring arrangements for show choir and band ensembles. Choral and band scores will also be read focusing on "flex" scores and accessible composer/arrangers and suitable Grade difficulty.

Dr. Carol J. Krueger



Carol Krueger is the Director of Choral Activities at Valdosta State University where she oversees the choral program and serves as Associate Conductor to the Valdosta Symphony Orchestra. A native of Wisconsin, Krueger earned a B.M.E. from the University of Wisconsin-Oshkosh and both an M.M. and D.M.A. in Choral Conducting from the University of Miami. An active clinician, adjudicator and guest conductor, Krueger has conducted festivals and honor choirs at the collegiate, high school and middle school levels in sixteen states. In addition, Dr. Krueger served as the guest conductor of Vivaldi's Gloria in Carnegie Hall, the Adult Chancel Choir and Chamber Singers at Montreat Presbyterian Association of Musicians Conference, and multiple performances of Epcot's Candlelight Processional. Krueger has presented interest sessions at the American Choral Directors National Conventions in Nashville and Louisville, the Southern Division MENC Convention in Charleston, the North Central Division ACDA in Madison, the Eastern Division ACDA in Providence, the Eastern Division NAFME in Hartford, as well as interest sessions or workshops in twenty-one states. Krueger is also widely recognized for her work with music literacy. Oxford University Press publishes her book, Progressive Sight Singing.

Session(s):

Building Literacy and Musicianship Skills: Tonal

Thursday, Nov. 17 (10:45-11:45 am) Rm 260-262

Helping singers become musically literate is central to the school and church choral curriculum. While there is much agreement about why we should teach sight singing, there is less agreement about how we should teach those skills. Are we teaching students to be independent musicians or savvy symbol decoders? This session will present real world concepts to implement a sound before symbol approach to teaching tonal literacy—an approach that will help students learn to read music from the inside out.

Building Literacy and Musicianship Skills: Rhythm

Thursday, Nov. 17 (1:15-2:15 pm) Rm 260-262

Far too often singers are musically illiterate when they enter the choral setting and directors aren't sure how to develop elementary skills in younger and older singers. Working from the premise that singers learn musical skills in much the same order as they do language skills, participants will explore how we 'learn' music through hearing and imitating patterns before reading. The TAKADIMI rhythm-pedagogy system will be incorporated.

Improving Vocal Technique Through The Warm-Up

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

This session will focus on the essentials general and vocal music educators/directors need to build healthy, vibrant voices in singers of all ages. Alignment, breath motion and flow, voice placement and registers, articulation, expression, intonation, and rhythmic awareness will be explored using vocalizes that are appropriate in a choral setting, and physical and mental exercises designed to strengthen the body's core and brain's neural networks.

Dr. Christine Lapka



Dr. Lapka is committed to guiding teacher education candidates as she teaches elementary music methods courses, leads exceptionalism in music class, coordinates the Music Education program and organizes music student teaching. Prior to her term at Western, Dr. Lapka worked in Illinois public schools in various music positions. Elementary music education made up the majority of her practical experience. During that time she found her two undergraduate degrees invaluable to her teaching (Music Education and Music Therapy, WIU). Dr. Lapka holds a Master of Arts in Music Education (WIU, 1993) and completed her doctorate in Music Education at the University of Illinois (2005). She received the Mary Hoffman Award of Excellence from the Illinois Music Educators Association (ILMEA) in 2014. As a researcher in the area of disabilities in music, she finds herself leading numerous workshops about students with different abilities. Likewise, several articles on the same subject appear in state, national and international journals of music education. "Including Students with Disabilities in Instrumental Ensembles," is published in *Exceptional Pedagogy for Children with Exceptionalities: International Perspectives* (Oxford University Press).

Session(s):

Including Students with Disabilities: Instrumental Ensembles

Saturday, Nov. 19 (8:30-9:30 am) Rm 299

Find the answers to those questions you have about how to include students with disabilities in performing ensembles. In addition to providing students with specific tools, changes to the curriculum are often needed. As time is a needed resource, this session will encourage you to find help. However, motivation is often needed for students with disabilities. Many of these ideas will work for typical students too. Therefore, as you learn to work with students with disabilities, you will also encourage all students to practice and improve.

Elementary Essentials for Exceptionalities

Saturday, Nov. 19 (9:45-10:45 am) Rm 254

Several years ago I began early childhood/elementary field experiences with students who have various abilities. I will share experiences and materials that work for the students with exceptionalities (autism spectrum disorder and communication disorders). After we establish goals and activities that work for students with disabilities, we will then determine how to challenge students with typical development. In the end, we will have plans that will reach a broad range of abilities and learners-differentiated instruction.

Tim Lautzenheiser



Tim Lautzenheiser began his teaching career at Northern Michigan University. He then moved to the University of Missouri, and from there to New Mexico State University. During that time, Tim developed highly acclaimed groups in both instrumental and vocal music. Following his tenure in the college band directing world, he spent three years with McCormick's Enterprises working as Executive Director of Bands of America. In 1981, Tim created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for teacher inservice workshops, student leadership seminars, and convention speaking engagements focusing on the area of effective leadership training. After thirty-plus years of clinic presentations, some three million students have experienced one of his popular sessions. Tim presently serves as Vice President of Education for Conn-Selmer, Inc. He is a nationally recognized voice touting the importance of arts education for every child.

His books, produced by G.I.A. Publications, Inc., continue to be bestsellers in the educational community. He is also co-author of popular band method, *Essential Elements*, as well as the Senior Educational Consultant for Hal Leonard, Inc. Tim is also the Senior Educational Advisor for Music for All, and NAMM (The National Association of Music Merchants). He holds degrees from Ball State University Association for Music Education Music Honor Society (Tri-M).

Session(s):

Keynote Address

Friday, Nov. 18 (2:15-3:15 pm) Benton Auditorium

Cheryl Lavender



Cheryl Lavender is internationally recognized as a master music educator, composer and clinician and is one of the most sought-after clinicians in music education. Having taught music for 37 years from elementary through university levels, Cheryl maintains an active writing/speaking schedule through Hal Leonard Corporation. Cheryl's 50+ music resources include games, songs and teaching strategies. Popular titles: ROUND the World, World Partners, Making Each Minute Count, Songs of the Rainbow Children, Rhythm/Melody Flash Cards, and the successful Bingo series. Cheryl is a contributing composer for MacMillan/McGraw-Hill textbook Spotlight On Music and John Jacobson's Music Express magazine. In 2005, Cheryl received the WMEA Distinguished Service Award and the Central Michigan University Distinguished Alumni Award. In 2004, she was awarded the NEA Arts@Work \$5000 grant funding the school's piano lab. In 1996, she taught in South Africa for Eisenhower Citizen Ambassadors. In 1993, Cheryl received Elmbrook School's Outstanding Teacher Award. Cheryl's academic background includes a music education degree from Central Michigan University and graduate work at Michigan State University, University of Wisconsin and VanderCook College of Music.

Session(s):

Making Each Minute Count

Saturday, Nov. 19 (9:45-10:45 am) Rm 250-252

Maximizing teaching and learning in minimum lesson time: "If I don't have the time to teach it right, how will I ever find the time to teach it over?" Within an atmosphere of joy and camaraderie, learn (K-5) General Music/Choral songs, activities, games, strategies, tips and techniques that maximize the learning of music concepts in minimum lesson time. Dress comfortably for movement.

Learn to Harmonize 'Round the World

Saturday, Nov. 19 (1:00-1:50 pm) Rm 250-252

Through developmentally sequential global songs, games, dances, and other playful activities, learn the most successful methodology for teaching kids to sing in harmony. It's a fun and challenging process that children love as they gradually and naturally develop their ears and voices (and bodies!) for confident, aural, oral, visual and kinesthetic harmonization. Dress comfortably for movement.

David Law



David Law is Chair of the Iowa Alliance for Arts Education, past president of the Iowa Bandmasters Association as well as the Iowa Music Educators Association. David is the current president of the Marion Independent School Board and is a retired music educator.

Session(s):

The Proper Care and Feeding of Your School Board

Friday, Nov. 18 (1:00-2:00 pm) Rm 254

This session addresses positive pro-active advocacy before the budget axe falls. Make sure your program is seen in the most positive light and that your administration and school board are aware of the wonderful things you do for your students.

Casey Maday



Casey Maday, trombonist with the Des Moines Symphony Orchestra, Orchestra Iowa, and the WCF Symphony Orchestra, earned a bachelor's degree in music performance from Northern Illinois University and a master of music in performance from DePaul University. As an active performer, he has worked with ensembles such as the Monterrey Symphony Orchestra of Mexico, Dayton Philharmonic, Civic Orchestra of Chicago, The Turner Center Jazz Orchestra and many others. You can also hear him performing in the orchestra pit of the Civic Center in Des Moines; recent performances include: Evita, Pippin, Cinderella, Lion King, Newsies, and more.

In March 2016, Mr. Maday performed the Concertino for Trombone by Ferdinand David as well as Blue Bells of Scotland by Arthur Pryor with the Fort Dodge Symphony Orchestra. Mr. Maday currently serves as the Instructor of Low Brass at Grinnell College as well as at the Des Moines Symphony Academy. Many of his students have advanced to All State Band and Orchestra as well as continued their musical careers at such prestigious schools as the Manhattan School of Music, Yale University, and University of North Texas. Mr. Maday is a Conn-Selmer Performing Artist and Clinician.

Session(s):

Developing Beautiful Brass Sounds in Your Band Program

Friday, Nov. 18 (9:45-10:45 am) Rm 299

This session will include exercises to help make your brass players produce a more beautiful sound. Topics included will be breathing, listening, singing, buzzing and fundamentals. These are all simple rudimentary skills every brass player must do to make beautiful sounds and our most important job as a musician is to make the most beautiful sound possible, on every note, one note at a time, as effortlessly as possible.

Dr. Jeremy Manternach



Dr. Jeremy Manternach is an Assistant Professor of Vocal/Choral Music Education at the University of Iowa where he teaches undergraduate and graduate choral pedagogy and research courses. He previously held the same position at the University of Arizona. He directs the UI Youth Chorale, an outreach choir made up of Music Education students and area high school choristers. Previously, Dr. Manternach was a choral director and vocalist in Minnesota. He is a frequent guest clinician and conductor and has conducted All-State level choirs in Arizona, Idaho, and Kansas. Dr. Manternach also serves on the editorial board of the International Journal of Research in Choral Singing. His research interests include choral conducting gesture and singer efficiency, choral and vocal acoustics, and pre- service teacher voice use. He has presented his research on choral conducting gesture and singer efficiency in multiple venues and the written manuscripts have appeared in top tier peer-reviewed journals. He serves on the Iowa Choral Directors Association (ICDA) Board of Directors as the editor of Sounding Board.

Session(s):

Approaches to Choral Warm Ups: Techniques for All Ages

Saturday, Nov. 19 (8:30-9:30 am) Rm 275

How do we choose the vocal warm ups in our choral rehearsals? Do we use the same vocalises each day, regardless of what we hear from our students? Do we rely on a "bag of tricks" that has seemed to "fix" the choir's sound before? This session is designed to explore these questions through an examination of anatomical, physiological and acoustical causes for certain vocal inefficiencies that may lead to an undesirable choral sound. We will then examine one warm up sequence with a special focus on engaging the chorister in his or her own vocal development.

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.

