

Iowa Music Educator

Fall / Winter 2018

Includes The IMEA Professional Development Conference Program



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Official Publication of the Iowa Music Educators Association
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Iowa Music Educator

Volume 72 • No. 1 • Fall/Winter 2018

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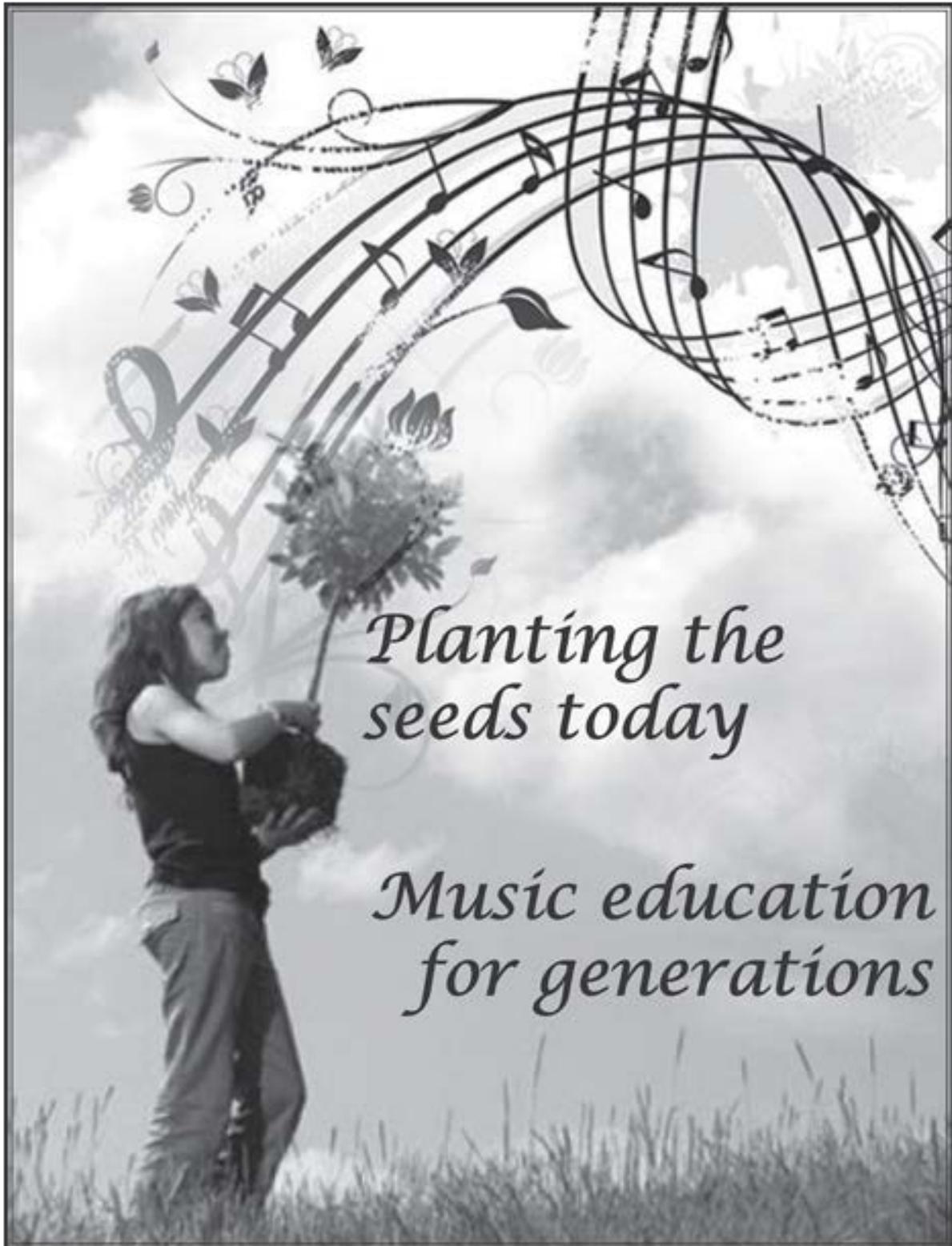
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INDEPENDENT ACCOUNTANT'S REVIEW REPORT

Board of Directors
Iowa Music Educators Association

We have reviewed the accompanying statements of cash receipts and disbursements of Iowa Music Educators Association (a non-profit corporation) as of and for the years ended June 30, 2017 and 2016, and the related notes to the financial statements. A review includes primarily applying analytical procedures to management's financial data and making inquiries of company management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statement as a whole. Accordingly, we do not express such an opinion.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with the cash basis of accounting; this includes determining that the cash basis of accounting is an acceptable basis for the preparation of the financial statement in the circumstances. Management is also responsible for the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of the financial statement that is free from material misstatement whether due to fraud or error.

Accountant's Responsibility

Our responsibility is to conduct the review engagement in accordance with Statements on Standards for Accounting and Review Services promulgated by the Accounting and Review Services Committee of the AICPA. Those standards require us to perform procedures to obtain limited assurance as a basis for reporting whether we are aware of any material modifications that should be made to the financial statement for it to be in accordance with the cash basis of accounting. We believe that the results of our procedures provide a reasonable basis for our conclusion.

Accountant's Conclusion

Based on our reviews, we are not aware of any material modifications that should be made to the accompanying statements of cash receipts and disbursements in order for it to be in accordance with the cash basis of accounting.

Basis of Accounting

We draw attention to Note 1 of the financial statements, which describes the basis of accounting. The financial statements have been prepared in accordance with the cash basis of accounting, which is a basis of accounting other than accounting principles generally accepted in the United State of America. Our conclusion is not modified with respect to this matter.

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Anderson, Larkin & Co. P.C.

Ottumwa, Iowa
September 12, 2017

IOWA MUSIC EDUCATORS ASSOCIATION

STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS
AS OF AND FOR THE YEARS ENDED JUNE 30, 2017 AND 2016

	<u>2017</u>	<u>2016</u>
<u>RECEIPTS:</u>		
Dues	\$ 7,878	\$ 9,803
Sustaining members	2,650	2,350
Iowa Music Educator advertising and subscriptions	15,987	10,910
All-State pins	6,078	7,066
Conference	45,509	42,821
All-State disks	2,000	3,250
Outreach workshop	500	760
Miscellaneous	500	2,920
Mentoring	-	<u>33,334</u>
Total receipts	<u>81,102</u>	<u>113,214</u>
<u>DISBURSEMENTS:</u>		
Conference	34,584	30,215
General operating:		
Conference chairs	2,500	2,500
Editor	4,300	3,000
Bookkeeping	3,795	3,519
Donations	7,000	-
All-State pins and disks	2,369	4,452
Scholarship	500	1,500
District workshop	1,474	6,721
Publications	12,578	13,959
Travel	2,448	5,968
Insurance	1,414	1,348
Miscellaneous	508	2,280
Mentoring	<u>4,882</u>	<u>28,453</u>
Total disbursements	<u>78,352</u>	<u>103,915</u>
EXCESS OF RECEIPTS OVER DISBURSEMENTS	2,750	9,299
<u>CASH BALANCE</u> – Beginning of year	<u>53,926</u>	<u>44,627</u>
<u>CASH BALANCE</u> – End of year	\$ <u>56,676</u>	\$ <u>53,926</u>

See Accompanying Notes and Independent Accountant's Review Report

IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2017 AND 2016

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, 2017 and 2016 was \$8,371 and \$8,871, respectively, and is restricted for scholarships.

NOTE 3: CONFERENCE

The following is a schedule of conference expenses for the years ended June 30, 2017 and 2016:

	<u>2017</u>	<u>2016</u>
Facility rental	\$ 28,283	\$ 24,156
Postage	17	76
Housing	2,602	2,553
Programs	3,302	2,868
Refunds	105	-
Plaques	275	62
Presenter honorarium	-	500
Total	\$ <u>34,584</u>	\$ <u>30,215</u>

IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2017 AND 2016

NOTE 4: CASH

The cash balance is comprised of the following:

	<u>Restricted for Scholarships</u>	<u>Unrestricted</u>	<u>Total</u>
Balance – June 30, 2015	\$ 10,371	\$ 34,256	\$ 44,627
Receipts	=	113,214	113,214
Disbursements	<u>(1,500)</u>	<u>(102,415)</u>	<u>(103,915)</u>
Balance – June 30, 2016	8,871	45,055	53,926
Receipts	-	81,102	81,102
Disbursements	<u>(500)</u>	<u>(77,852)</u>	<u>(78,352)</u>
Balance – June 30, 2017	\$ <u>8,371</u>	\$ <u>48,305</u>	\$ <u>56,676</u>

NOTE 5: SUBSEQUENT EVENTS

Subsequent events were evaluated through September 12, 2017, which is the date the financial statements were available to be issued.

NOTE 6: RECLASSIFICATIONS

Certain amounts for the year ended June 30, 2016 have been reclassified for comparative purposes to conform to the June 30, 2017 presentation.

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President's Report



Kendra Leisinger
President, IMEA

Kendra Leisinger has been a music educator in the public schools for nearly thirty years. She spent the last twenty years teaching in Ankeny. She has a master's degree in music education from UNI as well as mastery level certificates in both Orff-Schulwerk and Kodaly. She has variously served as church accompanist and bell choir director. She has served on the IMEA board in different positions since 2004.

It has been my privilege to serve IMEA as president. In my last words to you in this role, I would like to encourage you in your role as a music educator. It has probably occurred to you, more than once and no matter how many or how few years you've taught, that there have to be easier jobs! Something 9 to 5, a little job that doesn't require nights and weekends, for which you don't have to drag yourself in sick to lay out lesson plans for a sub. I won't bring up lack of proper funding, a paucity of respect from some other education professionals and community members or any of the numerous issues that might impede us in our daily efforts to educate and engage our students.

In an enlightening article, a real treasure trove of facts about music education and its benefits from NAMM (the National Association of Music Merchants), all the proud moments and continuing challenges for our profession are laid out. You can read it for yourself at: <https://www.nammfoundation.org/articles/2014-06-09/how-children-benefit-music-education-schools>. I would like to highlight just a few of the findings from this wide-reaching article.

It's striking that both teachers (87 percent) and parents (79 percent) strongly believe music education has a positive impact on overall academic performance.

On average, both teachers and parents would be more willing to cut spending in 12 of 15 other programs before they'd cut funding for music and arts education.

The support for what you do every day is there, both professionally and from the community. It may seem invisible at times—those in non-performing areas of music education like general music teachers don't often have the opportunity to hear positive comments of support. But it's there! You are surrounded by co-workers and community members who recognize that music education is important to student success.

Music education equips students to be creative.

A study at the University of California at Irvine demonstrated that young kids who participated in music instruction showed dramatic enhancements in abstract reasoning skills.

There you have it; music education holds the key to enriching and expanding the whole brain and therefore the whole child.

Majorities of both parents and teachers see a myriad of social-emotional, academic, 21st-century skill, community, and physical and health benefits from music education—especially social-emotional benefits.

“I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning.” - Plato



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Majorities of parents whose children are involved in music classes also credit music education for making them happier, more focused, more self-disciplined, stronger academically and more helpful.

There it is again—the whole child. Children are not just giant heads being carried from one class to the next by their bodies (thank you to Ken Robinson for this visual). Music educators are charged with not only providing opportunities for neural connections to be made through music but also to influence the development of human beings with compassion, integrity, and self-expression.

Students indicate that arts participation motivates them to stay in school and that the arts create a supportive environment

that promotes constructive acceptance of criticism and one in which it is safe to take risks.

The vast majority—96 percent—of the school principals interviewed in a recent study agree that participation in music education encourages and motivates students to stay in school.

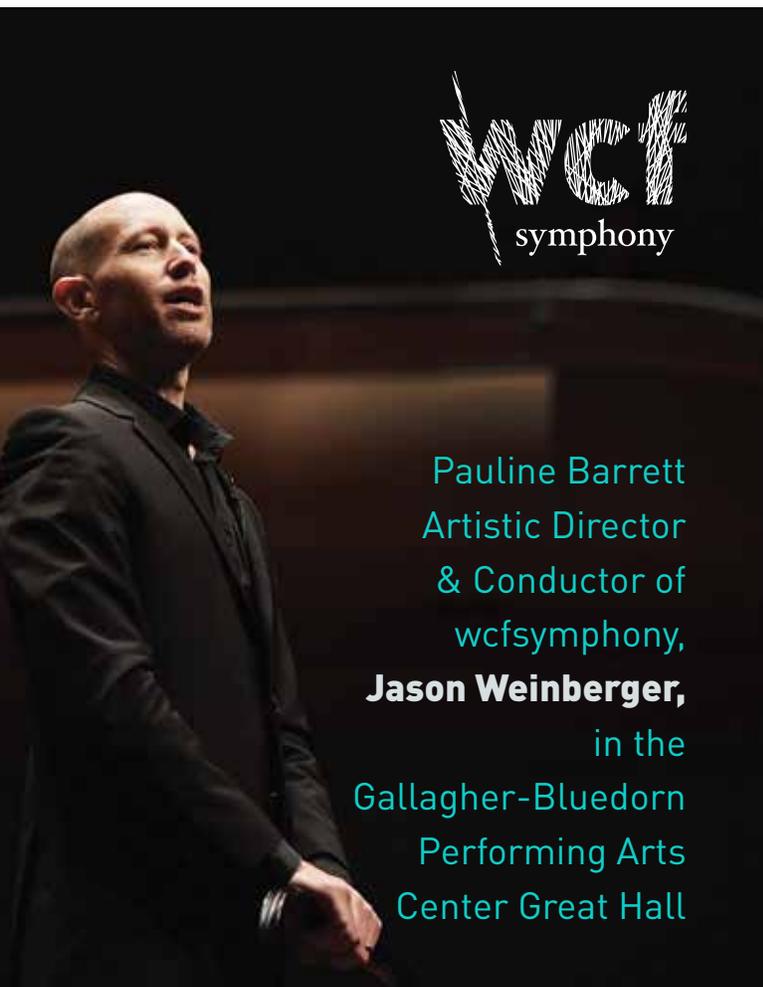
Students know—music educators have always seen this—but now you know that administrators know, too! One of the reasons our students show up for school is our classes. Students find inherent benefits and real satisfaction with their musical experiences, and it is clearly communicated to those in power.

Children with learning disabilities or dyslexia who tend to lose focus with more

noise could benefit significantly from music lessons.

Federal education policy authorizes explicitly the use of Title I funds for music and arts education. But few teachers—even the majority who know what Title I is—are aware of this significant opportunity to provide or improve music programs in the country. Even fewer parents are familiar with Title I, let alone the fact that Title I funds can be used for music education.

Do you know about the possibilities for providing, expanding and enriching students' musical education through the use of Title funds? The new ESSA (Every Student Succeeds Act – see <https://www.educateiowa.gov/pk-12/every-student-succeeds-act>) specifies music as a discipline



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- Gala Season Premiere with Simone Dinnerstein // September 29, 7pm
- Disney Tim Burton's *The Nightmare Before Christmas* // November 3, 7 pm
- A Baroque Holiday // December 8, 4pm & 7pm // at Brown Derby Ballroom*
- Valentine Attraction // February 16, 7pm
- Turkish Delight // March 2, 4pm & 7pm // at Brown Derby Ballroom*
- To The New World // April 13, 7pm

*Brown Derby Chamber Music Concerts not included in promo code discount.

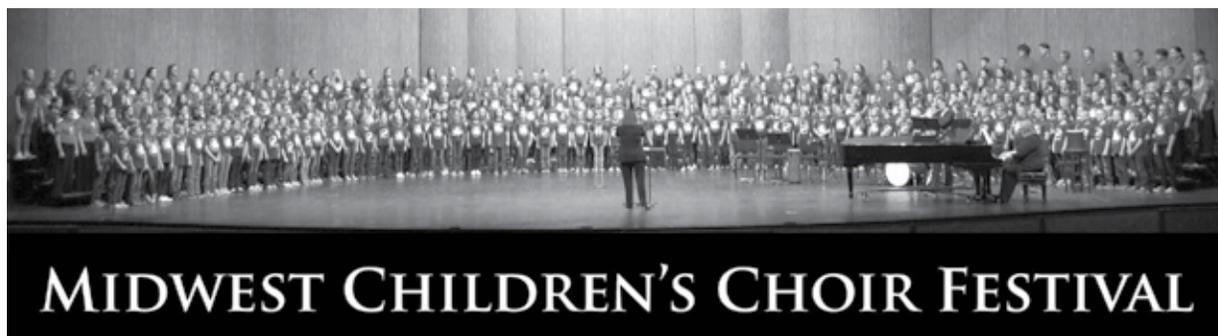
equal in importance to other subject areas and provides the basis for student access to music education for those who are the most underprivileged.

In the final analysis, you as a music educator have the support and faith and participation from all that matter—students, other teachers, administrators, parents—to provide the best possible program of music education. So now what?

We at IMEA are here to give you even more support, encouragement and opportunity to be the best music educator you can be. We do that through many avenues; we provide continuing education through our annual professional development conference, we offer scholarships to students who plan to be music educators, we offer an IDEA grant for ed-

ucators who desire to make a difference in non-traditional and inclusive initiatives, we advocate and lobby with national Iowa legislators for laws that promote music education and benefit students, we offer grants to new and experienced teachers to help implement classroom projects... and the list goes on.

Congratulations on having the best job in the world! Providing food for the brain, connections to other human beings and an experience for students that is human and humanizing—that is what it means to be a music educator. It is your privilege and mine. Feel the support! We are all here to help music education make the difference in student lives. ■



MIDWEST CHILDREN'S CHOIR FESTIVAL

Friday, April 26, 2019 • 7:00 PM
Stephens Auditorium • ISU • Ames



Dr. Elizabeth McFarland
Guest Conductor

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 (treble 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. Elizabeth McFarland will serve as the festival clinician and will conduct the mass choir in Stephens Auditorium on April 26, 2019.

For more information and/or to receive the pre-registration application, contact Ames Childrens Choirs at 515-290-1422 or info@ameschildrenschoirs.org.



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President-Elect's Report

New Year...New Risks



Kevin L. Droe, Ph.D.
President-Elect, IMEA

I had three experiences this summer that reminded me of the importance of trying new things and taking risks as we start a new school year..

For the first time this summer, the University of Northern Iowa offered

to share ideas about teaching modern band. It was my first time attending the conference and I had one of the most enjoyable and rewarding experiences as a music educator. Over the course of four days, I not only shared and learned new ideas of modern band, but I also participated in hands-on modern band



RockShop, a modern band workshop for teachers. Modern band pedagogy utilizes popular music to teach creative music making that is relevant to students lives. It's a new way of promoting music education for more children while keeping the experience of making music enjoyable. For the teachers who participated in the workshop, it was a completely new experience while at the same time using music they loved.

Second, I attended the Modern Band Summit in Ft. Collins. This conference brings together music educators, administrators, artists and researchers

sessions. Last, the University of Northern Iowa also sponsored a modern band camp this summer for kids called AmpCamp. Kids learned new instruments like electric guitar, electric bass, keyboards and drum set. At the end of five days, the children performed in eight bands in front of a packed house of screaming friends and family. Since it was the first time we offered the camp, we learned a lot!

All three of these experiences were brand new for me. All three of these experiences did not go as planned and

each included moments of frustration followed by doubt. Essentially, each one was risky. Looking back, I am so grateful for doing these and will continue to try new ideas even when they seem scary. Educators know that when students learn something new, it can feel like they are risking a lot. Ultimately, if it helps to get more people enriching their lives with music, I think it's worth the risk. Here's to embracing something new and taking a risk. ■





KEI Update

Patty Haman
Kodaly Educators of Iowa

Kodaly Educators of Iowa will host local music educator and member Kris VerSteegt on October 6, 2018, for their fall workshop at Iowa State University. Mrs. VerSteegt will be presenting “Creating Creative Musicians.” KEI members will also present “Singing Games: FUNctional, FUNdamental, and FUN” at the IMEA conference this fall and invite music teachers to bring additional singing games and ideas to share at the annual chapter sharing session in early 2019 (date to be announced).■



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MUSIC EDUCATION MUSIC PERFORMANCE MUSIC COMPOSITION



Dr. Dawn M. Farmer joins the faculty of Augustana College in Rock Island, Ill., as the instrumental music specialist in the Music Education area. Dr. Farmer holds a B.M.E. from the University of Arizona, an M.A. in Music Education from the University of Maryland, and a Ph.D. in Music Education from Arizona State University.

For more information on music degrees, areas of study, scholarship audition dates, and scheduling a campus tour, please visit: www.augustana.edu

Augustana College

Augustana College Department of Music
639 38th Street, Rock Island, IL 61201-2296
800-798-8100 x7233

Modern Band Summit



Kevin L. Droë, Ph.D.
Associate Professor of
Music Education
University of
Northern Iowa

This summer I had one of the most enjoyable and rewarding experiences I've had as a music educator. My partner Shelley and I attended the Modern Band Summit in Fort Collins, Colorado. Their website provides the best description of the conference.

Rock, a non-profit school music organization that trains music teachers and donates instruments, resources and support so that teachers can teach modern band. The former name of the conference was "Modern Band Rockfest." This provides an idea of the kind of atmosphere one can experience



"Modern Band Summit convenes music educators, arts administrators, and college and university professors from across the country to advance Modern Band in our schools. This four-day professional development conference includes teacher-led workshops, special guest speakers, and nightly jam sessions that foster creativity and community in a peer network of more than 2,000 Modern Band practitioners nationwide" (<https://www.littlekidsrock.org/mbsummit>).

This summer was the sixth year of the conference. It's organized by Little Kids

when attending. It was unlike any other conference I've attended.

First of all, many teachers attend the Modern Band Summit with little to no experience teaching modern band. On the first day, all teachers who are new to modern band are enrolled in Modern Band 101. This one-day training provides teachers with resources and pedagogy for teaching modern band. In addition, teachers learn about the music as a second language philosophy on which the pedagogy is built. The conference creates a very welcoming environment for teachers not familiar with



modern band because it gives them an opportunity to learn the basics in order to take advantages of the other sessions.

A very important aspect of modern band pedagogy is that it differs significantly from school to school and from teacher to teacher. Because the music used in modern band is connected to the students and community, there is no one prescribed curriculum. This can be refreshing for those wanting to make music relevant to their students' lives, but a bit uncomfortable for those brand new to modern band and looking for set activities.

Second, there is an immediate observable difference between the Modern Band Summit and other conferences: teachers are walking around with guitars, basses and drumsticks. For most conferences I attend, teachers are only walking around with bags and their conference program. At the Modern Band Summit, teachers

attend sessions to improve their instrumental skills and their teaching skills. Guitars are checked out to any attendee who doesn't have their own guitar. At many sessions, teachers are encouraged to use any instrument they have to contribute to the current activity.

This leads to the third and probably most enjoyable aspect of the Modern Band Summit. It's an extremely welcoming and supportive environment of teachers passionate about getting "more music to more people, that is relevant to their lives and for more of their lives" (paraphrased from Little Kids Rock founder Dave Wish). Teachers were enthusiastic about sessions and spent much of their time sharing how they teach modern band. During sessions, teachers are encourage each other to participate and learn. Nightly jam sessions are full with teachers getting on stage and making music for everyone else.

The demographics of the Modern Band Summit is a mix of elementary, middle school and high school music teachers along with administrators, professional musicians and university professors. Attendees come from all over the country including New York, Chicago, Dallas, Miami, Colorado and Southern California. This combination of teachers from all over provides a view of how the modern band movement is growing in the United States.

I said that this experience was one of the most enjoyable and rewarding experiences I've had as a music educator because I was able to make music with other educators and also share ideas about how to reach more students with music. (Having the conference in Ft. Collin near the foothills of the Rocky Mountain doesn't hurt). Our National Association for Music Education promotes "Music for Everyone." (NAfME..org). The Modern Band Summit provided by Little Kids Rock is taking steps toward this goal. This is heartwarming and rewarding to experience in person.

For more information about the Modern Band Summit, go to <https://www.littlekidsrock.org/mbsummit/>

Register online at omahasymphony.org!



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(Middle School - High School)

Visit omahasymphony.org for more information

2018 PREVIEW



**Iowa
Music
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Association**

Professional Development Conference

November 15-17, 2018

Iowa State Center

Iowa State University, Ames, Iowa

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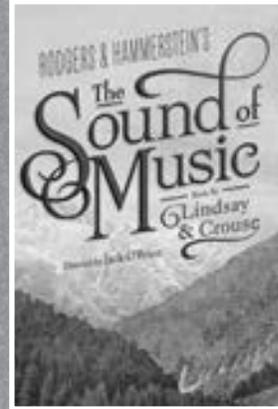
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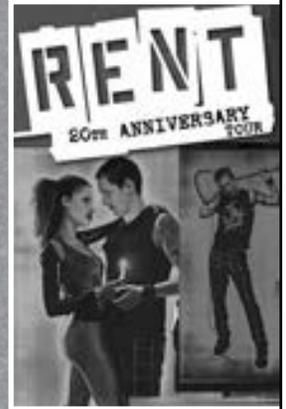
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REASONS TO ATTEND IMEA'S PROFESSIONAL DEVELOPMENT CONFERENCE

10. Educate and Advocate

Kris VerSteege will present on how to implement the state's newly adopted Fine Arts Standards into your program. Leon Kuehner and David Law will share the latest on what educators can do to advocate for our programs.

