

# Iowa Music Educator

Fall / Winter 2019

Includes The IMEA Professional Development Conference Program

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# Iowa Music Educator

Volume 73 • No. 1 • Fall/Winter 2019

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Note your IMEA/NAfME membership renewal date above the address label.  
Please renew your membership at [nafme.org/join](http://nafme.org/join) if the date has passed.

Official Publication of:  
**Iowa Music Educators Association**  
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**IMEA Mission:** Advance music education by encouraging the study and making of music by all Iowans.

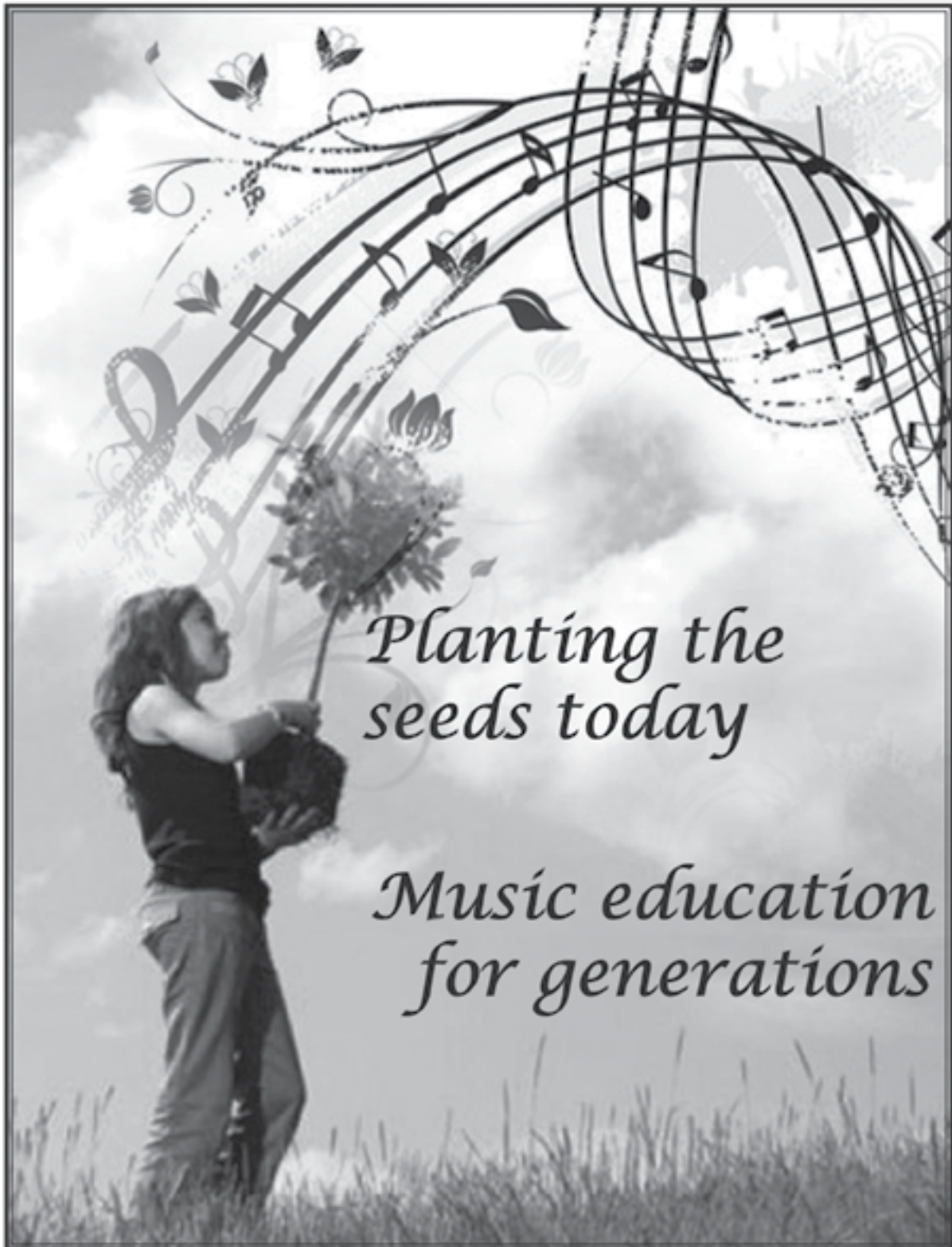


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# Officers and Board Members

## Executive Board Members

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Northeast.....	Shelley Droe
Northwest .....	Ariel Huseman
South Central .....	Sandy Miller
Southeast.....	Melissa Brobston
Southwest.....	Julia Weisshaar-Mullin

## All-State/Conference

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All-State Choral Chair .....	Jason Heitland
All-State Orchestra Chair .....	Mary Kay Polashek
All-State Merchandise .....	Martha Kroese
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Conference Exhibits .....	C. David Rutt
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Iowa Alliance for Arts Education.....	David Law
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Iowa Choral Directors Association .....	Jill Wilson
Iowa Collegiate NAFME President .....	Dylan Root
Iowa String Teachers Association.....	Andrew Geysens
Jazz Educators of Iowa .....	Dennis Greene
Kodaly Educators of Iowa.....	Lydia Schettler
ICDA OPUS Chair .....	Adam Orban



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Kenneth E. Crosser, CPA  
April D. Crosser, CPA  
Michael J. Podliska, CPA  
Bradley T. Barnes, CPA

### 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, 2018 and 2017, 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 statements that are 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 statements for them 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 financial statements in order for them 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 are 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.

ANDERSON, LARKIN & CO. P.C.

*Anderson, Larkin & Co. P.C.*

Ottumwa, Iowa  
September 17, 2018



IOWA MUSIC EDUCATORS ASSOCIATION

STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS  
AS OF AND FOR THE YEARS ENDED JUNE 30, 2018 AND 2017

	<u>2018</u>	<u>2017</u>
<b><u>RECEIPTS:</u></b>		
Dues	\$ 3,605	\$ 7,878
Sustaining members	2,400	2,650
Iowa Music Educator advertising and subscriptions	18,927	15,987
All-State pins	7,804	6,078
Conference	43,178	45,509
All-State disks	1,025	2,000
Outreach workshop	-	500
Miscellaneous	513	500
Total receipts	<u>77,452</u>	<u>81,102</u>
<b><u>DISBURSEMENTS:</u></b>		
Conference	38,553	34,584
General operating:		
Conference chairs	2,800	2,500
Editor	5,300	4,300
Bookkeeping	4,127	3,795
Donations	-	7,000
All-State pins and disks	2,361	2,369
Scholarship	500	500
District workshop	1,000	1,474
Publications	12,092	12,578
Travel	3,440	2,448
Insurance	2,440	1,414
Miscellaneous	234	508
Mentoring	-	4,882
Total disbursements	<u>72,847</u>	<u>78,352</u>
EXCESS OF RECEIPTS OVER DISBURSEMENTS	4,605	2,750
<b><u>CASH BALANCE</u></b> – Beginning of year	<u>56,676</u>	<u>53,926</u>
<b><u>CASH BALANCE</u></b> – End of year	\$ <u>61,281</u>	\$ <u>56,676</u>

See Accompanying Notes and Independent Accountant's Review Report

IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2018 AND 2017

**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, 2018 and 2017 was \$7,671 and \$8,371, 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>2018</u>	<u>2017</u>
Facility rental	\$ 27,031	\$ 28,283
Postage	20	17
Housing	3,840	2,602
Programs	5,232	3,302
Refunds	100	105
Plaques	200	275
Miscellaneous	<u>2,130</u>	<u>-</u>
Total	\$ 38,553	\$ 34,584



IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2018 AND 2017

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, 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	8,371	48,305	56,676
Receipts	-	77,452	77,452
Disbursements	<u>(500)</u>	<u>(72,347)</u>	<u>(72,847)</u>
Balance – June 30, 2018	\$ 7,871	\$ 53,410	\$ 61,281

NOTE 5: SUBSEQUENT EVENTS

Subsequent events were evaluated through September 7, 2018, which is the date the financial statements were available to be issued.

# Meeting Minutes

## November 17, 2018



**Lisa Ott**  
Executive Secretary

Lisa Ott, MME lives in Nevada, Iowa with her husband and three sons. In her free time she enjoys supporting her boys in their variety of activities. She stays active in professional music organizations currently serving as secretary for the Iowa Music Educators Association and the 2020 symposium coordinator for the Iowa Choral Directors Association.

The meeting of the Iowa Music Educators Association, board of directors, was called to order on June 8<sup>th</sup>, 2019 at 10:05 am by president Kevin Droe via zoom video conferencing. Members present electronically included: Kevin, Jackie, Kendra, Lisa, Shirley, Carly, Chad, Christina, Courtney, David, Dylan, Ellie, Emily, Julia, Martha, Nicki, Rich, Sarah, Shelley, Tami, Jayson, Jill, and Chris.

Minutes from the previous meeting were approved to be filed as written. The treasurer's report was also filed as read.

Kevin Droe's report shared the effort to increase high school director attendance at the IMEA conference through the special rate of \$30 if they are accompanying a high school all-state student. The rate may decrease profit but may increase attendance. The IHSMA office will handle the registration of all-state directors participating in the IMEA conference. Registration names and registration money will be transferred from the IHSMA office to IMEA.

Past-president, Kendra Leisinger provided reminders about the Fine Arts Summit and the IMEA booth at the Des Moines Arts Festival. Volunteers at the booth are needed.

Carly Schieffer, the conference chair, highlighted some details to look forward to in the 2019 IMEA conference. A motion was made, discussed, and approved to remove handouts from the IMEA website and only have handouts available on the Guidebook app. Discussion occurred

to explore if the handouts could be available for longer than two weeks. Carly also discussed returning to the pulled pork option for Friday's lunch at \$19, with prices set by ISU.

Emily Cox, registration chair discussed up dates to the registration form. A motion was made and approved that the guest category from the conference registration form be removed.

Dylan Root, the collegiate NAFME Iowa president from Morningside will be attending the Hill Day conference and meetings with Iowa senators/representatives in Washington DC.

Tami Biggerstaff, early childhood chair, reported on the early childhood strand that will be provided Saturday morning at the conference, directed at non-music educators.

The Greater Des Moines Orff chapter has dissolved due to a number of membership and finances. Iowa now has one Orff chapter, First Iowa Orff (based in Cedar Falls)

Conference room hosts were discussed. Carly will put together a sign-up genius to have collegiate NAFME members help with room chairs.

Rich shared data as the advertising chair. He suggested the 19-20 rates increase slightly to cover the anticipated increase in printing cost.

Martha shared that postage for pin/guard sales for 2019 will increase to \$4 due to postage increases.



The spring issue of the Iowa Music Educator has been delayed and will be printed as soon as possible.

IMEA currently has 361 total members as of June 2019.

Sarah Van Waardhuizen worked with Carly to solidify options for collegians at the conference in November. CNAfME will host a Friday evening social for college students and advisors at Old Chicago in Ames.

Dylan shared the collegiate chapters will be voting for a new collegiate president in November. (Dylan will graduate in May) Ariel, Northwest area chair, congratulated the four Iowa districts that received NAMM awards.

Ariel, Courtney, Shelley, Sandy, Melissa have sent emails to IMEA members in their districts and are looking to increase membership involvement.

Nicki Toliver shared the plan from the college music teachers to monitor student trends in music teacher training. They typically meeting during the conference in November.

Tami Biggerstaff shared with the board about the plans for the IMEA booth in the Creative Zone at the Des Moines Arts Festival, more volunteers are needed. Promotional material for that event was discussed.

Thad Driskell and Jason Heitland shared about the preparations underway as they move to the online audition process for all-state. Mary Kay Polashek shared that the 2019 director is preparing the bowings for auditions.

Christina Svec shared that IMEA request for research posters has been sent. She also shared that the JRME digital is now available to all NAFME members. Jayson Gerth, IBA, shared that they have created a standing Advocacy Committee and that the honor ensemble audition submission process was moved completely online. Angela Matsuoka share about the Iowa Fine Arts Education Summit on June 20<sup>th</sup>, 2019. Mary Crandell, representing JEI shared about the expanded opportunities for Honor Jazz Combo days now at three different sites. Patty Haman of KEL, shared that ISU is hosting a workshop featuring Deborah Lamb on October 12, 2019. David Law shared that IAAE is still advocating for a full-time arts consultant.

Action items from the IMEA board meeting include:

- Offering the IDEA grants for 2019-2020 school year with an annual deadline in January
- Create a committee comprised of cultural awareness chair, special learners chairs, grants and awards chair to select the IDEA recipients.
- Donate \$2000 to Iowa Alliance for Arts Education.
- Do not raise membership dues for 2019-2020.
- Reimburse member of the Board of Directors to attend the National Assembly in place of President-elect.
- Reduce the fee for Saturday-only registration for Early Childhood teachers from \$75 to \$40 for 2019 only.

Many additional action items were tabled for motion, discussion, vote due to time. The next IMEA meeting will be held September 28<sup>th</sup>, 2019 through zoom digital meeting. The following meeting will be November 23, 2019 at the IMEA conference.

The meeting was adjourned at 12:23 pm. ■

# EXCITED! Hill Day and Looking to the Future

From the President

“...it contains the world.”  
—Charles Limb

I'm Totally Excited!

I've never been so excited about music education! That may seem like a Pollyannaism, but I am honestly looking forward to our future of teaching music with children and adults. You might be asking, "What's there to be excited about?" Plenty!

participated in Hill Day. This is a day where we walk around between Senate and House buildings meeting with our Iowa US Senators and Representatives. We visited the offices of Dave Loebsack, Abby Finkenauer, Cindy Axne, Joni Ernst and Charles Grassley. We talked to them about the importance of funding Titles I, II and IV of the Every Student Succeeds Act, the Higher Education Act and voting to support the GAAME (Guaranteed Access to Arts and Music Education) Act.