Session(s):

The Pedagogy Puzzle: Kodály and Orff Meet QuaverMusic

Saturday, Nov. 19 (1:00-1:50 pm) Rm 160

How can you integrate best practices from many different pedagogical approaches at the same time? Learn how Quaver's Marvelous World of Music can help you fill in the missing pieces of the puzzle! Interactive screens, games, assessments, and mobile elements can help you create learning activities that fulfill many student learning objectives. Experience the new Orff and Kodály tools that guide students as they sing, play, improvise, compose, read and notate music.

Classroom Management with QuaverMusic

Saturday, Nov. 19 (2:00-2:50 pm) Rm 160

The planning process can be streamlined by making use of the Quaver K-5 and the Quaver 6-8 General Music Programs. Automated assessments, easy curriculum customization, and engaging activities for your students help make lesson planning fun again! Save precious time and build a collection of resources that will help you efficiently manage your classroom.

Dr. Scott Muntefering



Dr. Scott Muntefering is the Eugene and Ruth Weidler Drape Distinguished Professor in Music Education at Wartburg College. He teaches instrumental music education courses and applied trumpet and serves as director of the Wartburg Symphonic Band, Brass Choir and Trumpet Choir. Dr. Muntefering has presented clinics and lectures for the Iowa Music Educator's Conference, the Iowa Bandmaster's Conference, the International Historic Brass Society, the Feminist Theory and Music Conference and the International Women's Brass Conference. He is in high demand as a guest director, soloist, and adjudicator throughout the Midwest.

Session(s):

The Effective, Efficient and Accountable Teacher

Friday, Nov. 18 (11:00-11:50 am) Rm 254

This session will focus on four main topics of effectiveness and efficiency - preparation, visualization, accountability, and reflection. The session will translate best business practices for use in our rehearsal/classroom environments in order to become more efficient with our planning.

Beth Melin Nelson



Beth Melin Nelson teaches music and movement at St. Paul Academy and Summit School in St. Paul, MN, where she is also the Assistant Principal. She received her M.A. in music education with an Orff Schulwerk concentration from the University of St. Thomas where she is currently an adjunct faculty member and Director of the Orff Schulwerk Teacher Education Program. Beth is also a faculty member of the Orff Schulwerk Teacher Education Course at Southern Methodist University in Dallas. She has presented workshops across the United States as well as in Canada and China.

Session(s):

Old Dance – New Dance

Friday, Nov. 18 (8:30-9:30 am) Rm 260-262

Traditional folk dances provide a wide range of vocabulary that can be used to help students choreograph their own dances while developing analytical, kinesthetic, and collaborative skills. We will learn a few "old" dances and then use the information gathered to create something "new."

Dance and Play: Movement Games for Young Children

Friday, Nov. 18 (11:00-11:50 am) Rm 260-262

Movement activities can help to develop kinesthetic, social, and expressive skills. Connecting these activities to musical concepts keeps children active as they develop musical and kinesthetic skills. This session will focus on activities that are appropriate for pre-K through early elementary students.

English Country Dance

Saturday, Nov. 19 (9:45-10:45 am) Rm 260-262

Build skill and community in your classroom with English Country Dances. What do the terms Slip-step, Set, Gypsy, Arming, and Siding mean? We will decode steps, formations, and have some fun!

Arches and Bridges

Saturday, Nov. 19 (1:00-1:50 pm) Rm 260-262

Arches and bridges are common elements of many singing games and dances. This session will use these ideas to build music and movement skills through active, playful activities for a wide range of ages.

Dr. Jonathan Palant



Jonathan Palant is a conductor, music educator and writer. He currently teaches at Richland College in Dallas, Texas, and serves as Minister of Music at Dallas' Kessler Park United Methodist Church. Previously, Palant held collegiate teaching positions at Western Kentucky University and Madonna University, Livonia, Michigan. He taught secondary choral music at University School in Cleveland, Ohio, and San Pasqual high School in Escondido, California. Dr. Palant conducted the Alabama All-State High School Men's Chorus and presented interest sessions at ACDA divisional conferences in Iowa and Ohio and at the Minnesota ACDA Summer Dialogue. Dr. Palant sits on the board of directors of the Intercollegiate Men's Choruses and has served on the state board of the Michigan chapter of the American Choral Directors Association. Hal Leonard will soon release Palant's book, *Brothers, Sing On! Conducting the Tenor-Bass Choir*. Dr. Palant holds degrees from Michigan State University, Temple University and the University of Michigan.

Session(s):

Brothers, Sing On! Engage, Attract and Empower Male Singers

Friday, Nov. 18 (8:30-9:30 am) Rm 275

How best to actively and effectively recruit male singers has long been a relevant discussion. In this session discover, compare and share successful recruiting strategies used by men's choirs of all types, including proven methods for secondary school singers, university glee clubs, collegiate a cappella ensembles and barbershop choruses. Participants will also be presented with repertoire suitable for recruiting male singers.

Reboot, Remix, and Rejuvenate Your Repertoire – Reading Session

Friday, Nov. 18 (9:45-10:45 am) Rm 275

A conductor's ability to select quality repertoire is vital to the success of their choir program. It takes knowledge, skill and desire to choose repertoire that has educational merit as well as excite and interest an audience. This reading session will include repertoire from across the choral spectrum from concert/festival to Broadway/pop and multicultural.

Creating Harmony in Unexpected Places

Friday, Nov. 18 (1:00-2:00 pm) Rm 275

As conductor-teachers, we are forever in pursuit of new and unique compositions for our ensembles to perform. Parameters such as text, length, accompaniment, difficulty, and range usually dictate what piece we purchase and what we set aside. It is infrequent, however, that we choose repertoire based on what music our choir needs to sing – emotionally, spiritually, and collectively. The Dallas Street Choir, a musical outlet for those experiencing homelessness and severe disadvantage, has received attention for its success using choral music to create a safe and affirming community for an often-marginalized segment of society. In this session we will explore the structure of the Dallas Street Choir and how this model can be used in school, worship, and other choral settings. Appropriate repertoire will be discussed, as will promotion, recruiting, expectations of singers, and desirable and effective leadership techniques.

Tim Purdum



Tim Purdum teaches K-5 music in Waterloo, IA. Tim is a past president of the First Iowa Orff chapter. He presents workshops nationally for conferences, Orff chapters and school districts and has taught summer Orff-Schulwerk courses for seven years. Tim is the primary author and publisher of the Creative Sequence book series as well as a creator of music education apps for iOS and Android.

Session(s):

Digital Tools in an Active Music-Making Classroom Saturday,

Nov. 19 (11:00-11:50 am) Rm 160

Tim Purdum teaches K-5 music in Waterloo, IA. Tim is a past president of the First Iowa Orff chapter. He presents workshops nationally for conferences, Orff chapters and school districts and has taught summer Orff-Schulwerk courses for seven years. Tim is the primary author and publisher of the Creative Sequence book series as well as a creator of music education apps for iOS and Android. Learn to incorporate technology into your planning and lessons without sacrificing hands-on music-making experiences! Classic Orff-Schulwerk

Jason Rausch



Jason Rausch has been teaching vocal music at Decorah High School since 2007. He holds undergraduate degrees from Waldorf College and Luther College and a Masters Degree from the University of Iowa. Jason is currently president of the Iowa Choral Directors Association. As a guest conductor and clinician, he conducted the 2005 Seventh and Eighth Grade Boys Iowa Opus Honor Choir, and in 2012 represented Iowa as a clinician for the collegiate repertoire choir at the American Choral Directors Association North Central Regional Conference in Madison. Under his leadership the Decorah High School Concert Choir was selected to participate in the ACDA North Central Regional Conference in Des Moines in 2014 and was the featured guest choir at the 2016 Luther College Dorian Vocal Festival in January. Mr. Rausch is the artistic director of the Decorah Chorale, a community choir of eighty-five members from Northeast Iowa and Southeast Minnesota.

Session(s):

Choral Music for the High School Mixed Choir: Reading Session

Thursday, Nov. 17 (9:30-10:30 am) Rm 250-252

This session is a reading session of quality choral music that can be used with mixed choirs of varying skill levels that will engage singers in expressive and meaningful music making.

Dr. Natalie Steele Royston



Natalie Steele Royston serves as Assistant Professor of Music Education and Music Education Coordinator at Iowa State University. Prior to her current appointment, Dr. Royston served on the faculty with the Iowa State University bands. Previously, she served as Music Education Instructor, Associate Director of Bands, and Low Brass Instructor at Abilene Christian University (Texas) and taught in the public schools of Ohio. Dr. Royston is an active clinician and researcher and has presented across the country. She is published in *The Instrumentalist*, the *Journal of Music Teacher Education*, *The Southwestern Musician*, *Update: Applications of Research in Music Education*, *Research and Issues in Music Education*, the *Music Educators Journal* and *Teaching Music Through Performance in Band; Solo and Ensemble Repertoire* volume.

Session(s):

Process Not Product

Saturday, Nov. 19 (8:30-9:30 am) Rm 254

When working with school music ensembles, the process that is used is the most important aspect of any group's success. The most outstanding directors have a regular process by which they and their students improve daily regardless of the music chosen or the event they are working toward. By focusing more on the process of achievement and less on the outcome, directors can create an environment of success for their students and themselves.

Dr. Christopher J. Russell



Christopher J. Russell is the director of choirs at Oltman Middle School in St. Paul Park, MN. An active author and clinician with twenty years of teaching experience, Dr. Russell is an authority on the topic of technology in music education. He is a conductor, tenor, tubist, and has recently grown to love the ukulele. He blogs at

Session(s):

iPads in Music Education: The Latest News and Developments

Friday, Nov. 18 (1:00-2:00 pm) Rm 160

The iPad has been available for six years and has developed into a comprehensive device for music education. There are always new and updated features, apps and accessories, and keeping track of what is the latest and greatest - as well as what "really works" for music education - can be a challenge. Russell will call upon his own experience as an iPad user and a music teacher in a 1:1 iPad School to define the latest and greatest and how to make better use of these devices in any classroom.

Moving Music from Paper to ???

Friday, Nov. 18 (3:30-4:30 pm) Rm 160

There are many reasons to move music from paper to other formats. This session will investigate reasons you might want to do so and then suggest ways to use technology to complete the task. Solutions include tools that are available on specific platforms and some solutions do require an additional purchase. A discussion of copyright law will be included in the session.

Leyla Sanyer



Leyla Sanyer has taught for 38 years in Wisconsin public schools and retired as high school orchestra and music composition teacher in the Oregon School District in June, 2015. She received a BMe and MMe from the U.W. Madison. She is immediate past president of the Wisconsin Music Educators Association and president of the NAFME North Central Division. She has been chair of the Comprehensive Musicianship through Performance (CMP) committee, a member of the Wisconsin Challenging Content Standards Task Force, WSMA State Honors Music Project orchestra coordinator, Wisconsin Advocates for Music Education (WAME), treasurer of Wisconsin chapter of the American String Teachers Association (ASTA) and Orchestra Chair for WMEA. As a 30 year CMP

committee member she has taught at workshops in Iowa, Minnesota, Los Angeles, CA and Wisconsin. Sanyer has served as a clinician around the Midwest, has initiated a youth orchestra, mentored numerous student teachers and written grants for innovative classroom projects in chamber music, alternative styles and music commissions. She has presented at the WI State Music Conference in the areas of CMP, advocacy, improvisation and music composition in classrooms. As a violinist Sanyer has performed in the Oakwood Chamber Players for 30 years, Camerata String Quartet for 28 years, Madison Symphony and Wisconsin Chamber Orchestras. Recipient of the 1980 Manitowoc Teacher of the Year Award, 1992 Klug Award for Teaching Excellence, 2002 Lawrence University Excellence in Secondary Teaching Award, the 2004 Elizabeth A.H. Green Public National School Educator from ASTA and the 2011 Crystal Apple Award, the 2015 Madison Area Musicians Association Teacher of the Year Award, and the 2015 WiASTA Teacher of the Year Award, many of Sanyer's students have gone on to become teachers, composers and performers, as well as successful in life.