9. Network

Enjoy a tasty catered lunch on Friday while visiting with other music educators.

8. Experience

Lisa Ott will demonstrate solfege strategies with her choir from Nevada Middle School.

7. Strands

Pick and choose which session best matches your current teaching situation: best practice, technology, new teacher/collegiate, band, choral, orchestral, or general music.

6. Recertify

Consider attending the conference for teacher recertification credit through the University of Northern Iowa (additional registration and fees apply).

5. Concerts

Attend concerts including students from 5th grade all the way to collegiate with the Opus Honor Choir Concert, the Junior High Honors Orchestra Concert, the Collegiate Honor Band Concert, and the All-State Music Festival Concert (ticket price not included with registration).

4. Reading Sessions

Michelle Mentz will lead a string reading session, and choirs will be led by directors Jenn Walker and Dr. Shirley Neugebauer Luebke.

3. Exhibits

Visit over 70+ exhibits showcasing all the Midwest has to offer for collegiate students, music educators, retired, and beyond!

2. Names

Nationally-known presenters include Dr. John Feierabend, Jay Broeker, Tom Michalek, Roger Emerson, and Emily Crocker.

1. Opening Ceremonies

We are holding our first-ever opening ceremonies featuring a musicianship activity by Dr. Sarah Fairfield and Kate Hagen, a performance by the Ames Children's Choir directed by Dr. Christina Svec, and a keynote address entitled "Endangered Musical Minds" by Dr. John Feierabend.

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**Community Music Education
and/or Licensure for Public School Music Teaching*

Join Daniel Albert, Ph.D. at the IMEA Conference as he facilitates innovative discussions on music teaching and learning practices:

- The 21st Century Secondary General Classroom: Friday, Nov. 16, 2:15 p.m., Room 160 ICN
- Student Teaching: Creating a Mutually Beneficial Experience: Saturday, Nov. 17, 11 a.m., Room 154

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Merilee Klemp

Music History, Oboe, Chamber Music

Kam Markworth

Jazz History, Rock Music

Lindsay Markworth

Music Therapy

Emma Moonier

Music Therapy

Reinaldo Moya

Theory and Composition

Rafael Rodriguez

Augsburg Jazz, Augsburg Orchestra, Conducting

Mark Sedio

Masterworks Chorale

Erika Svano

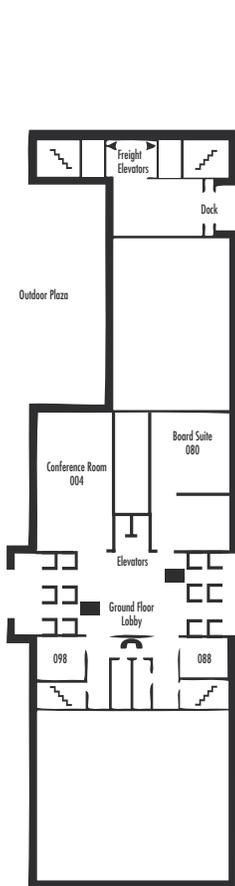
Augsburg Concert Band, Conducting

Sonja Thompson

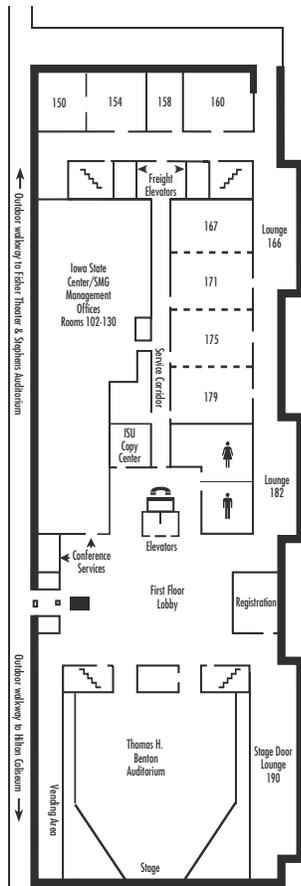
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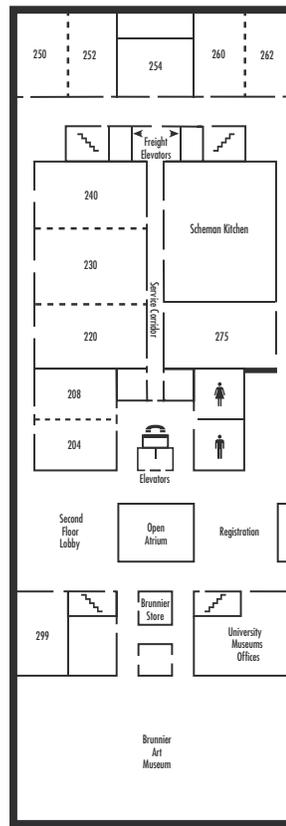
Maps and Information



Ground Floor



First Floor



Second Floor

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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Teaching Level: Pre-K Elementary Middle School/Jr. High High School College/Univ.

College/University Students only: Current Year _____ NAfME Collegiate Chapter _____

			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	\$100.00	\$	\$120.00
		1st Year Educator	\$50.00	\$	\$70.00
		College/University Student	\$40.00	\$	\$60.00
	<i>Friday Lunch Special - Catered hamburger or grilled chicken sandwich with sides - Available to all Attendees</i>		\$17.00	\$	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
Request for a refund less a \$10 service fee must be received in writing prior to November 1, 2018.		Guest Name _____	\$50.00	\$	\$70.00
		Retired	No Charge	\$	No Charge
THURSDAY ONLY REGISTRATION		All Attendees	\$30.00	\$	\$30.00
FRIDAY ONLY OR SATURDAY ONLY CONFERENCE REGISTRATION		Educator	\$75.00	\$	\$95.00
		College/University Student	\$25.00	\$	\$45.00
PRE REGISTRATION DEADLINE POSTMARK DEADLINE: THURSDAY, NOVEMBER 1, 2018			Registration Total	\$	

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

Teaching/Learning Strands - Band, Choral, Orchestra, General Music				
THURSDAY	Band	Choral	Orchestra	General Music
9:30-10:30		New Music for Your Middle School Choral Ensembles, Dr. Shirley Neugebauer Luebke		
		Independent Musicians in a Choral Setting, Sandy Miller		
10:45-11:45	Avoiding the Potholes... Common Mistakes Made by Teachers Young and Old, Dr. Gerald Kreitzer, Kent Keating, Steve Stickney	Avoiding the Potholes... Common Mistakes Made by Teachers Young and Old, Dr. Gerald Kreitzer, Kent Keating, Steve Stickney		
		Elementary Choral Reading Session, Jenn Walker		Elementary Choral Reading Session, Jenn Walker
1:15-2:15		My Favorite "Do" is Cookie Dough!: Solfege Strategies, Lisa Ott		My Favorite "Do" is Cookie Dough!: Solfege Strategies, Lisa Ott
		Singing all the Styles in the Choral Rehearsal, Dr. Brian Winnie		
4:00	PERFORMANCE: OPUS Honor Choir Concert			

Professional Development Conference Program

FRIDAY	Band	Choral	Orchestra	General Music
8:30-9:30	Opening Ceremonies featuring the Ames Children's Choir and Keynote Address: "Endangered Musical Minds," Dr. John Feierabend			
9:45-10:45	You Want me to Teach WHAT?!? Dr. Robert L. Sinclair	Digital Tools in the Choral Classroom, Roger Emerson & Gregg Ritchie	You Want me to Teach WHAT?!? Dr. Robert L. Sinclair	Jazz and General Music: You Know More Than You Think! Dr. Steve Shanley, Jenn Walker
			Left-Hand Flexibility, Breaking the D-Major Straightjacket, Gabriel Villasurda	Making Melody Modally, Jay Broeker
11:00-11:50	Give me a Break! Tips for Facilitating the Clarinet Break, Dr. Christine Damm	Short on Boy Singers? Hit the Right Notes. Boys Can Sing! Jeff Van Devender	Why Haydn, Mozart, and Beethoven Still Matter, and How We Should Teach Their Music, Dr. Jeffrey Bell-Hanson	Short on Boy Singers? Hit the Right Notes. Boys Can Sing! Jeff Van Devender
	Active Introduction to the Blues, Stephanie Tatting Peoples			Active Introduction to the Blues, Stephanie Tatting Peoples
	Creative and Engaging Rehearsal Strategies, Dr. Glenn Pohland			First Steps in Music: Vocal Development in the Early Years, Dr. John Feierabend
1:00-2:00	Especially for Beginning and Middle School Directors, Dr. Charles Menghini	Selecting, Adapting, and Writing Music for the Middle School, Emily Crocker	Especially for Beginning and Middle School Directors, Dr. Charles Menghini	Blue Satin Sashays, Tom Michalek
			String Reading Session, Michelle Mentz	Learn and Play: Finding Balance the Music Classroom, Dr. Sarah Fairfield & Kate Hagen
				Teach English to English Learners? But I Teach Music! Sara McCue, Jacob Barker, Jolene Kubli
2:15-3:15	Build Us a Band They Said..., Megan Cooney	Keep 'Em Singing: Transitions from General Music to Choir, Lauren Fladland		First Steps in Music: Movement Development in the Early Years, Dr. John Feierabend
		Say What?: Developing Musical Experiences from Spoken Word, Jay Broeker		Say What?: Developing Musical Experiences from Spoken Word, Jay Broeker
	Saving Your Music Program -- NOW! David Law			



FRIDAY	Band	Choral	Orchestra	General Music
3:30-4:30	From Fifth Grader to All-Stater: Private Lesson Strategies, Dr. Scott Muntefering	When Can We See the Next Opera? How to Get Kids of All Ages, Judy Bush	From Fifth Grader to All-Stater: Private Lesson Strategies, Dr. Scott Muntefering	Write Your Next Musical: Your Budget Deserves a Break Today! Jeff Van Devender
				Keepin' it Fresh: "Old" Singing Games Made New Again, Tom Michalek
				When Can We See the Next Opera? How to Get Kids of All Ages, Judy Bush
				Blended Learning in the Elementary Music Classroom, Jessica Muters
4:30	PERFORMANCE: Junior High Honors Orchestra Concert			
Teaching/Learning Strands - Band, Choral, Orchestra, General Music				
SATURDAY	Band	Choral	Orchestra	General Music
9:00-9:50	Tune-In: Core Concepts to Develop Intonation Success, Dr. Trent A. Hollinger	Peak Rehearsal Experience: A Triptychal Approach, Dr. Cory Ganschow	Tune-In: Core Concepts to Develop Intonation Success, Dr. Trent A. Hollinger	12 Steps to Rhythmic Musical Literacy Using Conversational Solfege, Dr. John Feierabend
			Mono-Tasking: the Key to High Achievement in String Teaching, Gabriel Villasurda	Why We Dance: Celebrating Cultures Through Movement, Valerie Diaz Leroy
	Research Poster Session			
10:00-10:50	Ways to Better Plan, Teach, and Assess Student Learning and Teacher Effectiveness, Dr. Charles Menghini			Yes, UKE Can: Ukuleles as an Instructional Tool, Tom Michalek
		You Think Sightreading, They Think FUN! Emily Crocker	Neuroscience-Based String Pedagogy, Kristian Svennevig	Global Music for the General Music Classroom, Jay Broeker
	Research Poster Session			
11:00-11:50	Time to Let Go: Moving Responsibility to the Ensemble, Dr. Mark Stickney	Planning for a Pedagogy of Inclusion, Dr. Peter Dennee		12 Steps to Melodic Literacy Using Conversational Solfege, Dr. John Feierabend
				Singing Games: FUNctional, FUNdamental, and FUN, Kodály Educators of Iowa
	What's Happening? IAAE Updates, Leon Kuehner			
Research Poster Session				

Teaching/Learning Strands - Band, Choral, Orchestra, General Music				
SATURDAY	Band	Choral	Orchestra	General Music
12:00-12:50	Clear and Clean: Six Principles of Conductors for Educators, Dr. Jeffrey Bell-Hanson			Cultivating the Cultures in our Music Classroom, Ruth K. Dorr
	Hand Drumming Fundamentals for the Non-Percussionist, Dr. Ryan Frost			
		Cognitive Science in the Choral Rehearsal, Dr. Nicole Aldrich		
	2018 Music Education Research Year in Review: Useful Applications for the Music Classroom, Dr. Kevin Droe			
	Research Poster Session			
1:00		ICDA Exec. Meeting		KEI Meeting
2:00	IBA Exec. Meeting	ICDA Meeting		
2:30	PERFORMANCE: Collegiate Honor Band Concert			
3:00	IBA Meeting			
7:30	PERFORMANCE: All-State Music Festival Concert: Band, Chorus, Orchestra			

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MUSIC DATES 2018-2019

HEARTLAND HONOR CHOIR

Thursday, Oct. 25

JAZZ FESTIVAL

Wednesday, Oct. 31

JAZZ BAND CONTEST

Thursday & Friday, Jan. 17-18

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Tuesday & Wednesday, Jan. 22-23

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

Teaching/Learning Strands - Best Practice, New Teacher-Collegiate, Technology			
FRIDAY	Best Practice	New Teacher-Collegiate	Technology
8:30-9:30	Opening Ceremonies featuring the Ames Children's Choir and Keynote Address: "Endangered Musical Minds," Dr. John Feierabend		
9:45-10:45	Unpacking the Iowa Fine Arts Standards, Kris VerSteegt	Go Get a Job!!! Interviews, Resumes, and Cover Letters, Dr. Scott Muntefering	Help Students Prepare for Auditions with SmartMusic, Dr. Giovanna Cruz
11:00-11:50	Creative and Engaging Rehearsal Strategies, Dr. Glenn Pohland	Improving Equity in the Music Room, Dr. Wendy Barden	Music Resources for the Google Classroom, Mike Olander
1:00-2:00	Teach English to English Learners? But I Teach Music! Sara McCue, Jacob Barker, Jolene Kubli	From Methods to Madness: Ideas for a Sane Teaching Experience, Judy Bush	Assessment Made Easy with MusicFirst, Dianne Aboud, Marisa Merkel, Todd Herbst-Ulmer
2:15-3:15	Body Mapping the Way to Success: Common Issues and Solutions, Janet Alcorn & Brandon Waring	Connected Students and General Music They'll "Like!," David Dashefsky	The 21st Century Secondary General Classroom, Dr. Daniel Albert
3:30-4:30	Blended Learning in the Elementary Music Classroom, Jessica Muters	Uketopia: Ukulele Jam Session, Dr. Kevin Droe	iTeach Music: Integrating Technology in Elementary General Music, Manju Darairaj
4:30	Junior High Honors Orchestra		
	4:30 Fisher Theatre		

Teaching/Learning Strands - Best Practice, New Teacher-Collegiate, Technology			
SATURDAY	Best Practice	New Teacher-Collegiate	Technology
9:00-9:50	Why Are We Here? Teaching with Purpose, Sarah Jones	21st Century Curriculum Development and Implementation, Manju Durairaj	Top 10 Finale Time Saving Tips, Dr. Giovanna Cruz
	Research Poster Session		
10:00-10:50	Behavior Management and Feedback in a Changing Culture, Judy Bush	Keep Your Chops Up! Using Gigs as Professional Development, Dr. Scott Muntefering	Assessments for Data-Driven Instruction, Mike Olander
	Research Poster Session		
11:00-11:50	Five Ways to Engage Hard to Reach Students, Valerie Diaz Leroy	Student Teaching: Creating a Mutually Beneficial Experience, Dr. Daniel Albert	Software Solutions for Digital Music Composition, Dave Sanderson
	What's Happening? IAAE Updates, Leon Kuehner		
	Research Poster Session		
12:00-12:50	Create an Incredible Practice Regimen, Renee-Paul Gauthier	So You Want to Teach the Ukulele? Dr. Sarah van Waardhuizen	
	Research Poster Session		
	2018 Music Education Research Year in Review		
2:30		Collegiate Honor Band Concert	
		Nevada High School Auditorium	
7:30	All-State Music Festival Concert: Band, Chorus, Orchestra		
		Hilton Coliseum	



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2018 Annual Professional Development Conference

Thursday, November 15, 2018

	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 Adam Orban, OPUS Registration Chair	Scheman Middle (1st) Floor	
	8:00		IMEA Conference Registration Emily Cox, IMEA Conference Registration Chair	Scheman Top (2nd) Floor	
Opus Honor Choir 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 CONCERT 4:00 Stephens Auditorium Joseph Tangen, Opus Honor Choir Chair Holly Russell, 5-6 Select Choir Chair Kelly Truax, 7-8 Bass Choir Chair Lauren Fladland, 7-8 Treble Choir Chair Joel Hagen, 9 Mixed Choir Chair	9:30-10:30	C	New Music for Your Middle School Choral Ensembles Dr. Shirley Neugebauer Laebke, Morningside College Sponsored by JW Pepper, Hal Leonard, and IMEA	250-252	
			C	Independent Musicians in a Choral Setting Sandy Miller, Heartland Youth Chorus Sponsored by IMEA	260-262
		10:45-11:45	C	Elementary Choral Reading Session Jenn Walker, Novak Elementary, Linn-Mar Schools Sponsored by J.W. Pepper and Hal Leonard	250-252
			B, C	Avoiding the Potholes...Common Mistakes Made by Teachers You Dr. Gerald Kreitzer, Mount Mercy University Kent Keating, Mount Mercy University Steve Stickney, Mount Mercy University Sponsored by IMEA	260-262
		1:15-2:15	C, G	My Favorite "Do" is Cookie Dough!: Solfege Strategies Lisa Ott, Nevada Middle School Sponsored by J.W. Pepper, Hal Leonard, Nevada Music Parents, and IMEA	250-252
			C	Singing all the Styles in the Choral Rehearsal Dr. Brian J. Winnie, Southwestam College Sponsored by IMEA	260-262
		4:00	ALL	OPUS Honor Choir Concert Conductors: Michelle Droe, Lincoln Elementary, Cedar Falls School District (5th/6th Grade) Chris Johnson, Gilbert/Roland-Story Middle Schools (7th/8th Grade Bass Clef) Dr. Jennaya Robson, Luther College (7-8 Treble Clef Choir) Gerard Krupke, Norwalk High School (9th Grade Mixed) Adam Orban, Chair	Stephens Auditorium

Professional Development Conference Program

Friday, November 16, 2018

TIME	SESSION TITLE	LOCATION
A=Advocacy, B=Band, BP=Best Practices, C=Choral, GM=General Music, NTC = New Teacher/Collegiate O=Orchestra, T=Technology		
7:30	IMEA Conference Registration Emily Cox, IMEA Conference Registration Chair	Scheman Top (2nd) Floor
8:00-5:00	IHSMA All-State Music Festival Registration/Info Desk Alan Grainer, IHSMA Executive Director Sponsored by IHSMA and IMEA	Scheman Middle Floor

Exhibits Open: 9:00 - 5:00 C. David Rutt, IMEA Conference Exhibits Chair Scheman Middle & Top Floors

8:30-9:30	ALL	Opening Ceremonies Kendra Leisinger, IMEA President Ames Children's Choir, Dr. Christina Svec, Conductor Endangered Musical Minds, Dr. John Feierabend, Keynote Speaker Sponsored by GIA Publications	195 Benton Auditorium
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VISIT THE EXHIBITS Scheman Middle & Top Floors

All-State Music Festival CHORUS - Stephens Auditorium 8:30-11:30 1:00-4:00 5:30-7:30 Dr. Timothy Peter, conductor Jason Heitland, Chair <hr/> BAND - Hilton Coliseum 8:45-12:00 1:30-4:30 6:00-7:30 Dr. Michael Golemo, conductor Thad Driskell, Chair <hr/> ORCHESTRA - Scheman 220-240 9:00-12:30 2:00-4:45 6:15-8:15 Dr. Jason Weinberger, conductor Mary Kay Polashek, Chair <hr/> Junior High Honors Orchestra REHEARSALS begin at 8:45 a.m. Fisher Theatre & Scheman 167-179 Michelle Mertz, Chair CONDUCTORS: <hr/> CONCERT - 4:30 Fisher Theatre	9:45-10:45	B, NTC, O	You Want me to Teach WHAT??? Dr. Robert L. Sinclair, VanderCook College of Music Sponsored by IMEA	4
	NTC	Go Get a Job!!! Interviews, Resumes, and Cover Letters Dr. Scott Mustefering, Wartburg College Sponsored by IMEA	150-154	
	B, BP O, T	Help Students Prepare for Auditions with SmartMusic Dr. Giovanna Cruz, MakeMusic, Inc. Sponsored by MakeMusic, Inc. and IMEA	160	
	O	Left-Hand Flexibility, Breaking the D-Major Straightjacket Gabriel A. Villasorda, Ann Arbor Public Schools Sponsored by IMEA	204-208	
	GM	Jazz and General Music: You Know More Than You Think! Dr. Steve Shanley, Coe College Jenn Walker, Novak Elementary, Linn-Mar Schools Sponsored by Coe College	250-252	
	BP	Unpacking the Iowa Fine Arts Standards Kris VerSteege, Ames Community Schools, Iowa State University	254	
	GM	Making Melody Modally Jay Brocker, The Blake School, St. Paul, MN Sponsored by West Music and IMEA	260-262	
	C	Digital Tools in the Choral Classroom Roger Emerson, Hal Leonard Corporation Gregg Ritchie, Mc-Graw Hill Education Sponsored by Mc-Graw-Hill Education	275	
	10:00-11:30		All-State Choral Rehearsal, sectional	Benton

VISIT THE EXHIBITS Scheman Middle & Top Floors



Friday, November 16, 2018 (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		
11:00-11:50	B Give me a Break! Tips for Facilitating the Clarinet Break Dr. Christine Damm, Quincy University Sponsored by IMEA	4
	GM, BP NTC Improving Equity in the Music Room Dr. Wendy Barden, Segue Consulting Partners Sponsored by Segue Consulting Partners	150-154
	O ISTA Meeting Andrew Geysens, President	158
	T Music Resources for the Google Classroom Mike Olander, MusicFirst Sponsored by MusicFirst and IMEA	160
	O Why Haydn, Mozart, and Beethoven Still Matter, and How We Sh Dr. Jeffrey Bell-Hanson, Pacific Lutheran University Sponsored by IMEA	204-208
	GM First Steps in Music: Vocal Development in the Early Years Dr. John Feierabend, Hart School of Music, University of Hartford, CT Sponsored by GIA Publications, INC.	250-252
	B, BP Creative and Engaging Rehearsal Strategies Dr. Glenn Pohland, Loras College Sponsored by Loras College	254
	GM, B Active Introduction to the Blues Stephanie Tatting Peoples, Shakopee, MN Public Schools Sponsored by IMEA	260-262
	C, GM Short on Boy Singers? Hit the Right Notes. Boys Can Sing! Jeff Van Devender, Alpine Road Publishing Sponsored by Alpine Road Publishing, JavaMusik, and IMEA	275

VISIT THE EXHIBITS Schuman Middle & Top Floors

1:00-2:00	B, BP O Especially for Beginning and Middle School Directors Dr. Charles T. Menghini, VanderCook College of Music Sponsored by Schmitt Music and Conn Selmer Corporation	4
	NTC From Methods to Madness: Ideas for a Sane Teaching Experience Judy Bush, NAFME North Central President Sponsored by NAFME and IMEA	154
	T, B, C GM Assessment Made Easy with MusicFirst Dianne Aboud, Marisa Merkel, Todd Herbst-Ulmer, Music Instructors, Algona Community Schools	160
	O String Reading Session Michelle Mentz, Dubuque Community Schools Sponsored by IMEA	204-208
	GM, BP NTC Blue Satin Sashays Tom Michalek, Hastings Public Schools, Hastings College, NE Sponsored by West Music and IMEA	250-252
	GM, BP Teach English to English Learners? But I Teach Music! Sara McCue, Jolene Kubli, Marshalltown School District, Jacob Barker, Davenport School District	254
	GM, BP Learn and Play: Finding Balance the Music Classroom Dr. Sarah Fairfield and Kate Hagen, Iowa City Schools Sponsored by West Music and IMEA	260-262
	C Selecting, Adapting, and Writing Music for the Middle School Emily Crocker, Hal Leonard Sponsored by JW Pepper and Hal Leonard	275