First, this past summer I had the privilege of traveling to Washington DC to represent IMEA at the NAFME National Assembly. Prior to the first day of the assembly, IMEA Secretary Lisa Ott, Collegiate IMEA President Dylan Root from Morningside College and I

We weren't advocating for music education. Instead, we were talking to our legislators and staff to ask them to represent music educators by voting to support initiatives that affect music education and our students. Of course we were asking for detailed votes,



**Kevin Droe**  
President, IMEA

Kevin Droe, Ph.D. is President of the Iowa Music Educators Association and Associate Professor of Music Education at the University of Northern Iowa. He teaches courses in music education, coordinates the UNI Spectrum Project, and facilitates the modern bands. In addition to his research, Kevin leads workshops in audio engineering, modern band pedagogy and directs UNI's Summer AmpCamp for kids



*Visiting Joni Ernst's office during Hill Day 2019*





*Lisa Ott, Dylan Root and Kevin Droe at Hill Day 2019 in Washington DC*

but ultimately it was the stories we told about what is happening in Iowa music classrooms that made the largest impact. Lisa shared about students in Nevada who have stayed in school because of music and the Title I funding that supported it. She also shared how her students of diverse ethnicities encounter diverse teachers and are then encouraged to go into teaching. Legislators heard a story from Dylan about how music changed the lives of children with disabilities in Sioux City. I shared how modern bands in Cedar Falls and Waterloo are opening the doors of music to children that were previously closed.

In every meeting, regardless of the letter that appears in parentheses next to their name, they were able to understand how music can be powerful. There was never a debate on whether music was good or bad. In fact, when our group was announced as visitors in Senator Charles Grassley's office, a person in the office said, "Music teachers? Cool!" That's right. Music teachers! Because we could connect with the people who manage our country's

government while agreeing about the power of music makes me excited about music education.

Second, my wife Shelley and I attended the 6<sup>th</sup> Annual Modern Band Summit in Ft. Collins, Colorado again this summer. We attended this last summer (see Fall 2018 issue) and were so affected by the conference, we had to return again. This conference was attended by music teachers, general education teachers, arts coordinators, superintendents, college professors, business professionals and teaching artists. Not to mention musical rockstars like bassist Victor Wooten and drummer Hannah Welton-Ford.

The summit is four days filled with sessions, presentations, concerts, jam

sessions, games, meals and jam sessions (many jam sessions!). On the second night of the summit, a bowling alley was rented out and a stage was set-up across 3 lanes. While people bowled in the other lanes, teachers signed up to get into groups and perform songs on stage. The crowd cheered on every group and there was even a mosh pit (though relatively calm) at front of the stage.

This is the second reason I'm excited about the future of music education. We met music educators young and old who couldn't wait for school to start to try the new things they've learned. As I write this, their Facebook page is constantly updating with teachers showing off their rooms and what they have planned. They put out questions to the community



*Teachers jamming at the Modern Band Summit*

that are immediately answered by many. These are teachers from Maine to Hawaii and I felt a part of huge enthusiastic buzz for “more music for more kids.”

One of the featured guests of the Modern Band Summit was neuroscientist and surgeon Charles Limb (see his Your Brain on Improv TED Talk). He has studied how the brain works during music making and especially during improvisation. Although he practices an unbiased scientific approach to studying music, he is a strong believer in the power of music to communicate with others and to bring people together. He said that “music doesn’t need advocacy.” Using the example of a 40,000 year old bone flute as evidence that music has been around since the earliest evidence of human

existence, Limb said music will continue to exist with or without advocacy. While driving in a car listening to music, Lamb’s daughter once asked him why he loves music so much. His answer was simple: “Because it contains the world.”

When meeting with members of the US Congress and jamming with music teachers in Colorado, I realized the musical experiences we provide for our children are CRUCIAL!!! Think about the students attending any high school in Iowa. How many of those students will be our future senators, representatives, school board members, business leaders, philanthropists, doctors, city council members, volunteers, principals, superintendents and parents? Basically, which one’s will be making decisions

about the future of our society and how many of those are leaving high school with a memorable musical experience? I don’t know, but to hedge our bets, we need to get more students doing more music...NOW!

This is why I’m so excited for music education. There is so much to do with music and as Limb says, “It contains the world.”



*Shelley and Kevin meeting bassist Victor Wooten*

**G**reetings from Goodell! My name is Jackie Burk and I am your IMEA President Elect. I am honored and humbled to be in this position and I look forward to working with your board on your behalf in the upcoming years. We will have many exciting projects coming up, one of which is the 75<sup>th</sup> Anniversary All State Music Festival in 2021. I know that seems quite a way off, but the members of the planning committee have actually been planning it for a couple years already! This committee started when I was still the All State Chorus Chair, and now I continue on the committee as an IMEA representative. We have many exciting things planned for this event, with commissioned works, former All staters who are professional musicians coming back to perform for the students, and much more. Stay tuned!

I have spent a week this month working on this year's all state music at one of the many fine all state prep camps in the state, and am looking forward to hosting our piano and vocal all state clinic at Waldorf later this month and to working with area high school students this fall on their music. I'm also looking forward (?) to judging this fall with our new computerized system! I'm sure it will be great!

I'll be teaching Choral Conducting at Waldorf this fall which will be happening very soon! Summer's winding down. Hope you all have a great school year! 🖤

## President-elect's Report



**Jackie Burke**  
President-elect

## All-State Chorus Chair

**Jason Heitland**  
All-State Chorus Chair

**A**fter more than a year of preparation, the 2019 All-State Festival is upon us. With some new changes in the process, as well as the addition of a music literacy focus with the “secret piece”, the 2019 festival will be exciting and rewarding. It is always easy to say maybe next year, or my program doesn’t focus on All-State. I encourage you to look at all of the ways you and your students will grow because of learning the All-State music, and going through the audition process.

The 2019 All-State Chorus Conductor is Dr. Aimee Beckmann-Collier. Aimee Beckmann-Collier is Emerita Director of Choral Studies at Drake University, where she taught for thirty years. She is a frequent clinician, adjudicator, and guest conductor for high school and college choral festivals, contests, and All-States throughout the country and has conducted in Carnegie Hall and Avery Fisher Hall.

Drake ensembles under her leadership have performed in major venues in England, Austria, Italy, France, Germany, Ireland, Wales, Latvia, Estonia, Finland, and the Czech Republic, as well as for conferences of ACDA’s North Central Division. She has also appeared as guest conductor and clinician in London and at Minzu University in Beijing and has served on the adjudication panel for the ACDA national conducting competition.

Additional changes to the process include computerized judging forms, piano auditions being held prior to the rest of the auditions, and mandatory pitch givers. The computerized form will ultimately help speed up the process

as well as increase accuracy. The singers will not need to carry in the “blue card”, as everything on the card will already be at the judges disposal with just a couple of clicks. The past practice of having multiple ways for auditionees to receive their starting pitch will now be uniform for every audition across the state. It is the hope that by every group utilizing the pitch giver, each auditionee will hear the exact same delivery method which brings consistency to the audition process. The final change for 2019 is giving students a chance to audition for both piano as well as the group of their choice. If a student auditions for All-State Pianist, and does not make it, they will be able to audition on the following Saturday for Band, Chorus, or Orchestra. However, if a student is selected as All-State Pianist, they will not be able to audition for any of the other ensembles.

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. ■





# 2019-20 ADVENTURES IN MUSIC

PRESCHOOL - HIGH SCHOOL

Register at [OmahaSymphony.org](http://OmahaSymphony.org)



PRESCHOOL - 3RD GRADE

3RD - 5TH GRADE

MIDDLE - HIGH SCHOOL

HIGH SCHOOL



## Mission Imagination!

Price: \$4 per student/adult

Mission Imagination combines a child's love of storytelling with the power of symphonic music in an up-close and playful setting. The program's dynamic format puts kids in the center of the action, making them active participants in their own learning. Will you help the orchestra feel better in time for the big concert?

"I bring my students every year. It is a really entertaining way to reinforce concepts and experience a live orchestra!" - Iowa Kindergarten Teacher

January 21, 2020 ▪ 9:30 & 10:45 am  
Catlin Arts Magnet | 12736 Marinda St.

February 12, 2020 ▪ 9:30 & 10:45 am  
Durham Museum | 801 S 10th St.

March 4, 2020 ▪ 9:30 & 10:45 am  
Omaha Conservatory of Music | 7023 Cass St.

March 10 & 11, 2020 ▪ 9:30 & 10:45 am  
Iowa Western Community College  
2700 College Rd., | Council Bluffs, IA

March 17, 2020 ▪ 9:30 & 10:45 am  
St. Wenceslaus School | 15353 Pacific St.

April 14, 2020 ▪ 9:30 & 10:45 am  
Salvation Army Omaha Kroc Center | 2825 Y St.

April 28, 2020 ▪ 9:30 & 10:45 am  
St. Pius X/St. Leo School | 6905 Blondo St.

May 13, 2020 ▪ 9:30 & 10:45 am  
Omaha's Henry Doorly Zoo & Aquarium  
(\$7 per participant and includes zoo admission.)

## Link Up The Orchestra Moves

Price: \$5 per student

April 1 - 2, 2020 ▪ 9:45 & 11:15 am  
Holland Center | 1200 Douglas St.

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## Behind the Research

### Dr. Donna Gallo and Formative Singing Assessment Practices



**Christina Svec**  
**Sean Lockard**

Dr. Christina Svec is the Assistant Professor of Music Education at Iowa State University specializing in elementary general music and secondary choral methods. She is also in her fourth year with the Ames Children's Choirs and second year as Director of Choirs. Dr. Svec's research interests include research methodology, research pedagogy, and singing voice development. Her publications can be found in *Update: Applications of Research in Music Education and Psychology of Music*.

Sean Lockard is an undergraduate music education major at Iowa State University, studying French horn under Josh Johnson. He is also a recent recipient of the ISU Dean's High Impact Award for Undergraduate Research.

A universal goal of music education is to provide experiences that enable a love for music so that our students become life-long music makers and/or appreciators. Children who feel good about themselves as young musicians may be more likely to pursue formal and informal music involvement as they age. Strategies used to assess music development can encourage these positive feelings about a child's own musicianship.

Formative assessments may be used to evaluate student learning in the moment and throughout the learning process. The extent of individual assessment may vary based on a student's unique needs. They can be used to guide or redirect interventions as well as provide useful feedback to both the teacher and the learner as development is taking place. Examples of formative assessments within the general music classroom may include informal observations of steady beat, asking questions throughout lessons, and assessing vocal development through independent singing activities.

Dr. Donna Gallo, Assistant Professor of Music Education at the University of Illinois at Urbana-Champaign recently published a fascinating article entitled, *Formative Assessment Practices of Children's Singing Accuracy: A Mixed Methods Inquiry*. She sought to answer the following questions:

1. What is the effect of formative assessment practices on second grade students' singing achievement?
2. In what ways do educators plan for and enact formative

assessment practices in their second grade music instruction?

3. How do educators' beliefs and common practices enable or constrain their enactment of these practices? (Gallo, 2019, p. 4)

Her study included four classes of 2<sup>nd</sup> graders. All of the classes were evaluated using a singing achievement rubric at the beginning and end of six weeks, singing Rocky Mountain and Button You Must Wander, respectively. Two of the teachers were given the pretest scores for their class. The "partial treatment" teacher was given the pretest scores and was asked to, "improve areas of weakness with no specific strategies provided," (p. 5). The "full treatment" teacher was also given students' pretest scores and asked to teach students how to use the rubric for self- and peer-assessment in addition to providing feedback referencing the rubric during individual singing activities. The remaining two classes were used as control groups, and they continued with music instruction as usual. All teachers kept a journal throughout the six weeks.

None of the teachers had extensive experience with formative assessment, especially regarding singing voice development. As Gallo mentioned, "in fact, while these teachers valued singing, none of them included solo singing on a regular basis" (p. 5).

After the six weeks, Gallo found that the partial treatment group's scores significantly increased more than the control group's scores. The full treatment class, however, did not significantly improve more than the

control group. Why did this happen? What influenced these gains, or lack thereof, in singing? Was it merely because of the treatment?

With qualitative research techniques, Gallo focused on a control group teacher (Ms. Walden) and the partial treatment teacher (Ms. Andrew) after the quasi-experiment had been conducted. She was interested to see how a control group teacher's adoption of practices would compare to the partial treatment teacher (Ms. Andrew), since the control group teachers had not engaged in any formative singing assessment. What Gallo found was that the teachers' unique approaches to including formative assessments for singing were heavily influenced by their personal values and belief systems. All of this combined affected lesson planning, lesson implementation, assessment, and student outcomes.

Ms. Andrew's class may have been successful, in part, because she valued individual musical development over group development. She prioritized collecting evidence, allowed time for individual and peer feedback, and developed activities that would encourage rhythmic and tonal error detection. She experimented with formative assessment, always working to make it fun *and* meaningful to each student. Ms. Walden also valued meaningful experiences but articulated that the practices required reallocating time away from other important music-making endeavors like composition and improvisation. Her goals were also more oriented to the development of the group and less focused on individual growth. Combining information from both parts of the study, it seems that the mere presence of

formative assessment may not be enough to promote singing accuracy. How we use assessment and how we feel about assessment may influence the musical outcome of our students. Although more research is needed on the topic, Gallo's study definitely provides each of us questions to ponder regarding ourselves and our teaching.

Sadly, a research study is much more than what can be printed within the pages of a journal. Each study includes a narrative of experience, passion, and intrigue that can only be revealed through conversation. Dr. Gallo was gracious enough to dive deeper into this study with us! Please see below for an abbreviated version of our interview.

*First and foremost, what do you love about doing research?*

Oh my goodness, so many things! Whatever questions I have about meaning, experiences, and ways of being musical, I can study systematically through doing research. Because I'm in a job that requires me to do research, I have the time to do just that. It's really wonderful. It's great to read, and it's great to think about it, but it's actually hard to conduct research if you're not given the time. I also love working in a position that gives me the chance to investigate questions that, to me, are really important and the things that we should be investigating in music education.

*What was your inspiration for doing a mixed methods study; we don't have a lot of mixed methods studies with singing accuracy yet.*

Formative assessment is really complicated. It's a set of practices; it's

not one thing. If you read the education literature on formative assessments, it's a number of different things. When people are looking for effects on various student outcomes like achievement, they're looking for peer assessment, self-assessment, or feedback from the teacher. Feedback is a topic that has a lot of research support: immediate or later, written or verbal, and all of the nuances of the ways in which people can give feedback to each other. A finding that keeps emerging from studies on feedback is that it's difficult to determine the impact because **it has so much to do with the teacher.**

The complexity of formative assessment is difficult to study in terms of effects on students' singing, even though I categorized different practices into comparison groups. I didn't want to continue to base my conclusions on numeric data alone without asking, "are these effects due to the practices alone or is something else at play?" I had to follow the two teachers who didn't implement the full set of practices and who were unfamiliar with assessment.

Conducting a qualitative study allowed me to document how the teachers were implementing assessment strategies and how their values may have mediated their planning and enactment of formative assessment. I gained more information by observing their practices, seeing them work with students, and by having them watch and remark upon a video of their instruction. That enabled me to investigate if there might be some teacher-related factors that influence the outcomes beyond the strategies alone.