Session(s):

Comprehensive Musicianship through Performance I – Introduction

Friday, Nov. 18 (8:30-9:30 am) Rm 204-208

Music education in the instrumental and vocal music classroom is moving into a new century. Teachers are valuing the importance of their students becoming independent learners. Here is an overview of how to consider all the wonderful facets of our students becoming musicians through the lens of a CMP teaching plan. We will consider score study, outcome writing, a new look at assessments and creative thoughts on classroom strategies. How do we choose music for study in a comprehensive environment? This session will explore teaching with intention to encourage learning with understanding.

Recreate a Student-Centered Classroom through Composition/Improvisation

Friday, Nov. 18 (9:45-10:45 am) Rm 204-208

How can an educator in a large ensemble classroom incorporate strategies to engage their students in improvisation and composition learning? We'll explore the use of small group learning within the large classroom. Classroom compositions written through collaboration...small ensemble breakouts using student written arrangements to incorporate blues and pentatonic improvisation....students encouraged to use short written vignettes to improvise and compose ideas in new music forms. Lots of sharing of ideas in this practical session for middle and high school ensemble educators.

Shelly Schaeufele, Conductor



Shelly Schaeufele has been a middle school choral director in the Waukee Community School District since 2001. Ms. Schaeufele currently works with over 360 students in two schools, and also directs the freshman jazz choir "9th Degree." She received her undergraduate degree in music from Luther College and holds a Master of Arts in Education degree from Viterbo University. She was member of the Iowa Core Curriculum Writing team for vocal music in 2014, and is an advocate for middle level learners. Ms. Schaeufele has been involved with the Luther College Dorian Summer Music Camps for 25 years, serving in a variety of capacities, most recently

as Head Female Counselor/Assistant Dean of Students. In 2017 she will assume the role of Assistant Camp Director/Dean of Students. Her experience includes many years assisting the Praise Choir at Lutheran Church of Hope in West Des Moines and is the director of the newly formed church choir at Hope Waukee. Ms. Schaeufele is a mentor teacher and an active clinician and speaker throughout the state of Iowa.

Concert:

Opus Honor Choir, 4:00 pm, Thursday, Nov. 17 – C.Y. Stephens Auditorium

Joseph Scheivert



Joe Scheivert is a Graduate Teaching Assistant for University Bands at the University of Iowa and is currently enrolled in the D.M.A. in Band Conducting program. His duties include conducting concert ensembles and serving on the staff of the Hawkeye Marching Band and Iowa Pep Band. Mr. Scheivert previously taught instrumental music at international schools in Asia, first at International School Eastern Seaboard in Sri Racha, Thailand, followed by the Senri and Osaka International Schools of Kwansai Gakuin in Osaka, Japan. Both appointments afforded him opportunities to conduct diverse levels of performers, establish new ensembles and classes, and travel with students both domestically and internationally. He also taught choral and general music in Lewes, Delaware. Mr. Scheivert earned his Master of Music Education degree in 2007 from the Pennsylvania State University and served as Graduate Assistant for Athletic Bands. Scheivert also earned his undergraduate degree in Music Education from Penn State in 2003.

Session(s):

Teaching Globally: Opportunities in International Music Education

Friday, Nov. 18 (11:00-11:50 am) Rm 150-154

International schools all over the world seek qualified teachers who are willing to live overseas while imparting their expertise and love of music. Drawing from his experiences in Thailand and Japan, presenter Joe Scheivert will describe life abroad as a music educator and share tips on starting a career in international teaching.

Carly Schieffer



Carly currently teaches Kindergarten - 5th grade general music 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 past president of Kodály Educators of Iowa. She 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.

Session(s):

M.U.S.I.C. for Everyone

Saturday, Nov. 19 (8:30-9:30 am) Rm 250-252

Join in an interactive session that is designed to actively engage every student's musical ability. Observe and create a M.U.S.I.C. classroom: "M"ovement/Dance, "U"nderstand (reading/writing), "S"inging, "I"nstruments, and "C"reate.

Mary Schmelzer



Mary Schmelzer has studied the Orff approach extensively over the past 23 years, including three levels of training as well as curriculum study at the University of St. Thomas in St. Paul, MN. In addition, she has taken an Orff level at Drake University in Des Moines. A graduate of Luther College in Decorah, IA, Mary has taught music in Iowa for 29 years and is in her 20th year as an elementary general and vocal music teacher for the North Polk Schools in Alleman, IA.

Session(s):

Preheating the Oven in the Orff Kitchen - Enactive Phase

Saturday, Nov. 19 (11:00-11:50 am) Rm 250-252

This session includes ideas for providing enactive experiences in an Orff classroom. Before a concept can be identified, labeled, and consciously applied, it must be experienced. Participants will explore strategies for imitation, exploration, and improvisation through use of Orff media: speech, movement, body percussion, song, and instruments.

Terry Shade



Terry Shade is an active string educator at Issaquah Middle School in Issaquah, WA. Nationally recognized as a string specialist and project facilitator at the middle school/junior high level, Ms. Shade has presented workshops and clinics around the United States on the subject of establishing successful beginning string orchestras. Her teaching experiences prior to Issaquah have included positions in Atlanta, GA (Gwinnett County), and Las Vegas, NV. Her leadership as mentor and project facilitator there prompted the state of Nevada to honor her with the prestigious Steve Maytan Contribution to Education Award.

Session(s):

Solid Rhythm, Intonation and Tone From the Beginning!

Saturday, Nov. 19 (8:30-9:30 am) Rm 204-208

Superior orchestras have one thing in common - superior intonation! Mrs. Shade will share ideas that can be used throughout the first year of orchestra. She will discuss singing, rote exercises, technical drills and literature used daily in the orchestra classroom. Mrs. Shade believes in fast-paced classes and her session will show how pacing increases faster learning and retention, especially as it pertains to developing good intonation.

Christine Skog



Christine Skog teaches K-3 general music at Washington Elementary in the Atlantic Community School District. She received her Bachelor of Music Education degree from Simpson College in May, 2011. Previously, Mrs. Skog taught general music and chorus at Harlan Community Elementary School for five years. This past summer, Christine also taught a class through the Heartland AEA about children's literature in the elementary music classroom. She is a talented piano player, accompanying for local music productions, schools and churches. In her spare time, Christine is actively learning new strategies and resources in music education through blogging, Pinterest and TeachersPayTeachers.

Session(s):

Technology Tune-Up: Unique Ways to Teach Elementary Music

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

When music and technology combine, the outcome is amazing! In this session, learn new ideas and ways to utilize technology in the elementary music classroom whether you have iPads, laptops or just one device. Activities range from simple to complex, perfect for primary students up to older elementary and middle school. Many of the suggestions are free and ready to put together for Monday morning! Technology included, but not limited to: Garageband, MadPad, Perfect Pitch, Incredibox, Isle of Tune, Rhythm Cat, Audacity and more!

Jason Sulliman



Dr. Jason Sulliman is the visiting professor of low brass at the University of North Alabama where he teaches applied lessons and brass techniques. He has performed with several professional orchestras throughout the United States and was the music manager for the Broadway show Blast! Dr. Sulliman earned his doctorate in brass pedagogy from Indiana University where he is also finishing a master's degree in kinesiology-motor learning/control. He has earned master's degrees in conducting and trombone performance from the University of New Mexico and a bachelor's degree in music from the University of Massachusetts.

Session(s):

Playing the Long Game: Teach Beginning Brass for Success

Saturday, Nov. 19 (11:00-11:50 am) Rm 299

We often teach our beginning brass students how to be successful at beginning-level repertoire. Will their success scale up to middle school? High school? College? We often leave that responsibility to the next teacher or school, however, several recent developments in scientific research suggest that the specific way that we start our students will have a profound impact on their success later on. I will discuss common strategies with beginning bands and showcase potential limitations with common pedagogy. I will introduce specific and applicable tips for beginning band educators that will help prepare young brass players for long-term success.

Dr. Christina Svec



Dr. Christina Svec is Assistant Professor of Music Education at Iowa State University. Her other current duties include serving as the ECMMA treasurer and the Concert Choir director with the Ames Children's Choirs. She received her Ph.D. in Music Education and Bachelor of Music Education degrees from the University of North Texas. She received the Master of Music Education degree from Michigan State University, three levels of certification in Music Learning Theory from Michigan State University and three levels of Kodály from the West Texas Kodály Initiative. Previous teaching experiences have included K-5 elementary music, church choirs, and early childhood music instruction. She has presented at numerous conferences including the International Society for Music Education (ISME), Texas Music Education Association (TMEA), Organization of American Kodály Educators (OAKE), National Association for Music Education (NAfME),

Southwest Educational Research Association (SERA), Mountain Lake Colloquium, Tennessee Arts Academy at Belmont University, Texas Choral Directors Association Conference (TCDA), and the Early Childhood Music and Movement (ECMMA)/Midwest Kodály Music Educators of American (MKMEA) regional conference.

Session(s):

Improvise and Explore! Vocal Development in Students Grades 3-5

Friday, Nov. 18 (3:30-4:30 pm) Rm 275

Singing voice development takes place in a school setting by building a foundation in early elementary and nurturing that foundation through upper elementary. By approaching improvisation through singing voice development, teachers can regard improvisation as an integral component of the entire learning process. Sequences in upper elementary include ostinato, part-work and improvising through chord progressions. Svec will briefly discuss the research behind singing voice development in upper elementary, demonstrate engaging vocal exploration and melodic improvisation activities using audience participation and provide classroom examples through video footage of what activities will look like with children.

Kristian Svennevig



Kristian Svennevig is a graduate of the University of Wisconsin, Madison, with 23+ years of classroom and private lesson experience. He was an Artist in Residence with The Dubuque Community School District and Dubuque Symphony and currently 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 conference. 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(s):

Improving Musicality with a More Relaxed Technique

Saturday, Nov. 19 (1:00-1:50 pm) Rm 204-208

This session will present many methods to root out and reduce muscle tension and facilitate natural movement in string technique. There will be discussion of multiple aspects of technique and positioning to increase efficiency, improve facility and reduce injury. Teachers will come away with many helpful methods and concepts to benefit not only themselves but also students.

Andrew Tadlock, Conductor



This year marks Mr. Andrew Tadlock's 34th year in vocal music education. Upon graduating Bishop Heelan High School in Sioux City, IA, Mr. Tadlock continued his studies at the University of Iowa where he earned Bachelor of Music and Master of Arts degrees. Throughout his professional career, Mr. Tadlock has taught in districts from both Nebraska and eastern Iowa and has been with the Davenport Community School District since 2001. Currently, he directs the sixth, seventh and eighth grade choirs at Wood Intermediate and is a Lead Teacher with the Iowa Teacher Leader and Compensation System. Mr. Tadlock was humbled to be a statewide semi-finalist for the 2016 Iowa Teacher of the Year. Having performed extensively throughout the United States, choirs under his direction have earned superior ratings in national, regional, and state sanctioned events.