Professional Development Conference Program

Friday, November 16, 2018 (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		
2:15-3:15	B, BP, A NTC Build Us a Band They Said... Megan Cooney, St. Ambrose University Sponsored by St. Ambrose University and IMEA	4
	GM, NTC T Connected Students and General Music They'll "Like!" David Dashefsky, Clayton Public Schools, NJ Sponsored by IMEA	150-154
	T, GM The 21st Century Secondary General Classroom Dr. Daniel Albert, Augsburg University Sponsored by IMEA	160
	A, BP Saving Your Music Program – NOW! David Law, Iowa Alliance for Arts Education Sponsored by Iowa Alliance for Arts Education	204-208
	GM First Steps in Music: Movement Development in the Early Years Dr. John Feierabend, Hartt School of Music, University of Hartford, CT Sponsored by GIA Publications, INC.	250-252
	B, BP C Body Mapping the Way to Success: Common Issues and Solutions Janet Akeon, Iowa State University, Brandon Waring, North Linn School District Sponsored by West Music	254
	GM, C Say What?: Developing Musical Experiences from Spoken Word Jay Broeker, The Blake School, St. Paul, MN Sponsored by West Music and IMEA	260-262
	C, NTC Keep 'Em Singing: Transitions from General Music to Choir Lauren Fladland, College Community School District	275
VISIT THE EXHIBITS		Scheman Middle & Top Floors
3:30-4:30	NTC, B From Fifth Grader to All-Stater: Private Lesson Strategies Dr. Scott Mustefering, Wartburg College Sponsored by Wartburg College	4
	NTC, GM Uketopia: Ukulele Jam Session Dr. Kevin Droe, University of Northern Iowa Sponsored by West Music and UNI School of Music	150-154
	T, BP GM Teach Music: Integrating Technology in Elementary General Music Manja Darairaj, Latin School of Chicago, VanderCook College of Music, IL Sponsored by IMEA	160
	GM Write Your Next Musical: Your Budget Deserves a Break Today Jeff Van Devender, Alpine Road Publishing Sponsored by Alpine Road Publishing, JavaMusik, and IMEA	204-208
	GM, BP NTC Keepin' it Fresh: "Old" Singing Games Made New Again Tom Michalek, Hastings Public Schools, Hastings College, NE Sponsored by West Music and IMEA	250-252
	GM, BP Blended Learning in the Elementary Music Classroom Jessica Muters, Viola Gibson Elementary, Cedar Rapids School District Sponsored by IMEA	260-262
	GM, C When Can We See the Next Opera? How to Get Kids of All Ages Judy Bush, NAIME North Central President Sponsored by NAIME and IMEA	275
Exhibits Close: 5:00		Scheman Middle & Top Floors
4:30	ALL Junior High Honors Orchestra Concert Conductors: Leyla Sawyer NAIME North-Central Division President Randal Swiggum Elgin Youth Symphony Orchestra	Fisher Theatre



Saturday, November 17, 2018

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 Kendra Leisinger, 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 Ratt, IMEA Conference Exhibits Chair Scheman Middle & Top Floors

All-State Music Festival ORCHESTRA - Scheman 220-240 8:30-11:15 Dr. Jason Weinberg, conductor Mary Kay Polashek, Chair <hr/> CHORUS - Stephens Auditorium 8:45 - 12:00 Dr. Timothy Peter, conductor Jason Heitland, Chair <hr/> BAND - Hilton Coliseum 9:00-12:30 Dr. Michael Golemo, conductor Thad Driskell, Chair <hr/> Afternoon Rehearsals are Closed Sessions	9:00-9:50	B, O T	Tune-In: Core Concepts to Develop Intonation Success Dr. Trent A. Hollinger, Culver-Stockett College, MO Sponsored by IMEA	4
	NTC, A BP	21st Century Curriculum Development and Implementation Manjia Durairaj, Latin School of Chicago, VanderCook College of Music, IL Sponsored by IMEA	150-154	
	O	Top 10 Finale Time Saving Tips Dr. Giovanna Cruz, MakeMusic, Inc. Sponsored by MakeMusic, Inc. and IMEA	160	
	O	Mono-Tasking: the Key to High Achievement in String Teaching Gabriel A. Villaneda, Ann Arbor Public Schools Sponsored by IMEA	204-208	
	GM, C	12 Steps to Rhythmic Musical Literacy Using Conversational Solfe Dr. John Feierabend, Hart School of Music, University of Hartford, CT Sponsored by GIA Publications, INC.	250-252	
	BP	Why Are We Here? Teaching with Purpose Sarah Jones, Kenwood Leadership Academy, Cedar Rapids School District Sponsored by IMEA	254	
	GM	Why We Dance: Celebrating Cultures Through Movement Valerie Diaz Lency, Quaver Music Sponsored by Quaver Music	260-262	
	ALL	Research Poster Session -- viewing only	outside 275	
	C	Peak Rehearsal Experience: A Triptych Approach Dr. Coey Ganschow, Western Connecticut State University, CT Sponsored by IMEA	275	

VISIT THE EXHIBITS Scheman Middle & Top Floors

Iowa College Band Directors Association Honor Band REHEARSALS - Friday, Saturday Nevada High School Auditorium, Nevada IA Dr. Stephen Peterson, Conductor University of Illinois CONCERT - Saturday, 2:30 Nevada High School Auditorium, Nevada IA Angela Holt, Co-Chair Nicholas Erz, Co-Chair	10:00-10:50	B, BP C, O	Ways to Better Plan, Teach, and Assess Student Learning and Test Dr. Charles T. Menghini, VanderCook College of Music Sponsored by Schmitt Music and Conn Selmer Corporation	4
	B, NTC O	Keep Your Chops Up! Using Gigs as Professional Development Dr. Scott Muntefering, Warburg College Sponsored by IMEA	150-154	
	T	Assessments for Data-Driven Instruction Mike Olander, MusicFirst Sponsored by MusicFirst and IMEA	160	
	O	Neuroscience-Based String Pedagogy Kristian Svennevig, Sadlow Intermediate School, Davenport School District Sponsored by IMEA	204-208	

10:00-10:50 cont.



Saturday, November 17, 2018 (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			
12:00-12:50	B, C, O	Clear and Clean: Six Principles of Conductors for Educators Dr. Jeffrey Bell-Hanson, Pacific Lutheran University Sponsored by IMEA	4
	NTC, GM	So You Want to Teach the Ukulele? Dr. Sarah Van Waardhuizen, Central College Sponsored by IMEA	150-154
	ALL	2018 Music Education Research Year in Review Dr. Kevin Droe, University of Northern Iowa Sponsored by UNI School of Music	204-208
	BP, GM	Cultivating the Cultures in our Music Classroom Ruth K. Dorr, Cresview School of Inquiry, West Des Moines School District Sponsored by IMEA	250-252
	BP, GM NTC	Create an Incredible Practice Regimen Dr. Renée-Paule Gauthier, North Park University, IL Sponsored by IMEA	254
	B, C, GM	Hand Drumming Fundamentals for the Non-Percussionist Dr. Ryan Frost, University of Northern Iowa Sponsored by UNI School of Music	260-262
	ALL	Research Poster Session – viewing only	outside 275
	BP, C NTC	Cognitive Science in the Choral Rehearsal Dr. Nicole Aldeich, Washington University in St. Louis, MO Sponsored by Washington University in St. Louis	275
Exhibits Close: 1:00		C. David Ruit, IMEA Conference Exhibits Chair	Schemas Middle & Top Floors
1:00-1:50	GM	Kodaly Educators of Iowa (KEI) Meeting Patty Haman, President	260-262
	C	Iowa Choral Directors Association (ICDA) Executive Board Meeting Dr. Jill Wilson, President	275
2:00-2:50	B	Iowa Bandmasters Association (IBA) Executive Board Meeting Jane Triplett, President	4
	C	Iowa Choral Directors Association (ICDA) General Meeting Dr. Jill Wilson, President	275
3:00-3:50	B	Iowa Bandmasters Association (IBA) General Meeting Jane Triplett, President	4
2:30	ALL	Collegiate Honor Band Concert Dr. Stephen Peterson, Conductor University of Illinois Sponsored by Iowa College Band Directors Association Angela Hob, Nicholas Fanz, Co-Chairs	Nevada High School Auditorium
7:30	ALL	*All-State Music Festival Concert Conductors: Band - Dr. Michael Golerno Chorus - Dr. Timothy Peter Orchestra - Dr. Jason Weinberger Master of Ceremonies: Kendra Leisinger, IMEA president Sponsored by IMEA, Kendra Leisinger, President IHSMA, Alan Greiner, Executive Director <i>*ticket price not included in the Conference Registration Fee</i>	Hilton Coliseum

Conference Keynote Address And Concerts

Opening Ceremonies and Keynote Address

Friday, 8:30 am, Benton Auditorium

Ames Children's Choir, Dr. Christina Svec, Director
"Endangered Musical Minds," Dr. John Feierabend

Junior High Honors Orchestra

Friday, 4:30 pm, Fisher Theatre

Conductors: Leyla Sanyer, NAFME North Central President Randal Swiggum, Elgin Youth Symphony Orchestra

Iowa College Band Directors Association Honor Band

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

Co-chairs: Nicholas Enz, Angela Holt

Conductor: Dr. Stephen G. Peterson, University of Illinois

Iowa All-State Music Festival

Saturday, 7:30 pm, Hilton Coliseum

Ticket price not included in the IMEA Conference registration

Conductors:

Dr. Michael Golemo, Band

Dr. Timothy Peter, Chorus

Dr. Jason Weinberger, Orchestra

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UPCOMING EVENTS

2018

8TH-9TH GRADE SINGFEST

Tuesday, Oct. 9

7TH-8TH GRADE BANDFEST

Tuesday, Oct. 16

SCHOLARSHIP WEEKENDS

Saturday, Nov. 3
Saturday, Nov. 10

MUSIC VISIT DAY

Sunday, Nov. 11

2019

SCHOLARSHIP WEEKENDS

Saturday, Jan. 26
Saturday, Feb. 2

9TH-12TH GRADE BANDFEST

Tuesday, Jan. 29

10TH-12TH GRADE SINGFEST

Thursday, Feb. 14

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All-State Music Festival Conductors

Dr. Michael Golemo, All-State Band



Michael Golemo has been the Director of Bands and Professor of Music at Iowa State University since 1999. From 2005 to 2017, he also served as the Chair for the Department of Music & Theatre. In addition to conducting the Wind Ensemble and the Symphonic Band, he teaches courses in music education, conducting, and oversees a program of eleven bands.

Under his direction, the Iowa State University Wind Ensemble has performed five times for the Iowa Bandmasters Association conventions. They have performed in Chicago's Orchestra Hall, Minneapolis' Orchestra Hall and Omaha's Holland Center for the Performing Arts. They have had seven performing tours in Europe with performances in Paris, Brussels, Vienna, Prague, Rome, London, Dublin, Edinburgh, Florence, Salzburg, Innsbruck, Munich and Stuttgart. In 2016, the Wind Ensemble performed for the College Band Directors National Association and the National Band Association North Central Division Conference that was held at Iowa State.

A native of Chicago, he received his Bachelor of Music Education and Master of Music degrees from Northwestern University where he studied conducting with John Paynter and saxophone with Frederick Hemke. He completed his doctorate in wind conducting at Michigan State University. He previously served as Assistant Director of Bands at The University of Akron (OH) and prior to that as Director of Bands at Albion College (MI).

With over 400 instrumental arrangements, transcriptions and compositions to his credit, Dr. Golemo has had works performed by a variety of performers and ensembles – from Carnegie Hall to Russia – including Louie Bellson, Wynton Marsalis, Anita Baker, Simon Estes, William Warfield, the Akron Symphony Orchestra and the Des Moines Symphony Orchestra. He has arranged music for high school and college marching bands and often writes for the Iowa State University “Cyclone” Marching Band. His music is published by Ludwig Music Publishers, Dorn Publications, Santa Barbara Music Publishers, Daehn Publications (C.L. Barnhouse Company) and Great Works Publishing.

Dr. Golemo stays active nationally and internationally as a guest conductor, clinician and adjudicator. He has conducted all-state bands in Nebraska, Louisiana, Idaho and New Mexico. He has served as the guest conductor for numerous honor bands at the middle school, high school and collegiate levels. He has contributed articles to a variety of journals and publications including *The Instrumentalist*, *The Journal of the Association of Concert Bands*, *The Podium*, *The Journal of the North American Saxophone Alliance*, and *Teaching Music Through Performance in Band* (volumes 9 and 10).

He holds memberships in numerous organizations, including the College Band Directors National Association, the National Band Association, Iowa Bandmasters Association, Pi Kappa Lambda Music Honorary, Phi Kappa Phi Academic Honorary, Phi Mu Alpha Sinfonia, Phi Beta Mu Bandmasters, and is an honorary member of the Cardinal Key Honor Society at Iowa State University and both Tau Beta Sigma and Kappa Kappa Psi.

He has received several notable awards, including the Iowa State University Alumni Association's Superior Service to Alumni Award, the Iowa State College of Liberal Arts & Sciences' Outstanding Achievement in Departmental Leadership Award, and Kappa Kappa Psi's Distinguished Service to Music Medal, that organization's highest honor.

He is a past president of the Iowa Bandmasters Association, the Big Twelve Band Directors Association, and is a past National President and Board of Trustees member for Kappa Kappa Psi Honorary Band Fraternity. He is the conductor of the Ames Municipal Band and in 2007, Dr. Golemo was elected to membership in the prestigious American Bandmasters Association.

CONGRATULATIONS

Dr. Michael Golemo

Director of Bands, Iowa State University

Conductor of the 2018 Iowa All-State Band

“

Iowa State University music professors have a wide breadth of musical knowledge and care about the students they teach. I gained a wealth of wisdom and am fortunate to have attended such an institution.

”

— **Alec Garringer**, B.M. Instrumental Music Education
Class of 2018
Monticello Community Schools



Dr. Timothy Peter, All-State Chorus



Stetson University Interim Dean, Professor of Music, and Director of Choral Activities

Timothy Peter is the newly appointed interim dean of the School of Music and the director of choral activities at Stetson University. He is a native of Minnesota, received his undergraduate degree from Luther College and completed his doctorate of musical arts degree at the University of Arizona. Before coming to Stetson University, he was professor of music at Luther College and served as the head of the music department. He has been a high school choral director and church musician in Minnesota, Iowa and Arizona, and Florida. Having joined the faculty of the Stetson University School of Music in the fall of 2012, Peter conducts the Stetson Concert Choir, which is the university's touring SATB ensemble, comprised of select upper-class singers. In addition, he conducts the Stetson Men and teaches choral conducting and choral repertoire courses.

Peter is involved in the National Collegiate Choral Organization and the American Choral Directors Association, having held positions as the divisional chair for repertoire and standards for college and universities and the state and divisional chair for men's choirs. His choirs have been selected to perform at the 2011 National ACDA Conference in Chicago and the 2017 National Conference in Minneapolis, and at four Divisional NC-ACDA conventions held in Minneapolis, Minn., Sioux Falls, S.D. and Madison, Wis. He was a presenter at the 2015 National ACDA Conference in Salt Lake City, UT and the 2017 National Conference in Minneapolis, MN. His off-campus teaching, adjudicating and conducting includes numerous appearances as an all-state conductor and festival clinician in Alabama, Alaska, Arizona, California, Colorado, Florida, Georgia, Illinois, Iowa, Minnesota, Missouri, Nebraska, Nevada, New York, North Carolina, North Dakota, Oklahoma, South Dakota, Texas, Virginia and Wisconsin.

Peter has prepared choirs and orchestras for performances at Carnegie Hall in Manhattan, Singapore SAS Concert Hall, Orchestra Hall in Minneapolis, Orchestra Hall and Rockefeller Chapel in Chicago, the Georgia Dome in Atlanta, the Holland Center in Omaha, the TWA Center in St. Louis, the Overture Center in Madison, the Alamodome in San Antonio and the Seoul Foreign School Center for the Performing Arts. He has also conducted in Singapore, Germany, England, Namibia, Oman, South Africa and South Korea.

Education

- D.M.A., choral conducting, University of Arizona
- M.M., choral conducting, University of Arizona
- B.A., music education, Luther College

Dr. Jason Weinberger, All-State Orchestra



Jason Weinberger stands out among musicians of his generation for his passionate commitment to the entire life of his art form and his wholly contemporary approach to the programming, presentation, and performance of ensemble music. As a conductor, harpsichordist, and concert producer, he works with diverse ensembles across the globe to create meaningful connections and vibrant experiences around music. These interests also coalesce in The New Live, which Jason founded to bring sophisticated multimedia projects to orchestras and other presenters.

Jason is currently Pauline Barrett Artistic Director of Iowa's pioneering ensemble wcfSymphony, having also spent four years in a unique dual role combining his musical work with the responsibilities of CEO.

Under his leadership the orchestra has made major strides, performing a wide variety of new and recent American music by up-and-coming composers including Chris Thile, Miguel Atwood-Ferguson, Timo Andres, Adam Schoenberg, Daniel Roumain, and Gabriel Kahane and collaborating with some of today's most important musicians including Yo-Yo Ma, David Shifrin, David Krakauer, Peter Schickele, Brandi Carlile, Matt Haimovitz, and Edgar Meyer. Jason has established several successful wcfSymphony concert series in community-oriented venues and has expanded the orchestra's horizons to include incisive, informed performances of 17th- and 18th-century music and jazz. Jason is also a dynamic proponent of the arts throughout the Cedar Valley and spearheads wcfSymphony's wide-ranging community engagement initiatives. As likely to be found in an elementary school classroom as on a stage, Jason brings his natural ease with young people to wcfSymphony's captivating concerts for kids



Both in and beyond his work with wcfssymphony Jason is dedicated to reinvigorating the symphonic tradition through collaboration with creative voices from outside the orchestra hall. In addition to his groundbreaking multimedia presentations for The New Live, he collaborates regularly with acclaimed singer-songwriter Brandi Carlile – they have appeared together multiple times at the Seattle Symphony, Oregon Symphony, Edmonton Symphony and Nashville Symphony – and has partnered with a host of artists and bands including Gary Kelley, Mochilla, PROJECT Trio and Calexico. He is also active as a live film conductor and has given multiple screen-coordinated performances of scores from *The Wizard of Oz*, *Fantasia*, *The Snowman*, and others.

Jason's singular outlook was formed by both his education and his work with a variety of notable ensembles. He is a native of Los Angeles and began his musical training there on both piano and clarinet, pursuing studies on the latter instrument with Yehuda Gilad at the Colburn School for the Performing Arts. He attended Yale University, first receiving a bachelor's with academic distinction in intellectual history and then completing a master's degree in clarinet performance under the tutelage of David Shifrin. After leaving Yale Jason attended the Peabody Conservatory as a master's student of Gustav Meier and was a recipient of the Graduate Conducting Fellowship and a Peabody Career Grant. Other mentors included Leonard Slatkin at the National Conducting Institute, David Zinman at the Aspen Music Festival, and Donald Thulean.

In 2018 Jason embarks on a multi-year partnership with the Budapest chamber orchestra *Anima Musicae*, a musical exchange project he conceived and produces. Other notable ensemble affiliations include the Louisville Orchestra, with whom he was awarded a national Bruno Walter Career Grant for his four year tenure as resident conductor. Jason began his professional career as a cover conductor with the National Symphony Orchestra and performed with the NSO several times in addition to leading the Kennedy Center/National Symphony Orchestra Summer Music Institute. While in the mid-Atlantic region Jason directed the orchestra program at the Baltimore School for the Arts, where he founded an adventurous chamber orchestra and conceived and led a number of new initiatives for engaging and mentoring urban youth through music.

Jason's blog at jasonweinberger.com serves as a platform for his wide-ranging interests including strong advocacy of digital accessibility and openness in the arts. He welcomes comments about his work at his website or via social media, or via the contact form on this website. Alongside his wife Jenette, Jason is an incredibly proud parent to three boys, Benjamin [7], Levi [5], and Miles [baby!]. He is also a serious road cyclist and alpine skier, and spends many spring, summer, and autumn hours overseeing edible and ornamental gardens around his 1870s farmhouse in Cedar Falls, Iowa.



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Conference Conductors and Clinicians

Dianne Aboud



Dianne Aboud is the Middle School Band Director in the Algona Community Schools. She has been active in education for over 30 years and has a wide variety of teaching experiences. Mrs. Aboud has her Master's in Music Education from UNI and is National Board Certified Teacher.

Session(s):

Assessment Made Easy with MusicFirst

Friday, Nov. 16 (1:00-2:00pm) Rm 160 ICN

The presenters will demonstrate how easy assessment can be with MusicFirst computer software. The platform is seamless with Chromebooks. Examples for use with grades K-12 band, choral, and general music will be demonstrated.

Dr. Daniel Albert



Daniel Albert is Assistant Professor of Music, Human Development, and Learning at Augsburg University in Minneapolis, Minnesota. Previously, Daniel taught classroom general music, sixth grade small group band lessons, and all bands for 11 years at Glenbrook and Williams Middle Schools in Longmeadow, Massachusetts. Daniel received his Bachelor of Music degree from the University of Massachusetts Amherst, his Master of Music (Music Education) degree from the University of Michigan, and his Doctor of Philosophy (Music Education) degree from Michigan State University. A strong proponent of partnerships with K-12 music educators and arts organizations, Albert is active as a presenter at state, regional, and national music education conferences, has been a featured clinician at schools throughout New England and the Midwest, and has conducted several regional honors ensembles in Massachusetts and Vermont.

Session(s):

The 21st Century Secondary General Classroom

Friday, Nov. 16 (2:15-3:15pm) Rm 160 ICN

The Framework for 21st Century Skills stresses creativity, critical thinking, collaboration, and communication, with an emphasis on using technology. How can we implement these points in our secondary general music classrooms? In this session, we will explore how students can use technology, such as 1:1 and BYOD devices, to collaborate, compose, and arrange music. We will also discuss how students can use critical thinking skills, informal music learning methods, and several different types of musical instruments, including ukuleles, "found sounds," and body percussion, to create powerful learning experiences. Other topics, including interdisciplinary learning opportunities, will also be discussed.

Student Teaching: Creating a Mutually Beneficial Experience

Saturday, Nov. 17 (11:00-11:50am) Rm 154

The successful integration of a student teacher into a music program can result in powerful learning experiences for K-12 students and provide opportunities for cooperating teachers and emerging leaders to improve their craft. In this session, we'll discuss how to successfully incorporate a student teacher into a music program, including the creation of joint expectations prior to the placement, and utilizing members of the school community to help the student teacher develop a comprehensive view of education. This session is for all music educators, especially cooperating teachers, those who wish to become cooperating teachers, and collegiate music education students.



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Janet Alcorn



Janet Alcorn earned a Bachelor of Music degree from Northwestern University and a Master of Music degree in Voice and Voice Therapy from Boston University. She was a member of the Metropolitan Opera Studio and the New York City Opera and sang major roles with the opera companies of Cleveland, Dallas, Philadelphia, Frankfurt and Manilla. She appeared as soloist with many symphony orchestras including Philadelphia, Cleveland and Cincinnati. She was on the faculty of the Cleveland Institute of Music for many years, and retired from Iowa State University as Associate Professor Of Voice and Director of the Opera Studio with Emerita status. While in Iowa, she was district director of the Metropolitan Opera Auditions. She was on the faculty of the Hartt School of the University of Hartford from 2000 to 2003 and of Birmingham Southern College from 2003 until 2007. Now retired from singing, her primary interests are vocal health and rehabilitation and musicians' health. She is on the faculty of the McClosky Institute of Voice, where she trains other teachers in vocal health techniques. She has also studied extensively in somatics, body mapping and the Alexander Technique. She is a certified Andover Educator, teaching courses and giving workshops such as "What Every Singer (Musician) needs to know about the Body".

Session(s):

Body Mapping the Way to Success: Common Issues and Solutions

Saturday, Nov. 17 (11:00-11:50am) Rm 260-262

Young musicians today often have incorrect mental imagery of their body and how it works. This leads to poor singing, playing, and breathing technique – and it can even be harmful to their long-term health. It is our job as music educators to instruct students how to healthfully participate in music for their entire lives. Instruction of Body Mapping Principles can lead your student to be more efficient with their movement and to have improved tone! This session looks at common issues that may plague the students in your ensembles, symptoms of these issues, and practical solutions to fix them.

Dr. Nicole Aldrich



Nicole Aldrich is Director of Choral Activities at Washington University in St. Louis, where she directs the Concert Choir and Chamber Choir and teaches applied voice, choral literature, and conducting. Before her doctoral studies at the University of Maryland, she served as Associate Director of Choral Activities at the University of Delaware from 2000 to 2007. She has prepared choruses for Helmuth Rilling, James Ross, and Paul Goodwin, has conducted honor choirs in six states, and is a frequent guest clinician and lecturer, with special focus on the application of solo voice studio techniques to the ensemble rehearsal.

Dr. Aldrich holds a master's degree in conducting from Northwestern University and studied piano and voice at Virginia Wesleyan College, graduating summa cum laude. She is a member of the National Association of Teachers of Singing, the National Association for Music Education, the National Collegiate Choral Organization, and the American Choral Directors Association. Across the variety of her musical pursuits, she most cherishes the dual roles of communicator and teacher.

Session(s):

Cognitive Science in the Choral Rehearsal

Saturday, Nov. 17 (12:00-12:50pm) Rm 275

In any given rehearsal, singers may be learning notes, rhythms, text, historical and cultural information, music theory concepts, and more. How can directors structure their rehearsals so that this learning is effective and enduring? This session will explore current thinking in how people learn best, including concepts of information consolidation and retrieval, the "testing effect," the power of prediction, and spaced versus massed practicing. The session will also consider how to foster motivation and a growth mindset in learners. Participants will experience these concepts in action, as they learn how to help singers learn more efficiently and remember more effectively.