*What was your inspiration for conducting the study? Were you inspired by your own teaching or what by your undergraduates were doing?*

A couple of different sources. When I was a practicing teacher, I was in a district that was really pushing for us to incorporate different types of assessment practices. They hired a few experts in general education to conduct our district-based professional development. I learned a lot about assessment from developing good rubrics to understanding how formative assessment can inform your instruction while helping students become independent learners. As an elementary music teacher, I was really engaged in these practices. When I have opportunities to work with teachers in my current position as a teacher-educator, I notice that assessment is often a topic that seems elusive. Music educators are asked to do things like conduct assessment tasks and record pre- and posttest data, but with very little professional guidance or support, including exemplary models. Teachers may resort to documenting quantitative information only, instead of engaging students in conversations about their own performances and ways they could improve individually or as a group.

A colleague of mine in the school district where I conducted this study asked if I could provide some formative assessment-focused professional development for the elementary music teachers. Those educators helped develop the singing rubric that you see in the study (available in the online supplemental materials for the article). Four teachers volunteered to participate in the research. So, my inspiration came from trying to help the profession and local teachers with whom I partnered. When I conduct research in schools, I try to offer mutually beneficial

means for the participating teachers and students, so I hope that the professional development and the participation in the research helped contribute in some positive way to their music instruction.

*Was it the teachers who wanted to focus on singing for the study or did you choose that?*

When I started working with the teachers, I asked them where they felt they could use some help assessment-wise. They all confirmed that singing was something they valued and would be a logical starting place for expanding their assessment practices. Within the United States, singing seems to be a pretty common skill for which many elementary music educators engage their students in learning. In this case, the teachers also taught many of the same songs, so we were able to use songs for which the teachers were already familiar and typically taught to their second grade classes, but had not yet taught prior to the study. I hope researchers who conduct studies in elementary music settings begin expanding formative assessment literature to more creative tasks so that we may see how educators adopt formative assessment strategies beyond skill development.

*What should be the biggest takeaway for our readers?*

Well, I'd say two. The first one is that a set of instructional practices—no matter how highly the practices are espoused in theoretical literature—really won't do anything to improve student outcomes without the teachers bringing those strategies to life. All of the nuances and complexities that contribute to instruction such as teachers' creative planning, dispositions, their rapport with

students, and so forth, likely play a role in how instructional topics or strategies affect student learning. So once again, **it's about the teacher.** I think that that's rather empowering, and it's also the reason why a lot of our policymakers target teachers more than any other entity in schools. Teachers have the largest effect on students' academic outcomes, and that's probably the case for students' musical outcomes (at least, within the scope of what is taught in school music). While that responsibility might be empowering, it's also scary because it feels like all of the weight is on our shoulders. If teachers read the article, I would ask them to consider for themselves: 1) Are these practices ones that I think would be effective for my students?; 2) **How** and **to what extent** can I implement these strategies while ensuring that I'm staying true to my students' interests and musical values?

Secondly, I think readers should consider that many of our assessment practices in music education are influenced by general education. Are all of these practices helpful to music contexts? This article may provide educators with some practices, strategies, or broader ideas to consider when implementing assessments. Further, readers may be able to support their decisions to adopt some strategies, while also substantiating why some practices may not be conducive to music learning, to administrators.

I also encourage educators to adopt the strategies they'll read about in the article with caution. One of the findings was that both educators defaulted to using the rubric as a scoring mechanism in every class and this is an easy "trap" to fall into. There are ways to thoughtfully integrate assessment strategies to promote student



reflection and independence, while avoiding an emphasis on numeric values that may engender students' concerns about grades.

*What are two things that you tell your undergrads, your student teachers, or even your in-service teachers when you present on singing assessment?*

First and foremost, find ways to provide feedback (which is a type of formative assessment) that is immediate. We have enough research literature to show that that's really the most meaningful. Also, find ways in that moment to allow students an opportunity to remediate what they're doing, without putting

them on the spot. That might mean that students work in small groups or within the large group. Encouraging students to sing alone is definitely an important goal, but singing is personal and remediating a child's singing in front of the class can have negative repercussions. Providing feedback and opportunities to remediate while ensuring everyone is comfortable, will likely have the most impact on student learning in that moment.

Secondly, effective assessment strategies should become part of teachers' routines. Examples include questioning students, asking students to think about and discuss their singing with a partner (i.e., pair and share), and encouraging students

to develop individual strategies for improving their singing. These routines may also become integral to community building. If you can regularly question students and provide time for them to articulate feedback for improvement, they're more to develop independent musicianship. I think that is one of the major goals for school music.

*What should be the biggest takeaway for researchers? What do you want to tell researchers?*

Assessment literature is still not a big enough thread. We have a lot studies on measurement validity and developing valid and reliable tools. I'm not sure to what extent those studies are helping practicing teachers navigate their districts' assessment policies in ways that support students' musical learning. More assessment literature focused on formative assessment is needed, although I don't know that many people want to do it because it's very difficult. Assessment researchers in music education are people who tend to do more quantitative research. Maybe we need to do more formative assessment research through qualitative means. Maybe there are ways that we can get at those complex formative assessment strategies through qualitative lenses. I would suggest that assessment researchers who are comfortable working within both quantitative and qualitative paradigms consider mixed methods as well.

Also, singing accuracy is a popular topic in music education and we have several published research studies, but perspectives on children's voices are always changing. The way children sing may also be affected by the music they engage with outside of school. If they listen to

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popular music, there are new artists and new innovations all the time. As long as singing continues to be a common skill we teach in school music, there's always going to be different ways to study it. The study I conducted here is rather technical, but there are other ways that we can look at singing: through meaning-making and through cultural traditions or practices, for example. I think we have a lot of work to do there. I would say that within both topics (singing and assessment), there are some interesting threads and ways

to examine each that may help inservice music educators.

*What is next for this study?*

There are threads of this study that I'm going to continue to explore. Formative assessment is something that interests me in terms of teacher education and the extent to which college instructors espouse these practices. What do they teach their students about formative assessment, and are preservice teachers

prepared to enact meaningful assessments that help foster their reflective practices and enable students to become more independent? In particular, I would be interested in studying ensemble teachers who are integrating formative assessment strategies into daily instruction that helps promote students' independent musicianship. This is often a challenge, especially in secondary ensembles where there are often concerns about enrollment, the next concert, or the next competition. What does effective formative assessment look like in these spaces?

*Do you have anything else to add regarding your research agenda overall?*

I often try to study intersections of my research interests. My dissertation and subsequent studies have focused on professional development and teacher learning. In this study, I was looking at the ways in which teachers both enact and understand assessment practices that were new to them, and the effects those practices had on student outcomes. In another recent study, my colleague Janet Barrett and I examined how preservice and inservice teachers conceived of culturally responsive teaching after attending the same workshops. The inservice teachers were able to apply the ideas immediately to their practice but were limited by what they already valued with their students and their common pedagogical routines. Preservice teachers had difficulty conceptualizing how culturally responsive teaching may inform their teaching but tended to have more critical orientations towards identifying how students are marginalized or underrepresented in school music. In whatever I do, I aim to inform my own teaching through



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research that will help preservice teachers enrolled in our program and the inservice educators with whom I partner on a regular basis.

*Were there any funny stories that happened along with this particular study?*

I don't know if there's anything funny, but it was interesting getting kids to sing by themselves when they had never done so before in class. Each of the four teachers had different ways that they wanted to record their students individually, so I had to articulate the importance of following the same procedures in terms of research design. Then we had to agree upon the most logical procedures, and everyone had to follow those. Sometimes conducting research in schools becomes antithetical to the teaching process, and this was a good example. Instead of being flexible and offering students different ways to sing alone, teachers had to be regimented by following the same procedures for each student. As a researcher, you have to plan ahead for implementing meticulous protocols when working with practicing teachers who are bombarded with all kinds of things during the day. **I would say that the more teachers and researchers can collaborate together on research studies, the more we might strengthen both research and practice.**

In conclusion...

We're so grateful to Dr. Gallo and her contributions to the field! Make sure to look out for her printed and future publications. The current study can be accessed through Sage (if your local public or academic library has a subscription) as well as at [isme.org](http://isme.org) (if you are a member). Dr. Gallo has also generously agreed

to include her email, should you have any questions regarding her research: [dogallo@illinois.edu](mailto:dogallo@illinois.edu)

Article:

Gallo, D. J. (2019). Assessment practices and children's singing accuracy: A mixed methods inquiry. *International Journal of Music Education*, 1-15. doi:10.1177/0255761419852172

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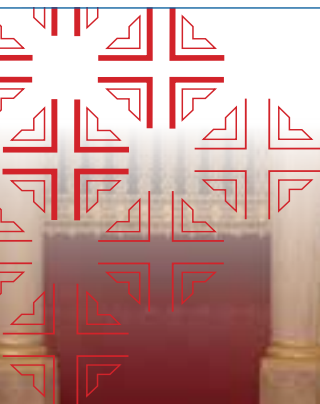
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## Messy Year



**Michelle Droe**  
Northeast District

Michelle (Shelley) Droe teaches K-6 grade music in Cedar Falls Iowa and is the Northeast Representative for IMEA. Shelley is active as a guest conductor for elementary/middle school choirs, was a top 10 finalist for the GRAMMY Music Educator Award in 2018, a McElroy Gold Star Teacher, and is excited about getting more music to students via a new path in music education called Modern Band.

**I**t's gonna be a messy school year because this is the year I'm going to focus on creating with my students. I confess to not doing this enough. It's true. One of my strengths, I think, is honesty. And by golly, I am shouting it for all to hear. I do not allow my students to be creative enough in my room. I am flat out going to inform my principal of this and ask him to press me by questioning what each grade has created whenever he can.

I heard 2 phenomenal men speak this summer at the Modern Band Summit in Colorado. If anyone wants to be completely lit on fire by a music conference, you really need to attend this summit next year in Fort Collins, CO. The people who attend are so nice, from all around the country (and world), are passionate educators, really good people, and you will see people jamming, creating, and performing music unlike any other conference you've ever attended. And I've been to a lot of conferences. This is something incredibly fresh and beautiful, in the perfect location. It would be so much fun to have more lowans attend with us next year!

Back to the two speakers. One was the world's greatest living bass player, Victor Wooten. The other was Charles Limb, a neuroscientist and brain surgeon who loves music. I was incredibly inspired by Victor Wooten of course. If you don't know his TedTalk, you must watch it. Incredible! I'm also reading his book, "The Music Teacher", which is really different and has given me pause as I reflect on the lessons from his book. But the part that sticks out most in my mind was when Charles (watch his TedTalk too!) said there is scientific data showing that the creative brain is different than the analytical brain and

if we want problem solvers we need to strengthen the creative brain. This is not a surprise to any of us. It makes sense. But to have a brain surgeon and researcher say it was like, "Yeah man!" It just gives a new authenticity to it. And while at one point, I was feeling bad for him waiting to speak while Victor Wooten spoke so eloquently about music education. I didn't know how he could even compare to Victor. But he did. And I am inspired to let go of control a little bit more and allow the struggle to create to happen much more in my room. Not only that but I vow, as I write this article, I will create something as well. Think how valuable that will be to an aging mind.

As I've already told my principal. I am on fire. Though he knocked a bit out of me by adding another day of travel to my schedule (perhaps not in his control) and a new 10 minute AM daily duty to my schedule, I know that he is doing his best to do what he thinks is right for children just as I'm ready to raise the bar by pushing my students to create and become the world's problem solvers. And boy do we need them. ■





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- ★ Attend concert of student musicians from 5<sup>th</sup> 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)
- ★ Make music at five different reading sessions including Bernofsky and Monday (strings), and directors Dr. Christina Svec (elementary choir), Lauren Fladland (middle school choir), Dr. John Martin Petzet (high school), and Dr. Amy Kotsonis (treble clef choirs)
- ★ Visit over 70+ exhibits showcasing all the Midwest has to offer for collegiate students, music educators, retired, and beyond!
- ★ Enjoy nationally-known presenters including Dr. Artie Almeida, Dr. Carol Krueger, Dr. Bryan Powell, Jo Kirk, Dr. Frank Tracz, and Katie Grace Miller
- ★ The return of opening ceremonies featuring a musicianship activity led by Lisa Ott, a performance by the University of South Dakota’s Chamber Orchestra directed by Sonja Kraus and Dr. Ioana Galu, a welcome from Miss Iowa’s Emily Tinsman, and a keynote address entitled “Culturally Responsive Teaching in Music Education” by Dr. Bryan Powell
- ★ Finally, a NEW Saturday-only early childhood track. Join Jo Kirk, Cynthia Marten, Kendra Leisinger, and Judy Panning presenting on topics pertaining to music for little ones, designed for both music and preschool teachers

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Friday, 8:30 am, Benton Auditorium  
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Friday, 4:30 pm, Fisher Theatre  
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Monday

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Saturday, 2:00 pm, Josephine Tope Auditorium, Nevada High School, Nevada, IA  
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Conductor: Dr. Carolyn Barber, University of Nebraska-Lincoln

## Iowa All-State Music Festival

Saturday, 7:30 pm, Hilton Coliseum  
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Dr. Aimee Beckamnn-Collier, Chorus  
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# Maps and Information



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

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

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THURSDAY	Band	Choral	Orchestra	General Music
9:30-10:30		Middle School Choral Reading Session, Lauren Fladland		
		Between The Beats: Are you really showing what you want? Dr. Jonathan Babcock		
10:45-11:45		Middle School Choir: Desperate People Do Desperate Things, Chris Johnson		
		Elementary Choral Reading Session, Dr. Christina Svec		Elementary Choral Reading Session, Dr. Christina Svec
1:15-2:15	Avoiding Pitfalls and Mistakes Made by Teachers in Your Music Program, Dr. Gerald Kreitzer, Kent Keating, Steve Stickney			
	Marching Band and Show Choir: Using One to Help the Other, Dave Schaefer			
4:00	PERFORMANCE: OPUS Honor Choir Concert			