Concert:

Opus Honor Choir, 4:00 pm, Thursday, Nov. 17 – C.Y. Stephens Auditorium

Dr. Chris Turner



Dr. Chris Turner is an assistant professor of voice at Stephen F. Austin State University in Nacogdoches, Texas. He holds Bachelor's and Master's Degrees in Music from Mississippi College and a Doctor of Musical Arts Degree, Applied Voice, from Louisiana State University. Dr. Turner has previously been invited to speak about vocal health to the attendees at state NAFME conferences for Idaho and Hawaii. Mary Turner

Mary Turner

Mary Turner has been teaching for fifteen years and is currently the choral director at Mike Moses Middle School in Nacogdoches, Texas, having taught grades 2-12. She holds a Bachelor's Degree in Music from Mississippi College; a Master's Degree in Music Education in Conducting from Colorado State University; National Board Certification in Music, Early Adolescence through Young Adulthood; and an Associate's Degree in Nursing from Hinds Community College. Mrs. Turner has previously been invited to speak about vocal health to the attendees at state NAFME conferences for Idaho and Hawaii.

Session(s):

Don't Lose Your Voice! Vocal Health for the Music Educator

Saturday, Nov. 19 (9:45-10:45 am) Rm 275

Vocal illness and injury are common challenges for teachers across all music subject areas, frequently leading to lost work time, decreased effectiveness in the classroom and increased healthcare costs. These solutions will be discussed and practiced in the session: basic vocal health tips, time efficiency, user-friendly vocal warmups, better use of speaking voice, pros and cons of classroom amplification, voice-saving classroom management tips.

Sarah Van Waardhuizen



Sarah Van Waardhuizen, ABD, is currently an Instructor of Music Education and Voice at Central College, in Pella, IA. She is in the dissertation phase of her PhD from The University of Iowa. Her research area is motivation in music education, specifically looking at teacher motivation impacting student learning in music. Van Waardhuizen has taught at all levels K-12 in the Des Moines, Ankeny and Johnston areas. She holds an undergraduate degree from Drake University in choral music education and earned a master's degree from The University of Kansas in music education with an emphasis in choral pedagogy. Van Waardhuizen has served the North Central Division of the American Choral Directors Association and Iowa Choral Directors Association as Repertoire and Standards chair for Show Choir. She is a sought after clinician for middle school and high school students, working privately, in the choral and show choir settings. She has

also conducted many honor choir festivals. Van Waardhuizen has recently presented at IMEA, SunCoast Music Education Symposium in Tampa, FL, Mountain Lake Music Education Conference in Pembroke, VA, and the Self-Determination Conference in Victoria, British Columbia, Canada. She is a member of ACDA, ICDA, NAFME, NATS, and OAKE.

Session(s):

Motivating Students via Emotional Connections

Friday, Nov. 18 (3:30-4:30 pm) Rm 150-154

What does a "hook" and motivation have in common? Find out how to utilize motivational techniques to inspire your students in the music education classroom. Students need to be empowered with their learning, to be supported and feel a sense of accomplishment in order to be intrinsically motivated. Learn how to be a part of the process for your students. By utilizing psychological approaches within the classroom, students and teachers can be more motivated throughout the educational journey.

Amy Voorhees-Hall



Amy Voorhees-Hall is a University Distinguished Fellow and DMA student in Choral Conducting at Michigan State University. She holds a B.M. in Vocal Performance from Simpson College and a Master's in Educational Leadership from Drake University. Prior to MSU, Hall taught public school for seventeen years at all levels. Her most recent appointment as the Director of Choral Activities at Waukee High School included Chair of the Vocal Department K-12, supervising staff, accompanists and overseeing eleven choral ensembles including successful show and jazz choir programs. Conducting responsibilities included the A Cappella Choir, who was invited to sing on the ACDA National Convention in 2014, Cantate Advanced Treble Choir, Bella Voce Treble Choir and two vocal jazz ensembles as well as the annual high school musical. While at Waukee High School, Hall held numerous leadership roles within the school district and community. She has served as an adjunct

faculty member for Drake University. Hall serves as a regular clinician, guest conductor, and presenter. She has worked with choirs throughout the Midwest. Hall serves on the Board for the Michigan State Vocal Music Association as Coordinator of Student Activities.

Session(s):

Pass the Baton: Empowering Singers in the Choral Rehearsal

Saturday, Nov. 19 (11:00-11:50 am) Rm 275

This interactive session will explore how our communication, the language we use, and the value of student input serve as effective tools in the choral rehearsal. The clinician will share examples and activities that will ignite student engagement and lead to an exciting and shared learning environment. These strategies will inspire excellence in performance, musicianship, leadership, and citizenship.

Dr. William Wakefield, Conductor



Dr. William K. Wakefield, is Professor of Music, Director of Bands and Coordinator for the Ensembles and Applied Division at the University of Oklahoma School of Music where his responsibilities include conducting the Wind Symphony and coordinating the doctoral and masters wind conducting programs. Wakefield, active as a guest conductor for all-state and region high school honor bands, intercollegiate and university ensembles throughout the United States and Canada, is the recipient of Phi Mu Alpha's Orpheus Award for significant contributions to Music in America. He is also the recipient of the Blue Key Honor Society Teaching Excellence Award. In 1997 he received the Outstanding Faculty Member Award from The University of Oklahoma College of Fine Arts and in 1998 was inducted into the American Bandmasters Association. In 2001, he received Kappa Kappa Psi's Silver Baton Award for a record of excellence and quality of service to bands, band

members, and instrumental music education. The Oklahoma Bandmasters Association inducted Wakefield into the OBA Hall of Fame in the summer of 2008. Wakefield completed the 2007-2009 term as President of the College Band Directors National Association and continues to serve on the CBDNA Board of Directors. In 2010, he was named the Irene and Julian J. Rothbaum Professor of Excellence in the Arts for OU's Weitzenhoffer Family College of Fine Art.

Concert:

Iowa College Band Directors Association Honor Band

Saturday, 2:30 pm – Nevada High School Auditorium, Nevada, IA

Dr. Jill Wilson



Jill Wilson is currently serving as Assistant Professor and Coordinator of Music Education at Luther College. She teaches several music education courses, supervises portfolios and senior projects and conducts Cantorei. She is currently President-Elect of the Iowa Choral Directors Association and Society for Music Teacher Education Chair on the Iowa Music Educators Association board. Dr. Wilson holds professional memberships in the National Association for Music Education, American Choral Directors Association, International Society for Music Education, American Orff-Schulwerk Association, Organization for American Kodály Educators, Iowa Alliance for Arts Education, and Minnesota Society for Music Teacher Education. She has been fortunate to travel to several state, national, and international conferences to present research on a variety of topics including motivation to participate in large ensembles, intergenerational choirs, informal learning, teacher burnout, professional development, pre-service teacher dispositions and women's choirs. She has experience teaching at all levels K-16 having most recently served on the faculty at Morningside College.

Session(s):

The Very Beginning is Not Always a Very Good Place to Start

Saturday, Nov. 19 (8:30-9:30 am) Rm 150-154

In this session, we will examine choral literature for young choral singers and look for a "way in" to provide success quickly (and in the long run). There is much that needs to happen before your students even open up to page one. Unlock your creativity; Orff, Kodály, and Music Learning Theory processes aren't just for elementary classrooms. We'll apply a variety of different strategies using choral works for elementary, middle school, and less advanced high school choirs. Octavos will be provided for your use at the session only.

Music Reading in the Choral Classroom: Myth or Mandate?

Saturday, Nov. 19 (1:00-1:50 pm) Rm 275

Helping students to become independent musicians who don't need us in order to make music is often touted as one of the main goals of large ensemble music education. A recent research project measured the reading skills of young Iowa singers to see how they compared to students in states where "sight reading" is a requirement at adjudicated events. The project also included an examination of teachers' beliefs about the importance of and the perceived amount of time devoted to music reading skills. How might fluent readers be produced in our classrooms where the pressure to perform is so great?

Gabriel Woods



Mr. Woods currently serves as the band director at Myers Middle School. He attended Georgia State University where he graduated with a Bachelor's Degree in Music and Speech Communication. He also holds a Masters in Music in Music Education from Anderson University. He is a published researcher having published articles in the Georgia Music News. He also serves as adjunct professor and curriculum developer for Ogeechee Technical College, Savannah State University and Troy State University. Mr. Woods' professional affiliations include the Georgia Music Educators Association, the National Band Association, the National Association for Music Educators, the College Music Society.

#INEEDAJOB

Saturday, Nov. 19 (9:45-10:45 am) Rm 150-154

This session is for any college student that is preparing to graduate or that is still in undergraduate education. The session will help students learn how to network, build resumes, and ultimately find a job.

The Nuts and Bolts of Title I Band

Saturday, Nov. 19 (1:00-1:50 pm) Rm 299

This clinic addresses issues that confront Title I band directors on a daily basis. Topics to be covered in this session include: working with a diverse student population, poverty within the band program, Title I resources that may be used in the band classroom and much more. A question and answer session will be given with both directors.

Arthur Wright III



Arthur Wright, III is a graduate of Charleston Southern University with a Bachelor of Arts degree in Music Education and a graduate of The University of Georgia with a Master in Music Education degree. Mr. Wright is currently completing requirements for the Doctor of Education in Music Education at The University of Georgia. While at CSU, Mr. Wright participated in several ensembles, including the CSU Marching Bucs where he was the Drum Major for 2 years, Wind Ensemble, Percussion Ensemble, and the Pep Band. Mr. Wright was appointed Director of Bands at the Academy of Richmond County High School in Augusta, GA where he was voted Teacher of the Year in 2006. In 2015, Mr. Wright was named Director of Bands at Berkmar High School in Lilburn, GA. Wright previously served as Director of Bands/Assistant Professor of Music at Savannah State University. During his tenure at SSU, the university has been named a Conn-Selmer Institution. Wright has also implemented recruiting activities such as the Honor Band Festival, Tiger Band

Day, and the Summer Middle and High School Band Camp. Mr. Wright is a member of the Georgia Music Educator's Association, National Education Association, College Band Directors National Association, Conductor's Guild, Kappa Alpha Psi Fraternity, Inc., Kappa Kappa Psi National Honorary Band Fraternity, and Phi Mu Alpha Sinfonia Fraternity of America. Wright is sought after as an adjudicator, clinician and mentor. He is also a researcher in music education having published articles in the Georgia Music News and other publications. He has recently presented at Music Education Conferences in Arizona, Rhode Island, Ohio, Washington, Illinois, Nevada, Maine, and South Carolina. Wright has also been selected to present at the 2016 National Association for Music Education in Grapevine, Texas.