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FESTIVALS & WORKSHOPS

OCTOBER

36th Annual Quad State Field Marching Competition

Saturday, October 20, 2018

DakotaDome

Contact Dr. Todd Cranson
Todd.Cranson@usd.edu

JANUARY

19th Annual Quad State Honor Band

January 27–28, 2019

Contact Dr. John LaCognata
John.LaCognata@usd.edu

FEBRUARY

USD Graduate Student Auditions

Saturday, February 16, 2019

Contact Dr. Dave Moskowicz
Dave.Moskowicz@usd.edu

USD Music Scholarship Auditions

Saturday, February 9 and Friday, February 15, 2019

www.usd.edu/fine-arts/music/scholarships

Contact Dr. Darin Wadley
Darin.Wadley@usd.edu

FEBRUARY

25th Annual Genevieve and John Truran High School Piano Competition

Saturday, February 23, 2018

Colton Recital Hall

Contact Dr. Susan Keith Gray
Susan.Gray@usd.edu

MARCH

24th Annual USD Spring Orchestra Festival

Friday, March 1, 2019

Contact Dr. Luis Viquez Cordoba
Luis.Viquez@usd.edu

44th Annual USD Coyote Jazz Festival

Jazz Ensembles • Show Choirs • Vocal Jazz Ensembles

Tuesday, March 12, 2019

Contact Dr. Christopher Kocher
Christopher.Kocher@usd.edu
Entry fee due February 1, 2019.
No refunds after March 1, 2019.

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

Ames Children's Choirs

The Ames Children's Choirs (ACC) was founded in 1995 by Dr. Sylvia Munsen, the former Artistic Director of 16 years till June 2011. ACC program includes boys and girls ages 8-16 from central Iowa communities singing in three choirs: Concert Choir, Chorale and the Preparatory Choir. ACC focuses on the development of self-esteem through artistic experience. Currently, ACC programs are under the directions of Dr. Christina Svec and Mrs. Mindy Phomvisay.

Session(s):

Opening Ceremonies

Friday, Nov. 16 (8:30-9:30am) Benton Auditorium

Dr. Wendy Barden



Wendy Barden has 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. Barden is a member of Phi Beta Mu, and 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):

Improving Equity in the Music Room

Friday, Nov. 16 (11-11:50am) Rm 150-154

There are many differences among students in our music classes, and equity is about teaching so all are motivated and able to access learning. In this session, we'll identify five inequities-societal, socioeconomic, cultural or language, familial, and instructional-and explore many (perhaps familiar) teaching strategies that open opportunities where all students see relevance, participate, and construct their own understanding of music.

Jacob Barker



Jacob Barker is a K-5 General Music Teacher for the Davenport Community Schools. He runs a Kodály based program and directs a choir with his 3-5 students. He earned his BA in Music Education from Luther College and is currently earning his Masters of Education in Kodály Music Education from Loyola University, Baltimore. In the past he has also worked for the Marshalltown and Des Moines school districts. In his spare time, Jacob also runs a piano studio and hangs out with his awesome cats.

Session(s):

Teach English to English Learners? But I teach Music!

Friday, Nov. 16 (1:00-2:00pm) Rm 254

Do you teach English Learners? Are you looking for strategies to help them incorporate academic language into their lives? Do you wonder how to write objectives based on language acquisition? Teaching language to English Learners is something every teacher can and should do. This session utilizes the SIOP (Sheltered Instruction Observation Protocol) and applies it to general music.



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Dr. Jeffrey Bell-Hanson



Jeffrey Bell-Hanson begins his seventeenth season as Music Director of the Pacific Lutheran University Symphony Orchestra and Professor of Music in 2018. Since arriving in the Pacific Northwest in 2002, he has become a familiar presence as a conductor, clinician, adjudicator and orchestral educator. Each year he works with school orchestras at all levels throughout the region and beyond, bringing to them the perspective of his thirty-eight year career as a conductor and as a scholar. In 2017-2018 alone he has served as clinician to dozens of orchestras throughout Washington, Michigan, Minnesota, on the east coast and in California. Dr. Bell-Hanson has conducted orchestras and wind ensembles throughout the United States and in Bulgaria and the Czech Republic, including the West Bohemian Symphony Orchestra, the Olympia Symphony, the Marquette Symphony Orchestra, the Vratza Philharmonic and the Philharmonia Bulgarica.

His long career on the podium and as a teacher has also included faculty appointments in Kansas, Louisiana and Michigan, where he won recognition for excellence in teaching both from Michigan Technological University and the State of Michigan. He has served as music director of both the Hutchinson Symphony Orchestra in Kansas and, for fourteen years, the Keweenaw Symphony Orchestra in Michigan.

Session(s):

Why Haydn, Mozart, and Beethoven Still Matter, and How We Should Teach Their Music

Friday, Nov. 16 (11:00-11:50am) Rm 204-208

Though it's the twenty-first century, our civilization still rests on the philosophy of the eighteenth, and our music is still framed in the common practice from that era. Just as Shakespeare continues to find a place in contemporary curricula as a lens for human nature, the music of the Enlightenment can be a great tool for learning about the values of civility, critical thinking, and self-reliance—if we know how to teach it. This session explores how these basic civic values are embedded in the music we love to play and conduct, and how to highlight them for our students.

Clear and Clean: Six Principles of Conducting for Educators

Saturday, Nov. 17 (12:00-12:50pm) Rm 004

For many music educators, conducting is a primary teaching tool. Yet it is often a startlingly small part of our training or continuing education. For all of its subtleties, there are a few principles which, if consistently followed, will allow us to provide clear and expressive leadership for any ensemble.

Jay Broeker

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

Session(s):

Making Melody Modally

Friday, Nov. 16 (9:45-10:45am) Rm 260-262

The rich variation in character among modal melodies earns them a deserved place in the repertoire of both experienced and novice musicians. Too often though, modal materials are avoided in the general music classroom or relegated to “if we get to it” status. Perhaps due to their uniqueness relative to the more common formulae of “major” and “minor” scales, modes can be used to elicit particularly creative responses from students. Today's sessions presents model experiences for developing pre-modal & modal materials with students.

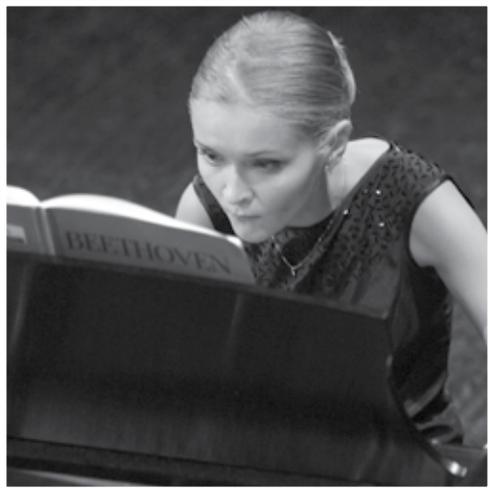
Say What?: Developing Musical Experiences from Spoken Word

Friday, Nov. 16 (2:15-3:15pm) Rm 260-262

Explore models for developing musical understanding and fostering musical creativity using written and spoken texts.

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Global Music for the General Music Classroom

Saturday, Nov. 17 (10:00-10:50am) Rm 260-262

Celebrate connections across cultures with traditional musical games and songs spanning the globe. Participants will identify developmentally appropriate placement of the materials in a music curriculum. A bibliography of reliable, recommended sources will be provided.

Judith Bush

Judy Bush is in her 28th year of teaching and her 15th year with Lincoln Public Schools. Before moving to Nebraska in 2000, Judy also taught in Kentucky and Ohio. Judy earned her BME from Northern Kentucky University and her Orff Certification with Rene Boyer from the Cincinnati Conservatory of Music. She is a Past President of the Nebraska Music Educators Association where she served for twelve years and is currently NAFME North Central Division President. She is active in creating professional development opportunities for teachers across the state and is an active teacher leader with Lincoln Public Schools, the University of Nebraska Lincoln Glenn Korff School of Music and the Nebraska Department of Education. Judy and her husband Doug, also a music educator, have been married for 38 years and have three grown sons.

Session(s):

From Methods to Madness: Ideas for a sane teaching experience

Friday, Nov. 16 (1:00-2:00pm) Rm 150-154

We currently live in a crazy time for teachers. There is no way your methods classes or even your student teaching experience could prepare you for all that is going to happen in your first or second year of teaching and you might be feeling overwhelmed. This goal of this session is to share some practical thoughts and strategies to get you through the tough times as well as help you realize the impact you make on the lives of children through music.

When Can We See the Next Opera? How to get kids of all ages

Friday, Nov. 16 (3:30-4:30pm) Rm 254

The 5th graders are sitting on the edge of their seats, eating popcorn and drinking their pop, glued to the screen. Is it the latest action hero film? No, it's *Così fan tutte* streamed live from the Metropolitan Opera! Proving that opera is still a relevant art form, this session can help you get students of all ages excited about making it a part of their lives. Resources from the Metropolitan Opera will be shared as well as information should you wish to take your students to the theater. (Judy Bush is the Nebraska liaison to the Metropolitan Opera.)

Behavior Management and Feedback in a Changing Culture

Saturday, Nov. 17 (10:00-10:50am) Rm 254

If you ask any teacher, they will tell you the one thing that really hinders learning in the classroom is inappropriate or disruptive behavior. Even the most experienced teachers may be seeing an increase of this type of behavior. What are some strategies we can use to help our students learn what is expected? Can better feedback not only increase academic achievement but also behavioral? This session will provide some ideas that may help you bring some calm and a more productive atmosphere to your music classroom.

Megan Cooney



Ms. Megan Cooney serves as Director of Athletic Bands and Instructor of Percussion Studies at St. Ambrose University. She directs the university Pep Band program and is heading the establishment of the St. Ambrose University Fighting Bee Marching Band. Additionally, she teaches applied percussion lessons, percussion methods, marching band techniques, and undergraduate conducting courses. Cooney is a native of New Jersey and earned her B.M. in Instrumental Music Education from Rowan University in 2011 with a concentration in percussion performance. While at Rowan she studied conducting with Lieutenant Commander Dr. John Pastin and percussion performance with Professor Dean Witten. In 2014 Cooney earned her M.M. in Wind Conducting from the University of Massachusetts, Amherst; studying under the mentorship of Dr. James Patrick Miller. During her graduate degree she continued her study of percussion performance and contemporary music with Professor Ayano Kataoka. For over nine years Cooney has held professional teaching and staff appointments with athletic band programs across the country, including the University of Massachusetts Minuteman Marching Band under the leadership of Director Dr. Timothy Anderson. Cooney's honors include: being named a conducting fellow with the 2015 Cortona Sessions for New Music, being nominated for the UMass Amherst Distinguished Teaching Award, and receiving the Rowan University W. Clarke Pfleeger Award for Musical Excellence. Ms. Cooney is also a member of the nationally recognized music organization Sigma Alpha Iota.

Session(s):

Build Us A Band They Said...

Friday, Nov. 16 (2:15-3:15pm) Rm 004

This presentation is meant to start conversation about what is furthest from music making when building a program. Ms. Megan Cooney is in her third year as Director of Athletic Bands at St. Ambrose University in Davenport, IA. Ms. Cooney was hired to build the university's first athletic band program completely from scratch. In year three, she has found that it's everything except the actual music and marching that has led to a majority of the ensemble's success.

Emily Crocker



Emily Holt Crocker taught public school music at all levels for 15 years in Texas. In 1989, she was hired by Hal Leonard, the largest publisher of choral and classroom publications in the world, becoming Vice President of Choral Publications in 2000, and retiring in 2017 after 29 years. In 1994 she founded the Milwaukee Children's Choir and was artistic director of the group until 2009. In 2009 she founded the Vocal Arts Academy of Milwaukee in 2009, leading that group until 2015. As a composer, Ms. Crocker's works have been performed around the world and she is well known for her work in developing choral instructional materials. She received the Distinguished Citizen Award – Professional in the Arts in 2009 from the Civic Music Association of Milwaukee and was named Honored Alumna for 2009 by the University of North Texas College of Music. In 2017 she received the Outstanding Service Award from the Texas Choral Directors Association.

Session(s):

Selecting, Adapting and Writing Music for the Middle School

Friday, Nov. 16 (1:00-2:00pm) Rm 275

Emily Crocker shares her ideas on the best music for middle school treble, mixed and young men's choirs and gives tips on adapting published arrangements and creating arrangements of your own for your choir's unique needs. Includes a complimentary selection of choral octavos.

You Think Sight-Reading, They Think FUN!

Saturday, Nov. 17 (10:00--10:50am) Rm 275

Follow a prescribed sequence and see the reading (and fun!) develop. This session includes techniques and materials to introduce and develop music reading skills in elementary and middle school choirs in all voicing combinations, unison/2-part treble, TB, SAB/3-Part Mixed and beginning SATB. A packet with handout and sample materials included.

Dr. Giovanna Cruz

Dr. Giovanna Cruz, MakeMusic Education Manager is a cellist & educator with experience as a performing musician, college & private studio teacher, and public school teacher. Giovanna was the Orchestra Director at James Bowie High School in the Austin ISD from 2007 to 2014, where she taught more than 120 students annually in 4 orchestras and fully implemented the use of SmartMusic with all of her students. Giovanna holds a Bachelor of Education from the Universidad Metropolitana in Caracas, Venezuela, and Masters and DMA degrees in cello performance from the University of Iowa. Since joining MakeMusic in July of 2014, Giovanna has presented SmartMusic clinics & training workshops all over the country.

Session(s):

Help Students Prepare for Auditions with SmartMusic

Friday, Nov. 16 (9:45-10:45am) Rm 160 ICN

Almost all music teachers have had students audition for All Region or All State ensembles, honor groups or college scholarships. Whether or not your students are working with private instructors, you can put a system in place to help them learn their etudes and excerpts, and New SmartMusic can help. In this clinic we will explore how you can create music and upload it into New SmartMusic using MusicXML. We'll also look at creating graduated assignments to guide the students' practice. Using these assignments and a system of incentives, you can differentiate instruction and help every student in your class prepare for a positive audition experience.

Top 10 Finale Time Saving Tips

Saturday, Nov. 17 (9:00--9:50am) Rm 160 ICN

Over the past few years, many time-saving shortcuts have been added to Finale. Learning to use these shortcuts to your advantage will help you to work more efficiently and quickly. We'll begin by transforming how you add articulations, expressions, rehearsal marks, layers, codas, endings and percussion notation. Then we'll speed up other tasks with the use of the Repitch and Selection Tools, Score Manager, Linked Parts, transposition shortcuts, playback sounds and much more. If you'd like to get more done with Finale in less time, this clinic is for you!

Dr. Christine Damm



Dr. Christine Damm is Assistant Professor of Music for Quincy University. She is the Director of the Hawk Express Jazz band and teaches applied woodwind lessons. 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):

Give Me a Break! Tips for Facilitating the Clarinet Break

Friday, Nov. 16 (11-11:50am) Rm 004

One of the hardest points in a clarinetist's development is overcoming the dreaded "Clarinet Break". Do not fear – there are some tips and tricks that can help this difficult task become manageable for both the student and band director. This session will cover practical exercises that will make the jump easier for students of all ages.

David Dashefsky



Dave Dashefsky has been a music teacher in the Clayton Public School District since 2000, instructing the General Music classes, and as Director of Bands at both the Middle and High Schools. Mr. Dashefsky's presentations have included: Arizona and Maine Music Educators Conferences, NJEA's High Tech Hall/Digital Boulevard 2014 - 2017, Gloucester County (NJ) In-Service, and NJMEA Summer Workshop 2017. Presentation topics have included: Music Technology on a Budget, Connectivity in the General Music Classroom, Online Lessons for On-Task Students, Web-Based Solutions to General Music Class Problems, General Music and the "Links to Success, and General Music and the Cycle Class Schedule. Mr. Dashefsky is a graduate of both The University of the Arts and Boston University. In addition to his work for the Clayton School District he serves as a Success Coach for Rowan University's Summer PCI/ASCEND Program.

Session(s):

Connected Students and General Music they'll "Like!"

Friday, Nov. 16 (2:15-3:15pm) Rm 150-154

Create general music lessons with topics that engage today's device dependent students. Develop standards based learning activities and assessments with online applications that promote an accessible and device friendly classroom. Students of all backgrounds and learning styles will embrace the variety of modern music content that incorporates curriculum based music standards. Through the use of music technology resources, Middle and High School learners will develop a new perspective on the relationship between all genres of contemporary music and their daily lives.

Dr. Peter Dennee



Peter Dennee is associate professor of music and coordinator of music education at Carthage College. Along with conducting the Carthage Chorale and the Carthage Women's Ensemble, Dr. Dennee teaches music education courses, and global music courses, and courses within the Carthage Honors Program. He is an associate editor of the 2015 choral textbook series *Voices in Concert* jointly published by McGraw-Hill and Hal Leonard. Dr. Dennee earned a Doctor of Musical Arts degree from Arizona State University, a Master of Music degree from The Johns Hopkins University Peabody Conservatory of Music, and a Bachelor of Arts from Carthage College. He has worked with the children's choir at the Oonte Center for Orphans and Vulnerable Children in Ondangwa, Namibia since 2010, and has produced the Oonte Choir's CD *For*

We Are: Songs of Light, Love, and Hope as a source of fundraising for the orphan center. He is active as a composer, clinician, and guest conductor.

Session(s):

Planning for a Pedagogy of Inclusion

Saturday, Nov. 17 (11:00-11:50pm) Rm 275

This session explores choral repertoire for middle and high school singers with an eye toward the selection of music that avoids "other-ing" and leads to programming that is inclusive. Sample lesson plans using the Comprehensive Musicianship through Performance (CMP) model as well as lesson plans based on Charlotte Danielson's writings will be used to demonstrate how an inclusive pedagogy can be incorporated into lesson planning.

Ruth K. Dorr



Ruth Dorr teaches music at Crestview School of Inquiry in West Des Moines, Iowa. Crestview's 550 students represent 25 countries and as many languages. The school is committed to a project-based learning model. In addition to teaching general music, Dorr conducts a non-auditioned 70-voice choir of 5th and 6th graders, who have performed at festivals, conventions, and many community events. Dorr is certified in the Kodaly and Orff approaches to music education and is active as a conductor, clinician, and adjudicator throughout Iowa.

Session(s):

Cultivating The Cultures In Our Music Classroom

Saturday, Nov. 17 (12:00-12:00pm) Rm 250-252

Iowa communities are increasingly diverse, and music educators can be important players in welcoming and validating students and families who are new to our country. This session will feature a toolkit of specific songs, games, and activities which can connect to any culture that students bring to a school. Strategies for teaching general music with large numbers of ESOL students will also be shared. This session will be useful for the K-6 general music classroom and or performance settings.

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):

Uketopia: Ukulele Jam Session

Friday, Nov. 16 (3:30-4:30pm) Rm 150-154

Come let your hair down and join in a ukulele jam session. All ukuleles are provided and no previous experience or skills are needed. Experience one of the most accessible forms of community music making. You'll learn a song or two and have fun doing it.

2018 Music Education Research Year in Review

Saturday, Nov. 17 (12:00-12:50pm) Rm 204-208

This session is an overview of the 2018 music education research that has direct applications to the music classroom. What's the relationship between pitch-matching ability and reading skills? How much does the accompaniment affect the performance of an instrumental solo? What are the best ways to accommodate transgender voices? Does knowing the performer's age affect a musical rating? How do elementary general music teachers select multicultural music? Answers to these questions and more.

Michelle Droe, Conductor

Michelle Droe teaches general music and Chorus to grades K-6 at Lincoln Elementary in Cedar Falls. This marks her 27th year of teaching. She has taught in Colorado, Florida, and Iowa. Droe graduated with a BA in Music Education from Augustana University in Sioux Falls, SD and an MM in Horn Performance from the University of Northern Colorado. She has completed 3 levels of training in the Kodaly Method and has two levels of Orff Training. Droe is a Nationally Certified Teacher, received a Gold Star Teaching award from the McElroy Foundation, and was one of the 10 Finalists for the 2018 GRAMMY Music Educator Award. She is the Repertoire and Standards Chair for the Iowa Choral Directors Association, the Northeast Iowa Representative for the Iowa Music Educators Association, and is a past President of the Kodaly Educators of Iowa. Droe was a member of the Iowa Fine Arts Standards Adoption Team in 2017.

Concert:

Opus Honor Choir, Thursday, Nov. 15, 4:00pm, C.Y. Stephens Auditorium

Manju Durairaj

Manju teaches at the Latin School of Chicago, and is an adjunct professor at VanderCook College Chicago where she teaches methods, curriculum, and technology courses. She was on the Diversity Commission of the American Orff Schulwerk Association and is on the Elementary General Music Council of IL Music Education Association. She is SMART certified, SMART Exemplary Educator and a Seesaw ambassador/trainer and customizes these training courses for music educators. She has presented at national and international music education conferences as well as at Orff and Kodály chapters. Her publications with Hal Leonard include InterAct with Music Assessment Levels 1 and 2, InterAct Levels 1&2 Student Activities for Devices and Print, Technology in Today's Music Classroom and Dancing Around the World with Music Express Magazine.

Session(s):

iTeachMusic: Integrating Technology in Elem General Music

Friday, Nov. 16 (3:30--4:30pm) Rm 160 ICN

This session illustrates ways that general music teachers can integrate technology into lessons, activities, assessments and grading using iPads or similar tablets, Smartboards/Interactive whiteboards, and Powerpoint applications. Apps like GarageBand, Educreations, Explain Everything, among others may be used to effectively notate, record, create, and compose music that may be stored and graded in electronic portfolios provided by apps like Seesaw or Google Drive. Music teachers can administer assessments that may be electronically stored and printed out if needed. Grades can be recorded and feedback can be given back to students, while student work may be stored and accessed from digital portfolios.

21st Century Curriculum Development and Implementation

Saturday, Nov. 17 (9:00-9:50am) Rm 150-154

This session discusses the importance of designing a sequential curriculum that spirals through the grade levels. Participants will consider various examples of frameworks that establish clear goals and objectives for each grade level. The objective of this session is to provide participants with ideas and strategies to identify the musical concepts, that are most pertinent to their training and teaching environment, and develop these across grade levels in a developmentally appropriate, logical and sequential manner. 21st Century Framework, Understanding by Design, National Core Arts Standards connections will be discussed and integrated where possible.

Roger Emerson



Roger Emerson received his degree in Music Education from Southern Oregon University and served as music specialist for 12 years in the Mt. Shasta Public School system. He concluded his teaching career at the College of the Siskiyous, also in Northern California, and now devotes full time to composing, arranging and consulting.

Session(s):

Digital Tools in the Choral Classroom

Friday, Nov. 16 (9:45-10:45am) Rm 275

With digital integration becoming a focus for all schools, choral directors are looking for effective ways to facilitate this opportunity. Purposeful digital technology must be efficient, engaging, and intuitive! Join renowned musician Roger Emerson, together with educator Gregg Ritchie, as they workshop and create dialogue around a wide array of digital technology for today's choral classroom, including *Voices in Concert*, created and authored by Hal Leonard and McGraw-Hill.

Dr. Sarah Fairfield



Sarah Fairfield is the General Music Curriculum Coordinator for the Iowa City Community School District, with over 18 years of teaching experience. She earned 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, and has successfully completed Levels I, II, and III, as well as two Master Classes, in the Orff-Schulwerk philosophy. She is currently the national conference chair for the American Orff-Schulwerk Association.

Session(s):

Learn and Play: Finding Balance the Music Classroom

Friday, Nov. 16 (1:00-2:00pm) Rm 260-262

Play is an essential component of learning. Come and explore the idea of play-based lessons that focus on musical learning objectives. Participants will experience hand clapping games, stick routines, and utilize other props that help develop children's ability to engage in creative play. Unstructured play is the necessary component for creating out-of-the-box thinkers.

Dr. John Feierabend



John Feierabend is considered one of the leading authorities on music and movement development. He is Professor Emeritus and former Director of Music Education at the University of Hartford's The Hart School and is a past President of the Organization of American Kodály Educators as well as a NAFME Lowell Mason Fellow. Dr. Feierabend continues to be committed to collecting, preserving and teaching the diverse folk music of our country and using that folk music as a bridge to help children understand and enjoy classical music. Dr. Feierabend's research has resulted in two music curricula; *First Steps in Music*, a music and movement program for infants through early elementary aged children and *Conversational Solfege*, a music literacy method for use in general music classes. Dr. Feierabend's teaching has provided thousands of teachers and their students with the skills necessary to build community through music by evoking enthusiastic participation of all people. To that end his approach strives for all people to become tuneful, beatful and

artful through research based and developmentally appropriate pedagogies that use quality literature. For more information go to: www.feierabendmusic.org and www.giamusic.com/feierabend.