Teaching/Learning Strands - Band, Choral, Orchestra, General Music				
FRIDAY	Band	Choral	Orchestra	General Music
8:30-9:30	Opening Ceremonies featuring the University of South Dakota's Chamber Orchestra and Keynote Address: "Culturally Relevant Teaching and Popular Music Pedagogies through Modern Band," Dr. Bryan Powell			
9:45-10:45	Excellence in Performance, Dr. Frank Tracz	Developing Empowered Literate Musicians: TONAL, Dr. Carol Krueger		Making the EAR BEG to LISTEN: the JOY of Active Listening!, Jo Kirk
	Solo and Ensemble Overload? Try This!, Dan Black			Sing! Sing! Sing!, Dr. Artie Almeida
11:00-11:50	Mariachi: Expanding the Reach of Your Music Program, Ruben Newell		"It's all about the bass..and cello technique," Sonja Kraus	Promoting Creativity with Spanish Language Folksongs, Alicia Brown
				Musical Bodies and Minds: The Science of Gesture in Music, Dr. Randall Harlow
1:00-2:00	Leading from the Box, Dr. Mark Heidel	Women Sing! Text Appropriate Music for your Treble Choir, Dr. Amy Kotsonis	Leading from the Box, Dr. Mark Heidel	Hi Ho & Singing We Go!!, Jo Kirk
	Adding Authentic Arrangements to Your Music Library, Ed East & Karen Stein			Magical Movement for the Music Classroom, Katie Grace Miller
2:15-3:15		Developing Empowered Literate Musicians: RHYTHM, Dr. Carol Krueger	The Creative Orchestra Director, Annie Savage	"Sing It Again!" - Songtales in the Music Classroom, Patty Haman
		'Vowels in Hand' System, C. Leonard Raybon		Movin' and Groovin,' Dr. Artie Almeida
				Introduction to Hip Hop in the Classroom, Dr. Bryan Powell
Teaching/Learning Strands - Band, Choral, Orchestra, General Music				
FRIDAY	Band	Choral	Orchestra	General Music
3:30-4:30	Knowing your (use, tuning, app) Latin Percussion Instruments, James Dreier	15+ Pieces for High School Choirs, Dr. John Martin Petzet		School of Rock: More than Popular Music, Sara McCue
				Learning Music with Literature: Practical and Fun Ideas, Dr. Michelle Swanson & Taryn Kroymann
				Awesome Books with Musical Hooks, Katie Grace Miller
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	"For the Culture:" Diverse and Inclusive Concert Programming, Dr. Nicholas Bratscher	Strategic Risk-Taking in the Choral Rehearsal, Dr. Scott Rieker		Pop, Rock, and Ukulele Chops, Will Ulrich
	Building Confident Musicians Through Self Assessment, Erich Weiger			Beginners at the Bars, Katie Grace Miller
	Saving Your Music Program -- NOW! David Law			
	Research Poster Session			
10:00-10:50	Systematic Approach to the Process of Teaching Marching Band, Deig Aaron Sandoval	Developing Literate Musicians: Literacy through Literature, Dr. Carol Krueger	Reading Session -- Music of Bernofsky and Monday	Elementary General Music Concerts: Don't Pause the Learning!, Jenn Nelson
				Percussion Parade, Dr. Artie Almeida
	Research Poster Session			
11:00-11:50	Are Beginning Percussionists Ready for Grade 1 Music?, Dr. Christopher Wilson	Applying Acoustic Principles to Enhance Your Choir's Sound, Dr. Jeremy Manternach		Teaching Ukulele Through Popular Music Education, Dr. Bryan Powell
				Beginners at the Bars, Katie Grace Miller
	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	Fun With Flutes, Dr. Rachel Haug Root	Songwriting: Tools for Self-Expression and Teaching, Dr. Mary Cohen		Jazz AND Kids! Singin' Swingin' Fun!, Sharon Burch
	Clarinet Boot Camp: Get Your Clarinetists in Tip-Top Shape, Dr. Christine Damm			Getting Started with Guitar, Dr. David Sanderson
				Songwriting: Tools for Self-Expression and Teaching, Dr. Mary Cohen
				Teaching Ukulele through Kel Meeting
1:00		ICDA Exec. Meeting		
2:00	IBA Exec. Meeting	ICDA Meeting		
2:30	PERFORMANCE: Collegiate Honor Band Concert			
3:00	IBA Meeting			

# 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 University of South Dakota's Chamber Orchestra and Keynote Address: "Culturally Relevant Teaching and Popular Music Pedagogies through Modern Band," Dr. Bryan Powell		
9:45-10:45	You are What You Tweet: Ethics for Educators, Joanne Tubbs:	Years 1 - 3: What is it REALLY like to teach music in Iowa?, Dr. Sarah Van Waardhuizen:	Together with Technology: From the Class to the Concert, Gregg Ritchie
11:00-11:50	Supporting our LGBTQ Youth, Mark Busch:	Attrition in High School Choir: Why Do Students Drop Out?, Christopher Marple	Documenting Student Growth Online, Dr. Keith Dye:
	Applying Lessons from the Alexander Technique, Dr. Ellie Falter		
1:00-2:00	Your Brain on Music, Dr. Julia Omarzu:	Zero to One Hundred: Building a Music Program, Dr. Patrick Moore	Three Tech Success Stories from My Music Classroom, Linda Collins
2:15-3:15	Do No Harm: Perfectionism in Music Ed, Mark Potvin		Differentiated and Data-Driven Instruction – Yes, it's possible!, Dr. Keith Dye
3:30-4:30	Peer Music: Special Education Music in High School, Eric Mohlis	Uketopia: Ukulele Jam Session, Dr. Kevin Droe	
		One Method Book, Many Students: Differentiating Instruction, Dr. Giovanna Cruz	
4:30	Junior High Honors Orchestra, Fisher Theatre		
7:00		Collegiate NAFME Social @ Old Chicago Pizza	



Teaching/Learning Strands - Best Practice, New Teacher-Collegiate, Technology			
SATURDAY	Best Practice	New Teacher-Collegiate	Technology
9:00-9:50	Teaching Students in the Music Classroom With Tourette's, Sean J. M. Newman:	Copyright: What Can I Really Do?, Dr. Glenn Pohland	Tech Tools for Using Popular Music in Your Classroom, Dr. Bryan Powell
	Saving Your Music Program-NOW!, David Law		
	Research Poster Session		
10:00-10:50	Using Student Choice and Voice in Large Ensemble Classes, Dr. Wendy Barden	Adulting 201: Powerful Stuff Educators Need to Succeed, Dr. Thomas Bough	Using Games and Apps to Enhance Student Engagement, Dr. Heather Peyton
	Research Poster Session		
11:00-11:50	Career and Technical Education (CTE) and Incorporating Fine Arts, Pat Toben	Take a Breath: Yoga and Mindfulness for Teachers & Students, Colleen McNickle	The Flipped Music Classroom: Strategies for All Levels, Ryan Occena & Dr. Heather Porter Occena
	What's Happening? IAAE Updates, Leon Kuehner		
	Research Poster Session		
12:00-12:50	What is Our music? Rethinking Music Performance Paradigms, Dr. Tom Bough, Dr. Eric Johnson, Mr. Reggie Thomas, Dr. Jui-Ching Wang:	Teaching from the Heart: Burnout Prevention and Repair, Clelyn Chaplin	
	Research Poster Session		
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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### VOCAL

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- ▶ Chamber/Jazz Singers
- ▶ Liturgical Singers

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# 2019 Conference Program

Thursday, November 21, 2019

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	<b>OPUS Registration</b> Adam Orban, OPUS Registration Chair	Scheman Middle (1st) Floor
8:00	<b>IMEA Conference Registration</b> Emily Cox, IMEA Conference Registration Chair	Scheman Top (2nd) Floor
9:30-10:30	C <b>Middle School Choral Reading Session</b> Lauren Fladland, College Community School District Sponsored by JW Pepper, Hal Leonard, and IMEA	250-252
	C <b>Between The Beats: Are You Really Showing What You Want?</b> Dr. Jonathan Babcock, Texas State University Sponsored by Texas State University and IMEA	260-262
10:45-11:45	C <b>Elementary Choral Reading Session</b> Dr. Christina Svec, Iowa State University Sponsored by J.W. Pepper, Hal Leonard, and IMEA	250-252
	NTC <b>Avoiding Pitfalls and Mistakes in your Music Program</b> 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, NTC <b>Middle School Choir: Desperate People Do Desperate Things</b> Chris Johnson, Gilbert Middle School Sponsored by J.W. Pepper, Hal Leonard, and IMEA	250-252
	C <b>Marching Band and Show Choir: Using One to Help the Other</b> Dave Schaefer, Ralston Middle School, University of Nebraska-Omaha Sponsored by IMEA	260-262
4:00	ALL <b>OPUS Honor Choir Concert</b> Conductors: Roger Jensen, Sr. (5th/6th Grade) Joseph Tangen (7th/8th Grade Bass Clef) Collette McClellan (7-8 Treble Clef Choir) Dr. John Flanery (9th Grade Mixed) Adam Orban, Chair	Stephens Auditorium

<p><b>Opus Honor Choir</b></p> <p><b>REHEARSALS - 9:00-3:00</b> 5-6 Select, Scheman 220-240 7-8 Bass, Scheman Benton Auditorium 7-8 Treble, Scheman 167-179 9 Mixed, Stephens Auditorium</p> <p><b>CONCERT</b> 4:00 Stephens Auditorium Adam Orban, Opus Honor Choir Chair Jill Bjorklund, 5-6 Select Choir Chair Tom Gerking, 7-8 Bass Choir Chair Lauren Fladland, 7-8 Treble Choir Chair Reid Keller, 9 Mixed Choir Chair</p>
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# Professional Development Conference Program

**Friday, November 22, 2019**

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	<b>IMEA Conference Registration</b> Emily Cox, IMEA Conference Registration Chair	Scheman Top (2nd) Floor
8:00-5:00	<b>IHSMA All-State Music Festival Registration/Info Desk</b> Alan Greiner, 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** 195 Benton Auditorium

Chamber Orchestra, University of South Dakota, Sonja Kraus and Dr. Ioana Gal  
*Culturally Relevant Teaching and Popular Music Pedagogies through Modern Band*  
Dr. Bryan Powell, Montclair State University/Little Kids Rock  
Sponsored by IMEA and University of Northern Iowa

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

<b>All-State Music Festival</b>	9:45-10:45	B, NTC, O	<b>Excellence in Performance</b> Dr. Frank Tracz, Kansas State University Sponsored by Schmitt Music and Conn Selmber	4
<b>CHORUS - Stephens Auditorium</b> 8:30-11:30 1:00-4:00 5:30-7:30 Dr. Aimee Beckmann-Collier, conductor Jason Heitland, Chair		NTC	<b>Years 1 - 3: What is it REALLY like to teach music in Iowa?</b> Dr. Sarah Van Waardhuizen, Central College Sponsored by IMEA	150-154
<b>BAND - Hilton Coliseum</b> 8:45-12:00 1:30-4:30 6:00-7:30 Dr. Peter Loel Boonshaft, conductor Thad Driskell, Chair		BP, GM T	<b>Together with Technology: From the Class to the Concert</b> Gregg Ritchie, McGraw Hill Education Sponsored by McGraw Hill	160
<b>ORCHESTRA - Scheman 220-240</b> 9:00-12:30 2:00-4:45 6:15-8:15 David Barg, conductor Mary Kay Polashek, Chair		B, BP O, NTC	<b>Solo and Ensemble Overload? Try This!</b> Dan Black, Council Bluffs Community School District	204-208
<b>Junior High Honors Orchestra</b> <b>REHEARSALS begin at 8:45 a.m.</b> Fisher Theatre & Scheman 167-179 Michelle Mentz, Chair <b>CONDUCTORS:</b> Dr. Lauren Bernofsky Deborah Baker Monday <b>CONCERT - 4:30</b> Fisher Theatre		GM, BP NTC	<b>Making the EAR BEG to LISTEN: the JOY of Active Listening!</b> Jo Kirk, WeJoySing, Inc. Sponsored by IMEA	250-252
		BP, T NTC	<b>You are What You Tweet: Ethics for Educators</b> Joanne Tubbs, Iowa Board of Educational Examiners Sponsored by Iowa Board of Educational Examiners	254
		GM	<b>Sing! Sing! Sing</b> Dr. Artie Almeida, Bear Lake Elementary, Seminole County FL (retired) Sponsored by West Music and IMEA	260-262
		C	<b>Developing Empowered Literate Musicians: TONAL</b> Dr. Carol Krueger, Valdosta State University (retired) Sponsored by JW Pepper and IMEA	275
	10:00-11:30		<b>All-State Choral Rehearsal, sectional</b>	Benton

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



**Friday, November 22, 2019 (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											
<table border="1"> <tr><td>Iowa College Band Directors Association Honor Band</td></tr> <tr><td>REHEARSALS - Friday, Saturday</td></tr> <tr><td>Nevada High School Auditorium, Nevada IA</td></tr> <tr><td>Dr. Carolyn Barber, Conductor</td></tr> <tr><td>University of Nebraska-Lincoln</td></tr> <tr><td>CONCERT - Saturday, 2:30</td></tr> <tr><td>Nevada High School Auditorium, Nevada IA</td></tr> <tr><td>Angela Holt, Co-Chair</td></tr> <tr><td>Nicholar Enz, Co-Chair</td></tr> </table>	Iowa College Band Directors Association Honor Band	REHEARSALS - Friday, Saturday	Nevada High School Auditorium, Nevada IA	Dr. Carolyn Barber, Conductor	University of Nebraska-Lincoln	CONCERT - Saturday, 2:30	Nevada High School Auditorium, Nevada IA	Angela Holt, Co-Chair	Nicholar Enz, Co-Chair	11:00-11:50	B <b>Mariachi: Expanding the Reach of Your Music Program</b> Ruben Newell, Denison Community Schools	4
	Iowa College Band Directors Association Honor Band											
	REHEARSALS - Friday, Saturday											
	Nevada High School Auditorium, Nevada IA											
	Dr. Carolyn Barber, Conductor											
	University of Nebraska-Lincoln											
	CONCERT - Saturday, 2:30											
	Nevada High School Auditorium, Nevada IA											
	Angela Holt, Co-Chair											
	Nicholar Enz, Co-Chair											
	C, NTC	<b>Attrition in High School Choir: Why Do Students Drop Out?</b> Chris Marple, University of Iowa Sponsored by IMEA	150-154									
	O	<b>ISTA Meeting</b> Andrew Geysens, President	158									
	T, BP	<b>Documenting Student Growth Online</b> Dr. Keith Dye, MusicFirst Sponsored by MusicFirst	160									
	O, BP	<b>"It's All About the Bass...and Cello Technique"</b> Sonja Kraus, University of South Dakota Sponsored by IMEA	204-208									
	GM	<b>Promoting Creativity with Spanish Language Folksongs</b> Alicia Brown, Chicago Public Schools, William P. Nixon Elementary Sponsored by IMEA	250-252									
	BP	<b>Supporting our LGBTQ Youth</b> Mark Busch, Iowa Safe Schools	254									
	GM	<b>Musical Bodies and Minds: The Science of Gesture in Music</b> Dr. Randall Harlow, University of Northern Iowa Sponsored by University of Northern Iowa	260-262									
	BP	<b>Applying Lessons from the Alexander Technique</b> Dr. H. Ellie Falter, Drake University Sponsored by IMEA	275									