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ADDENDUM:

Leon Kuehner



Leon Kuehner has been an arts educator for 42 years. He received both his Bachelor's and Master's degree in music education from the University of Northern Iowa. He has been president of the Iowa Bandmasters Association, State Chair of the American School Band Directors Association, and State Chair of the Iowa Alliance for Arts Education. He has served on the boards of the Iowa Music Educators Association and is a past-president of the Executive Board of the Iowa High School Music Association. He has served on the Iowa Core Curriculum Fine Arts and Professional Development Committees and is currently the Co- Administrator of the IAAE "Model of Excellence" mentorship program. In July of 2013, he became the Executive Director of the Iowa Alliance for Arts Education. He was named an "Outstanding Music Educator" for the state of Iowa in 2001. The music program at Hampton-Dumont Community School was also named the "Exemplary Music Program" for the state of Iowa for 2001. His concert bands at Hampton-Dumont were selected to play at

the Iowa Bandmasters Association Conference six times. He was the 2003 recipient of the Karl King Distinguished Service Award for active IBA members and the 2010 recipient of the Karl King Distinguished Service Award for retired IBA members. He has also been named a "Distinguished Alumnus" of the University of Northern Iowa School of Music. In 2012, he was named the national winner of the National Federation of High School Association's Citation for contributions to music education. He has presented workshops statewide on: Iowa Core and the Fine Arts, cross-curricular teaching in the Fine Arts, Fine Arts assessment, Fine Arts Standards and leadership.

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Iowa High School All-State Music Festival Agreement

(Conceptualized in 1956; Finalized in 1958)

1956 committee:

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

Originally Revised – July, 2009

Alan Greiner (IHSMA)

Martha Kroese (IMEA)

Leon Kuehner (IHSMA)

David Law (IMEA)

Revision Complete – May, 2010

IHSMA Executive Committee: Mark Lehmann, Brian Ney, Mike Teigland,

Todd Lettow, Jim Fritz, Susan Stogdill

IMEA Executive Board: David Law, Martha Kroese, John Aboud,

Kendra Leisinger, Shirley Luebke

PURPOSE

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

PHILOSOPHY

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

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

ADMINISTRATION

Iowa High School Music Association

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.
9. Issue complimentary tickets.
10. Arrange publicity.
11. Register the members of the All-State Band, All-State Chorus, and All-State Orchestra when they arrive at the Festival.
12. Arrange for ticket sales.
13. Arrange student recreation for Friday night (optional).
14. Approve in advance all miscellaneous expenditures.
15. Call a joint meeting of the Executive Board of the Iowa Music Educators Association, the Executive Committee of the Iowa High School Music Association, and the All-State Chairs and Chairs-elect. The purpose of this meeting is to select the guest conductors.
16. Discuss and seek input to make formal decisions on items regarding philosophy, policies and direction of the All-State Festival.
17. Arrange for assembling and printing of the All-State Festival concert program.
18. Accept student registration entries, fees, choral orders, and purchase choral music.
19. Arrange for the audition and selection of student pianists, organists, and harpists in coordination with the appropriate All-State Chairs.
20. Assume responsibility for coordinating the efforts and schedules of the All-State Chairs, and participating students at the time of the All-State Festival.
21. Prepare and distribute to the IHSMA and IMEA boards the final report of All-State Participation and finances.

ALL-STATE BAND CHAIR

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

The All- State Band Chair shall:

1. Select the All-State Band program with the aid of the guest conductor and with consultation of the IHSMA Executive Director. The consultation process will include potential use of Piano and Harp Instruments as well as other special considerations
2. Obtain large percussion equipment as well as specialized percussion equipment that may be dictated by programmed literature.
3. Obtain podium and amplification equipment for All-State Festival rehearsals.
4. Select appropriate number of etudes for each instrument for the district audition process.
5. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
6. Determine and assign the number of players to be chosen for each section of the band based on a percentage of the number that have registered for auditions in each district. Percentages will apply only if competent players are found.
7. Prepare instructions for auditors and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Work with the Orchestra Chair to provide for the selection and assignment of wind and percussion players to the orchestra. Two of the top six players in the state in each section shall be assigned to the orchestra; the remaining shall be assigned from about the fourth ranking students. Following District auditions, a list of selected players will be received from the IHSMA.

9. Coordinate with Orchestra and/or Choral chairs to supply needed players when concert programming needs dictate the use of special ensembles using wind and/or percussion players.
10. Receive audition cards from audition managers, both of accepted and rejected players. Develop a process for the selection of alternates or replacements.
11. Attend to chair placement auditions during the All-State Festival, and establish procedures for dealing with students who are determined not to meet minimum musical proficiency at the time of chair placement.
12. Prepare a seating chart with guest conductor and provide copies to rehearsal assistants, facilities staff, Iowa Public Television, and IHSMA Executive Director.
13. Supervise band rehearsals during the All-State Festival.
14. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc. during the All-State Festival.
15. Assemble a staff to assist with the general logistic, percussion, instrument repair, and general student needs during the All-State Festival.
16. Introduce the guest conductor at the Festival Concert.
17. Recruit potential candidates for the position of All-State Band Chair-elect. Upon election of the chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to transition the Chair-elect.
18. Collect data from students, directors and judges to improve the audition process and the All-State Festival.
19. Attend the spring and fall meetings of the IMEA Board of Directors.
20. Facilitate communication between the IBA concert band affairs committee and the IMEA board in matters concerning the All-State festival.
21. Submit an article to Iowa Music Educator Magazine, published in September and April. Article copy is due by August 1 and March 1.

ALL-STATE CHORUS CHAIR

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

Elected by IMEA General Membership, re-election allowed

The All-State Chorus Chair shall:

1. Select the All-State Chorus program with the aid of the guest conductor and with consultation of the IHSMA Executive Director. The consultation process will include potential use of Harp and/or wind & percussion instruments, rehearsal information, and translations to be distributed with the All-State music as well as other special considerations
2. Select audition materials for the vocal and piano auditions and recalls.
3. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
4. Determine and assign the number of singers to be chosen for each section of the choir based on a percentage of the number that audition in each district. Percentages will apply only if competent singers are found.
5. Obtain specialized percussion equipment that may be dictated by programmed literature.
6. Obtain podium and amplification equipment for All-State Festival rehearsals.
7. Prepare instructions for auditors, lead auditors, and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Coordinate with Orchestra and/or Band chairs to supply needed players when choral programming needs dictate the use of special accompaniment using wind and/or percussion players.
9. Receive audition cards from audition managers, both of accepted and rejected singers. Develop a process for the selection of alternates or replacements.
10. Prepare rehearsal and performance seating arrangements for the All-State Festival.
11. Supervise choral rehearsals during the All-State Festival.
12. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc. during the All-State

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
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Boone, IA 50036
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All-State Orchestra Chair
Ann Osborne
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All-State Chorus Chair
Jackie Burk
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MINUTES OF THE JOINT MEETING OF THE IMEA EXECUTIVE BOARD, IHSMA EXECUTIVE COMMITTEE, AND ALL-STATE CHAIRS April 20, 2016

The Executive Committee of the Iowa High School Music Association and the Executive Board of the Iowa Music Educators Association met in joint session on Wednesday, April 20, 2016, 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 Susan Stogdill, Malvern; Duane Philgreen, Manchester; Art Sathoff, Indianola; Kurt Schwarck, Spencer, and Joel Pedersen, Eldon. Absent was Steve Gray, Nevada. Also in attendance were Jackie Burk, All-State Chorus Chair; Chris Crandell, All-State Band Chair; Mary Kay Polashek, All-State Orchestra Chair, and Thad Driskell, All-State Band Chair-Elect, and Alan Greiner, Executive Director of the IHSMA. IMEA President Kris Versteegt chaired the meeting. Alan Greiner served as recording secretary.

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

Jackie Burk presented a report of the 2015 All-State Chorus. She cited the outstanding work of Dr. Peter Eklund and the All-State Chorus. She thanked her assistants David Heupel; Sarah Bouska; Duane and Michelle Philgreen; and Jason Heitland for their work. She thanked Steve McCombs and Mary Kay Polashek for providing and coordinating percussion equipment and thanked Joleen Nelson Woods for continuing to provide the seating chart and cards for the chorus.

This year featured only one round of piano auditions occurring in Ames on the Wednesday following auditions for everyone else. This change allowed for a much better experience for the pianists and provided a more even distribution of vocal entries (who had previously been charged with hearing piano entries).

This year's chorus sight-read, learned, and performed a new work at the festival. This allowed for the students and teachers present to witness master teachers at work in both sectional and full chorus settings and provided valuable insight into our choral education process.

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 2015 All-State Band. He cited the outstanding work of Dr. John Lynch 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 Matt McLeod, and Mike Hovey 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 2016 All-State Conductor would be Dr. Jack Stamp, from the University of Wisconsin-River Falls.

Mary Kay Polashek presented the 2015 All-State orchestra report on behalf of Ann Osborne, citing the outstanding work of Dr. Lucia Matos and the All-State Orchestra. Ms. Osborne 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 for providing percussion for the orchestra.

Dr. Jacob Harrison was announced as the conductor for the 2016 All-State Orchestra.

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

Director Greiner reviewed the concert order for the 2016 festival and reiterated the audition date as October 22, 2016 and the finale dates as November 17-19, 2016.

Numerous changes were presented by the All-State Chairs for consideration.

MMS (Schwarck, Philgreen) to have mallet etudes written by a member of the Iowa Percussive Arts Society rather than using an etude book. PASSED

MMS (Sathoff/Kroese) to change the Bass Trombone etude book to 50 Etudes for Trombone by Borris Grigoriev, edited and arranged by Randall Hawes. PASSED

MMS (Pedersen/Stogdill) to remove Alto Clarinet from the All-State Band beginning with the 2017 All-State Festival (2 years from now). PASSED

MMS (Philgreen/Kroese) to increase the number of Bass Clarinets selected for the All-State Band from 12 to 14 beginning with the 2017 All-State Festival Auditions (this action retains the same number of students being currently selected and better balances the band). PASSED

Flexible start times for All-State Audition centers was discussed and the audition procedures for piano auditions were reviewed. No action was taken.

MMS (Pedersen/Leisenring) to add the F#/Gb scale to the audition requirements for all string instruments. PASSED

MMS (Sathoff/Stogdill) to change the tempo for String Bass major scales to quarter note = 60. PASSED

MMS (Schwarck/Philgreen) to add a regulation that reads "No student or student pitch giver will be allowed to use cell phone or any other recording capable device in the audition center. PASSED

MMS (Philgreen/Kroese) to secure plastic wristbands to all All-State participants immediately following having their picture taken after the dress rehearsal. This wristband will be the only thing that will provide them entrance into the performance facilities. PASSED
Director Greiner was instructed to inquire with Lifetouch Photography about the possibility of reimbursing IHSMA for the cost of those wristbands.

Chair Burk inquired about the possibility of sectional rehearsals occurring for the All-State Chorus in Benton Auditorium of the Scheman Building on Friday of All-State from 10:00 – 11:30 AM. It was agreed that facility would be kept in reserve for that purpose.

MMS (Pedersen/Stogdill) to present West Music/Percussion Source with a Friend of the Iowa All-State Music Festival Award at the 2016 Festival. PASSED

MMS (Leisenring/Kroese) to adopt the slate of All-State Conductors for the 2018 festival as presented. PASSED

The joint All-State Festival Agreement between IMEA and IHSMA was reviewed.

MMS (Stogdill/Philgreen) to adjourn at 7:52 PM PASSED.