Keynote Speaker

Friday, Nov. 16 (8:30-9:30am) Benton Auditorium

Endangered Musical Minds

Session(s):

First Steps in Music: Vocal Development in the Early Years

Friday, Nov. 16 (11:00-11:50am) Rm 250-252

During the early learning years, children can acquire musical sensitivities, which will provide them with a lifetime of expressive and accurate singing intuitions. This lively session will present insights and activities that can foster those intuitions in children from three to age nine, through the use of folk songs and games. Target Group: Pre Kindergarten through Third Grade

First Steps in Music: Movement Development in the Early Years

Friday, Nov. 16 (2:15-3:15pm) Rm 250-252

During the early learning years, children can acquire musical sensitivities, which will provide them with a lifetime of expressive and accurate movement intuitions. This energetic session will present insights and activities that can foster those intuitions in children from birth to age nine, through the use of folk songs and rhymes as well as through movement experiences with classical recordings. Target Group: Pre Kindergarten through Third Grade

12 Steps to Rhythmic Musical Literacy Using Conversational Solfege

Saturday, Nov. 17 (9:00-9:50am) Rm 250-252

Through carefully sequenced activities this fun workshop will address the National Core Standards while demonstrating how to enable students to joyfully assimilate the content and skills necessary to become musically literate including the acquisition of listening, rhythmic and melodic reading, dictation, composition, and improvisation in an intuitive manner. Participants will experience a curriculum that grows out of tonal and rhythmic elements that exist in the folk song literature of this country. Each rhythm or tonal element will be explored in patterns, songs and themes from classical literature. Target Group: All: Elementary, Middle and High School

12 Steps to Melodic Musical Literacy Using Conversational Solfege

Saturday, Nov. 17 (11:00-11:50am) Rm 250-252

Literature using advanced Solfege patterns with a parallel development of rhythm patterns in 2/4 and 6/8 meter will be presented. Opportunities for early experience in part singing are demonstrated with, rhythmic and melodic sight-reading, dictation, composition, and improvisation. Participants will experience a curriculum that grows out of tonal and rhythmic elements found in folk song to classical literature. Target Group: All: Elementary, Middle and High School

Lauren Fladland

Lauren Fladland has been teaching in the College Community School District in Cedar Rapids since the fall of 2013 and currently teaches 6th Grade Choir, 7th Grade Women's Choir and 8th Grade Women's Choir. Outside of the school day, Ms. Fladland prepares students for honor choirs through ACDA and OAKE, directs the select treble choirs at Prairie Point, and directs one of the two middle school musicals. Ms. Fladland completed her undergraduate at Luther College in 2011 with a BA in Music and a minor in Vocal and Instrumental Music Education. In 2015 Fladland completed her MA in Music Education from the University of St. Thomas. Currently, Ms. Fladland is working on completing her Kodaly levels at Silver Lake College in Manitowoc, WI. Fladland currently serves as the Member at Large for Kodaly Educators of Iowa as well as the East Central District Representative for Iowa Choral Directors Association.

Session(s):

Keep 'Em Singing—Transitions from General Music to Choir

Friday, Nov. 16 (2:15-3:15pm) Rm 275

In this session, you will be given tools to help your students transition from the general music classroom to the choral classroom. This session will help you know what to look for when selecting literature for your youngest choral singers as well as some tried and true literature for their first choir concerts.

Dr. Ryan Frost



Ryan Frost serves as Instructor of Percussion at the University of Northern Iowa where he teaches applied percussion lessons, percussion methods, and directs the UNI Percussion/Marimba, West African, and Taiko Drum Ensembles. Dr. Frost earned a DMA from West Virginia University, an MA from Middle Tennessee State University, and a BA in music from UNI. He previously served as Instructor of Percussion at Fairmont State University, Waynesburg University, Washington & Jefferson College, and Middle Tennessee State University. An active educator and performer, Frost is well versed in concert percussion and has extensive experience in music of non-western cultures, having performed with many regional orchestras, as well as African, taiko, gamelan, steel, and Brazilian ensembles.

Session(s):

Hand Drumming Fundamentals for the Non-percussionist

Saturday, Nov. 17 (12:00-12:50pm) Rm 260-262

This hands-on, interactive session will enable participants to have an immersive experience learning about hand drumming fundamentals and musical concepts of Afro-Cuban instruments commonly used in the classroom. Designed for non-percussionists, participants will learn fundamentals to be used in music literature that calls for percussion accompaniment including basic technique, fundamental tone production and a variety of patterns as they relate to Afro-Cuban instruments. No experience is needed and all levels are welcome.

Dr. Cory Ganschow



Dr. Cory Ganschow is Coordinator of Music Education and Associate Director of Choirs at Western Connecticut State University. She is extremely active as an adjudicator and clinician for honor choirs across the country including All-State, All-Region, and All-District Choirs. Prior to teaching at WCSU, Ganschow taught choir in the Texas and Illinois public schools, and served as a facilitator of music in the adolescent behavioral health community. She has sung professionally in the Simon Carrington Chamber Singers, Voce, and Spire, and is also a published researcher and presenter in the areas of choral sound, rehearsal approaches and engagement. She is President-Elect of the Connecticut Chapter of the American Choral Directors Association, and just recently completed her term on the NAfME National Council for Choral Education Executive Committee. Ganschow holds a Ph.D. in Music Education and Curriculum & Instruction from the University of Missouri-Kansas City Conservatory of Music and Dance, a MME from Illinois State University and a BME from Millikin University where she studied conducting with Dr. Brad Holmes.

Session(s):

Peak Rehearsal Experience: A Triptychal Approach

Saturday, Nov. 17 (9:00--9:50am) Rm 275

Research delineates that experiences found to be euphoric, ecstatic, and deeply valued are the experiences that transform humans. Conductors and educators are undoubtedly tenacious in the pursuit of these experiences, although the moments are generally rare. This interactive session focuses on the three conditions that must be met in order for a peak experience to occur and how these conditions can be broken down into manageable rehearsal techniques.

Dr. Renée-Paule Gauthier

Renée-Paule Gauthier is a passionate performer and teacher whose career has taken her across the United States and Canada as a soloist, recitalist, chamber musician, orchestral leader, and clinician. She performs with some of Chicago's finest ensembles, including the Joffrey Ballet, Elgin Symphony, and Chicago Philharmonic, and is the String Area Coordinator, Co-director of the Chamber Music Program, and Violin Instructor at North Park University. Dr. Gauthier is a graduate of the University of Montreal, the Eastman School of Music, and Northwestern University. She was Concertmaster of the New World Symphony, in the first

violin section of the National Arts Centre Orchestra, Assistant Concertmaster of the Calgary Philharmonic, and is the Founding Artistic Director of the Rendez-vous Musical de Laterrière, a chamber music festival in the province of Québec.

Session(s):

Create an Incredible Practice Regimen

Saturday, Nov. 17 (12:00-12:50am) Rm 254

In our competitive field, it's easy to race into practicing without considering our intention and to see aggressive self-guidance as the best way to excellence. In this presentation, Dr. Renée-Paule Gauthier will share insights from her research on mindful practice. Participants will walk away with strategies to set objectives, develop an empowering and productive inner-dialogue, enhance creativity, and build an effective and meaningful practice regimen, allowing them to fully enjoy the process and achieve their goals.

Kate Hagen



Kate Hagen is a General Music Educator at the Iowa City Community Schools District with over 18 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 President of the First Iowa Orff Chapter.

Session(s):

Learn and Play: Finding Balance the Music Classroom

Friday, Nov. 16 (1:00--2:00pm) Rm 260-262

Play is an essential component of learning. Come and explore the idea of play-based lessons that focus on musical learning objectives. Participants will experience hand clapping games, stick routines, and utilize other props that help develop children's ability to engage in creative play. Unstructured play is the necessary component for creating out-of-the-box thinkers.

Todd Herbst-Ulmer



Todd Herbst-Ulmer is the kindergarten through 2nd grade music instructor and 5-8 brass instructor at Algona Community Schools. He holds a Bachelor of Music Education degree from Wartburg College in Waverly, Iowa. Previous to his current position, Todd began his teaching career at Bishop Garrigan High School where he taught 9-12 vocal music director for 10 years, then moved within the district and taught Pre-k through 6th grade general music for 11 years. He has served as the choir director for First Congregational Church and at First Lutheran Church, both in Algona.

Session(s):

Assessment Made Easy with MusicFirst

Friday, Nov. 16 (1:00--2:00pm) Rm 160 ICN

The presenters will demonstrate how easy assessment can be with MusicFirst computer software. The platform is seamless with Chromebooks. Examples for use with grades K-12 band, choral, and general music will be demonstrated.



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Dr. Trent A. Hollinger



Dr. Trent A. Hollinger has been acclaimed as a conductor with a “driving passion to make music at its highest possible levels of accomplishment.” Currently, Dr. Hollinger serves as Director of Bands, Music Department Chair, and Associate Professor at Culver-Stockton College and as conductor of the Quincy Concert Band. He previously served as conductor of the Quincy Area Youth Orchestra. He has been nationally recognized for his conducting (finalist) and for his directing (second place winner) in the American Prize. As a conducting pedagogue, his research has focused on the integration of dance and theater movement philosophies with conducting technique. Dr. Hollinger is active as a clinician, adjudicator, and guest conductor throughout the region. Dr. Hollinger is also active as a composer and arranger and as a recitalist, orchestral and chamber artist on saxophone. He holds a Doctor of Musical Arts in Wind Conducting from the Peabody Conservatory of the Johns Hopkins University. Additional degrees include Master’s of Music Degrees in Classical Saxophone Performance, Composition, and Wind Conducting, as well as, a Bachelor of Science in Music Education and a Bachelor of Arts in Music. He makes his home in Canton, Missouri with his wife, daughter, and son.

Session(s):

Tune-In: Core Concepts to Develop Intonation Success

Saturday, Nov. 17 (9:00--9:50am) Rm 004

Training our students’ ears can be a daunting concept for many music educators. Through years of study we can easily discern intonation issues, but what are the best strategies to help your students develop this same skill? Intended to benefit instrumental students at all levels, this clinic will explore a systematic, multi-faceted approach of practical learning strategies for individual and ensemble intonation development. Journey through student-centered exercises, ear training applications, technology demonstrations, and specific warm-up routines developed by the clinician. Tune-In to new strategies and leave with renewed confidence in your ability to guide your students to intonation independence.

Chris Johnson, Conductor



Since 2001, Chris Johnson has been the 7–8 vocal music teacher at Roland-Story Middle School and has been responsible for two seventh-grade choirs, two eighth-grade choirs, an eighth-grade musical, and preparations for various local and state honor choirs. In the fall of 2016, Chris additionally began teaching vocal music at Gilbert Middle School. At Gilbert he conducts sixth-, seventh-, and eighth-grade choirs, and teaches a technical theatre class. Along with his curricular duties, Chris also prepares Gilbert middle school students for local and state honor choirs and helps with the annual middle school musical. Born and raised in the Chicagoland area, Chris studied at Iowa State University and earned bachelor’s degrees in both music education and computer science. After being introduced to the Iowa Choral Directors Association in college, he quickly became involved in the organization and has served in various capacities including the Central District Chair and the Technology Chair. Chris is active as a clinician, adjudicator, guest conductor, soloist,

father to three delightful boys, and husband to a wonderful woman he first met at ISU when they sat next to each other in Iowa State Singers.

Concert:

Opus Honor Choir, Thursday, Nov. 15, 4:00pm, C.Y. Stephens Auditorium

Sarah Jones



Sarah Jones is enjoying her 15th year of teaching. Throughout her career she has had the opportunity to work with students of all ages. Jones is currently teaching general music at Kenwood Leadership Academy in the Cedar Rapids Community School District. Jones received her MME in Choral Pedagogy from the University of Kansas and is pursuing an EdS in Educational Policy and Leadership Studies with a focus in School Curriculum and Assessment Policy through the University of Iowa. Jones has presented locally and nationally on a variety of topics. Her current focus is on the conditions of motivation and the application and impact of these conditions in schools.

Session(s):

Why Are We Here? Teaching with Purpose

Saturday, Nov. 17 (9:00-9:50am) Rm 254

Why do we teach music? Why is music important? Do our students know? Imagine if every lesson and rehearsal we led was an affirmation of our purpose and beliefs. In this session we will consider the impact of a purpose-driven classroom culture and explore the potential impact of creating a meaningful context for ourselves and our students. We will share examples of what this looks like in a variety of settings and discuss strategies for teaching and learning.

Kent Keating

Kent Keating is the Show Choir director at Mount Mercy University and assists with all vocal ensembles at the university. Before his move to Mount Mercy University in August 2016, Kent has been Director of vocal music at Jefferson High School in Cedar Rapids, Iowa, City High School in Iowa City, Iowa, and Director of instrumental music at Washington High School in Washington, Iowa. Mr. Keating has taught over 30 years in both instrumental and vocal music. Kent graduated cum laude from William Penn University with a double major in Voice and Piano. He has graduate study hours from the Universities of Drake, Iowa, St. Thomas, and Mount Mercy. In addition to teaching duties, Mr. Keating is a gifted arranger and composer, writing and arranging for high school and college marching bands, orchestras and show choirs throughout the Midwest.

Session(s):

Avoiding the Potholes...Common Mistakes Made by Teachers Young and Old

Thursday, Nov. 15 (10:45-11:45am) Rm 260-262

Topics to be discussed are relevant to programming, recruiting, scheduling, building relationships with administration, parents and colleagues, and community support to ensure a strong, vital music program.

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):

Singing Games: FUNctional, FUNdamental, and FUN

Saturday, Nov. 17 (11:00-11:50am) Rm 260-262

Singing games are a practical and fun way to introduce and reinforce musical literacy skills in general music classes. KEI members will share some of their students' favorite singing games and their variations along with strategies for introducing new games, adjusting rules to your environment, choosing turns, and pacing ideas.

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 an All-State Choral Workshop and offerings for music educators. Dr. Kreitzer was awarded the National Federation State Music Educator of the Year 2016. 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, and serves as Chorus Master for Cedar Rapids Opera Theater productions, He was Director of Orchestra at Washington High School in 2012-13. Dr. Kreitzer directs the Chancel Choir of First Congregational Church in Cedar Rapids, and is a frequent guest conductor, clinician and adjudicator. He and his wife Kelley have four wonderful daughters and three amazing grandchildren.

Session(s):

Avoiding the Potholes...Common Mistakes Made by Teachers Young and Old

Thursday, Nov. 15 (10:45-11:45am) Rm 260-262

Topics to be discussed are relevant to programming, recruiting, scheduling, building relationships with administration, parents and colleagues, and community support to ensure a strong, vital music program.

Gerard Krupke, Conductor



Gerard Krupke is a 2005 graduate of Luther College in Decorah, IA and has been fortunate to spend all of his 13 years of teaching at Norwalk High School where he conducts two curricular ensembles, jazz choir and the varsity show choir, Sound Revolution. Under his direction, curricular ensembles consistently receive Division I ratings at contest and non-curricular ensembles have been lauded and awarded for their excellent choral sound. Directing Opus will be his 20th event as conductor for honor or festival choirs, which have ranged in ages from 6th grade through 12th grade. An active member of the Iowa Choral Directors Association, Gerard has recently completed his role as the ICDA Awards Chairperson and Opus Honor Choir Chairperson for the 7th and 8th Grade Bass Clef Chorus. Gerard lives in Norwalk with his wife and two children and still pursues his favorite pastime of Ultimate Frisbee.

Concert:

Opus Honor Choir

Thursday, Nov. 15, 4:00pm, C.Y. Stephens Auditorium

Jolene Kubli



Jolene Kubli is a graduate of Simpson College, has completed Orff Level I and Level II at UNI and has attended numerous music education workshops over her career. She has taught previously at LuVerne, Baxter, and West Marshall. She currently teaches in the Marshalltown Community School District and works with K-4 students at Franklin Elementary and Rogers Elementary. During her time in Marshalltown she has worked with many ELL students and gone through the SIOP and ELP training for staff.

Session(s):

Teach English to English Learners? But I teach Music!

Friday, Nov. 16 (1:00-2:00pm) Rm 254

Do you teach English Learners? Are you looking for strategies to help them incorporate academic language into their lives? Do you wonder how to write objectives based on language acquisition? Teaching language to English Learners is something every teacher can and should do. This session utilizes the SIOP (Sheltered Instruction Observation Protocol) and applies it to general music.



Leon Kuehner

Leon Kuehner has been Executive Director of the Iowa Alliance for Arts Education since 2013. He received both his bachelors and masters degree in music education from the University of Northern Iowa. He has been president of the Iowa Bandmasters Association, state chair of the American School Band Directors Association, state chair of the Iowa Alliance for Arts Education, and is past-president of the Executive Board of the Iowa High School Music Association. He is the current co-administer of the IAAE “Model of Excellence” mentoring program for beginning fine arts teachers. He also served on the Fine Arts Standards Adoption Team and Fine Arts Professional Development Team for the Iowa Department of Education. He was named an “Outstanding Music Educator” for the state of Iowa by IMEA, a “Distinguished Alumnus” of the UNI School of Music, and awarded both Karl King Active and Retired Award by the Iowa Bandmasters Association. In 2012, he was named the national winner of the National Federation of High School Association’s Citation for contributions to music education.

Session(s):

What’s Happening? IAAE Updates

Saturday, Nov. 17 (11:00-11:50am) Rm 204-208

This session will provide participants up-to-date information on programs and initiatives of the Iowa Alliance for Arts Education. Topics will include Arts Advocacy Day at the State Capitol in January of 2019, the IAAE mentoring program, ESSA updates and professional developments offerings on the Iowa Academic Standards for the Fine Arts. There will also be time for participant input on how IAAE can best serve the needs of the Fine Arts teachers in our state.

David Law



David Law is the retired 7-8th grade band director at Vernon Middle School in Marion, Iowa. He is a National Board Certified Teacher and a member of the Music Educators National Conference, Iowa Music Educators Conference serving as – Past President, Iowa Bandmasters Association - Past President, Northeast Iowa Bandmasters Past President, Association for School Curriculum Development, National Education Association, Iowa State Education Association, and Marion Education Association – Treasurer, and the Iowa Alliance for Arts Education – Chair. In 2004 he was selected as the Educator of the Year from Linn County and in 2011 was selected at the Karl King Distinguished Service Award winner from the Northeast Iowa Bandmasters District. He is the founder and conductor of the Marion Community Bands. In 2015 David was inducted into the Marion Performing Arts Hall of Fame. David has had articles published in a national music education magazine, 14 state music education journals and was a presenter at the National Music Educators Conference in Washington D.C. He is an adjudicator, clinician and guest conductor throughout Iowa. Bands under David’s direction have played at the Iowa Bandmasters Conference, the Iowa Music Educators Conference and were twice selected to play for President Reagan. David has taught instrumental music grades 5-12 in all sizes of schools in Iowa. He received his BA in Music Education from William Penn College and his MA in Conducting from Truman State University. In 2003 David received his National Board Certification in Music. David is married to Jill and has a daughter, Stephanie a professor of Physics at the University of Delaware, and a son, William, a genetics professor at Johns Hopkins.

Session(s):

Saving your Music Program - NOW!

Friday, Nov. 16 (2:15-3:15am) Rm 204-208

Saving your program before budgets cuts hit you from behind! Proper care and feeding of your school board.

Valerie Diaz Leroy



Valerie Diaz Leroy joined QuaverMusic.com as a lead trainer in 2015. Before putting on the green Q, she served as a dedicated music educator for 13 years at Shorecrest Preparatory School in St. Petersburg, Florida. Valerie received her B.A. in Vocal Performance from Boston College, holds Orff Levels I & II, and Kodály Levels I & II Certifications. As part of her professional preparation, Valerie has been researching the historical evolution of musical instruments with particular emphasis on ethnomusicology and the trajectory of the banjo. This has added value and dimension to her studies of folk music. Valerie currently lives a very music-inspired life in Maryville, Tennessee!

Session(s):

Why We Dance : Celebrating Cultures through Movement

Saturday, Nov. 17 (9:00-9:50am) Rm 260-262

Getting to the heart of it: building connection through music and movement. Celebrating cultures. Adding cultural context to your favorite movement. Why we dance? Keeping culture alive through movement.

Five Ways to Engage Hard to Reach Students

Saturday, Nov. 17 (11:00-11:50am) Rm 254

Explore the intersection of technology and popular music as powerful tools for increasing engagement and retention in upper elementary and middle grade students. Participants will learn strategies for incorporating modern music, songwriting, digital composition, and much more! You'll walk away ready to meet your students where they are, using the music and devices already in their possession to address age-appropriate concepts and skills while inspiring a connection to music that will last a lifetime.

Dr. Shirley Neugebauer Luebke

Shirley Neugebauer-Luebke received her bachelor's and master's degrees from the University of South Dakota, and her doctorate from the University of Miami, Coral Gables, Florida where she studied with Lee Kjelson, Alfred Reed, David Becker, Brian Busch and Donald Oglesby. Shirley served as Head Teacher for the Music Department of the Sioux City Community Schools for 24 years, retiring in 2014. She is the founder and music director of the Siouxland Youth Chorus, celebrating their 29th season. Currently, Shirley is Visiting Professor of Music Education at Morningside College, where she also teaches clarinet and directs the Women's Chorale, Bel Canto. Shirley is a member of National Association for Music Education, Iowa Alliance for Arts Education, Chorus America and American Choral Directors Association. She has been conductor for the Iowa OPUS 5th and 6th grade Honor Choir, and is a guest conductor of music festivals as well as serves as an adjudicator in the tri-state area. Shirley has served Iowa Music Educators Association as the Elementary Chair and President, and currently is Treasurer of the organization. Shirley is a recipient of the Iowa Music Educators Association Distinguished Service Award, and in 2008 received the Iowa Fine Arts Administrator of the Year, sponsored by the Iowa Alliance for Arts Education and School Administrators of Iowa. Shirley recently received the Educational Excellence Award by Delta Kappa Gamma Society International. She is organist at Trinity Lutheran Church, plays clarinet in All-American Band and Sioux City Rockestra. She is married to John; they have one son, Michael.

Session(s):

New Music for Your Middle School Choral Ensembles

Thursday, Nov. 15 (9:30-10:30am) Rm 250-252

You will not want to miss reading through new choral octavos for your middle school ensembles chosen by the staff at JW Pepper.

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Sara McCue



Sara McCue teaches fifth and sixth grade music at Lenihan Intermediate School in Marshalltown, IA. She has a BM from Hope College and a MM in Kodaly from Capital University in Columbus, OH. Sara attended the Summer Teacher Institute at the Rock and Roll Hall of Fame and Museum in Cleveland, OH in 2010, and led a breakout session at the STI in 2013. In 2017, Sara was selected to attend the workshop held by the Rock and Roll Forever Foundation. Sara has led sessions on using Rock and Roll in general music and on teaching English Learners in a music class.

Session(s):

Teach English to English Learners? But I teach Music!

Friday, Nov. 16 (1:00-2:00pm) Rm 254

Do you teach English Learners? Are you looking for strategies to help them incorporate academic language into their lives? Do you wonder how to write objectives based on language acquisition? Teaching language to English Learners is something every teacher can and should do. This session utilizes the SIOP (Sheltered Instruction Observation Protocol) and applies it to general music.

Dr. Charles T. Menghini



Charles T. Menghini is President Emeritus, of VanderCook College of Music in Chicago, Illinois. Dr. Menghini served as President and Director of Bands from August of 2004 through May of 2017 and prior to that time served as Dean of Undergraduate Studies and Director of Bands. He began his teaching at VanderCook College in 1994 and in addition to being Director of Bands he taught instrumental conducting, organization and administration, curriculum and supervision, brass methods and rehearsal techniques classes.

Session(s):

Especially for Beginning and Middle School Directors

Friday, Nov. 16 (1:00-2:00pm) Rm 004

The key to having a successful school band or orchestra program is found in those developmental years. Beginning and Middle School Directors have a different set of problems to address and a different set of decisions to make. This session will offer strategies to address some of the problems and decisions these teachers face.

Sponsored by Schmitt Music and Conn Selmer Corporation

Ways to Better Plan, Teach and Assess Student Learning

Saturday, Nov. 17 (10:00-10:50am) Rm 004

There are certain strategies that we need to include and certain actions we need to avoid. As the demand for accountability continues, music teachers will need to show evidence of growth and success in their school music programs. This clinic will provide directors with ideas to implement when planning, delivering or assessing their instruction as well as assessing total student performance. Sponsored by Schmitt Music, Dr. Terry Hanzlik, Iowa Educational Representative and the Conn Selmer Corporation

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Michelle Mentz

Michelle is currently the Instrumental Music Teacher Leader for Dubuque Community Schools. She has served on the ISTA board as President-Elect, President and most recently Past-President.

Session(s):

String Reading Session

Friday, Nov. 16 (1:00-2:00pm) Rm 204-208

Bring your instruments to play through new material from publishers!

Marisa Merkel



Marisa Merkel is the third through eighth grade music instructor at Algona Community Schools. She completed her Bachelor of Arts degree at Waldorf College in Forest City Iowa. She taught at K-4 general music at IKM-Manning. This will be the start of her fifth year at Algona Community Schools. She is a proud member of IMEA as well as ICDA.

Session(s):

Assessment Made Easy with MusicFirst

Friday, Nov. 16 (1:00--2:00pm) Rm 160 ICN

The presenters will demonstrate how easy assessment can be with MusicFirst computer software. The platform is seamless with Chromebooks. Examples for use with grades K-12 band, choral, and general music will be demonstrated.