**VISIT THE EXHIBITS**

Scheman Middle & Top Floors

1:00-2:00	B, BP O	<b>Leading from the Box</b> Dr. Mark Heidel, University of Iowa Sponsored by University of Iowa and IMEA	4
	NTC, B O, C, GM	<b>Zero to One Hundred: Building a Music Program</b> Dr. Patrick Moore, South Carolina State University Sponsored by IMEA	154
	T, GM	<b>Three Tech Success Stories from My Music Classroom</b> Linda Collins, Quaver Music	160
	B, C O	<b>Adding Authentic Arrangements to Your Music Library</b> Ed East & Karen Stein, Artes Latinas Agency Sponsored by IMEA	204-208
	GM, BP NTC	<b>Hi Ho &amp; Singing We Go!!</b> Jo Kirk, WeJoySing, Inc. Sponsored by IMEA	250-252
	BP, B C, O	<b>Your Brain on Music</b> Dr. Julia Omarzu, Loras College Sponsored by IMEA	254
	GM, BP	<b>Magical Movement for the Music Classroom</b> Katie Grace Miller, Lake George Elementary, FL Sponsored by West Music and IMEA	260-262
	C	<b>Women Sing! Text Appropriate Music for your Treble Choir</b> Dr. Amy Kotsonis, University of Northern Iowa Sponsored by IMEA	275



# Professional Development Conference Program

## Friday, November 22, 2019 (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 NTC  C  T, BP  O  GM, BP NTC  B, BP C, O  GM, C  C	<b>HORN 101! Everything You Forgot in Your Methods Class!</b> Robert Palmer, Florida State University  <b>Vowels in Hand' System</b> C. Leonard Raybon, Tulane University Sponsored by Tulane University  <b>Differentiated and Data-Driven Instruction – Yes, it's possible!</b> Dr. Keith Dye, MusicFirst Sponsored by MusicFirst  <b>The Creative Orchestra Director</b> Annie Savage, University of Iowa Sponsored by University of Iowa  <b>"Sing It Again!"--Songtales in the Music Classroom</b> Patty Haman, College Community School District, Prairie Hill Elementary  <b>Do No Harm: Perfectionism in Music Ed</b> Mark Potvin, Luther College Sponsored by IMEA  <b>Movin' and Groovin'</b> Dr. Artie Almeida, Bear Lake Elementary, Seminole County FL (retired) Sponsored by West Music and IMEA  <b>Developing Empowered Literate Musicians: RHYTHM</b> Dr. Carol Krueger, Valdosta State University (retired) Sponsored by JW Pepper and IMEA
		4  150-154  160  204-208  250-252  254  260-262  275

### VISIT THE EXHIBITS

Scheman Middle & Top Floors

3:30-4:30	B, BP  NTC, GM  B, BP C, O  GM  GM, NTC  BP, C GM  GM, BP  C, NTC	<b>Knowing your (use, tuning, app) Latin Percussion Instruments</b> Dr. James Dreier, University of Iowa Sponsored by University of Iowa, Sabian, and IMEA  <b>Uketopia: Ukulele Jam Session</b> Dr. Kevin Droeg, University of Northern Iowa Sponsored by West Music and University of Northern Iowa  <b>One Method Book, Many Students: Differentiating Instruction</b> Dr. Giovanna Cruz, MakeMusic Sponsored by MakeMusic and IMEA  <b>School of Rock: More than Popular Music</b> Sara McCue, Lenihan Intermediate School, Marshalltown Community School District Sponsored by IMEA  <b>Learning Music with Literature: Practical and Fun Ideas</b> Dr. Michelle Swanson and Taryn Kroymann, University of Northern Iowa Professor and Student Sponsored by IMEA  <b>Peer Music: Special Education Music in High School</b> Eric Mohlis, Dallas-Center Grimes High School  <b>Using Iowa Fine Arts Standards in the Elementary Music Classroom</b> Pat Toben and the Elementary Music Team, Sioux City Community Schools Sponsored by Sioux City Community Schools and IMEA  <b>15+ Pieces for High School Choirs</b> Dr. John Martin Petzet, University of Nebraska-Kearney Sponsored by University of Nebraska-Kearney and IMEA
		4  150-154  160  204-208  250-252  254  260-262  275

### Exhibits Close: 5:00

C. David Rutt, IMEA Conference Exhibits Chair

Scheman Middle & Top Floors

4:30	ALL	<b>Junior High Honors Orchestra Concert</b> Conductors: <b>Dr. Lauren Bernofsky</b> <b>Deborah Baker Monday</b>	Fisher Theatre
7:00	NTC	Collegiate NAFME Social at Old Chicago Pizza Dr. Sarah van Waardhuizen, Central College	



Saturday, November 23, 2019

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	<b>IMEA General Meeting</b> Kevin Droe, President	275
8:00	<b>IMEA Conference Registration</b> Emily Cox, IMEA Conference Registration Chair	Scheman Top (2nd) Floor
9:00-3:00	<b>IHSMA All-State Music Festival Registration/Info Desk</b> Alan Greiner, IHSMA Executive Director Sponsored by IHSMA and IMEA	Scheman Middle Floor

**Exhibits Open: 9:00 - 1:00** C. David Rutt, IMEA Conference Exhibits Chair Scheman Middle & Top Floors

TIME	SESSION TITLE	LOCATION
9:00-9:50	A, B NTC <b>"For the Culture:" Diverse and Inclusive Concert Programming</b> Dr. Nicholas Bratscher, University of California-San Bernardino Sponsored by California State University-San Bernardino	4
	NTC, A BP <b>Copyright: What Can I Really Do?</b> Christopher Tubbs, Alfred Music Sponsored by Alfred Music	150-154
	GM, T <b>Tech Tools for Using Popular Music in Your Classroom</b> Dr. Scott Burstein, Little Kids Rock Sponsored by Little Kids Rock	160
	O, NTC <b>A Young Teacher's Guide to Selecting Orchestral Repertoire</b> Dr. Thomas Dickey, Oklahoma State University Sponsored by Oklahoma State University	204-208
	GM, T <b>Pop, Rock, and Ukulele Chops</b> Will Ulrich, Wauwatosa, WI Schools and Mount Mary University Sponsored by West Music and IMEA	250-252
	BP, NTC <b>Teaching Students in the Music Classroom With Tourette's</b> Sean J. M. Newman, University of Iowa Sponsored by IMEA	254
	GM <b>Beginners at the Bars</b> Katie Grace Miller, Lake George Elementary, FL Sponsored by West Music and IMEA	260-262
	ALL <b>Research Poster Session -- viewing only</b>	outside 275
	B, C O <b>Building Confident Musicians Through Self Assessment</b> Erich Weiger, University of Illinois Sponsored by IMEA	275
	BP Early Childhood <b>Easy as Pie! Planning and Teaching Music in Preschool</b> Judy Panning, South Central Calhoun Elementary School Sponsored by IMEA	299

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

TIME	SESSION TITLE	LOCATION
10:00-10:50	B, BP NTC, T <b>Systematic Approach to the Process of Teaching Marching Band</b> Deig Aaron Sandoval, Economedes High School, Edinburg Community Independent School District	4
	NTC <b>Adulting 201: Powerful Stuff Educators Need to Succeed</b> Dr. Thomas Bough, Northern Illinois University Sponsored by Northern Illinois University and IMEA	150-154
	T, BP <b>Using Games and Apps to Enhance Student Engagement</b> Dr. Heather Peyton, University of Northern Iowa Sponsored by University of Northern Iowa and IMEA	160
	O <b>Reading Session -- Music of Bernofsky and Monday</b> Dr. Lauren Bernofsky and Deborah Baker Monday Sponsored by IMEA	204-208

**Iowa College Band Directors Association Honor Band**

**REHEARSALS - Friday, Saturday**  
Nevada High School Auditorium, Nevada IA  
Dr. Carolyn Barber, Conductor  
University of Nebraska-Lincoln

**CONCERT - Saturday, 2:00**  
Nevada High School Auditorium, Nevada IA  
Angela Holt, Co-Chair  
Nicholas Enz, Co-Chair

10:00-10:50 cont.

# Professional Development Conference Program

**Saturday, November 23, 2019 (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		
10:00-10:50	GM, BP NTC <b>Elementary General Music Concerts: Don't Pause the Learning!</b> Jenn Nelson, Perry High School Sponsored by IMEA	250-252
	BP, NTC <b>Using Student Choice and Voice in Large Ensemble Classes</b> Dr. Wendy Barden, Music Education Specialist, State of Minnesota Sponsored by Segue Consulting Partners and IMEA	254
	GM <b>Percussion Parade</b> Dr. Artie Almeida, Bear Lake Elementary, Seminole County FL (retired) Sponsored by West Music and IMEA	260-262
	ALL <b>Research Poster Session -- presenter Q&amp;A</b>	outside 275
	C <b>Developing Literate Musicians: Literacy through Literature</b> Dr. Carol Krueger, Valdosta State University (retired) Sponsored by JW Pepper and IMEA	275
	GM Early Childhood <b>The Joyful Child: Ideas for Enhancing Student Learning</b> Kendra Leisinger, Ankeny Schools	299

## VISIT THE EXHIBITS

Scheman Middle & Top Floors

11:00-11:50	B <b>Are Beginning Percussionists Ready for Grade 1 Music?</b> Dr. Christopher Wilson, Southeast Missouri State University	4
	B, O NTC, C <b>Take a Breath: Yoga and Mindfulness for Teachers &amp; Students</b> Colleen McNickle, Michigan State University	150-154
	T <b>The Flipped Music Classroom: Strategies for All Levels</b> Ryan Occeña, Central Middle School Dr. Hannah Porter Occeña, University of Northern Iowa Sponsored by IMEA	160
	A <b>What's Happening? IAAE Updates</b> Leon Kuehner, Iowa Alliance for Arts Education Sponsored by Iowa Alliance for Arts Education	204-208
	GM <b>Introduction to Hip Hop in the Classroom</b> Dr. Bryan Powell, Montclair State University, Little Kids Rock Sponsored by University of Northern Iowa	250-252
	B <b>Conducting Rx--Conducting Without Pain</b> Dr. Scott Deppe, Lamar University, Beaumont, TX (retired) Sponsored by IMEA	254
	GM <b>Awesome Books with Musical Hooks</b> Katie Grace Miller, Lake George Elementary, FL Sponsored by West Music and IMEA	260-262
	ALL <b>Research Poster Session -- viewing only</b>	outside 275
	C, NTC <b>Applying Acoustic Principles to Enhance Your Choir's Sound</b> Dr. Jeremy Manternach, University of Iowa Sponsored by University of Iowa	275
	GM, NTC <b>SING, PLAY, MOVE! The Heart &amp; JOY in Early Childhood Ed</b> Jo Kirk, WeJoySing, Inc. Sponsored by IMEA	299



**Saturday, November 23, 2019 (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, NTC <b>Fun With Flutes</b> Dr. Rachel Haug Root, Schmitt Music Sponsored by Schmitt Music	4
	B, O C, NTC <b>Teaching from the Heart: Burnout Prevention and Repair</b> Clelyn Chaplin, Michigan State University Sponsored by IMEA	150-154
	C <b>Vernacular Music in the Choral Classroom</b> Colleen McNickle & Jessica McKiernan, Michigan State University	160 ICN
	GM <b>Jazz AND Kids! Singin' Swingin' Fun!</b> Sharon Burch, Hal Leonard Corporation Sponsored by Hal Leonard Corporation and IMEA	204-208
	GM <b>Getting Started with Guitar</b> Dr. David Sanderson, University of South Dakota Sponsored by University of South Dakota IMEA	250-252
	A, BP <b>What is Our music? Rethinking Music Performance Paradigms</b> Dr. Tom Bough, Dr. Eric Johnson, Mr. Reggie Thomas, Dr. Jui-Ching Wang, Northern Illinois University Sponsored by IMEA	254
	BP, GM <b>Teaching Ukulele through Popular Music Education</b> Dr. Scott Burstein, Little Kids Rock Sponsored by Little Kids Rock	260-262
	ALL <b>Research Poster Session -- viewing only</b>	outside 275
	C, GM <b>Songwriting: Tools for Self-Expression and Teaching</b> Dr. Mary Cohen, University of Iowa Sponsored by University of Iowa	275
	GM, A NTC <b>Boosting Reading and Math Through APC</b> Cynthia Marten, Iowa State University (retired)	299
<b>Exhibits Close: 1:00</b>		C. David Rutt, IMEA Conference Exhibits Chair Scheman Middle & Top Floors
1:00-1:50	GM <b>Kodaly Educators of Iowa (KEI) Meeting</b> Lydia Schettler, President	260-262
	C <b>Iowa Choral Directors Association (ICDA) Executive Board Meeting</b> Mark Babcock, President	275
2:00-2:50	B <b>Iowa Bandmasters Association (IBA) Executive Board Meeting</b> Jayson Gerth, President	4
	C <b>Iowa Choral Directors Association (ICDA) General Meeting</b> Mark Babcock, President	275
3:00-3:50	B <b>Iowa Bandmasters Association (IBA) General Meeting</b> Jayson Gerth, President	4
2:00	ALL <b>Collegiate Honor Band Concert</b> Dr. Carolyn Barber, Conductor University of Nebraska-Lincoln Sponsored by Iowa College Band Directors Association Nicholas Enz, Angela Holt, Co-Chairs	Nevada High School Auditorium
7:30	ALL <b>*All-State Music Festival Concert</b> Conductors: Band - Dr. Peter Loel Boonshaft Chorus - Dr. Aimee Beckmann-Collier Orchestra - Jason Barg Master of Ceremonies: Kevin Droë, IMEA president Sponsored by IMEA, Kevin Droë, President IHSMA, Alan Greiner, Executive Director <i>*ticket price not included in the Conference Registration Fee</i>	Hilton Coliseum