Respectfully submitted,

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

Iowa Music Educators Association - Board Meeting Minutes

Saturday, June 11, 2016

Ballard Golf and Country Club, Huxley IA

President Kris VerSteegt called the meeting to order at 10:07am. Present: Executive Board - Kris VerSteegt, Kendra Leisinger, Rich Nicklay, Shirley Luebke, Martha Kroese. Chairs: Jackie Burk-All-State Choral Chair, Chad Criswell-Technology Chair, Aaron Hansen-General Music Chair, Michael Jones-Advisory member representing Kodaly Educators of Iowa (KEI), David Law-IAAE & Governmental Affairs, Scott Muntefering-Collegiate Chair, Rich Nicklay-Advertising Editor, Mary Kay Polashek-All-State Orchestra Chair, Ryan Rowley-South Central Representative, Julia Weisshaar-Mullin-Southwest Area Representative.

Meeting minutes of January 24, 2016 was accepted as presented. Treasurer's Report was accepted as presented. Financially stable with checking account balance of \$36,367.34 and Foundation balance of \$23,595.02.

Senate File #2323 - The Iowa Alliance for Arts Education, an organization which we have supported for many years, has succeeded in getting Senate File #2323—legislation that includes a \$25,000 line item to help fund the IAAE Mentoring program—passed and signed by Governor Branstad on Friday, May 27. This funding was the only new funding in the education appropriation bill this session.

Workshop Credit Issues - AEA credit now requires a minimum of 15 hours seat time for one credit, and EDMA credits now require a minimum of 15 hours seat time and 30 hours homework time. This means that the homework must be checked by someone, who is on staff at the issuing college or university. This creates some challenges regarding re-licensure and graduate credit for IMEA. The workshop will need to be held at an institution that will have someone on staff. Can we expect Myron Welch to take on the responsibility of checking 30 hours of homework?

Grants - PD Opportunities - Several area grants were applied for and disbursed for various PD opportunities throughout our state. The application process is now entirely online through a link provided to the area chairs. I would like the board to consider to increase the available amounts of these grants. Grants are currently up to \$200/year/IMEA district.

Iowa Students in NafME All-National Honor Ensembles Cooper Vittetoe and Will Dolezal's would represent Iowa as basses in the mixed choir.

IMEA Implement New Grants: "Master Teachers" and "Novice Teachers" Applicants must be members of IMEA and do not serve on the board. Applications went out in the spring 2016 magazine. Please spread the word to your colleagues that these \$500 grants are available.

Meetings / Events - President shared info about hers and President-Elect's Leisinger's upcoming attendance at the NafME National Assembly and visit to Capitol Hill during that time. Meetings are scheduled with Grassley, Ernst, Young, and Loeb sack. Blum and King declined our request to meet with us citing that we were not their constituents.

IAAE Arts Education - Kevin and Shelley Droe will attend the IAAE Arts Education leadership summit on behalf of IMEA in June.

New DOE Fine Arts Consultant - The Iowa DOE has hired Angela Matsuoka to replace Rosanne Malek. Matsuoka taught art at NW Elementary in Ankeny this year, and will begin her duties with the DOE after the school year ends.

PRESIDENT ELECT'S REPORT (Leisinger)

Conference There are 55 presenters slated to present sessions at the 2016 Professional Development Conference. Many more session submissions than time slots available. General music presenters include Leigh Ann Garner from the University of St. Thomas, Beth Nelson from the St. Paul Academy in Minneapolis, John Jacobson, and Cheryl Lavender. Orchestra - Leyla Sanyer, NAFME North Central Division President-Elect, Band – Casey Maday of the Des Moines Symphony Orchestra, Choir – Jonathan Palant of Richland College, Dallas, TX, Technology – IMEA webmaster, Chad Criswell, Best Practice – Dr. Wendy Barden of Segue Consulting Partners. There are six sessions scheduled for Thursday including two choral reading sessions led by Lisa Kelsey of Ankeny and Jason Rausch of Decorah. The keynote speaker will be the inspiring Dr. Tim Lautzenheiser. IMEA will continue to support the All-State Choir's effort to include a sight-reading piece by providing a rehearsal space in Benton Auditorium on Friday morning.

Elections Fall 2016 Positions up for election in 2016 include NW Chair (Pat Toben has agreed to run for a second term), All-State Choir Chair Elect (Dave Heupel declined a request; a request to Jason Heitland is pending); SMTE Chair (Dr. Jill Wilson is considering another term) and the entire Executive Board (all Exec Board members have agreed to run again). The North Central Chair is up for election with no suggested candidates.

Advocacy and Workshop news The workshop sponsored by IMEA in May featured presenter Jay Broeker. This workshop, "A Creative Musical Education," provided attendees with interactive activities of meticulously scaffolded instruction rich in exploration, improvisation and movement. Emphasis on intentionality in planning and student input gave this workshop a unique flavor.

AREA CHAIR REPORTS

Northeast (Droe, S) On April 9, First Iowa Orff (FIO) offered a workshop for music teachers featuring Sarah Fairfield titled: C is for Creativity. Another workshop focusing on Dalcroze was offered to members in combination with ICDA and KEI on April 23 at UNI. The attendance was 25 people, and the breakdown was 16 members of sponsoring organizations, 4 non-members, 4 UNI students and 1 other college student. We had a wonderful day of creative movement with Dr. Kathy Thomsen.

Northwest (Toben) No Report

North Central (Philgren) No Report

Southeast (Brobston) No Report

Southwest (Weisshaar-Mullin) No Report

South Central (Rowley) The Central Iowa Wind Ensemble is continuing to offer license renewal credit for members. Des Moines Public Schools and Des Moines Performing Arts are continuing to develop Arts Integration courses for renewal credit. These courses teach core teachers to use the arts in their classroom to develop standards in both fields. While not specific to music, the group is looking for local teaching artists, including musicians, who are able to build capacity in classroom teachers to include the arts in their classrooms. Des Moines Symphony Academy is continuing to offer scholarships to families in need in order to give more students access to lessons through the organization. Information about scholarships may be found at <https://dmsymphony.org/academy/registration/scholarships/>. Metro Arts Alliance has been in the process of focusing more on education programs in communities and schools. They are always on the look for teaching artists from all fields to work with students. Carol Krueger completed a course with music teachers around Central Iowa. The class, which was offered for continuing ed. credit, was an enormous success and will likely be revisited at the beginning of next summer.

COMMITTEE CHAIR REPORTS

Advertising (Nicklay) Thanks to the advertisers who have consistently advertised and to the new advertisers in the magazines for the 15-16 year. 4-color was an option this year. Received well by the advertisers. The cost of 4-color was considered in the increased rates, however, there was still an approximate \$4,000 deficit in revenue generated. Approximately 72% of the magazine costs were covered by advertisers revenue. Will examine more closely the rates and explore ways to get at least 90% of the magazine costs covered by advertisers revenue. Trying to pursue all colleges in Iowa to advertise.

Membership (Stoa) - On 5/23/16 our total current membership is 479. This is up from last year on 6/11/15 when our membership was 461. Hopefully these are residual effects from our 2014-2015 membership campaign. Collegiate Members - 173, Active Members - 268, Retired Members - 27, Members in other categories - 11

General Music (Hansen) - We had another successful May Workshop with the very talented Jay Broeker from the Twin Cities. Participants experienced various lessons/activities that included singing, saying, dancing, and playing. Special focus on curriculum building was also present throughout the workshop. Participants had a very positive response to Jay's teaching, ideas, and thought processes. Graduate credit was provided through Grand View University and License credit was offered through the Heartland AEA. Big thanks goes to Kathryn Duffy and Tom Sletto from Grand View University! They helped to provide a great facility and help with all types of details for the workshop. Another big thank you to Judy Pine who not only contributed \$500 towards this workshop, but also ran a West Music store throughout our time in Des Moines. I am currently working with Chris Judah Lauder from Texas for next year's workshop. She is an Orff based presenter with special focus on recorder, drumming, and process. Expenses were \$1,321.12 and Revenue was \$1,260.

SMTE (Wilson) - Seven members attended the SMTE Meeting at IMEA Conference. The discussion largely centered on all of the "hidden hours" in our music educator preparation programs. A social gathering of the members was held later in the evening. I submitted a piece for the spring IMEA Magazine regarding Iowa involvement at the National SMTE Conference in Greensboro. I have been attending Minnesota SMTE meetings throughout the past year and hope to use their organization as a model to strengthen our organization.

All-State Band (Crandell)- Special thanks to all who assist with the logistics of the All-State Band auditions throughout the state and at the Festival in Ames. Special thanks to the Percussion Source/West Music for providing some of the major percussion instruments and some of the auxillary percussion instruments.. Consistency in procedure by our auditors has been a focus and will continue to be addressed by myself. We always need to keep in mind that the auditions/festival experience is "for the kids." Several new potential auditors for 2016 have been contacted. Dr. Jack Stamp, 2016 conductor, is currently adjunct Professor of Music at the University of Wisconsin-River Falls. He is contributing author to the "Teaching Music Through Performance in Band" series.

CHANGES 2016: Mallet Etudes - eliminating the current Mallet Percussion Book. Etudes will be available online and will more resemble a combo of Band music and Etude.

CHANGES 2016: This is the LAST year for the Alto Clarinet as an auditioned instrument into the All-State Band. Two students will be added to the Bass Clarinet section.

CHANGES 2016: Change audition material for the Bass Trombone Etude book to Randall Hawes edition of the Grigoviev Etudes.

RECOMMENDATIONS: Continue to work and build a stronger relationship with West Music/Percussion source of Iowa City, with considerations to hanging a banner, place link on IHSMA/IMEA website to market their percussion that will be used for the Iowa All-State Band and Orchestra.

SUGGESTIONS FOR CONTINUED PROCEDURES: Not allow All-State conductors address the audience at the concert. Control concert length by coordinating pre-concert speeches. Include program notes in the program, when needed. Include conductor resumes or short biographies in festival program. Have a common release date for all audition material.

All-State Chorus (Burk) - The 2015 All State Chorus, under the direction of Dr. Peter Eklund of the University of Nebraska, was a fantastic success. Dr.Eklund is a master teacher and was able to lead and inspire the students to take chances that had never before been tried at the festival. He also had one of the composers on hand to work with the students on his piece, which made the music and the rehearsal so much more meaningful.

Thanks to all who helped in various capacities, auditors, Dave Heupel, Sarah Bouska, Duane and Michelle Philgreen, Jason Heitland, Joleen Nelson Woods, Ann Osborne, Steve McCombs, Mary Kay Polaschek and staff at

Iowa State.

Allowing an adult pitch giver in each room as a 4th option for getting pitches is still well received. Statewide 60% of the groups auditioning still used this option.

CHANGES 2016: Piano auditions be changed to one round, which will occur the Wednesday following All State auditions. This audition will be held at ISU in Ames, and we will hire 2 piano auditors to learn the music and select the pianists along with the All State Chorus Chair. Rationales: (a) This change allows us to use piano auditors who have specific expertise and knowledge of this material. (b) Since I have been the All State Chair, we have needed to provide pianists for the Orchestra or the Band or both. Because this is a large amount of music for the piano judge to learn, at no extra pay, it seems like an unfair burden on them. (c) Because we have a large number of scratches, sometimes the piano judge learns all the music and then no one auditions for them, and worse, the judge now has been scheduled for the first time slots in the morning which now go unused. At least 3 centers had no one audition, and all had pianists scheduled, one center had 6 slots for piano auditions, and only 2 showed up. This time could be used more efficiently. (d) Since we do not have overwhelming numbers auditioning, and most of the ones who do show up make it to round 2 anyway, we can handle all the piano auditions on one day. This worked very well, for all of the above reasons. It streamlined the vocal audition process, and the two piano auditors made the audition process a good and fair experience for the students involved.