Tom Michalek



Tom Michalek has been teaching elementary music since 1991, currently with the Hastings Public Schools in Hastings, Nebraska at Watson Elementary School. A native of Hastings, Tom received his Bachelor's and Master's degrees in music education from the University of Nebraska-Lincoln, and his Kodály Certificate from Nebraska Wesleyan University. In 2011 he was named "Hastings Public Schools Educator of the Year", was a finalist for the Nebraska Teacher of the Year, and received a Nebraska Department of Education "Award of Excellence". Tom is currently the Associate Director of the South Central Nebraska Children's Chorale, as well as Director of Traditional Music at First United Methodist Church in Hastings, where he directs the Chancel Choir and JuBELLation Handbell Choir. Tom has served as a staff development presenter and for many organizations and school districts throughout the United States. Tom is also an adjunct music faculty member at Hastings College, a private four-year liberal arts college. Tom has taught Kodály methodology courses at the University of Nebraska-Omaha, Drake University, and the University of Central Missouri. Tom and his wife Amy are the parents of a 15-year-old daughter, Grace. Tom is an avid runner.

Session(s):

Blue Satin Sashays: Favorite Folk Dances for Primary and Intermediate Dancers

Friday, Nov. 16 (1:00--2:00pm) Rm 250-252

General music teachers know the value of teaching folk dance, as it keeps children active and engaged, and provides many opportunities for growth of musicianship. This session will also explore the cultural and historical background of many dances that have proven successful with students, as well as tips and techniques for successful teaching of the dances. Folk dances from a variety of sources (both English country dances as well as dances from other parts of the world) and a wide variety of ability levels will be used. Dance experience is not necessary.

Keepin' It Fresh: "Old" Singing Games Made New Again

Friday, Nov. 16 (3:30--4:30pm) Rm 250-252

Students seldom come into our classrooms asking if they can read rhythms or sight-read stick notation. However, they almost

always ask if they can “play a game!” This session will explore tried and true singing games from “old-time” sources that typically go untapped, such as the “Handy Dandy Play-Party Book,” “American Folk Songs for Children” and “The Folk Songs of North America.”

Yes, UKE Can!: Ukulele as an Instructional Tool

Saturday, Nov. 17 (10--10:50am) Rm 250-252

The ukulele is a wonderful accessible instrument for teacher accompaniment and/or student use. Ukuleles have strong kid appeal, relate closely to the guitars that many students already own, and provide a way for students to accompany their own singing. This is a hands-on session: some instruments will be available to play. Participants will learn the basics of not only how to play, but how to teach the basics in elementary general music class and how to organize their use in the classroom. No previous playing experience is necessary!

Sandy Miller



Sandy Miller is the artistic director for Heartland Youth Choir. She studied music education at the University of Northern Iowa. Passionate about education, and music, Sandy has gone on to receive her mastery in the Kodaly levels, and has taken classes in Orff for her level II certification. In 2017 Sandy received her Masters Degree in Educational Leadership and Curriculum from Drake University. Sandy also is also an adjunct professor for Grand View where she teaches Elementary Music Methods. She is on the board for Iowa Music Educators Association. Sandy has presented at the IMEA conference, ICDA, and has directed elementary honor choirs around Iowa. Working with children to lead them to a life with music, and constant learning is a passion.

Session(s):

Independent Musicians in a Choir Setting

Thursday, Nov. 15 (9:30--10:30am) Rm 260-262

How do we reach our goal of teaching independent musicianship in a choral setting? This session will provide strategies for teaching elementary and middle school choral ensembles the skill of reading music independently.

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 Educators Conference, the Iowa Bandmasters 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. Dr. Muntefering received the Bachelor of Music Education degree (Magna Cum Laude) and Master of Music degree in trumpet performance from the University of South Dakota. He has the distinction of being the first recipient of the Doctor of Musical Arts degree in trumpet performance from North Dakota State University.

Session(s):

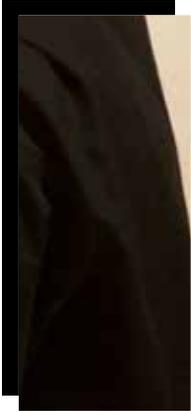
Go get a Job!! Interviews, Resumes, and Cover Letters

Friday, Nov. 16 (9:45--10:45am) Rm 150-154

This opening session of the New Teacher/Collegiate strand will bring principals and business professionals together to talk about what they like to see from budding professionals in terms of resumes and cover letters as well as how to handle those first interviews!



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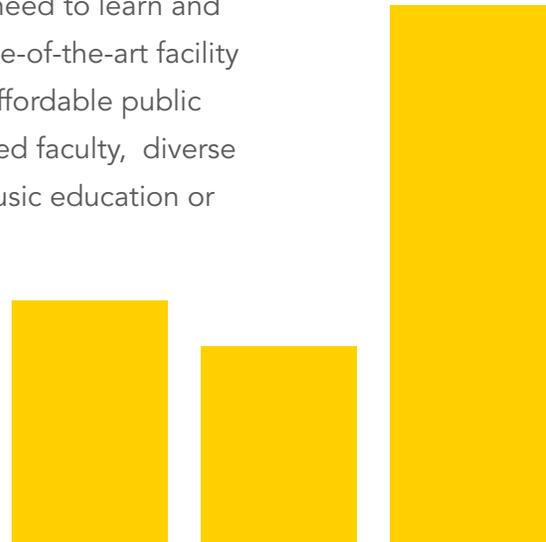


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From 5th-grader to All-Stater: Private Lesson Strategies

Friday, Nov. 16 (3:30-4:30pm) Rm 004

Want to keep yourself and your students interested during private lessons? This session will include tips and strategies for private instrumental music lessons to incorporate pulse, intonation, music reading, with the traditional curriculum.

Keep Your Chops Up!! Using Gigs as Professional Development

Saturday, Nov. 17 (10:00-10:50am) Rm 150-154

Show your students what a professional musician looks and sounds like!! This session will provide strategies for continuing your music performance career as a teacher and tips that will not only help you become a better “gigging” musician but a better teacher for your students.

Jessica Muters

Jessica Muters has been a music educator in the Cedar Rapids Community School District since 2002. She has taught at Viola Gibson Elementary in Cedar Rapids since 2005. Viola Gibson intermediate students have many instrumental and vocal opportunities, including the extra-curricular choir, Vee Gees, auditioning for OPUS, and participating in ICDA honor choirs. Primary grade students explore, learn and demonstrate their learning of the National Standards of Music. Mrs. Muters has also directed the Odyssey Children’s Choir with the Orchestra Iowa since 2002. In 2014, she was invited to pilot a K-1 children’s choir with the Orchestra Iowa School and has directed ever since. She earned her Bachelor of Music Education from Coe College in 2002. Jessica lives in Cedar Rapids with her husband, Scott (also a music educator) and children, Mia and Maxten.

Session(s):

Blended Learning in the Elementary Music Classroom

Friday, Nov. 16 (3:30-4:30pm) Rm 260-262

Blended learning is more than just an education trend in the regular classroom. The blended learning model is naturally student-centered: by introducing technology and allowing for flexibility in time, place, and pace of learning, students have more opportunities to influence the way learning happens. Learners become self motivated and take ownership of their learning. It helps make more real world connections to the content. Teachers go from being the “sage on the stage” to the “guide on the side.”

Mike Olander



Mike Olander he has partnered with schools across the country for over two decades as a trusted advisor for music programs and technology implementations, working for MusicFirst, Wenger Corporation, MakeMusic, Music Prodigy, JAMF Software, and Edmentum. He has led teacher workshops and trainings, staff development sessions, and has served as a consultant for schools across the country. Now, as an Education Manager with MusicFirst, he continues to advocate for music programs and education with technology solutions designed to save time, simplify tasks, and drive student engagement and growth.

Session(s):

Music Resources for Google Classroom

Friday, Nov. 16 (11:00-11:50am) Rm 160 ICN

If you’re looking for simple solutions to integrate with the Google Classroom – there are many apps that we can share that integrate and can be used in Google classroom for everything from performance assessment, sight reading, theory, ear training, notation/composition, and music production. Simplify the resources you use, and know your students only need to go to ONE location with ONE password to get access to the resources and tools to support your initiatives and class needs with MusicFirst’s online classroom.

Assessments for Data-Driven Instruction

Saturday, Nov. 17 (10:00-10:50am) Rm 160 ICN

Music classes often are categorized as “difficult to assess” - in this session we’ll explore assessment types (performance - group and individual; musical knowledge; and literacy) - and ways you can collect and manage the data to make instructional decisions, document student growth, with technology to help save time and NOT overtake your rehearsals.

Lisa Ott



Lisa Ott currently teaches 5/6 general music and 7/8 choir at Nevada Middle School. She received her Bachelor of Music from Simpson College and Master of Music Education from the University of Northern Iowa. She is passionate about teaching beyond the notes into the history, culture, and literature of each musical journey. Mrs. Ott is the executive secretary for the Iowa Music Educators Association and just completed four years as Central District chair for the Iowa Choral Directors Association. She has served as the 5/6 OPUS chairperson, hosted multiple honor choirs, started a choral clinic for middle schools, and helped implement a music literacy festival for area students. She has presented on technology integration, core curriculum, and general music topics at state conferences, AEA, UNI, and ISU. She enjoyed guest conducting for the NWI honor choir and the Bruce Norris Choral Festival. Lisa spends her outside of school time with her husband, three sons Trevor, Carver, and Oliver, and their mischievous golden doodle.

Session(s):

My Favorite “Do” is Cookie Dough! - Solfege Strategies

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

Watch as a sample choir of students from Nevada Middle School demonstrates music literacy strategies under the guidance of their director, Lisa Ott. Instructional practices from Kodaly, Carol Krueger, John Armstrong, and Dale Duncan will be modeled. The students will work through the literature included with this session by incorporating aural skills, kinesthetic hand signs, and visual decoding. Best for general music and middle school choral teachers, this group of students will model a realistic classroom setting for early part singing education.

Stephen G. Peterson, Conductor

Dr. Stephen G. Peterson was appointed Director of Bands at the University of Illinois in the fall of 2015. As Director of Bands, he conducts the Wind Symphony, leads the graduate wind conducting program, teaches courses in wind literature, and guides all aspects of one of the nation’s oldest, largest, and most storied band programs. Dr. Peterson maintains a busy schedule as a conductor and clinician, and as such, has appeared on four continents and in forty-two states. He is a member of the National Association for Music Education, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, the Illinois Music Educators Association, and has been honored with membership in the prestigious American Bandmasters Association. He is also member of Phi Mu Alpha, Phi Kappa Phi, Pi Kappa Lambda, and an honorary member of Tau Beta Sigma, and Kappa Kappa Psi. He is past president of the College Band Directors National Association. Dr. Peterson was the first to receive the Doctor of Music degree in wind conducting from Northwestern University and earned Master’s and Bachelor’s degrees from Arizona State University. In 2012 he was awarded the prestigious Ithaca College Faculty Excellence Award, recognizing his contributions to Ithaca College. His ensembles have appeared before national conventions of the American Bandmasters Association, the College Band Directors National Association, the National Association of College Wind and Percussion Instructors, the American School Band Directors Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center.

Concert:

Iowa College Band Directors Association Honor Band

Saturday, Nov. 17 (2:30 pm) Nevada High School Auditorium, Nevada, IA

Dr. Glenn Pohland

Dr. Glenn Pohland is currently an associate professor in the communication and fine arts division at Loras College in Dubuque, IA. Dr. Pohland conducts the Wind Ensemble, Jazz Ensemble and chamber groups. He also teaches courses in music education, orchestration, instrumental techniques, music in the movies, and instrumental conducting. Dr. Pohland received his BA in music education from St. Olaf College, Northfield, MN, his MMEd from the University of Minnesota, and his DMA in instrumental music education and conducting from Arizona State University. Dr. Pohland is also the conductor of the newly formed Dubuque Youth Wind Ensemble.

Session(s):

Creative and Engaging Rehearsal Strategies

Friday, Nov. 16 (11:00-11:50pm) Rm 254

The focus of this session will be on some non-traditional rehearsal strategies that have proven successful. We all know that daily rehearsals done the same way can lead students to become uninvolved with making great music. The suggestions presented at this session will give directors some alternatives for creative and engaging rehearsals.

Gregg Ritchie



Gregg Ritchie serves as the National Music Curriculum Specialist for McGraw-Hill Education. A graduate of Indiana University School of Music and former music educator himself, he equips teachers to be certain they have every opportunity to benefit from technology today, including the dynamic platform of digital tools that McGraw-Hill now offers. Gregg Ritchie serves as a National Curriculum Specialist for McGraw-Hill, implementing and workshopping the McGraw-Hill Education suite of music, art, and theatre curricula found within the new Music Studio digital platform. Gregg travels extensively around the country conducting workshops and in-service presentations for teachers in elementary, middle, and high school. Through interactive activities, hands-on learning, and real-life demonstrations, he equips teachers with the skills, knowledge and best practices to make certain that teachers and administrators have every opportunity to understand the platform and utilize the curricula. A graduate of the Indiana University School of Music,

where he studied with Dr. Mary Goetze and Dr. Jean Sinor, Gregg is also able to incorporate his teaching experience as a former K-12 music educator in the Portland, Oregon area, where he currently resides.

Session(s):

Digital Tools in the Choral Classroom

Friday, Nov. 16 (9:45-10:45am) Rm 275

With digital integration becoming a focus for all schools, choral directors are looking for effective ways to facilitate this opportunity. Purposeful digital technology must be efficient, engaging, and intuitive! Join renowned musician Roger Emerson, together with educator Gregg Ritchie, as they workshop and create dialogue around a wide array of digital technology for today's choral classroom, including *Voices in Concert*, created and authored by Hal Leonard and McGraw-Hill.

Dr. Jennaya Robison, Conductor



Dr. Jennaya Robison, is in demand as a conductor, clinician, and soprano throughout the United States. She currently is an Assistant Professor of Music at Luther College where she conducts Aurora and Collegiate Chorale and teaches courses in conducting and vocal pedagogy. As a soprano, has sung as a soloist with the GRAMMY award winning True Concord, Tucson Symphony, Arizona Opera, Scottsdale Arts Orchestra, Scottsdale Symphony, St. Andrew's Bach Society, Phoenix Youth Symphony, Tucson Masterworks Chorale, Rochester Choral Arts, Chamber Orchestra of Albuquerque. As a chorister, she has sung as a member of

the Arizona Choir under the direction of Bruce Chamberlain, Las Cantantes under the direction of Bradley Ellingboe, the Dale Warland Singers in Minneapolis, Minnesota under the direction of Dale Warland, and in the Nordic Choir of Luther College under the direction of Weston Noble. Her primary area of research is in the field of vocal health within the choral ensemble. She has been

an invited conductor and clinician at numerous festivals including All State Choirs in Minnesota, Wisconsin, and North Dakota, Wisconsin Middle Level Honors Choirs, Texas Collegiate Women's Honor Choir, Montreat Music Conference Festival Choir and various regional and state honor choirs in Texas, Nevada, Arizona, Illinois, Iowa, Minnesota, and Wisconsin. She holds the Doctor of Musical Arts in Choral Conducting from the University of Arizona, the Master of Music in conducting and voice from the University of New Mexico, and the Bachelor of Arts in music from Luther College. She is currently the coordinator of Collegiate Repertoire and Standards and director of Student Activities for the North Central chapter of the American Choral Directors Association. Her choral series is published with Pavane Music.

Concert:

Opus Honor Choir, Thursday

Nov. 15, 4:00pm, C.Y. Stephens Auditorium

Dr. Dave Sanderson



Dr. Dave Sanderson is Assistant Professor of Music Education at the University of South Dakota. Prior to his current appointment he taught music education coursework at Augsburg College and directed the Seward Community Concert Band in Minneapolis, MN. He received his Ph.D. in Music Education from the University of Minnesota, Twin Cities and earned B.M.E and M.M. degrees from the University of Nebraska-Lincoln. Prior to pursuing graduate studies he taught high school instrumental, vocal, and general music in Lincoln, NE.

Session(s):

Software Solutions for Digital Music Composition

Saturday, Nov. 17 (11:00-11:50am) Rm 160 ICN

Between Chromebooks, iPads, laptops carts, and computer labs the technology available for music teachers is far from standard. Whether you're looking to have students compose through a traditional notation software program or digital audio workstation this session will cover software options that fit your goals and the technologies you have available. Participants are encouraged to bring their own devices!

Leyla Sanyer, Conductor



Leyla Sanyer received BM and MM degrees in music education from the UW Madison and most recently taught orchestra and music composition at Oregon High School. Sanyer has 38 years of teaching experience. She has been chair of the WMEA Standards Committee, the CMP Committee, a member of the Wisconsin Challenging Content Standards Task Force, WSMA State Honors Music Project orchestra coordinator, treasurer of WSTA and Orchestra Chair for WMEA. She is currently immediate past president of the National Association for Music Education North Central Division and past president of the Wisconsin Music Educators Association. As a violinist Sanyer has performed in the Oakwood Chamber Players, Camerata String Quartet, Madison Symphony and Wisconsin Chamber Orchestras. Recipient of the 1980 Manitowoc Teacher of the Year Award, 1992 Klug Award for Teaching Excellence, 2001 Lawrence University Excellence in Secondary Teaching Award, the 2004 Elizabeth A.H. Green Public School Educator from ASTA, 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):

Junior High Honors Orchestra

Friday, Nov. 16 (4:30 pm) Fisher Theatre

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Dr. Steve Shanley



Steve Shanley is an assistant professor at Coe College, where he coordinates the music education and jazz studies programs. Previously, he spent 11 years teaching public school music. Shanley has an active schedule as a conductor, clinician, adjudicator, pianist, composer, and arranger. He is Vice President of the Jazz Educators of Iowa (JEI), Co-Chair of the Iowa Jazz Championships, and contributing author for *Teaching Music Through Performance in Jazz*. Shanley was founding president of JEI, is a member of the JEI Hall of Fame, and holds degrees from the University of Northern Iowa, University of Minnesota, and University of Iowa.

Session(s):

Jazz and General Music: You Know More Than You Think!

Friday, Nov. 16 (9:45--10:45am) Rm 250-252

Don't be afraid as jazz novice Jennifer Walker (general music specialist in the Linn-Mar district) and jazz expert Steve Shanley (Coe College music education professor) show you how to integrate jazz and improvisation into your existing curriculum for barred instruments, recorders, and ukuleles in the upper elementary classroom. This hands-on session will include historical concepts, examples from influential jazz musicians, and guidance on providing differentiated learning opportunities. Participants will learn quick ways to incorporate simple concepts, as well as approaches for creating performance-ready concert pieces. Learn how to share the excitement of this uniquely American art form with your students!

Dr. Robert L. Sinclair



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

Session(s):

You Want Me to Teach WHAT?!?!

Friday, Nov. 16 (9:45-10:45am) Rm 004

In this time of educational change, music teachers are being asked to wear multiple hats. This session is designed to help the band or orchestra conductor with a few of the essentials for teaching choir. It is the presenter's hope that directors will walk away with a realization that they already have a number of the tools needed for success in the choral world and that each will take away a few ideas and resources to develop one's own choral abilities.

Dr. Mark Stickney

Dr. Mark A. Stickney is an Associate Professor of Music and the Director of Bands at Plymouth State University, where he directs the Symphonic Band, and teaches courses in conducting, applied low brass and music education. In addition, he serves as coordinator of the Graduate Instrumental Music Education Program, the All New England Band Festival and the New England Band Directors Institute. Dr. Stickney has held conducting and brass teaching positions at the Community College of Rhode Island, Oklahoma Panhandle State University, Salve Regina University, and Southern Utah University, and has conducted festival bands and orchestras all over the United States. In 2016, he was appointed the Artistic Director of the Seacoast Wind Ensemble in Kittery, ME. Dr. Stickney received his DMA in Wind Conducting from Rutgers University, his MA in Tuba Performance from Montclair State University, and his BA in Music from Gettysburg College.

Session(s):

Time to Let Go: Moving Responsibility to the Ensemble

Saturday, Nov. 17 (11:00-11:50am) Rm 004

As conductors, we need to be confident and secure enough to let go of some of what we do. It is time to give more responsibility to our ensembles, and teach our students how to create with our guidance and not by just doing what we tell them to do. This session will discuss teaching methods that help students take responsibility for their creative process in a concert band setting.

Steve Stickney

Steve Stickney serves as Director of Bands at Mount Mercy University where he teaches applied trumpet, conducts the University Band, jazz band and pep band, and travels the Midwest as a marching, concert and jazz band clinician and guest conductor. A native of Cedar Rapids, Iowa, Steve earned his Bachelor and Master degrees in Music Education from The University of Iowa and has completed over 45 hours of post-graduate work at The University of Iowa, Illinois State University, Seattle Pacific University, and Northwestern University. Steve brings a distinguished 33-years of public high school band experience to Mount Mercy University. High school concert band and jazz ensembles, under his direction at City High School and Linn-Mar High School, have appeared five times as honor bands at the Iowa Bandmasters Conference in Des Moines. Both music departments were also nationally recognized by the GRAMMY Foundation with five GRAMMY Signature School designations. He has served as chairperson for the Southeast Iowa District Jazz and Junior High Large Group Festivals, site chairperson for the SEIBA Concert Band Festival, President of the Iowa Unit of the International Association of Jazz Educators (now JEI), President of the SEIBA, chairperson for the IBA Concert Band Affairs committee, and President of IBA.

Session(s):

Avoiding the Potholes...Common Mistakes Made by Teachers Young and Old

Thursday, Nov. 15 (10:45-11:45am) Rm 260-262

Topics to be discussed are relevant to programming, recruiting, scheduling, building relationships with administration, parents and colleagues, and community support to ensure a strong, vital music program.



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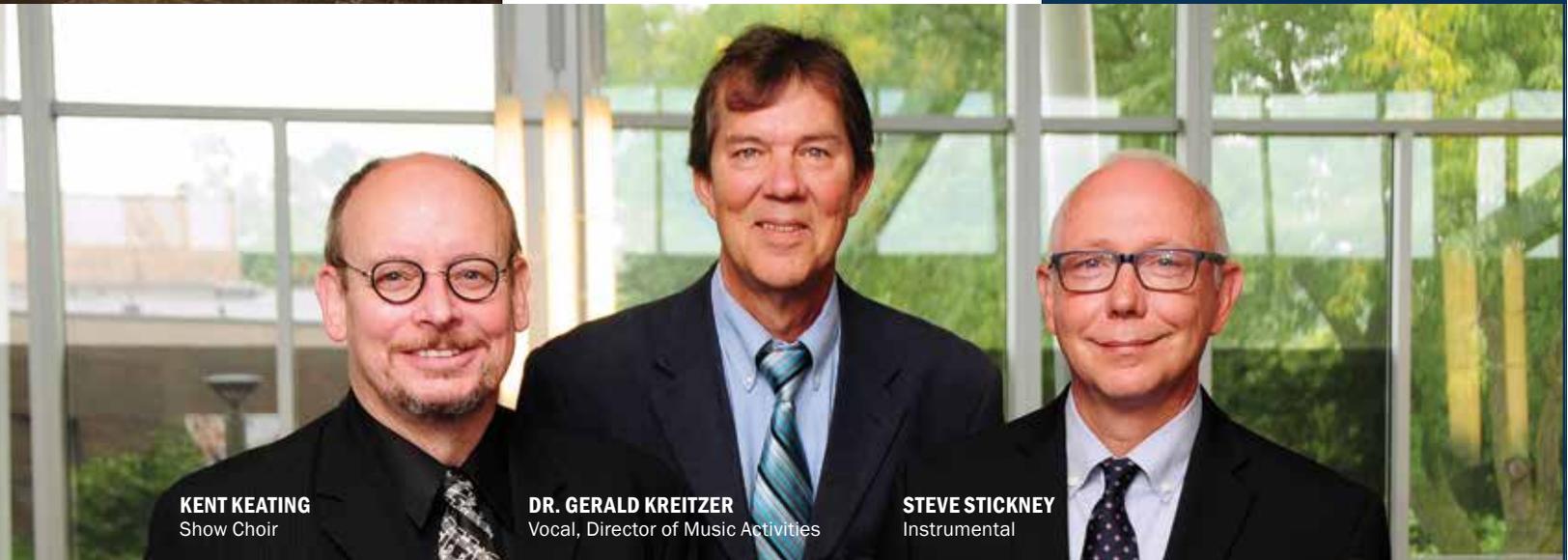
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A Graduate of University of Wisconsin, Madison with 24+ years of classroom and private lesson experience. His Teachers included: Vartan Manoogian, Shmuel Ashkenasi, Kato Havas, Lorand Fenyves, and Dr. Janina Erlich. He was an Artist in Residence with The Dubuque Community School District and Dubuque Symphony, and currently is an Orchestra director in the Davenport Community school district at Sudlow Intermediate school. A participant in the 2017 educators workshop at Carnegie Hall. He is a regular presenter at the IMEA convention. In addition to classroom teaching he is an active performer, composer and arranger. He has researched and developed many innovative exercises and methods for teaching that have been used with great success in his classroom and private lesson environment.