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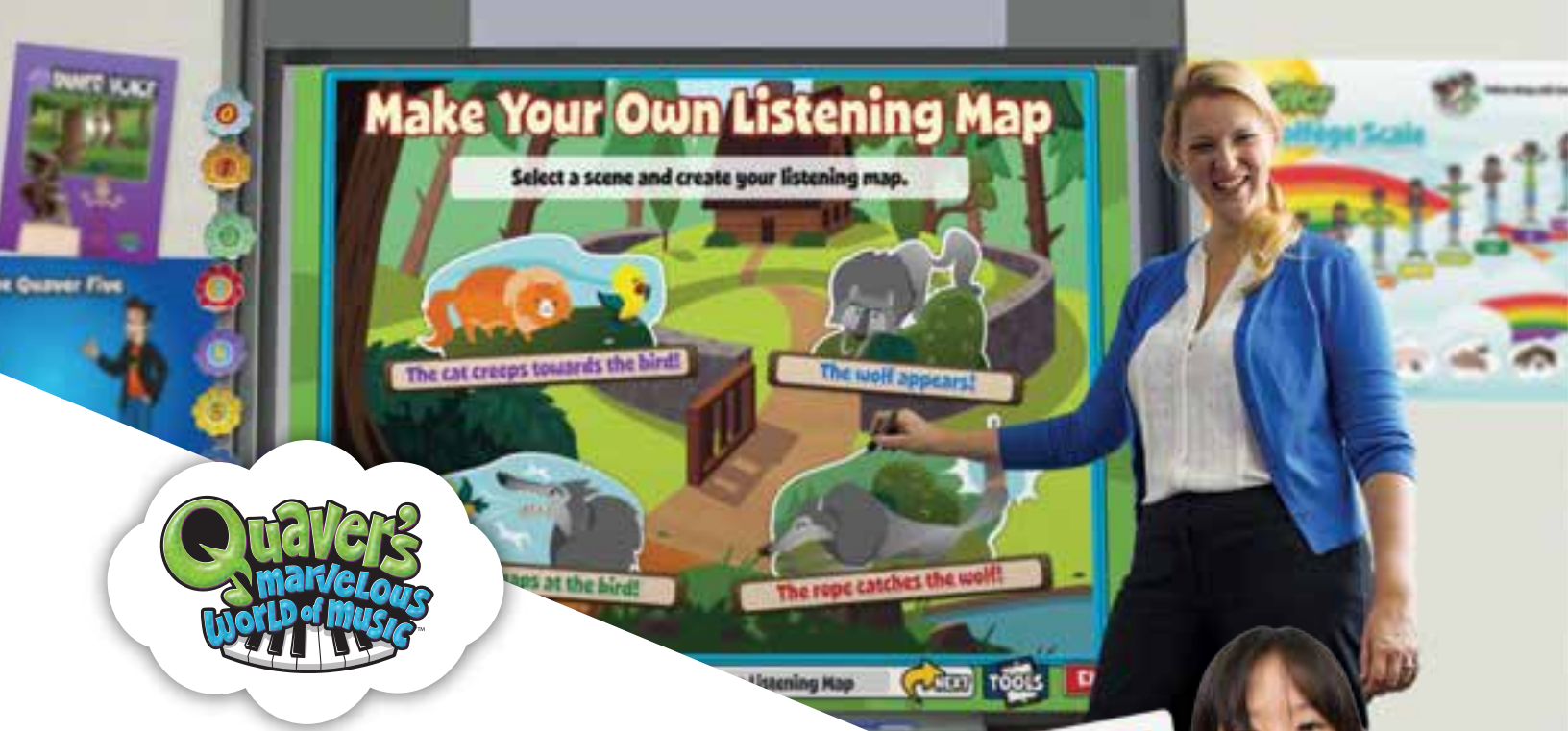
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# All-State Music Festival Conductors

## Dr. Peter Loel Boonshaft

### All-State Band



Called one of the most exciting and exhilarating voices in music education today, Peter Loel Boonshaft has been invited to speak or conduct in every state in the nation and around the world. Honored by the National Association for Music Education and Music For All as the first recipient of the "George M. Parks Award for Leadership in Music Education," Dr. Boonshaft is Director of Education for Jupiter Band Instruments. He

has received official proclamations from the Governors of five states and a Certificate of Appreciation from former President Ronald Reagan, as well as performing for former President and Mrs. George H. W. Bush, former President Bill Clinton, and for Margaret Thatcher, former Prime Minister of the United Kingdom. He has been awarded membership in Pi Kappa Lambda and Alpha Chi, as well as twice receiving the University of Hartford Regent's Award and that University's Outstanding Music Educator Award. His honors also include being selected three times as a National Endowment for the Arts "Artist in Residence," three times awarded Honorary Life Membership in the Tri-M Music Honor Society, receiving the Al G. Wright Award from the WBDI, and being selected for the Center for Scholarly Research and Academic Excellence at Hofstra University.

He holds Bachelor of Music (*Summa Cum Laude*), Master of Music Education in Conducting, and Doctor of Musical Arts degrees. Dr. Boonshaft was also awarded a Connecticut General Fellowship for study at the Kodály Musical Training Institute, from which he holds a Certificate. He is currently on the faculty of Hofstra University in Hempstead, New York, where he is Professor of Music and Director of Bands. He is Conductor of the Hofstra University Wind Ensemble and Symphonic Band, and professor of conducting and music education. Prior to this

appointment, Dr. Boonshaft was on the faculty of Moravian College and the University of Hartford. He was Founder and Music Director of the Pennsylvania Youth Honors Concert Band and the Connecticut Valley Youth Wind Ensemble. In addition, he held the post of Music Director and Conductor of the Metropolitan Wind Symphony of Boston.

Dr. Boonshaft is the author of the critically acclaimed best-selling books *Teaching Music with Passion*, *Teaching Music with Purpose*, and *Teaching Music with Promise*, as well as his first book for teachers of other disciplines, *Teaching with Passion, Purpose and Promise*. He is also co-author of Alfred Music Publishing's new beginning method book series, *Sound Innovations for Band* and *Sound Innovations for Strings*, as well as *Sound Innovations: Ensemble Development for Intermediate Concert Band* and *Sound Innovations: Ensemble Development for Advanced Concert Band*. In addition, he is the author of *Vaclav Nelhybel: His Life and Works*, the only authorized biography of the composer, a contributing author of *The Music Director's Cookbook: Creative Recipes for a Successful Program*, and author of articles for *Instrumentalist Magazine*, the *National Band Association Journal*, *Teaching Music*, and *Band Director's Guide*. Dr. Boonshaft also holds the post of Band/Wind Ensemble Editor for the *School Music News*. Active as a proponent of new literature for concert band, he has commissioned and conducted over forty world premieres by such notable composers as Eric Ewazen, W. Francis McBeth, Johan de Meij, Fisher Tull, H. Owen Reed, Vaclav Nelhybel, David Gillingham, Philip Sparke, Satoshi Yagisawa, Rossano Galante, Sam Hazo, Andrew Boysen, Brian Hogg, Robert W. Smith, David Holsinger, Stephen Melillo, Roland Barrett, and Jared Spears. Among the soloists who have appeared in performance with Dr. Boonshaft are John Marcellus, Maynard Ferguson, Harvey Phillips, The Boston Brass, Eugene Rousseau, Marianne Gedigian, Ed Shaughnessy, Lynn Klock, Don Butterfield, The Dallas Brass, Dave Steinmeyer and the United States Air Force "Airmen of Note," Chester Schmitz, and the Vienna Schubert Trio.

Extremely active as a guest conductor, clinician and speaker for conferences, festivals, concerts and workshops nationally and internationally, he has guest conducted the NAFME (The National Association for Music Education) National High School Honors Band, NAFME All-Eastern Band, NAFME All-Northwest Band, NAFME All-Eastern Directors Band, Goldman Memorial Band, U.S. Marine Corps Forces Pacific Band, U.S. Marine Band New Orleans, Western International Band Clinic,

Prague Castle Guard/Czech Police Symphonic Band, U.S. Department of Defense Dependents Schools: Europe Honors Music Fest Band, and the Association of Concert Bands National Conference Band. In addition, he has been an adjudicator and clinician for the Music For All/Bands of America National Concert Band Festival. He has served as a speaker for the Canadian Music Educators Association National Convention, NAFME National Conference, American Band College, Midwest International Band and Orchestra Clinic, Music For All/Bands and Orchestras of America Symposium, Samuel Barber Institute for Music Educators, Music Education Center of America, East Asia Regional Council of Schools in China, Singapore Ministry of Education Band Conference, KIPP National School Summit, NESA Council of Overseas Schools Conferences in Thailand and The Philippines, and as keynote speaker for the NAFME Northwest Division Conference, NAFME Southern Division Conference, European Music Educators Convention, National Convention of the American String Teachers Association, National Convention of the American School Band Directors Association, ACDA Western Division Conference, Maryborough Music Conference of Australia, National Conference of the Organization of American Kodály Educators, and numerous international, national, state and regional music education conferences.

### Dr. Aimee Beckmann-Collier All-State Chorus



Aimee Beckmann-Collier is Emerita Director of Choral Studies at Drake University, where she has taught for thirty years. She is a frequent clinician, adjudicator, and guest conductor for high school and college choral festivals, contests, and All-States throughout the country and has conducted in Carnegie Hall and Avery Fisher Hall. Drake ensembles under her leadership have performed in major venues in England, Austria, Italy,

France, Germany, Ireland, Wales, Latvia, Estonia, Finland, and the Czech Republic, as well as for conferences of ACDA's North Central Division. She has also appeared as guest conductor

and clinician in London and at Minzu University in Beijing and has served on the adjudication panel for the ACDA national conducting competition.

Dr. Beckmann-Collier has served as president of ACDA's North Central Division and chaired the 2012 NC ACDA conference. A former ICDA president, she chaired the 1992 ACDA North Central Division conference and the 1995 ICDA Summer Symposium, was Immersion Day chair of the 2002 North Central Division conference, assistant chair of the 2015 ACDA national conference, and was editor of the publications of ICDA and North Central ACDA. Her articles on a variety of topics, including Renaissance performance practices, music of the Classical period, teaching critical thinking skills in the choral rehearsal and the role of music education in a global economy, have appeared in the Choral Journal and the Music Educators Journal. Dr. Beckmann-Collier currently chairs the Drake University Summer Music Institute, which annually offers a variety of mastery teaching programs for music educators.

A graduate of Saint Mary's College, Notre Dame, Indiana, which recently presented her with its Distinguished Alumna Award, Dr. Beckmann-Collier received master's and doctoral degrees in choral conducting from The University of Iowa where she studied with Don Moses. She is the recipient of Drake University's Madelyn Levitt Award for Distinguished Community Service and the Stalnaker Lecturer designation, the Iowa Music Educators Association Distinguished Service Award, the National Federation Interscholastic Music Association Outstanding Music Educator Award, ICDA's Robert McCowen Award, and ACDA's Weston Noble Lifetime Achievement Award. In 2017 she was named Drake University's Teacher of the Year.



## David Barg

### All-State Orchestra



Guest conductor-clinician for the Education Departments of the New York Philharmonic and Omaha Symphonies, Conductor of the Youth Symphony of Kansas City Chamber Orchestra, and national clinician and

music staff professional developer, David Barg has devoted his career for 35 years to working with young musicians, young ensembles, and their conductors. David has worked with youth orchestras, and elementary, middle and high school, college, and conservatory vocal and instrumental ensembles in Los Angeles, New York, Philadelphia, Boston, Washington DC, Houston, Las Vegas, Annapolis, Baltimore, Tulsa, Kansas City, Omaha, and elsewhere. He led the Arkansas, Nevada, Indiana, Kansas, Missouri, Nebraska, Ohio, and South Dakota All-State Orchestras, in programs that included symphonies by Hansen, Mahler, and Shostakovich.

David's research focus is the application of the learner-centered model for leading school ensembles. The Charles A. Dana Foundation has, for three consecutive years, underwritten the development, testing, and refining of his "Ignite Response" approach, as well its delivery and testing in a variety of formats and demographic settings. David's workbook for music education students, school ensemble leaders, and arts administrators - *Ignite Response to your Conducting* - will be published in Spring 2017.

He has taught this approach at K-12 in-service and staff development days in accredited professional development workshops sponsored by such organizations as the New York Philharmonic, Metropolitan Opera Guild (NYC), and the Atlanta, Baltimore, Buffalo, Duluth, Houston, Kansas City, and Washington, DC Boards of Education; and many State Music Educator Associations, among others. From 2003 to 2008, he was a music staff professional development consultant for the New York City Board of Education.

Internationally, David has led workshops based on his approach the "Ignite Response" approach for the New South Wales Department of Education, the University of Sydney, and the

Australian Band and Orchestra Directors Association. He has been a frequent guest conductor of the Sydney Youth Orchestra. A Cultural Ambassador for the United States Information Agency leading concerts of youth and professional orchestras in Ecuador, David has also appeared at festivals of contemporary music in Russia, and directed concerts by the Moscow Radio/TV, and the St. Petersburg "Klassika" State Orchestras. He conducted the orchestras of - and led master classes for conducting students at - the Moscow Conservatory College, the St. Petersburg Conservatory, and the Herzen Pedagogical University (St. Petersburg, RU).

David studied conducting with David Gilbert, former Assistant Conductor of the NY Philharmonic. He founded and conducted L'Orchestra in the Berkshires (MA) and Youth L' Orchestra for seven years, and has guest conducted the Seniors Orchestra of New York.

David received his BA from Columbia University in Sociology and Languages, and did graduate work in flute performance at Temple University. He studied with Jean-Pierre Rampal at the Paris Conservatory as the first recipient of the Annette Kade Award from the Institute of International Education.

David was Principal Flute of the Festival Les Arcs in France, the Philadelphia Opera Company, and the Caramoor Music Festival Orchestra, and the Orchestra of Our Time in New York, among others. He is the former Director of the Kardon Branch of the Settlement Music School in Philadelphia, and the Lucy Moses School for Music and Dance in New York.

From 2008 to 2011, David taught conducting to music education majors at Boston University, and graduated with a Master of Music degree as the Outstanding Graduate Student in 2010. He speaks native English; conversational French, Spanish, and Italian; and basic Russian.