CHANGES 2016: Have one of the vocal selections not be released on July 25, but instead be distributed and taught to the students at the All State rehearsals in Ames. The piece needs to be able to be learned in the limited amount of time available. Rationale: Students have had over 3 months to prepare the music, and sometimes the director struggles to fill the time at the festival. Also, the students should be able to show that they can sight read a new piece and learn it quickly, and not just parrot back what they were taught. We worked very hard to make this work for the 2015 festival. The director, Dr. Eklund, made his own arrangement for voices and chamber orchestra of the Dvorak Gloria, shortening the work to a manageable size to learn and memorize at the festival. We worked with the IMEA Conference to secure a rehearsal space, so that we could have sectional rehearsals to facilitate learning the music. We had master teachers working with the students in sectionals. The students seemed to appreciate learning something fresh. I think it was also enlightening to some at how far some of our students and music programs need to go before we can feel comfortable with sight reading.

All-State Scratch Data: 36% of our schools do not audition for All State. 72% of these schools are 1A schools. This could be due to many different factors, but the odds are good that in the 1A schools, the district has made the job description so overwhelming (i.e. K-12 vocal music, if not k-12 band AND vocal music) that the teacher can't find the time or energy to take on the audition process. This information should be shared with the Dept of Ed, school administrators, school boards, state legislators who make the funding decisions that drive cuts, etc., so they can see the effects of their decisions.

All-State Orchestra (Polashek) - Two of the three orchestral pieces for the 2016 festival are ready. The third is an arrangement and should arrive this week. Once these parts arrive, all the string parts and scores will be delivered to Dr. Jacob Harrison for bowings. I met with Josh Reznicow on June 4th. He will be asking Ted Hallberg to be a one-year All-State assistant to replace. 6 of the 9 required judges have been secured to judge auditions.

Changes: Add the F#/Gb scale. Scale tempo is 60 bpm for all instruments including string basses.

Mentoring (Kroese) - As of the end of May, the Iowa Alliance for Arts Education had documented 175 mentor visits to first and second year fine arts teachers across the state. IMEA had 38 mentor visits to general music teachers. We had 8 mentors, and 16 first and second year teachers who participated in those visits. These numbers do not include those with combination band/general or vocal/general assignments, whose mentors were assigned by IBA or ICDA.

Last fall, I identified 17 new general music teachers in the state, without combination assignments. Eleven of those responded that they would like a mentor, and one was assigned. Of the five who did not respond, three were in large districts, and presumably had a district music mentor.

As of June 5, 2016, the mentoring grant had \$4,881 left. This amount is projected to pay for mentoring invoices turned in during June and July, to pay expenses for the SAI booth, the fall administrator mailing, and part of the expense for the Fall Symposium.

The Fall Symposium will be held on November 12, 2016 at Iowa Central Community College in Fort Dodge. At this point, we anticipate paying for mentor visits and the fall symposium next school year, but the scholarship portion is on hold until we know how the fundraising will go. The legislature approved \$25000 in matching funding, but the details of how that match will happen are not yet known.

Tracking of changes in assignments and new teachers for 2016-2017 has begun. I continue to need names and e-mail addresses of retired teachers to serve as mentors in all areas of the state. The target date to identify new teachers and to assign mentors is October 1, 2016.

Governmental Affairs (Law) - On Friday, May 27, Governor Branstad signed Senate File #2323 which includes a line item of \$25,000 (to be matched by IAAE) to help fund the Iowa Alliance for Arts Education "Model of Excellence" mentoring program for beginning fine arts teachers in Iowa. This is a big win for arts education in our state! This line item was the only new addition to the education appropriation bill this legislative session. This program had previously been funded by a grant to IAAE from the Teacher Quality Partnership grant from the federal government. This grant funding expired in April of 2015.

The passage of this funding legislation was the primary legislative "ask" of IAAE at the Arts Advocacy Day on January 27, 2016. At the Arts Advocacy Day, over 100 people participated either as performers or advocates and contacted all 150 Iowa legislators informing them of the mentorship program. Presentations on the mentorship program were also given on that day to the House and Senate Education Committees. Meetings with key legislators were held in February, March and April with Larry Murphy (IAAE lobbyist) and Leon Kuehner (IAAE Executive Director). Personal contacts were made to keep the legislation alive and shore up support for the passage of the bill.

IAAE will be beginning a fundraising campaign in the near future to match the financial support approved by the legislation.

IAAE Presentation Iowa Core/State Standards to the State Board of Education On May 12, IAAE did a presentation to the State Board of Education on the addition of Fine Arts to Iowa Core and the adoption of state standards for Fine Arts education in the state of Iowa. The presentation was coordinated by IAAE Executive Director, Leon Kuehner and included comments from the chairs of the writing teams for the Iowa Core Fine Arts Companion Documents. These chairs included: Gretta Berghammer (drama), Maggie Parks (visual arts), Liz Fritz (instrumental music), Roger Henderson (vocal music) and Linda Murphy (general music).

The State Board of Education was very impressed with the information that was presented and has added the topics of Iowa Core/Fine Arts and adoption of state standards for the arts to the June retreat agenda.

No Report: Publications (Royston), Technology (Criswell), Conference Exhibits (Rutt), Conference Equipment (Grim), Merchandise/Pin Sales (Kroese), Early Childhood (Panning), Middle School (Sumner), Collegiate (Muntefering), Research (Droe, K), Historian (Svengalis), MIOSM/Outstanding Program/Administrator Awards (Kirby), Special Learners (Svec).

Old Business

A conference reflection survey was presented. Ninety-seven responses received. Strong favorability to Wendy Barden sessions. Other suggestions were: video tape sessions; then make available online. Do not have sessions in the room close to the instrument demo exhibits.

New Business

Kris VerSteege will continue pursuing information about developing a **Conference App**.

To **promote sessions**, send out email blasts to IMEA members. Requests could come from presenters or the conference chair.

Motion approved to **increase area grant to \$500** per district, effective July 1, 2016 for the 16-17 school year. (Rowley/Kroese) Addendum to motion approved that if not approved, may resubmit. (Nicklay/Leisinger)

AEA/Grad Credit Issues - Discussion about how to continue offer graduate credit for conference and workshops with the new requirements by the Department of Education. Possibilities: videotaping lessons, required pre-reading.

Magazines will be sent to states in our Region. Move spring deadline to March 1. Discussion of trial year of **4-color printing** for the magazines. Approved to continue in color, with increase of rates. The revenue should cover a majority of the expenses of printing. (Rowley/Leisinger)

Online conference registration procedures general discussions: (a) procedure for when credit cards are declined, (b) registrant is retired

Idea was shared to hold IMEA meetings online. It was approved to keep the meetings face to face. (Rowley/Kroese)

Meeting was adjourned at 1:57pm (Rowley/Kroese)

NEXT MEETING Saturday, August 27, 10:00am, Scheman Building, Iowa State

IOWA MUSIC EDUCATORS ASSOCIATION

STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS
AS OF AND FOR THE YEARS ENDED JUNE 30, 2015 AND 2014

	<u>2015</u>	<u>2014</u>
<u>RECEIPTS:</u>		
Dues	\$ 9,216	\$ 8,655
Sustaining members	2,400	2,400
Iowa Music Educator advertising and subscriptions	6,885	2,425
All-State pins	6,694	7,140
Conference	39,108	40,467
All-State disks	3,450	3,000
Interest and dividends	-	7
Outreach workshop	1,930	960
Miscellaneous	<u>1,211</u>	<u>1,054</u>
Total receipts	<u>70,894</u>	<u>66,108</u>
<u>DISBURSEMENTS:</u>		
Conference	34,455	34,921
General operating:		
Conference chairs	2,500	2,500
Editor	3,300	3,300
Bookkeeping	3,189	1,597
Donations	500	-
All-State pins and disks	2,296	2,005
Scholarship	1,000	500
District workshop	1,054	1,984
Publications	8,018	7,529
Travel	4,813	2,746
Insurance	583	400
Miscellaneous	<u>1,777</u>	<u>1,949</u>
Total disbursements	<u>63,485</u>	<u>59,431</u>
EXCESS OF RECEIPTS OVER DISBURSEMENTS	7,409	6,677
<u>CASH AND INVESTMENTS BALANCE</u> – Beginning of year	<u>37,218</u>	<u>30,541</u>
<u>CASH AND INVESTMENTS BALANCE</u> – End of year	\$ <u>44,627</u>	\$ <u>37,218</u>

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SCHOLARSHIP AUDITION DAY on campus: Friday, January 20, 2017. Those unable to attend the Audition Day are encouraged to submit application materials by January 15 for priority consideration.

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For more information contact:

Crystal Burns, *audition and event coordinator*
Department of Music
crystal.burns@simpson.edu | 515-808-1432

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FALL 2016 MUSIC EVENTS

- | | |
|---------------------|--|
| September 18 | Instrumental All-State Clinic
3 p.m. & 6 p.m. Student Center, Speed Lyceum |
| October 5 | All-State Quartet Clinic
3–7 p.m. Cowles Center |
| October 23 | Fall Concert
7 p.m. Luther Memorial Church |
| November 2 | Nielsen Concert Series – Merling Trio
7 p.m. Student Center, Speed Lyceum |
| December 3 | Julefest – Choir and Wind Ensemble
7:30 p.m. St. John's Lutheran Church |
| December 4 | Julefest – Choir and Wind Ensemble
4 p.m. Luther Memorial Church |

IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2015 AND 2014

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.

NOTE 2: MID-AMERICA CHORALE SCHOLARSHIP FUND

The Association received a gift from Mid-America Chorale in 1988 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, 2015 and 2014 was \$10,371 and \$11,371 respectively.

NOTE 3: CONFERENCE

The following is a schedule of conference expenses for the years ended June 30, 2015 and 2014:

	<u>2015</u>	<u>2014</u>
Registration	\$ -	\$ 11
Facility rental	28,546	29,844
Clinicians	-	550
Postage	-	33
Miscellaneous	163	-
Housing	2,712	1,967
Programs	2,862	2,293
Refunds	53	-
Plaques	119	223
Total	\$ <u>34,455</u>	\$ <u>34,921</u>

IOWA MUSIC EDUCATORS ASSOCIATIONNOTES TO FINANCIAL STATEMENTSJUNE 30, 2015 AND 2014NOTE 4: CASH

The cash and balance is comprised of the following:

	<u>Reserved Scholarship</u>	<u>Unreserved</u>	<u>Total</u>
Balance – June 30, 2013	\$ 11,864	\$ 18,677	\$ 30,541
Receipts	7	66,101	66,108
Disbursements	<u>(500)</u>	<u>(58,931)</u>	<u>(59,431)</u>
Balance – June 30, 2014	11,371	25,847	37,218
Receipts	-	70,894	70,894
Disbursements	<u>(1,000)</u>	<u>(62,485)</u>	<u>(63,485)</u>
Balance – June 30, 2015	\$ <u>10,371</u>	\$ <u>34,256</u>	\$ <u>44,627</u>

NOTE 5: SUBSEQUENT EVENTS

Subsequent events were evaluated through September 18, 2015, which is the date the financial statements were available to be issued.



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The Midwest Children's Choir Festival, sponsored by the Ames Children's Choirs, is currently accepting applications for 250 select Iowa singers in Grades 5-7 (unchanged voices).