Session(s):

Neuroscience based string pedagogy

Saturday, Nov. 17 (10-10:50am) Rm 204-208

Exciting discoveries in neuroscience can provide many answers to questions about how to teach more effectively. By understanding how the brain functions we can alter our method of delivery to allow greater student comprehension. Attendees will learn a simple trick to immediately increase a student's grasp of a musical passage by up to 60%. In this session we will discuss basic neuron function, explore how learning occurs, how neural networks are formed, learn about the music related areas of brain and how the brain accomplishes the task of playing an instrument. This complex subject will be presented in a teacher friendly format.

Randal Swiggum, Conductor

Randal joined the Elgin Youth Symphony Orchestra as Artistic Director in 1998. Under his tenure, EYSO has more than tripled in size, drawing students from a wide geographical range of over sixty communities in Illinois and Wisconsin, with five orchestras, a brass choir, two percussion ensembles, a vibrant Chamber Music Institute and performances at Ravinia, on NPR's From the Top, and with superstars Midori and Yo-Yo Ma, as well as headlining the Aberdeen International Festival in Scotland. In recent seasons, he conducted both the Illinois and Georgia All-State Orchestras. Swiggum has also served as Education Conductor for the Elgin Symphony Orchestra. His acclaimed young people's concerts with the ESO have prompted invitations to create and conduct similar concerts in Scotland, with the Boise Philharmonic, and The Florida Orchestra where his original concerts such as "Beethoven Superhero" and "The Amazing Technicolor Orchestra" have introduced thousands of young people to the wonder of symphonic music. In 2007, he made his subscription concert debut with the Elgin Symphony Orchestra and "The Mambo Kings." In 2008 Swiggum was recognized by the Illinois Council of Orchestras with a Conductor of the Year award. As a writer, Swiggum has served as music critic for the Milwaukee Journal, as author of the book *Strategies for Teaching*, published by MENC (1998), and as a co-author of *Shaping Sound Musicians* (GIA, 2003). He has served on the League of American Orchestras' Board of Directors-Youth Orchestra Division. He was Artistic Director of the Madison Children's Choir from 1996-2000, and currently conducts the Madison Boychoir's top two choirs, Britten and Holst. He has taught at Whitefish Bay High School (Milwaukee), and at the University of Wisconsin and Lawrence University. His degrees are in music education (B.M.) and orchestral conducting (M.M.) and he is currently a Ph.D. candidate in musicology at the University of Wisconsin and lives in Madison.

Concert:

Junior High Honors Orchestra

Friday, Nov. 17 (4:30 pm) Fisher Theatre

Stephanie Tatting Peoples

For over a decade, Stephanie Tatting Peoples has taught music in Shakopee, MN Public Schools with experience in elementary general music, beginning band, and private instrumental lessons. She spends her weekends freelancing as a blues/funk/R&B saxophonist in the Minneapolis-St. Paul area. She has completed all Orff Schulwerk levels and an instrumental concentration M.A. from the University of St. Thomas, St. Paul, MN and a B.M. from The University of Minnesota.

Session(s):

Active Introduction to the Blues

Friday, Nov. 16 (11-11:50am) Rm 260-262

The focus of this session is the metric feel of “Jazz Swing” through movement inspired by Dalcroze Eurhythmics, improvisation on Orff barred percussion or band instruments, & 12-bar blues progression. Recommended for grades 3-6.

Jeff Van Devender



Jeff Van Devender taught Elem./Secondary Music for 27 yrs in IA & CO, earning his BA in Music Business at Truman State (NMSU) University and MEd at VanderCook College of Music in Chicago. Jeff served as Colorado (CMEA) State Chair of Elem. General Music and directed award-winning children’s choirs, even piloting and hosting various regional honor choral music festivals along the way. He is church organist at St. John’s Episcopal Church - New Castle and First United Methodist Church - Glenwood Springs, Colorado. Jeff has authored several music education publications, including children’s musicals and a highly regarded (and recently updated) Elementary Choir Handbook & Guide for Alpine Road Publishing. He has also published and recorded over 40 piano compositions, recently being awarded “Top 100” certification by The International Association of Independent Recording Artists® (IAIRA) organization.

Primary session topics touch on increasing male participation in vocal music and writing your own musicals. His passion for music education dates back to his childhood when he would observe and learn from his father, who taught band in Iowa for 39 years. The last 3 years have seen Jeff riding RAGBRAI. Having spent his childhood in Oskaloosa, Iowa, he finds RAGBRAI to be a sort of homecoming connection.

Session(s):

Short On Boy Singers? Hit The Right Notes. Boys Can Sing!

Friday, Nov. 16 (11:00-11:50pm) Rm 275

What does it take to move your choir beyond a young women’s group with a handful of boys grappling with puberty and their Cambiata voice? This session will identify ways to attract a chorus of male singers who will be excited about singing in your coterie.

Write Your Next Musical - Your budget deserves a break today

Friday, Nov. 16 (3:30-4:30pm) Rm 204-208

Stretch that shrinking budget. Design your next K-6 musical on less than a shoestring. It is easier than you think and you will wonder why you have waited this long to start doing it. Too often, music teachers purchase a collection of new canned musicals for the year & later observe little is left in their ever-shrinking budget for purchasing instruments. This session is not a suggestion to completely cut the tether to our favorite publishers, but with the average music budget shrinking, reconsideration of that norm may occasionally be appropriate.

Sarah Van Waardhuizen



Sarah Van Waardhuizen is a native of Northeast Iowa and serves the Central College faculty as Assistant Professor of Music Education. She teaches music education methods courses including elementary general music methods, secondary music methods, show choir and jazz choir techniques, instrumental music education for vocal music education majors, voice lessons, Central College treble clef choir, and music in time. Van Waardhuizen earned her undergraduate degree from Drake University (B.M.E.), master's degree from The University of Kansas (M.M.E. in choral pedagogy), and her Ph.D. from The University of Iowa. Her research interests include motivation in music education, and autonomy-supportive teaching practices in the music education classroom. She also studies participatory music, ukuleles in the non-traditional music education classroom, and the musician mindset. Van Waardhuizen recently presented at Central College Chairs' Conference 2017; IMEA 2017, 2016, 2015; SunCoast Music Education Symposium in Tampa, FL, 2015; Mountain Lake Music Education Conference in Pembroke, VA, 2015; and The Self-Determination Theory Conference in Victoria, BC in June 2016. She is a member of ACDA, FAME, HLAA, IBA, ICDA, NAFME, NATS, and OAKE.

Mountain Lake Music Education Conference in Pembroke, VA, 2015; and The Self-Determination Theory Conference in Victoria, BC in June 2016. She is a member of ACDA, FAME, HLAA, IBA, ICDA, NAFME, NATS, and OAKE.

Session(s):

So You Want to Teach the Ukulele?

Saturday, Nov. 17 (12:00-12:50pm) Rm 154

Participants will enjoy a first-hand interactive experience with the ukulele. Engage in singing and playing the ukulele while learning how to teach a beginner's ukulele experience for upper elementary or middle school general music. Utilize Feierabend's eight musical workout activities while learning to play ukulele. Application of this session will help music educators realize the impact of building tuneful, beautiful, and artful musicians throughout a musical life. Bring your own ukulele or borrow a ukulele courtesy of Central College.

Kris VerSteegt



Kris VerSteegt is a K-5 General Music Specialist for Ames Community Schools in Ames, Iowa. She teaches Music in Elementary Education at Iowa State University each fall and spring term, and she teaches Kodály Level II: Teaching Processes and Skills as well as Kodály Level III: Teaching Processes and Skills and Music Literature at Drake University every other summer. Kris received her Bachelor of Music degree from Iowa State University and her Master of Science in Education: Teacher Effectiveness and Professional Development degree from Drake University. Kris holds a mastery certificate in the Kodály Approach to music literacy and national certification in Orff Schulwerk; she has completed three levels of study in each methodology. Kris has also completed training in Conversational Solfege, First Steps in Music, and Comprehensive Musicianship.

Mrs. VerSteegt was the founding president of the Kodály Educators of Iowa (KEI), an affiliate chapter of the Organization of American Kodály Educators (OAKE) and she currently serves as immediate past president and state manager of the Iowa Music Educators Association (IMEA), a federated state organization of the National Association for Music Education (NAfME). She also served as general music team leader and writer on the Iowa Fine Arts Standards Adoption team. Kris has presented numerous workshop in Iowa, Illinois and Nebraska on various topics. She served as the Keynote Speaker at the 2016 MKMEA conference where she also led the community folk dancing event. She served as Master of Ceremonies for the 2016 All-State Festival. Kris is also a frequent contributor to Iowa Music Educator. As a performing musician, Kris has portrayed Muriel Eubanks in *Dirty Rotten Scoundrels*, Barbra Streisand and Idina Menzel in *Forbidden Broadway*, and had the leading role of Violet Newstead in *9 to 5 the Musical*.

Session(s):

Unpacking Iowa Fine Arts Standards

Friday, Nov. 16 (9:45-10:45pm) Rm 254

If you are wondering how to begin making sense of Iowa's new Fine Arts Standards, this session will take you through a process of unpacking the standards, stating them in language that make sense for your district, and developing learning targets for individual lessons. Important language and links from the Iowa Department of Education's guidance documents will also be shared.

Gabriel Villasurda



A native of Detroit, Villasurda attended The University of Michigan at Ann Arbor where he earned Bachelor and Master degrees in Music Education. He studied violin with Gustave Rosseels and Arthur Tabachnick and conducting with Elizabeth Green and Theo Alcantara. He has held school posts in New York, Michigan, Indiana, Hawaii, and London, UK and college posts in Hawaii and Ohio. Summer teaching at the Interlochen Arts Camp spanned 35 years. He has done numerous clinics and adjudications in Michigan, Hawaii and many major in-service conferences. He serves as an ASTA state officer, chair of the String Committee of the Michigan School Band and Orchestra Association, and president of the Hawaii state MENC chapter. He is

author of the website www.stringskills.com which offers free teaching materials for school orchestra teachers.

Session(s):

Left Hand Flexibility, Breaking the D-major Straightjacket

Friday, Nov. 16 (9:45-10:45am) Rm 204-208

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

Mono-Tasking: The Key to High Achievement in String Teaching

Saturday, Nov. 17 (9:00-9:50am) Rm 204-208

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

Jenn Walker



Jennifer Walker is in her 19th year of teaching general music at Novak Elementary School in Marion. She holds a bachelor's degree from Luther College and master's degree from the University of St. Thomas. Jennifer has guest conducted numerous ICDA honor choirs, including the 2017 5th and 6th Grade Opus Honor Choir. She was recipient of the 2018 “Linn County Educator of the Year” and ECUU “Educator of the Year” award and served on the executive board of ICDA. She is passionate about empowering beginning choristers, and the Novak choir was recently selected to perform at the Iowa Choral Showcase.

Session(s):

Elementary Choral Reading Session

Thursday, Nov. 15 (10:45-11:45am) Rm 250-252

Sing and explore old favorites and new gems in our elementary choral reading session.

Jazz and General Music: You Know More Than You Think!

Friday, Nov. 16 (9:45-10:45am) Rm 250-252

Don't be afraid as jazz novice Jennifer Walker (general music specialist in the Linn-Mar district) and jazz expert Steve Shanley (Coe College music education professor) show you how to integrate jazz and improvisation into your existing curriculum for barred instruments, recorders, and ukuleles in the upper elementary classroom. This hands-on session will include historical concepts, examples from influential jazz musicians, and guidance on providing differentiated learning opportunities. Participants will learn quick ways to incorporate simple concepts, as well as approaches for creating performance-ready concert pieces. Learn how to share the excitement of this uniquely American art form with your students!

Brandon Waring



Brandon Waring graduated from Iowa State University with a double major in Vocal Music Education and Saxophone. Brandon has successfully directed both choral and instrumental ensembles - even appearing as a guest conductor with the Iowa State Wind Ensemble. He has performed a wide variety of styles both on voice and saxophone. Currently, Brandon is the Director of Bands for the North Linn Community School District and is responsible for the instrumental instruction of grades 5-12.

Session(s):

Body Mapping the Way to Success: Common Issues and Solutions

Saturday, Nov. 17 (11:00-11:50am) Rm 260-262

Young musicians today often have incorrect mental imagery of their body and how it works. This leads to poor singing, playing, and breathing technique – and it can even be harmful to their long-term health. It is our job as music educators to instruct students how to healthfully participate in music for their entire lives. Instruction of Body Mapping Principles can lead your student to be more efficient with their movement and to have improved tone! This session looks at common issues that may plague the students in your ensembles, symptoms of these issues, and practical solutions to fix them.

Brian Winnie



Brian J. Winnie, D.M.A., is the Director of Choral Activities & Voice and Chair of the Music Department at Southwestern College in Winfield, Kansas where he directs choral ensembles and teaches courses in choral conducting, vocal pedagogy & diction, and general music/choral methods. An active festival conductor and adjudicator, Dr. Winnie has worked with festival choirs throughout the United States and in Russia. Additionally, he has presented at State and Regional NAFME and ACDA conferences, internationally at the Estill World Symposium, and is a Certified Master Teacher and Certified Course Instructor - Candidate in Estill Voice Training. He has published articles in the Voice and Speech Review, ChorTeach, The Voice, and is editor and contributing author of an upcoming book publication, *The Voice Teacher's Cookbook*. Dr. Winnie received his B.S. in Music Education from the Pennsylvania State University, Master of Music Education from the University of Illinois Urbana-Champaign, and his Doctor of Musical Arts in Choral Conducting

from the University of Washington.

Session(s):

Singing all styles in the Choral Rehearsal

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

Singers are often asked to perform in a variety of styles and genres, causing the choral teacher to be a specialist in multiple disciplines from vocology to ethnomusicology. Yet, most teachers are only trained in vocal technique associated with the Western classical tradition. Since singers are asked to create a variety of vocal qualities, teachers should be trained to utilize a multifaceted approach to developing vocal technique. This session is a dynamic exploration of the voice that incorporates science-based Estill Voice Training principles that directors can use to teach vocal technique associated with various genres of music.

IOWA ALL-STATE MUSIC FESTIVAL

November 15, 16, 17, 2018
IOWA STATE CENTER - AMES, IOWA

Festival Director
Alan S. Greiner
Iowa High School Music Assoc.
Boone, IA 50036
(515) 432-2013
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All-State Band Chair
Thad Driskell
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All-State Orchestra Chair
Mary Kay Polashek
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All-State Chorus Chair
Jason Heitland
1265 Division St.
Garner, IA 50438
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jheitland@ghvschools.org

REHEARSAL SCHEDULE

Friday, November 16, 2018

8:30 - 11:30	Chorus	C. Y. Stephens
8:45 - 12:00	Band	Hilton Coliseum
9:00 - 12:30	Orchestra	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 (7:45 "Battle Hymn")	Scheman Building, Room 220-240

Saturday, November 17, 2018

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

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S. 2277 (52)



REINFORCE what’s in the law.



REMIND stakeholders about the benefits of music education.



REQUEST that your school and community leaders collaborate with the State Board of Education.

Photo Credit: Rob Davidson Photography

Download your free ESSA Brochure or order complimentary copies at nammfoundation.org

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-elect.
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:
 - a.) Guest conductor
 - b.) 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.

- I. Select appropriate number of etudes for each instrument for the district audition process.
2. 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.
3. 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.
4. Prepare instructions for auditors and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
5. 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.
6. 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.
7. Receive audition cards from audition managers, both of accepted and rejected players. Develop a process for the selection of alternates or replacements.
8. 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.
9. Prepare a seating chart with guest conductor and provide copies to rehearsal assistants, facilities staff, Iowa Public Television, and IHSMA Executive Director.
- IO. Supervise band rehearsals during the All-State Festival.
- II. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc. during the All-State Festival.
12. Assemble a staff to assist with the general logistic, percussion, instrument repair, and general student needs during the All-State Festival.
13. Introduce the guest conductor at the Festival Concert.
14. 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.
15. Collect data from students, directors and judges to improve the audition process and the All-State Festival.
16. Attend the spring and fall meetings of the IMEA Board of Directors.
17. Facilitate communication between the IBA concert band affairs committee and the IMEA board in matters concerning the All-State festival.
18. 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:

- I. 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.
- IO. Prepare rehearsal and performance seating arrangements for the All-State Festival.
- II. 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-

1. State Festival.
2. Assemble a staff to assist with the general logistic and general student needs during the All-State Festival.
3. Collect data from students, directors and judges to improve the audition process and the All-State Festival.
4. Introduce the guest conductor at the Festival Concert.
5. Recruit potential candidates for the position of All-State Chorus Chair-elect. Upon election of a chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to transition the Chair-elect.
6. Prepare a list of Guest Conductors for the spring meeting of the joint boards.
7. Attend the spring and fall meetings of the IMEA Board of Directors.
8. Attend the Joint Meeting of the IMEA and IHSMA Executive Boards.
9. Facilitate communication between the ICDA liason committee and the IMEA board in matters regarding the All-State festival.
10. Submit an article to Iowa Music Educator Magazine, published in September and April. Article copy is due by August 1 and March 1.

ALL-STATE ORCHESTRA CHAIR

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

The All-State Orchestra Chair shall:

- I. 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 15, 16, 17, 2018

IOWA STATE CENTER - AMES, IOWA

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

All-State Band Chair
Thad Driskell
513 Hearthstone Dr. NW
Cedar Rapids, IA 52405
319-390-1240
tdriskell@cr.k12.ia.us

All-State Orchestra Chair
Mary Kay Polashek
2615 Meadow Glen Road
Ames, IA 50014
(515) 451-7154
mkepolashek@msn.com

All-State Chorus Chair
Jason Heitland
1265 Division St.
Garner, IA 50438
(641) 355-3660
jheitland@ghvschools.org

MINUTES OF THE JOINT MEETING OF THE IMEA EXECUTIVE BOARD, IHSMA EXECUTIVE COMMITTEE, AND ALL-STATE CHAIRS

June 20, 2018

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, June 20, 2018, in Boone, Iowa. Representing the IMEA were Kendra Leisinger, Ankeny, Kris VerSteege, Ames; Lisa Ott, Nevada; Shirley Luebke, Sioux City. Absent was: Kevin Droe, Cedar Falls. Representing the IHSMA were Duane Philgreen, Manchester; Art Sathoff, Indianola; Kurt Schwarck, Spencer. Absent were Steve Gray, Nevada; Tammi Drawbaugh, Muscatine; and Joel Pedersen, Elden. Also in attendance was Mary Kay Polashek, All-State Orchestra Chair, and Alan Greiner, Executive Director of the IHSMA. Absent were Jason Heitland, All-State Chorus Chair; and Thad Driskell, All-State Band Chair. IMEA President Kendra Leisinger chaired the meeting. Alan Greiner served as recording secretary.

The Chair called the meeting to order at 6:30 p.m.

Mary Kay Polashek presented the 2017 All-State orchestra report in which she cited the outstanding work of Ms. Seyeon Ahn and the All-State Orchestra. Mrs. Polashek expressed her appreciation for the efforts of her assistants, Katherine Bendon, Pella; Josh Reznicow, Linn-Mar; Ted Hallberg, LeMars; and her percussion assistants, Jake Thieben, Ankeny and Dan Krumm. She also expressed thanks to the Percussion Source for providing percussion for the orchestra. Mrs. Polashek provided a review of the new chair placement card procedure and announced that it was received very well after directors had experienced the process.

Director Greiner presented the 2017 All-State Band report on behalf of Mr. Driskell. In his report, Mr. Driskell cited the outstanding work of Dr. James Ripley and the All-State Band. He expressed his appreciation for the efforts of his assistants, Myron Peterson, Urbandale; Jason Heeren, Johnston and his percussion assistant, Chris Ewan, Ames. He expressed thanks to his advisory team comprised of Chris Crandell, Steve Stickney and Dr. Myron Welch for their invaluable guidance. He also expressed thanks to Charles Bogner for providing instrument repair services to the All-State Band and Orchestra students.

Mr. Driskell 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.

Director Greiner presented a report of the 2017 All-State Chorus on behalf of the All-State Chorus Chair, Jason Heitland. In his report, Mr. Heitland cited the outstanding work of the former All-State Chorus Chair, Jackie Burk. He cited the outstanding work of Dr. Stephen Alltop and the All-State Chorus. He thanked Mrs. Burk's

assistants David Heupel; Zach Howell, Duane Philgreen; and Jason Heitland for their work. He thanked Allen Chapman, Duane Philgreen, and Carol Tralau for helping conduct the sectional rehearsals. He thanked Joleen Nelson Woods for continuing to provide the seating chart and cards for the chorus.

Director Greiner presented an update on the progress of the 75th Anniversary Committee. He announced the successful fundraising efforts to date.

All three chairs expressed thanks to 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 2018 festival and reiterated the audition dates as October 20, 2018 – general auditions, October 24, 2018 - piano auditions; and the finale dates as November 15-17, 2018.

Mrs. Polashek outlined changes to the Orchestra Piccolo and English horn auditions and that they will be held online prior to chair placement auditions.

MMS (Versteegt/Luebke) to move the date for piano auditions prior to vocal/woodwind/brass/string auditions for the 2019 audition process. Students auditioning on piano would be allowed to register to audition in other areas. If the student was successful in their piano audition they would then NOT be eligible to audition in other areas and their registration fee would be refunded. PASSED

MMS (Sathoff/Schwarck) beginning with the 2019 audition process, to require use the designated pitch giver only for all first and second round vocal auditions. PASSED

MMS (Versteegt/Schwarck) to approve the slate of All-State Conductors for the 2020 festival as presented. PASSED

The director provided an update on the progress of the development of an online adjudication process for All-State auditions. He announced that work was on track to test the tool in August and deploy the tool in September for release to the All-State chairs and Site Managers.

The joint All-State Festival Agreement between IMEA and IHSMA was reviewed. No changes were proposed.

MMS (Schwarck/Philgreen) to adjourn at 8:14 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

Lisa Ott
Executive Secretary

Kendra called the full board meeting to order at 10:06.

Present: Shirley L, Kris V, Emily C, Chad C, Carly S, Kevin D, Lisa O, Kendra L, Jane T (IBA), Mary C (JEI) Thad D (All State Band) Andrew G (ISTA) Mary Kay P (All State Orchestra)

Secretary's report was read and filed as reported.

Shirley gave the treasurer's report. There is money still fluctuating from NAFME, all-state lists, and June meeting expenses.

Kevin shared in the president-elect report that these positions are up for election in November: President elect, Secretary, Treasurer, Middle school chair, NAFME colligate chair

Kris, as past-president reported she had met with Chad and the website was revised, scholarship forms have been updated and hyperlinked. Kris also discussed with a Weston Noble colleague about how to honor him and it was decided to rename our current scholarship "The Weston Noble Scholarship".

Kendra and Kevin will be attending National Assembly in July. Kendra has received interest from two candidates in running for president-elect. She presented about NAFME/IMEA to graduate students at UNI. Kendra represented IMEA in developing the modules for state fine arts standards. The new standards are based on artistic processes and less skill based. The modules will be available by the end of the summer through all AEAs in Iowa.

Retired teachers are encouraged to contact Martha Kroese to be put on the mentoring list.

The purpose for the area chairs as a point of contact for membership has been taken over through technology. The area chair positions will be phased out/eliminated.

The editor's report was read. We continue to need more articles from the journal. Presidents of our affiliate organizations should delegate someone to write an article for the IMEA magazine updating information from their specific area.

Rich's advertising report was read. We will follow Rich's recommendation to keep the advertising rates the same for 18-19. We will re-evaluate the rates the following year after piloting the inaugural year of Guidebook.

Mary Kay gave the All-State Orchestra report. The all-state conductor was very complimentary of Iowa students. Percussion Source did an excellent job of providing timpani and percussion. The blind audition process was successful though the adjudicators felt like the blind process was not friendly to students when they sat with their back to the student entering the room.

Chad C reported on the new website. He commented on our conference downloads being used by robot and ip addresses outside of the US. The Guidebook app should fix the storage of conference information. Chad does a great job of sending out eblasts quickly and providing a service to our organization.

Carly's shared in her conference report that there were 412 attendees total in 2017. Next year opening ceremonies will be at 8:30 including performing ensembles and the keynote address. It was determined that we do not need a printed program at all during the conference but a small printed sheet. We need a "Guidebook helper" to answer questions and be available for technology questions.

David Rutt's conference exhibits report was read.

Emily Cox's conference report included information about how the spreadsheet is being updated. This form will be given to Chad to update online.

Martha's report on merchandise was read. Pin sales went very well this year.

Tami Biggerstaff's report from the perspective of early childhood music was read. John Feirerabend will present for teachers of the early learners at the IMEA conference 2018. She has been working on reaching out to public preschool teachers as they have an instrumental role yet a variety of music education on our young student population.

Nicki Toliver's report was read with details from her position representing the Society for Music Teacher Education. Jill Wilson attended the SMTE conference in Minneapolis.

Scott Muntefering's report was read. He shared about the collegiate IMEA chapter "spotlights" shared in the IMEA magazine.