# Conference Conductors and Clinicians

## Dr. Artie Almeida



Dr. Artie Almeida recently retired after 37 years of teaching in the public schools. She was the music specialist at Bear Lake Elementary in Orlando FL, where she taught 1200 K-5 students. Her dynamic performing groups have performed for NAFME, AOSA, Walt Disney World and on the NBC Today Show. Look for The Bear Lake Sound in the upcoming music education

advocacy documentary "Marching Beyond Halftime." Artie was chosen as Florida Music Educator of the Year, and was also selected as an International Educator 2006 by the Cambridge England Biographical Society. She was a Teacher of the Year at the school level 6 times, Seminole County Teacher of the Year, Runner-Up for Florida Teacher of the Year and was recently chosen as a University of Central Florida Alumni of the Decade. Artie is included in the publications Who's Who in American Education, and Great Minds of the 21st Century. Artie was an adjunct professor of music education at the University of Central Florida for 34 years, the saxophone instructor at Valencia State College, the music and movement instructor at Seminole State College and a saxophone performer and teacher. Additionally, she performs early music with Ars Antiqua and the Halifax Consort.

Session(s):

### **Sing! Sing! Sing!**

**Friday, Nov. 22 (9:45-10:45am) Rm 260-262**

Explore lessons and games that will have your children singing joyfully while addressing pitch, audition, diction, form, melodic direction and intervals. Lessons will be activated with a singing scarf, silly syllable bags, movement and more!

### **Movin' and Groovin'**

**Friday, Nov. 22 (2:15-3:15pm) Rm 260-262**

Join Artie and your colleagues for a session of singing moving, playing and lots of surprises! Hoops, 'Chutes and Aliens will help bring the elements of music to life in child-appealing activities.

### **Percussion Parade**

**Saturday, Nov. 23 (10:00-10:50am) Rm 260-262**

Kids love percussion instruments and you'll love these lessons that focus on steady beat, rhythmic subdivision, form and timbre. Body percussion, non-pitched percussion, drums, kickballs and found sounds will be utilized in unique lessons for K-5 students. Heavy Academics: Delivered Joyfully!

## Dr. Jonathan Babcock



Dr. Jonathan Babcock is in demand as a conductor, educator and clinician throughout the United States. He has been privileged to work with such artists as *Richard Tucker Award* winner Stephanie Blythe, and *Tony Award* winner Victoria Clark, in highly esteemed venues such as Carnegie Hall, New York City; The Forbidden City Concert Hall, Beijing, China and

St. George's Cathedral, Cape Town, South Africa. He has lead performances at American Choral Directors Association, Texas Music Educators Association and New York State School Music Association conventions. Working as an advocate for contemporary choral music, he has overseen the commissioning of new works by composers such as Paul Moravec, David Del Tredici, Michael Ippolito, John Conahan and Stephen Paulus. Dr. Babcock is an associate professor at Texas State University where he conducts the Texas State University Singers and teaches graduate and undergraduate courses in choral conducting, literature and pedagogy. Prior to coming to Texas State, Dr. Babcock served on the faculty of the Conservatory of Music at Brooklyn College of the City University of New York.

Babcock received his Bachelor of Music Education and Master of Music degrees from The Crane School of Music, State University of New York at Potsdam where he studied conducting with the late Brock McElheran and voice with Patricia Misslin; and the Doctor of Musical Arts degree from The Hartt School, University of Hartford where he studied conducting with Paul E. Oakley and Edward Bolkovac.

Session(s):

### **Between The Beats: Are you really showing what you want?**

**Thursday, Nov. 21 (9:30-10:30am) Rm 260-262**

Most music educators would likely admit that they have not intently studied the art of conducting since their undergraduate studies. Between the Beats is an opportunity for conductors to re-evaluate their gesture. Non-verbal interaction is the most powerful form of communication between a conductor and ensemble. Babcock brings awareness to all the physical communicators available, and how few we display while conducting. The presentation offers ideas and techniques for the conductor to be more expressive physically, creating a truer representation of their artistic intent.

## Dr. Carolyn Barber, Conductor



Carolyn A. Barber is the Ron and Carol Cope Professor of Music and Director of Bands in the University of Nebraska-Lincoln's Glenn Korff School of Music. She earned a B.M. in horn performance at Northwestern University, an M.M. in horn performance from Yale University, and returned to Northwestern to earn her D.M. in conducting as a student of John P.

Paynter and Victor Yampolsky. Her writing has been published in the *Journal of Band Research*, and she is a regular contributor to the *Teaching Music Through Performance in Band* reference series. In addition to her scholarly activities, Dr. Barber maintains an active schedule as a guest conductor throughout the United States and Canada. She is state chair for CBDNA, a peer reviewer for the Journal of the Conductors Guild, immediate past president of the Nebraska State Bandmasters Association, and a past president of the Big Ten Band Directors Association.

Concert:

**Iowa College Band Directors Association Honor Band**  
**Saturday, Nov. 23 (2:30 pm) Nevada High School Auditorium, Nevada, IA**

## 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):

**Using Student Choice and Voice in Large Ensemble Classes**  
**Saturday, Nov. 23 (10:00-10:50am) Rm 254**

Perhaps you have heard others in your school talk about student choice and voice. If that means what I think it means, how can these be applied to a large ensemble? In this session we will: 1) think about a continuum of student choice and voice, 2) discuss why student choice and voice are critical to learning, and 3) take away strategies for developing student choice and voice in string orchestra classes.

## Lauren Bernofsky, Conductor



Lauren Bernofsky has over sixty works in print from Theodore Presser, Alfred, Carl Fischer, Boosey & Hawkes, FJH, Hal Leonard, Grand Mesa, Balquhider, Fatrock Ink, and Wingert-Jones. Her music is often heard at festivals and conferences, including Tanglewood, The Midwest Clinic, International Women's Brass Conference, International Trombone

Festival, American String Teachers Association Conference, and the International Trumpet Guild Conference. Recordings of her music are available on the Polarfonica, Emeritus, Blue Griffin, MSR Classics, Summit, and Albany labels. She holds degrees from the Hartt School, New England Conservatory, and Boston University, where she earned a doctorate in composition. She has taught at Boston University, The Peabody Institute, and Interlochen, and she regularly serves as a clinician and guest conductor at schools, universities, and regional festivals.

Concert:

**Iowa Junior Honors Orchestra, Friday, Nov. 22, 4:30pm, Fisher Theatre**

Session(s):

**Reading Session -- Music of Bernofsky and Monday**  
**Saturday, Nov. 23 (10:00-10:50am) Rm 204-208**

Did you ever wish you could ask a composer a specific question about their piece? At this session, you will get to meet celebrated string composers Lauren Bernofsky and Deborah Baker Monday, and you can ask them anything you like about their music. They will give "the inside story" on selected pieces and then conduct them in an informal reading session. Bring your curiosity, your instrument, and your sense of humor!

## Dan Black

As an innovator in music curriculum and instruction, Dan is always looking for ways to improve the traditional ensemble experience and to develop new opportunities for all students to engage with music. In addition to teaching traditional ensembles for the last twelve years, Dan developed and taught world drumming ensemble, classroom guitar, music technology, and general music at the secondary level. Predicated on a strong belief in lifelong learning and service, he continues to expand personalized learning experiences and opportunities for parent and community engagement. Dan and his wife, Jen, are proud parents of their amazing beautiful children. Relatedly, Dan works to improve and expand music learning outcomes while keeping a healthy work-life balance at the forefront as a professional teacher. Dan Black currently serves as an orchestra teacher in the Council Bluffs Community School District and on the Iowa Department of Education Fine Arts Leadership Team. Previously, he held secondary instrumental music positions in 1A, 2A, and 3A schools in Iowa. For three years, he served concurrently in coaching and leadership roles through the Teacher Leadership Compensation (TLC) system. Dan Black holds degrees in music education (B.M.) and school leadership (M.A.E.) from the University of Northern Iowa.

Session(s):

### **Solo and Ensemble Overload? Try This!**

**Friday, Nov. 22 (9:45-10:45am) Rm 204-208**

Running a 6-12 program? Teaching a full schedule daily and have no time for lessons? Looking for ways to engage all students, including middle school, in chamber music experiences? It can be overwhelming to engage students in successful chamber music experiences while maintaining the activities of a music program. This session will present ideas on how to set yourself and the students up for success, including a model for student repertoire selection, teaching practice habits and strategies, classroom management, and a student recital format that offers a safe and supportive environment for chamber music performance.

## Dr. Thomas Bough



Dr. Thomas Bough serves as the Director of Athletic Bands and Wind Symphony Conductor at Northern Illinois University. His 27 years of teaching experience includes 7 years as a high school band director. As a Yamaha artist, he leads dozens of clinics and workshops per year across the country. He has presented three times at the Midwest Clinic, as well as

the U.S. Army Tuba/Euphonium Symposium, the International Horn Society Symposium, the International Women's Brass

Conference, and eighteen different state music education association meetings around the United States. As an author, he has contributed twenty articles to the Instrumentalist magazine and hundreds of new music reviews. His compositions are published by Alfred Music, Cimarron Music Press and others. Bough serves as the founding conductor and music director for the Fox Valley Brass Band in Aurora, Illinois. Recent commissions include music written for Kappa Kappa Psi, the Alloy Horn Quartet, Concordia University of Chicago, the University of San Diego, Creston High School, and Hubble Middle School. Hear his music at [www.Tombough.com](http://www.Tombough.com).

Session(s):

### **Adulting 201: Powerful Stuff Educators Need to Succeed**

**Saturday, Nov. 23 (10:00-10:50am), Rm 150-154**

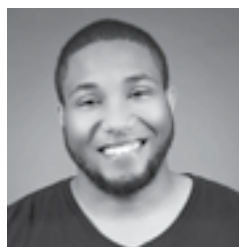
Young educators have been crammed full of pedagogy in college, but often would benefit from guidance to develop practical, professional skills. Suggestions to help both connect and compromise with fellow teachers and administration, remaining humble enough to learn while leading, developing both annual and long-term budgets, as well as negotiating contracts with vendors and supplemental staff will be addressed in an approachable manner, supported by real-world examples and a good dose of humor.

### **What is Our music? Rethinking Music Performance Paradigms**

**Saturday, Nov. 23 (12:00-12:50pm) Rm 254**

Current social dialogues on race, identity and cultural "ownership" are raising significant questions regarding current practices in music education. Programs adhering to a traditional dichotomy of classical music and "the other" perpetuate repressive social constructs. Music programs that do strive for a diverse curriculum wrestle with issues of appropriation, inauthenticity, or marginalization. The unique musicking experiences of our students, however, reveal mindsets unlimited by traditional musical boundaries. From the perspectives of chorus, band, jazz studies, and world music, we will begin a dialogue to identify significant challenges in current practices and propose new frameworks to create unprecedented musicking experiences.

## Dr. Nicholas Bratcher



Dr. Nicholas Bratcher serves as Director of Bands and Assistant Professor of Music at California State University, San Bernardino (CSUSB). There, he conducts the Symphonic Wind Ensemble, Chamber Winds, and teaches courses in conducting and music education. Prior to his appointment at CSUSB, Bratcher held positions as Director of Bands at the

University of Dubuque (Dubuque, IA) and Assistant Director of



Bands at Savannah State University (Savannah, GA). Bratcher consistently works with composers, arrangers, and performing artists throughout the country. Bratcher is published in the GIA Teaching Music through Performance in Band book series. He is an active guest conductor, clinician, adjudicator, and performer. Bratcher has presented clinics throughout the continental United States and conducted wind band research in London (UK) and Sydney (AU). Recent professional engagements off campus include serving as the founding conductor and conductor emeritus of the Julien Winds, a professional wind ensemble serving the tri-state area (Iowa, Illinois, Wisconsin). The ensemble performed at Carnegie Hall in June of 2018. Bratcher holds a Bachelor's Degree in Music and a Master of Arts in Music Education from Coastal Carolina University, and the Doctorate in Music Education with a minor in Conducting from the University of Georgia.

Session(s):

**“For the Culture”: Diverse and Inclusive Concert Programming  
Saturday, Nov. 23 (9:00-9:50am), Rm 4**

Wind band repertoire is fairly young, and thanks to some initiatives and efforts, our range of programming is broader than ever. However, that range also includes many quality works by composers from underrepresented minorities including women composers, composers of color, and LGBTQIA composers. This clinic will not only serve as a conversation on awareness of available literature, but also as a resource guide for conductors from all levels (middle school through college) to explore their own knowledge of this literature, and expand on the various repertoire that can be incorporated into their own programs.

### Alicia Brown



Alicia Brown began her teaching career in Fairbank, IA and currently teaches PK-6 Spanish and English bilingual music for Chicago Public Schools. Ms. Brown received her MA in Music Education with a concentration in Kodaly from the University of St. Thomas in St. Paul, MN where she additionally completed Level III training in Orff-Schulwerk. Drawing

from her experience as a bilingual teacher, Ms. Brown constructed a K-5 English and Spanish bilingual curriculum based on the Kodaly methodology and Orff Approach. Ms. Brown has presented in Illinois, Missouri, Arizona, and Texas and is passionate about teaching bilingual students and the use of Spanish-language music in the elementary classroom.

Session(s):

**Promoting Creativity with Spanish Language Folksongs**

**Friday, Nov. 22 (9:45-10:45am) Rm 250-252**

Are you searching for more Spanish-language folk music for your classroom? Are you looking to incorporate multi-cultural materials in a pedagogically relevant way? In this session, educators will sing, explore, play, and create using Spanish-language folk music from Spain and the Americas. Move beyond Hispanic Heritage Month and learn how to incorporate Spanish-language music into your K-6 curriculum year-round. Inspired by both the Kodály Methodology and the Orff Approach, these composition and improvisation activities are classroom ready and engaging for students.

### Sharon Burch



Sharon Burch, a music education specialist and author, serves as an education consultant for Jazz at Lincoln Center and managing director of the Jazz Education Network (JEN). She is a National Board-Certified Teacher in Early and Middle Childhood Music, a certified teacher with the International Piano Teaching Foundation, and holds a master's

degree as a Professional Educator. She's the national bestselling author of the Freddie the Frog book series, teaching resources, musicals and jazz education teaching strategies for the classroom setting.

Session(s):

**Jazz AND Kids! Singin' Swingin' Fun!**

**Saturday, Nov. 23 (12:00-12:50pm) Rm 204-208**

Experience movement, singing games and activities with swingin' music designed for kids. Each kid-friendly song is written and arranged in a distinctive jazz style, or groove, while keeping it fun—learning music concepts in the process. 12-bar blues, scat singing, improvisation, “sidewinder” groove, and a New Orleans street beat are just a few of the music, arrangements, and recordings that are authentic and true to America's art form. Perfect for the classroom and performance!