Choir directors may select up to 10 singers to participate in the festival. Pre-registration applications will be accepted on a first-come, first-served basis. Dr. Susan Brumfield will serve as the festival clinician and will conduct the mass choir in Stephens Auditorium on April 21, 2017. For more information and/or to receive the pre-registration application, contact 515-290-1422 or info@ameschildrenschoirs.org.



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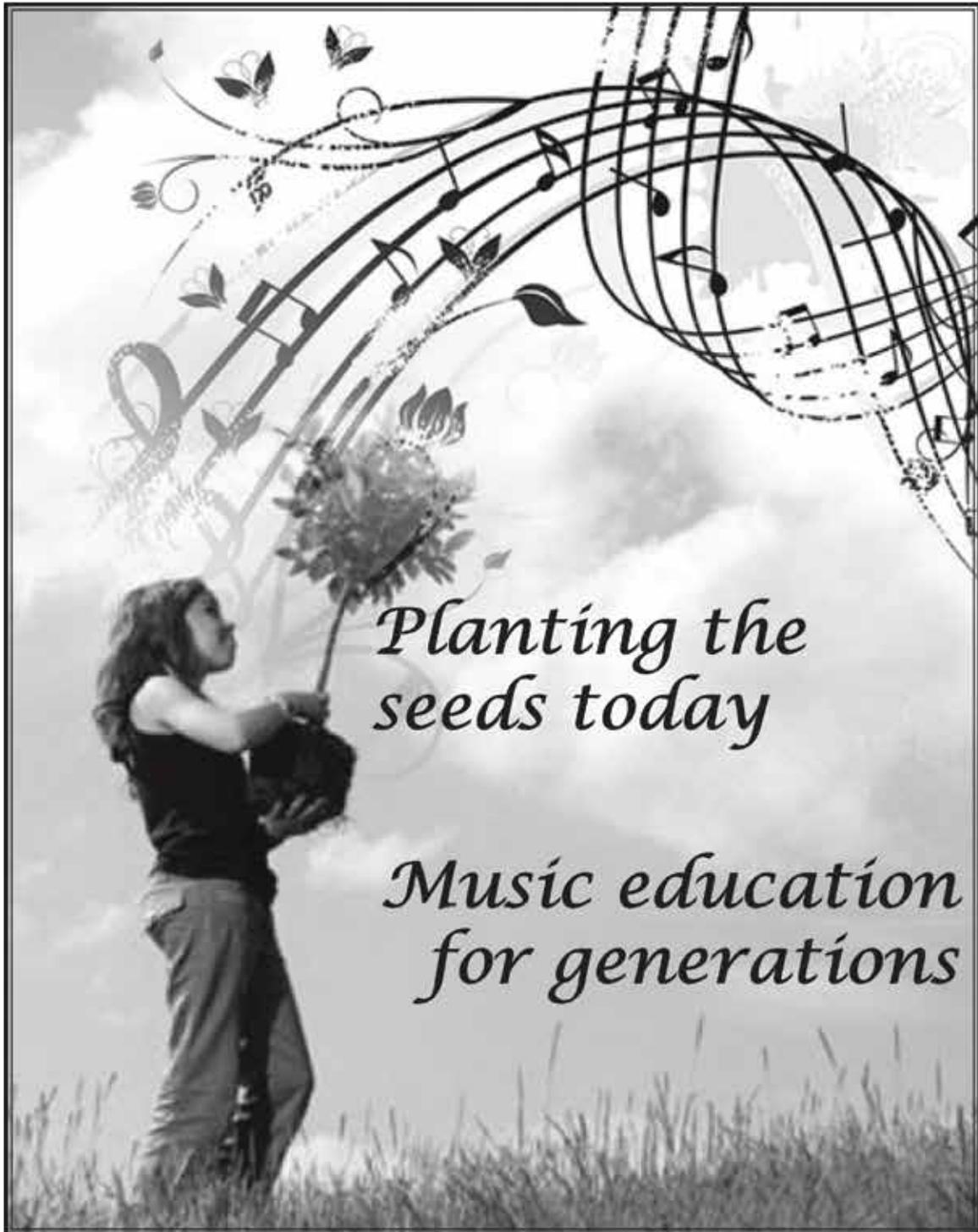
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Please contact: Dr. David A. Johnson, djohnson5@iw.edu 319-385-6373 or
Dr. Jason Edwards, jedwards@iw.edu 319-385-6442
Online application: <https://www.iw.edu/admissions/>

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IOWA MUSIC EDUCATORS ASSOCIATION

MUSIC EDUCATION SCHOLARSHIP

APPLICATION FORM

FOR IOWA HIGH SCHOOL SENIORS ENTERING AN IOWA COLLEGE/UNIVERSITY FALL 2017

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 NAFME/IMEA member must sponsor and write a recommendation. Attach the recommendation to this application.
 - b. Scholarship payment will be made directly to the college/university accounting department upon satisfactory completion of the first semester and upon verification of continued enrollment in a music education degree.
3. Each fall the scholarship recipient is responsible for submission of a transcript and current year class registration schedule to the IMEA scholarship chair to verify enrollment as a music education major. Scholarship payment will be made directly to the college/university accounting department upon verification of continued enrollment as a music education major.
4. Submit application materials by postal service or email. Materials must be postmarked/email dated by March 1, 2017. If submitting by email, 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/NAfME Member Name _____

Sponsor – IMEA/NAfME Member membership # _____

Sponsor - Address, City, State, ZIP _____

IMEA/NAfME Sponsor Signature

Date

Applicant Signature

Date

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

FOR IOWA HIGH SCHOOL SENIORS ENTERING AN IOWA COLLEGE/UNIVERSITY FALL 2017

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

MUSIC BACKGROUND

I. Briefly describe your music background and training.

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

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

CAREER CHOICE

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



MUSIC EDUCATORS ASSOCIATION

A FEDERATED STATE ASSOCIATION OF MENC:
THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

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, 2017

Return to:

Betsy Kirby

1239 North Rhode Island Ave.

Mason City, IA 50401



MUSIC EDUCATORS ASSOCIATION

A FEDERATED STATE ASSOCIATION OF MENC:
THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

Iowa Exemplary Music Program

Name of School: _____

Address: _____

Phone Number: _____

Principal: _____

School Population: _____

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, 2017

Return to:

Betsy Kirby

1239 North Rhode Island Ave

Mason City, IA 50401

IMEA TENURE AWARD

IMEA would like to honor IMEA members who have served in Iowa schools for 30 years or more for their valuable contribution to Iowa music students. To be eligible, honorees must be an IMEA member and taught music in Iowa for 30 years or more at any level, PK-College. The teaching years need not be consecutive. If you qualify for the IMEA Tenure Award, please contact IMEA President at imea.president@gmail.com. Honorees will be recognized at the November Professional Development Conference Keynote address. Honorees will receive a certificate and have their name, photo, and a brief biography published in the Spring IMEA magazine.



NOVICE and *VETERAN* Teacher Recognition \$500 Grant

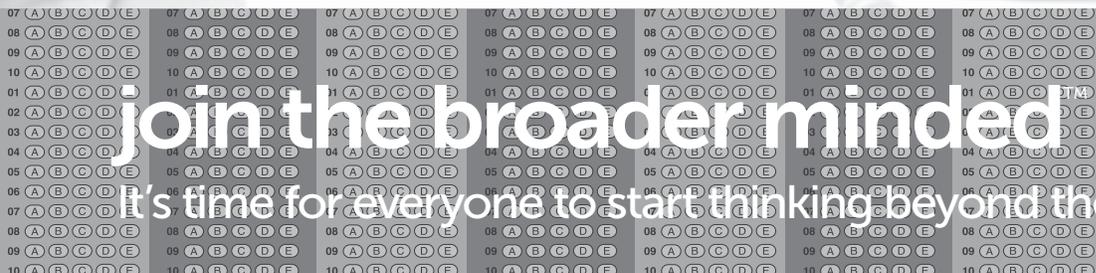
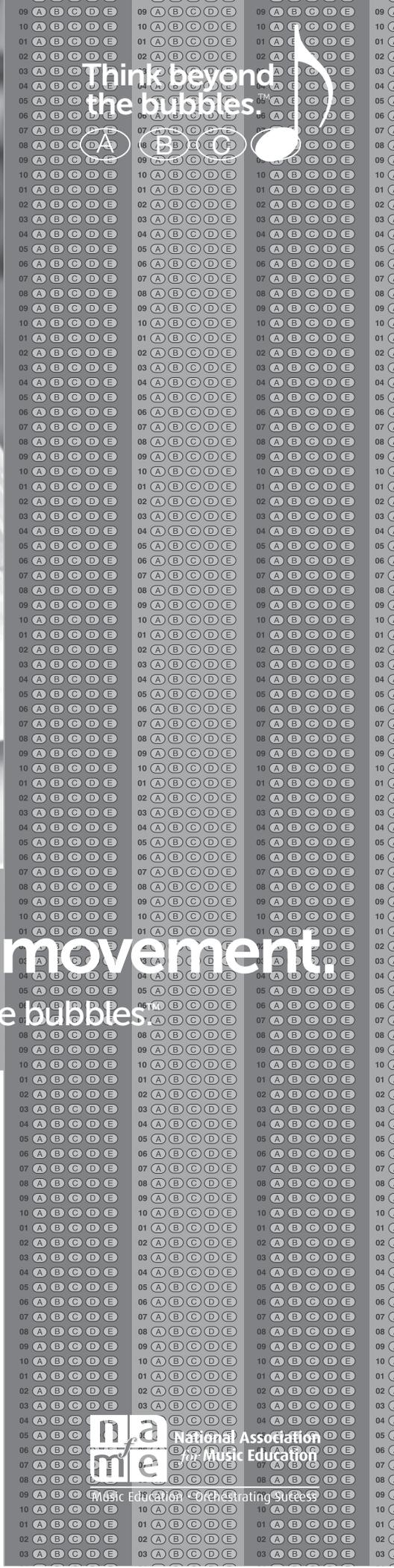
The mission of the Iowa Music Educators Association is to advance a quality, comprehensive, and sequential program of music education for all. IMEA would like to recognize those teachers who exemplify this mission. The Iowa Music Educators Association is offering a grant of **\$500** to individual(s) in each category (*Novice*, *Veteran*) to be **used for instructional materials or for project-based experiences for students**. To be eligible for consideration, the candidate must be currently teaching and demonstrate teaching excellence. A *NOVICE* candidate must have completed their first or second year of teaching music in Iowa schools and be a current member of IMEA. The *VETERAN* candidate must have taught a minimum of ten years in Iowa schools and be a current member of IMEA for at least five years.

Grant application is available at the www.imea.org

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The Iowa Music Educator

The official publication of the IOWA MUSIC EDUCATORS ASSOCIATION

Publication Schedule

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IOWA MUSIC EDUCATOR

Material received late by the printer requires extra handling beyond the original schedule and will result in late material charges billed to IMEA. Please help keep IMEA expenses down.

IOWA MUSIC EDUCATOR issue	Deadline Date*	Issue Date**
September	August 1	September 14
April	March 1	April 14

*Deadline Date: The date material must be received by the editor to ensure publication.

**Issue Date: The expected delivery date for the IOWA MUSIC EDUCATOR.

EDITOR: Natalie Steele Royston :: imea.editor@gmail.com

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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