Thad's reported on All-State Concert. He shared some interesting all-state band data. The focus should be on the

preparation process in completing an all-state audition. He also shared about the all-state 75th anniversary and the special commissions for music will occur for each ensemble. Lisa moved Carly second to fund for \$12,500 pro rated over 4 years towards Fran Kick's expense at the 75th anniversary celebration to benefit the all-state students and educators attending the IMEA conference. Discussion occurred. Motion carried.

Jason Heitland's report was read for his position as the all-state choir chair.

David Law's report was read pertaining details from IAAE's Arts Advocacy Day at the state capitol. IAAE has also represented teachers during the Iowa planning meetings for ESSA implementation. The alliance has made significant achievements in mentoring and developing the mentor program. They also have been involved in preparing professional development on the state Fine Arts standards to support teachers across the state.

Christina Svec's report was read. She shared about Dr. Don Taylor's presentation at the 2017 IMEA conference

Jane shared that mentorship is very strong in IBA. Jason Gerth is president-elect. An All-Iowa State Concert Band Festival sponsored by IBA and additional sponsors has been started. Johnston hosted the Festival this past January. Central DeWitt and Johnston will be host sites in the coming year to give more emphasis to concert bands in the state. They just created a new mission statement. IBA successfully uses Guidebook at their conference.

Andrew just took over ISTA leadership and was welcomed to IMEA.

Notes were shared from Jill Wilson and Adam Orban.

Mary Crandel shared from JEI. They have started a pilot program "Honor Jazz Combo" emphasizing the creative, improvisation side of music. JEI is now using opusevents.com for the all-state jazz submission process.

OLD BUSINESS

Our IAAE contribution was discussed. Kris moved to continue our \$2000 contribution to IAAE, second by Shirley. Voted and approved.

Our next meeting will be September 29, 2018.

The meeting was adjourned by Kendra at 1:32 pm.

Respectfully submitted,
Lisa Ott
IMEA executive secretary

First Iowa Orff

Kate Hagan
First Iowa Orff President

This year we have an amazing line-up of presenters. On August 25th Sarah Fairfield and Kate Hagen will be presenting Artfully Adding Ukulele to the General Music Classroom. On October 6th - Beth Ann Hepburn will present on Playful Process for the Classroom. On January 19, 2019, our chapter will share ideas from our classrooms. Finally, on April 13, 2019, we will be welcoming Josh Southard to present on Rhythmic Building Blocks. Check out our website for more information on these fantastic presenters. <https://sites.google.com/view/firstiowaorff/home>

In addition to experiencing amazing professional development, teachers also have the opportunity to earn Graduate Credit through the University of Northern Iowa just for attending three out of four workshops this year. For more information on this continuing education opportunity, please feel free

to check out our website or contact Michelle Swanson michelle.swanson@uni.edu for more details.

This year the National AOSA Conference will be held in Cincinnati, OH - November 8-10, 2018. This is a wonderful opportunity for all music educators to learn from nationally and internationally known music educators. To learn more about this wonderful opportunity go to the AOSA website www.aosa.org

Finally, First Iowa Orff is excited to announce a merger with the Greater Des Moines Orff Chapter. Although we will maintain the First Iowa Orff Chapter name, we are looking forward to meeting and learning with all of the teachers from Central Iowa.

I hope all of you have an amazing start to the school year and hope to see many of you at our chapter workshops. ■

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All-State Orchestra Report

Mary Kay Polashek
Iowa All-State
Orchestra Chair

The 2018 All-State Orchestra team has been working on all the items that need to be done and will continue to work up to the concert. I look forward to another successful concert in November.

I am very excited to have Jason Weinberger as the 2018 All-State Orchestra conductor. Jason Weinberger stands out among musicians of his generation for his passionate commitment to the entire life of his art form. Jason is a native of Los Angeles and began his musical training there on both piano and clarinet. He attended Yale University, first receiving a bachelor's degree with academic distinction in intellectual history and then completing a master's in clarinet performance under the tutelage of David Shifrin. After leaving Yale Jason attended the Peabody Conservatory as a master's student of Gustav Meier. Jason has extensive experience working with all levels of orchestras, and he is looking forward to conducting the 2018 All-State Orchestra.

The All-State Orchestra Excerpts were posted 25 July. I am sure that students are putting in many hours practicing them. The orchestra will be performing two pieces that comprise a very American program. An American In Paris by George Gershwin will be an amazing piece for the All-State Orchestra to perform. American Symphony by Adam Schoenberg, a GRAMMY-nominated composer, was commissioned by the Kansas City Symphony; the orchestra will perform movement III Rondo.

Both composers are new for the Iowa All-State Orchestra with some unusual additions to instrumentation. The Schoenberg has four mallet parts for percussion. The Gershwin has saxophones, celeste and taxi horns. This American program promises an exciting performance in November. ■

As we all begin to organize our classrooms, schedules, and curriculum for another successful school year, take a brief moment and give some thought as to ways you can help serve our wonderful music community. There are so many ways that people can serve their music community such as: serving on a committee, chairing an event such as an honor choir or band, serving your local organizations, mentorship to name a few. Our music organizations in Iowa continue to flourish due to all of their wonderful leaders and the people who step up to fill roles within their organizations. I chose to run for the National Board of Trustees for the American Orff Schulwerk Association. This was a big leap for me to take on more work, but I felt strongly a need to serve the organization in a new way. Please consider serving your organizations in some way!

In Iowa, we have had two Orff Chapters for many years. After much thought and conversation, we have decided to blend our two chapters into one. With that said, the Greater Des Moines Chapter will join First Iowa Orff and be one chapter, First Iowa Orff. All workshops will still take place on the UNI campus. First Iowa Orff would love to see many teachers and undergraduates at our workshops. We have some high-quality presenters again this year.

Below are the dates:

August 25th Artfully Adding Ukulele with Kate Hagen & Sarah Fairfield

October 6th Points in Playful Process with Beth Ann Hepburn

April 13th It's All about the Process with Josh Southard

Have an Amazing school year everyone! 🎵

How Can You Serve?

Aaron Hansen
General Music Chair

All-State Choir Update



Jason Heitland
All-State Choral Chair

Jason E. Heitland is a graduate of North Iowa Area community College (AA), and the University of Northern Iowa (BME and MM). Jason is currently in his 22nd year of teaching at Garner-Hayfield-Ventura High School. Jason has conducted at multiple festivals and honor choirs. Jason is an approved Adjudicator for the Iowa High School Music Association. Jason lives in Garner, Iowa with his wife Stacie and his four incredibly talented and cute children.

Welcome to All-State! My name is Jason Heitland, vocal director at Garner-Hayfield-Ventura High School in Garner, IA. This will be my first year serving as Choral All-State Chair, and I am excited to have this opportunity to serve the choral community as well as the students of Iowa. I have taught vocal music for over 22 years at GHV and started my teaching career at Greene Community Schools. I earned my masters and undergraduate degrees from UNI and earned my associate's degree at NIACC. My wife Stacie and I have four children ranging from college to upper elementary who keep us busy with their activities. I would like to thank my predecessor Jackie Burk for all of her wisdom and guidance as I travel through this process for the first time.

When I was approached about serving as All-State Chair, I must admit my first thought was like most; "I don't have time" I said, "I wouldn't be able to do that" I thought, "People might judge me," and the list went on and on. It suddenly hit me that these are the same thoughts that students have when they consider auditioning for All-State and the same thoughts that many directors have when they consider having their students audition. Or the director who teaches in a small school that also teach a second subject along with their full-time music classes. Many of us by nature find it easy to talk ourselves out of doing things especially if that something takes a little extra work or time. All-State is a rewarding experience for the student as well as the teacher, and it is all about the process of becoming a better musician.

The 2018 All-State Chorus Conductor is Dr. Timothy Peter, from Stetson University in DeLand, FL. Dr. Peter, a former Luther College instructor, is thrilled to make a return to Iowa to direct the All-State Chorus. This year's literature is exciting, challenging, and will be a memorable experience for all who prepare and perform it.

IHSMA has instituted some exciting changes for the audition process for 2018 which will help improve accuracy in the scoring and will ultimately speed up the audition day. The "blue card" that we remember from the past will now be computerized for the adjudicators. This will require all directors to enter their students who are auditioning into the IHSMA system (this is a reminder to PLEASE CHANGE YOUR PASSWORD). Another change is that the audition day will end with the accepted list being posted at the conclusion of the recall auditions, which means everyone gets the opportunity to stay to see the final list posted!

These are some exciting changes that again should help with accuracy and shorten the overall audition day. If it has been a while since you have had students audition for All-State, or if you have never taken the time to have students audition, this is a great year to try it! Embrace the process, challenge your students, challenge yourself, and you both will become better musicians by taking the journey. ■

In November, we were honored to welcome Dr. James C. Ripley back to Iowa as the conductor of the 2017 All-State Band. Dr. Ripley serves as Professor of Music and Director of Instrumental Music at Carthage College in Kenosha, Wisconsin. He is a highly sought after guest clinician and conductor throughout the United States, Canada, and Japan and serves as President-Elect of the prestigious World Association for Symphonic Bands and Ensembles.

Dr. Ripley guided the All-State Band with heart and mastery through a program reflective of his personal experiences and tributes to mentors, colleagues, and Jim's connections to Iowa. The program opened with a march by Iowa's own Karl L. King *Cyrus the Great*, transitioned to a beautiful work titled *Morning Sun on the Wild Prairie Rose* by John Carnahan and continued with *Jalan Jalan* by Shinya Takahashi as an opportunity to share Dr. Ripley's experiences as principal guest conductor of the Sakuyo Wind Orchestra at Sakuyo University in Kurashiki, Japan. The fourth selection was arranged by Dr. Ripley for the Eastman Wind Ensemble and dedicated to his high school band director, Tom Haugen, *Kitten of the Keys* by Zez Confrey. The Band's portion of the program closed with the final movement of *Symphony No. 6* by Cedar Rapids native, Andrew Boysen, Jr. Jim's passion and mastery of the repertoire and skill as a musician and conductor were on full display to be shared with the students, mentors, and friends and colleagues. Jim was accompanied for the weekend by his wife, Kathy, who herself is an alumnus of Cedar Rapids Prairie High School and member of the

Iowa All-State Orchestra on flute.

In 2018, we are honored to welcome Dr. Michael Golemo as conductor of the All-State Band. Dr. Golemo has been the Director of Bands and Professor of Music at Iowa State University since 1999. From 2005 to 2017, he also served as the Chair for the Department of Music & Theatre. In addition to conducting the Wind Ensemble and the Symphonic Band, he teaches courses in music education, conducting, and oversees a program of eleven bands.

Dr. Golemo has received several notable awards, including the Iowa State University Alumni Association's Superior Service to Alumni Award, the Iowa State College of Liberal Arts & Sciences' Outstanding Achievement in Departmental Leadership Award, and Kappa Kappa Psi's Distinguished Service to Music Medal, that organization's highest honor. He is a past president of the Iowa Bandmasters Association, the Big Twelve Band Directors Association, and is a past National President and Board of Trustees member for Kappa Kappa Psi Honorary Band Fraternity. He is the conductor of the Ames Municipal Band and in 2007, Dr. Golemo was elected to membership in the prestigious American Bandmasters Association.

Sharing in this endeavor is an exemplary team. Alan Greiner, Executive Director of the Iowa High School Music Association, Cassie Britton IHSMA Assistant, members of the IHSMA and IMEA Boards, and the staff at Iowa State University and Hilton Coliseum do tremendous work on behalf of the students and the All-State experience. The All-State Team and Advisors are

All-State Band Update



Thad K. Driskell
All-State Band Chair

Thad K. Driskell serves as Director of Bands at Thomas Jefferson High School in Cedar Rapids, Iowa. Mr. Driskell is in his seventeenth year at Cedar Rapids Jefferson and twenty-seventh year teaching in the public schools of Iowa and the Chicago suburbs



experienced in all facets of the All-State process and have been dedicated servants to the work of the All-State Band. Myron Peterson, Director of Bands at Urbandale High School, Chris Ewan, Director of Bands at Ames High School, and Jason Heeren, Band Director at Johnston High School are tremendous partners in effectively coordinating and executing the work necessary for a successful festival in Ames. The Advisory Team consists of Chris Crandell, Steve Stickney, and Dr. Myron Welch who have shared a wealth of insight and advice. Mary Kay Polachek and Jackie Burk have been wonderful colleagues to work with as All-State

Orchestra and Chorus Chair. Mr. Charles Bogner's works miracles assisting musicians with repair needs during the Festival, and Rick and Melodie Chitty of Comprehensive Sound Services expertly set-up amplification for rehearsals and record the concert. Furthermore, thank you to our Site Managers, All-State Audition and Chair Placement Auditors, and all involved on site for the All-State Music Festival. Thank you for your past and future contributions. ■

To advance quality arts education, IAAE provides:

- a UNIFIED message and strength in numbers acting as one arts education advocacy association.
- continual contact and coordinated leadership with all of the major arts associations, the Iowa Department of Education, the Iowa Arts Council, the Iowa Association of School Boards, and the Iowa legislature.
- a lobbyist who coordinates arts advocacy efforts with the Iowa legislature.
- an annual Arts Advocacy Day at the State Capitol to communicate with legislators the importance of arts education and advocate for arts-friendly legislation.
- a mentor program for beginning Fine Arts teachers in the state. The "Iowa Model of Excellence" mentoring program is funded by a \$25,000 appropriation that is annually matched by IAAE
- assistance in advocacy to maintain threatened arts programs.
- professional development in the areas of advocacy, leadership, arts standards and ESSA implementation.
- an active, working Executive & Advisory Board representing all arts disciplines.
- an Executive Director who represents IAAE at local, state and national arts education meetings and advocacy events to advance our mission.

Accomplishments of IAAE: 2017-18

- Arts Advocacy Day at State Capitol: January 17, 2018
- Passage of legislation to fund the IAAE Mentoring Program for the 2018-19 school year
- Arts Standards Adoption for the State of Iowa in November 2017
- Inclusion of Arts related components in the state ESSA plan
- \$25,000 in matching funds raised for the 2017-18 mentoring program



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___ \$1,000: Gold Level

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IMEA Weston Noble Scholarship for Music Education

Deadline: March 1

Return completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

Weston Noble exemplified quality music education in the state of Iowa, in the United States, and throughout the world. He strongly believed in encouraging young musicians and in the study of music education. The Iowa Music Educators Association (IMEA) is proud to offer a scholarship in Weston Noble's name. This scholarship is available to an Iowa high school senior who intends to major in music education at an Iowa college/university. This \$500 scholarship is renewable annually, provided the recipient continues to major in music education at an Iowa college/university. Thus, the total value of this scholarship per recipient is \$2,000.

Application Procedure:

1. Complete the application form (on the following page).
2. Obtain a written recommendation by a current or former music teacher who is also an IMEA member. This could be your elementary, middle school, or high school teacher.
3. Attach the recommendation to this application.
4. Submit application materials to the above address. Materials must be postmarked by March 1 of your senior year of high school.

Please note: Scholarship payment will be made directly to the college/university accounting department upon satisfactory completion of your first semester and upon verification of continued enrollment in a music education degree.

Initial payments will not be made directly to the recipient.

Renewal Procedure:

1. Each subsequent fall, the scholarship recipient is responsible for submission of a transcript and current year class registration schedule. Submit these to the above address or to imea.president@gmail.com.

Once these documents are received and your continued enrollment as a music education major is verified, a payment will be made directly to your college/university accounting department.

Renewal payments will not be made directly to the recipient.

continues



IMEA Weston Noble Scholarship for Music Education (continued)

Deadline: March 1

Return to completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

Applicant Full Name _____

Street Address _____

City, State, ZIP _____

Home Telephone _____ Home E-mail _____

Parent Telephone _____ Parent E-mail _____

Name of High School including City, State, ZIP _____

Iowa College/University you plan to attend including City, State, ZIP _____

Sponsor - IMEA/NAfME Member Name _____

Sponsor – IMEA/NAfME Member membership # _____

Sponsor - Address, City, State, ZIP _____

IMEA/NAfME Sponsor Signature

Date

Applicant Signature

Date

Attach a separate sheet of paper to complete the following:

- Briefly describe your musical background and training.
- List extracurricular activities including school, community, civic, church, etc.
- List any leadership positions held and any honors/awards received.
- 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. Describe how job opportunities and hobbies or special interests have influenced you to select music education as your future career.



IMEA Veteran Teacher Grant

for IMEA members who have completed more than five years of teaching

Deadline: August 1

Return completed form and attachments to:
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1239 North Rhode Island Avenue
Mason City, IA. 50401

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 continue to exemplify this mission after five years of teaching. The recipient of this award will receive a grant of \$500. **This award is to be used for instructional materials or for project-based experiences for students.** Recipients of this recognition will be honored at the IMEA Professional Development Conference Keynote Address each November.

Photographs, receipts/invoices and a written reflection of how the grant was used are due before August 1 of the following year.

IMEA Member Name: _____

School Address: _____

City: _____, Iowa ZIP _____

Principal: _____

School Phone (_____) _____

School Email: _____@_____

Current Teaching Assignment: _____

This application must be accompanied by the following attachments:

- Academic background (degrees/certifications held)
- Musical experience including a history of your teaching assignments, honors or recognitions you have received, etc.
- A minimum of three current letters of reference documenting excellence in teaching
- Current number of students taught, contact time with students (per week), total school enrollment



IMEA Novice Teacher Grant

for IMEA members who have completed years 1-5 of teaching

Deadline: August 1

Return completed form and attachments to:

Betsy Kirby

1239 North Rhode Island Avenue

Mason City, IA. 50401

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 in their first five years of teaching. The recipient of this award will receive a grant of \$500. **This award is to be used for instructional materials or for project-based experiences for students.** Recipients of this recognition will be honored at the IMEA Professional Development Conference Keynote Address each November.

Please note: Photographs, receipts/invoices and a written reflection of how the grant was used are due on or before August 1 of the following year.

IMEA Member Name: _____

School Address: _____

City: _____, Iowa ZIP _____

Principal: _____ Mentor _____

School Phone (____) _____

School Email: _____@_____

Teaching Assignment: _____

This application must be accompanied by the following attachments:

- Academic background (degrees/certifications held)
- Musical experience including a history of your teaching assignments, honors or recognitions you have received, etc.
- Two letters of reference (from mentor and from principal) documenting excellence in teaching
- Current number of students taught, contact time with students (per week), total school enrollment



IMEA Outstanding Administrator for Support of Music Education

Deadline: June 30

Return completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of music education for all. IMEA is aware of the role that administrators play in the success of our music programs; and would like to recognize those administrators who help to advance this mission. Recipients will be recognized at the IMEA Professional Development Conference Keynote Address each November.

Name of Administrator: _____

Position: _____

Name of School: _____

School Address: _____

School Phone: (_____) _____

Nominating Music Teacher: _____ Signature: _____
(must be a current IMEA member)

This application must be accompanied by the following attachments:

- A description of how the administrator supports music as part of the total curriculum, how the administrator supports the application of the music curriculum, and how the administrator publicly supports performances and/or informances.
- A letter of recommendation by the nominating IMEA member including the outstanding characteristics of the nominee relating to music education.
- A minimum of one other letter in support of this administrator in consideration for this honor (from music and non-music faculty/staff , administrators, parents, and/or community members).



IMEA Tenure Award

IMEA would like to honor IMEA members who have served in Iowa schools for thirty or more years for their valuable contribution to Iowa music students. To be eligible, honorees must be a current IMEA member who have taught music in Iowa for thirty years or more at any level (PK-college/university). Years of teaching need not be consecutive.

If you qualify for IMEA Tenure Award, please contact the IMEA President at imea.president@gmail.com. Honorees will be recognized at our Professional Development Conference Keynote Address each November. Honorees will receive a certificate and have their name, photo and a brief biography published in the spring issue of IMEA's *Iowa Music Educator* magazine.



IMEA Exemplary Music Program

Deadline: June 30

Return completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

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 school music programs which exemplify this mission. Recipient districts will be recognized at the Iowa High School Music Association All-State Music Festival each November.

Name of School: _____

School Address: _____

School Phone: (_____) _____ Student Population: _____

Principal(s): _____

Please list all music faculty:

General Music:

Instrumental Music:

Vocal Music:

Nominating Music Teacher: _____ Signature: _____

(must be a current IMEA member)

This application must be accompanied by the following attachments:

- List and briefly describe unified music education goals for general music, instrumental music, and vocal music in your school system
- Briefly describe departmental guidelines for instruction in music
 - Include a description of how these guidelines are applied in the classroom and in rehearsals
 - Include a copy of your district's Curriculum Guide and the year of its most recent review
- Include three letters in support of your district's exemplary music program from music and non-music faculty/staff, administrators, parents, and/or community members



IMEA Area Workshop Co-Sponsorship Grant

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of

music education for all. Professional Development for Iowa music educators is a vital part of fulfilling that mission. While IMEA provides an outstanding, centrally located, PD conference each November, we recognize the need for a variety of Professional Development options throughout all parts of Iowa. IMEA would like to support the other music education organizations in our state. These organizations bring valuable music education workshops to Iowa music teachers throughout our state.

Should your organization need help in co-sponsoring a workshop, please visit <https://goo.gl/forms/uDJEWLaub81NUSNJ3> and complete our application.



Iowa Music Educator

Official publication of the IOWA MUSIC EDUCATORS ASSOCIATION

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IOWA MUSIC EDUCATOR

Publication Schedule

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.

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.

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 iowameaeditor@gmail.com

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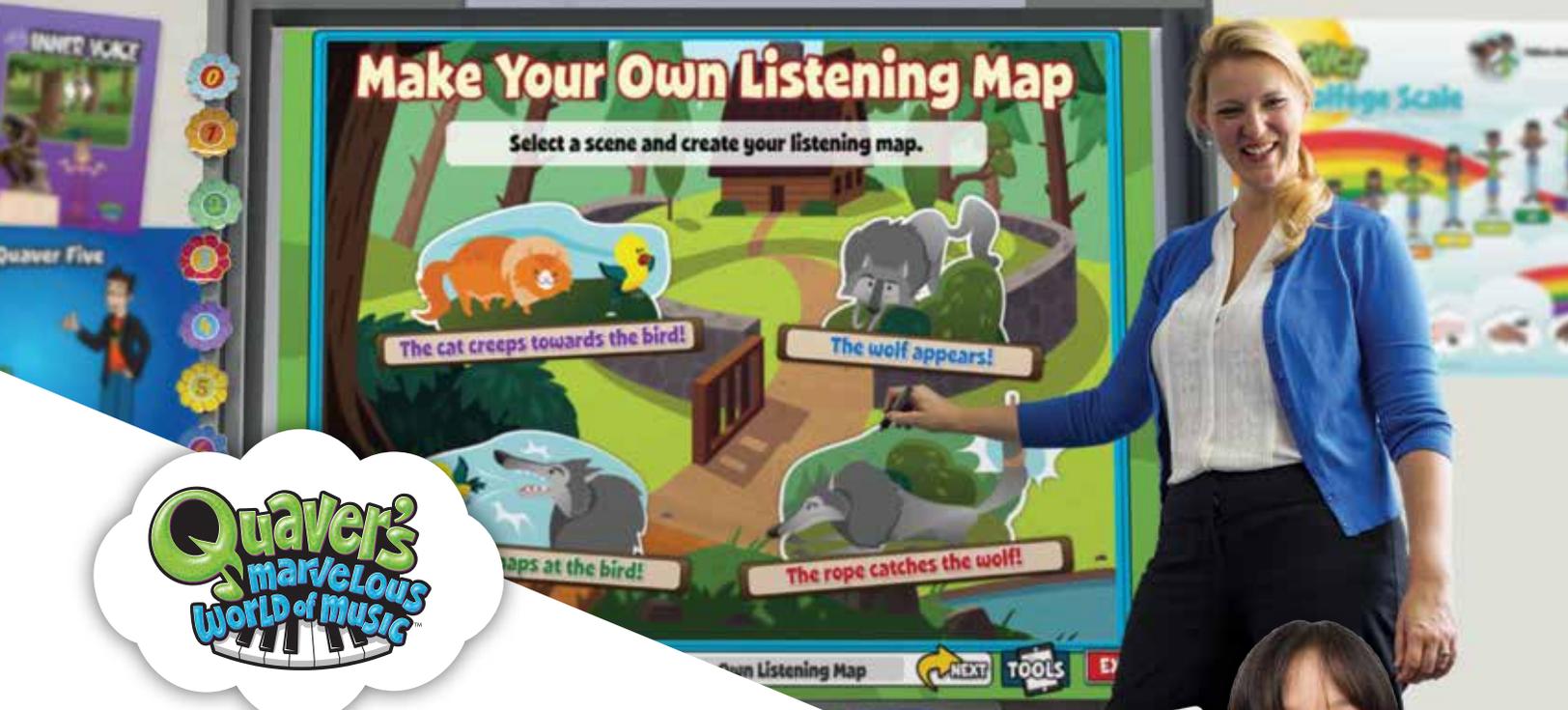
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For full audition and application information, visit waldorf.edu.



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