### Mark Busch



Mark Busch (He, Him, His) is the Director of Education at Iowa Safe Schools. He is excited to empower educators and school leaders across the state to learn about marginalized communities and develop welcoming classrooms through Iowa Safe Schools' professional development opportunities. A proud graduate of the University of Northern Iowa, Mark

earned his Bachelor of Arts in Chemistry Teaching in 2011 and Master of Arts in Science Education in 2018. With over six years of teaching experience in rural, suburban, and international classrooms, Mark designed meaningful curriculum to meet the needs of diverse learners.

Session(s):

**Supporting our LGBTQ Youth**

**Friday, Nov. 22 (11:00-11:50am) Rm 254**

The goal of this session is to learn more about the unique needs of the LGBTQ youth in our classrooms and how to best support and advocate for them. This session will discuss ways that educators can create more inclusive classrooms for LGBTQ youth on a daily basis. Participants will have the opportunity to ask questions and get direct answers from a former teacher.

**Clelyn Chapin**



Clelyn Chapin has spent the past 10 years teaching and conducting in Texas, Colorado, and now Michigan. She is currently pursuing her DMA in choral conducting at Michigan State University, conducts high school ensembles at MSU's Community Music School, and is an invited clinician and adjudicator throughout the state. In addition to her conducting

pursuits, Clelyn is actively researching classroom management practices and positive relationship building in the classroom.

Session(s):

**Teaching from the Heart: Burnout Prevention and Repair**

**Saturday, Nov. 23 (12:00-12:50pm), Rm 150-154**

By the time we have tried to satisfy the standards at the national, state, district, and building level, it might feel that there is little room left for our own creativity as educators; yet, this is precisely the reason we pursued teaching in the first place. In this session, we will first connect to our individual core values in teaching and then discuss strategies to streamline curricular and logistical choices to support the vision we want for our students and programs.

**Dr. Mary Cohen**



Mary Cohen is area head of music education at the University of Iowa where she teaches general music methods, research classes, and a variety of graduate seminars. She leads the Oakdale prison community choir where she facilitates songwriting with members. So far they have created one for *140 original songs*, some available on the choir website.

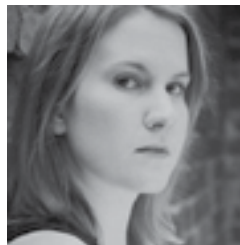
Session(s):

**Songwriting: Tools for Self-Expression and Teaching**

**Saturday, Nov. 23 (12:00-12:50pm) Rm 275**

In this session you'll explore processes for songwriting that you can use with elementary students through adults. We'll do both individual activities and group songwriting processes. You'll walk away with your own original songs and a means to facilitate other's creative expression through songwriting.

**Linda Collins**



Linda Collins holds a Bachelor of Music in Music Education from Columbia College and was trained for professional performance in New York City at The American Musical and Dramatic Academy. She performs locally very often as a Cabaret soloist and has appeared in such shows as *Rent*, *Smokey Joe's Café*, *A Chorus Line*, *The Secret Garden* and *Seussical: The*

*Musical*. She has been teaching Elementary music in Columbia, SC for the past eleven years and has taught dance and musical theatre both in South Carolina and abroad in Germany. She has led and coordinated multiple professional development opportunities, including clinics on Performance as a Career, Curriculum Alignment and Integrating Technology into the Elementary Music Classroom. As a Teacher Ambassador and Trainer for Quaver's Marvelous World Music she has traveled to multiple states educating teachers on the use and applications of Quaver's Curriculum and resources.

Session(s):

**Three Tech Success Stories from My Music Classroom**

**Friday, Nov. 22 (1:00-2:00pm) Rm 160 ICN**

Every teacher has been there. You take a risk trying something new in your classroom. It's scary, but when it works, it's so worth it! In this session, long-time music educator Linda Collins shares three ways taking a risk with technology has paid off with great results in her classroom. Participants will walk away with tried and tested activities they can implement with confidence!

**Dr. Giovanna Cruz**

Dr. Giovanna Cruz, has worked for MakeMusic since 2014 designing, building, implementing, delivering, and evaluating online and in-person training to numerous school districts around the country. In her role as Manager, Customer Success, provides voice of the customer feedback, advises product development, and oversees the efforts to ensure our customers find value in our products by keeping them engaged and happy through education and outreach efforts. Giovanna collaborates with the marketing, sales, support, and events teams and many times she also presents SmartMusic and Finale clinics at state

and national music education conventions. Before joining MakeMusic, Giovanna accumulated over 10 years of experience as an orchestral and chamber musician, college and private studio teacher, and public school teacher, including the 7 years she taught orchestra in Austin, TX. Giovanna holds a Bachelor's of Education, and Master's and Doctoral degrees in Music Performance.

Session(s):

**One Method Book, Many Students: Differentiating Instruction**

**Friday, Nov. 22 (3:30-4:30pm) Rm 160 ICN**

How do you keep students of different levels engaged while they work through their method book? In this session, you'll learn how to keep beginners engaged and practicing. We'll discuss using technology to track student progress while also making sure that beginners pace themselves, get opportunities for error free learning, and have access to the supplemental content they need to thrive.

**Dr. Thomas Dickey**



Dr. Thomas Dickey is the Director of Orchestral Studies at Oklahoma State University, where he conducts the OSU Symphony Orchestra and guides all aspects of the orchestra and orchestral conducting programs. He concurrently serves as Music Director & Conductor of the OSU Youth Orchestra and the Stillwater Community Orchestra. Prior to his appointments in Oklahoma, he was the Director of Orchestral

Activities at the University of Wisconsin-Platteville and Music Director & Conductor of the Dubuque Symphony Youth Orchestra (IA). Dr. Dickey has conducted many professional orchestras throughout North America, Europe, and Asia, and has worked with numerous conservatory, university, and youth orchestras throughout the country. A native of Illinois, he holds degrees from Eastern Illinois University, Louisiana State University, and the University of Georgia. He has further studied conducting in numerous workshops and master classes at the Prague Academy of Performing Arts, Cleveland Institute of Music, and Cincinnati Conservatory of Music, among others.

Session(s):

**A Young Teacher's Guide to Selecting Orchestral Repertoire**

**Saturday, Nov. 23 (9:00-9:50am) Rm 204-208**

The purpose of this session is to offer new teachers & conductors a four-step, systematic approach to evaluating and selecting orchestral repertoire. Attendees will learn about ways to assess the needs of their concert season, playing skills of their students, pedagogical merits of pieces, and matching the music

to their goals. Specific pieces and repertoire resources will also be examined.

**James Dreier**



James Dreier is a drum set-Latin percussion specialist, educator, clinician, and performer. He holds a Bachelor of Music degree from Berklee College of Music (Boston, MA) and a Master of Arts degree in music theory from the University of Iowa. He has studied with such master drummers as, Michael Spiro, Horacio "El Negro" Hernandez, Jose

Eladio Amat, Bobby Sanabria, Giovanni Hildalgo, Daniel Alphonso, Pascoal Meirelles, Joe Hunt, and Alan Dawson. In October of 2015, Dreier published the book, *Latin Jazz Guide, A Path To Authentic Percussion and Ensemble Performance* (Hal Leonard) along with the companion website: <http://latinjazzguide.com>. An Associate Professor of Instruction in jazz studies at the University of Iowa, Mr. Dreier teaches Jazz Improvisation for Drum Set, Jazz Rhythms and Interpretation, Jazz Cultures in America and Abroad, directs the Latin Jazz Ensemble and the Hawkeye Big Band. Dreier is an educational artist for Sabian Cymbals.

Session(s):

**Knowing your (use, tuning, app) Latin Percussion Instruments**

**Friday, Nov. 22 (3:30-4:30pm)**

A survey of standard Latin percussion instruments often found in the percussion cabinet of most band rooms will be explored. What instruments belong to which Latin sphere, how they are played (technique and basic patterns), how they are set up, tuned and maintained will be discussed. Hands on sessions and activity based learning will be employed as we seek to understand the potential (both positive and negative) of adding and using Latin percussion in both jazz band and concert band settings. Cuban clave and standard Brazilian rhythms will be examined and played by participants.





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## Dr. Kevin L. Droë



Kevin Droë, Ph.D. is Associate Professor of Music Education at the University of Northern Iowa. He teaches and researches music education and founded the UNI Spectrum Project, a music, movement, drama and art opportunity for children with differing abilities. Since coming to UNI, Kevin started UNI's Modern Bands program, Open Door Music

Project, and is the director of AmpCamp, a Summer modern band camp for ages 9-18.

Session(s):

### Uketopia! Ukulele Jam Session

**Friday, Nov. 22 (3:30-4:30pm), Rm 150-154**

Uketopia is back for another year! Come join in a ukulele jam session. All ukuleles are provided and no experience necessary. We start with "this is a ukulele." Experience one of the most accessible forms of community music making. You'll learn a song or two and have fun doing it.

## Dr. Keith Dye



Keith Dye is Professor of Music Education at the Texas Tech University School of Music where he has been a part of the preparation of well over 500 music educators over the past decade. Dr. Dye is also a Past-President of the Texas Music Educators Association and a performance artist (trombone) with Conn-Selmer. His primary areas of expertise are

beginning band pedagogy, music educator preparation, instructional techniques and applications of technology in music education. Dr. Dye regularly presents nationally and is published in leading journals on these topics. As a former Texas school band director, he is in demand as an educational consultant to both industry and school districts.

Session(s):

### Documenting Student Growth Online

**Friday, Nov. 22 (11:00-11:50am) Rm 160 ICN**

With state and national standards focusing on assessment, as well as parents and administrators asking for quantifiable results, music educators need efficient and effective methods of evaluating students. Discover digital tools for formative and summative assessments, both for subject-matter knowledge and performance proficiency, and learn how these insights can inform instruction.

### Differentiated & Data-Driven Instruction; Yes, it's possible

**Friday, Nov. 22 (2:15-3:15pm) Rm 160 ICN**

As an ensemble director, your instructional time is extremely

valuable, and it can seem almost impossible to devote individualized attention to your students. Technological innovations, however, have made it possible for you to more easily provide individualized and differentiated music instruction, allowing you to spend class time working on ensemble repertoire, while simultaneously coaching individual students on solo repertoire, sight reading skills, etudes, scales, and tonal quality. You'll be able to monitor their progress, provide nuanced feedback, and watch as your students blossom into confident musicians.

## Ed East



Ed East is a multi-instrumentalist, composer, arranger, guest conductor, songwriter, clinician, adjudicator, producer and founder/director of various performing ensembles. He is a certified instrumental music teacher with 17 years of experience at the elementary, middle school, and high school levels. He is the recipient of a 4-year scholarship by the Institute of

International Education, and of several grants from the Iowa Arts Council. Originally from Panama City, Panama, Ed has performed jazz and Latin music in 32 of the 50 United States, Belgium, Canada, Costa Rica, Germany, Holland, Malaysia, Panama, Romania, and Switzerland.

Session(s):

### Adding Authentic Arrangements to Your Music Library

**Friday, Nov. 22 (1:00-2:00pm) Rm 204-208**

It's time to breathe new life into your ensemble's library. Libraries can become stale after time, and so can directors who rely on the same offerings year after year. Don't let your library become stagnant. This session will provide you with skills and resources to ensure that your selections have the authenticity necessary to foster interdisciplinary collaborations. We will show you the musical diversity within music's diversity and give you a starting place to breathe new life into your library and thus, into your programs. You, your students, your colleagues, your audiences and your administrators will be very pleased.

## Dr. H. Ellie Falter



Dr. H. Ellie Falter is Assistant Professor of Music Education at Drake University. She received her Ph.D. from the University of Colorado Boulder, and prior degrees from Syracuse University. Having also taught band, orchestra, and choir in PK-12 schools, she specializes in early childhood and elementary general music. Dr. Falter is interested in

developing our understanding of: young children's music

exploration and learning in student agency-supportive environments; ways adults perceive and support children's music creation and development; and related teacher education. She has presented on music education, arts integration, and wellness topics across the U.S. and in Ireland. Her publications can be found in *Arts Education Policy Review*, *Perspectives*, *Music Educators Journal*, *General Music Today*, *Teaching Music*, state music education journals, *The International Journal for Community Music*, *Teaching Young Children*, and *Early Years Bulletin*.

Session(s):

**Applying Lessons from the Alexander Technique**  
**Friday, Nov. 22 (11:00-11:50am) Rm 275**

To make music is to move. The Alexander Technique is an approach to exploring and learning how you move and how you can move with more ease. It helps you learn to undo bad habits—including those that lead to poor performance technique and injury—and can help students avoid ever forming similar habits. In this session, come learn ways you can apply lessons from the Alexander Technique to promote self-discovery of movement for yourself and your students. Topics will include an overview of the Technique, age-appropriate language, guided movement exploration, constructive rest, and where to go for more resources.

**Lauren Fladland**



Lauren Fladland started at Prairie in the Fall of 2013 and currently teaches 6th Grade Choir, 7th Grade Women's Choir and 8th Grade Women's Choir, along with directing the 7th grade musical, *Vivace, Amabile and Cantabile* and preparing students for honor choirs through ACDA and OAKE. Ms. Fladland currently holds her MA in Music Education from the University

of St. Thomas, a BA from Luther College and her Kodaly Certificate from Silver Lake College. Fladland is a member of ACDA, OAKE, and FAME. She currently serves on the board of ICDA as the East Central District Representative, and serves as a member of the National Honor Choirs committee for OAKE. Outside of teaching Ms. Fladland loves doing crafty things, being involved in music (everything from church choir to musical theater), and being around her friends and family. She currently sings alto with Vocal Artists of Iowa and bass in Metro Mix Chorus.

Session(s):

**Middle School Choral Reading Session**  
**Thursday, Nov. 21 (9:30-10:30am) Rm 250-252**

A great mixture of new and tried and true literature for your middle school mixed and gender separate choirs.

**Dr. John Flanery, Conductor**



Dr. John Flanery recently accepted the position as President of the Bishop Heelan Catholic Schools in Sioux City, Iowa. In this capacity John oversees four Pre-K through 8th grade centers and Bishop Heelan High School. The system includes over 1,600 students, 120 faculty and another 60 staff members. John acts as a bridge to alumni and community members

through constant engagement and communication. Prior to this position, John worked in the choir department at Bishop Heelan with concert choirs, show choirs, and all-state students along with producing an annual Madrigal Dinner. John previously held positions as Director of Choral Activities at New Mexico State University in Las Cruces and Associate Choral Director at the University of Southern Mississippi in Hattiesburg. As a collegiate choral professor, John taught courses at the undergraduate and graduate level in choral conducting and choral literature. He has led mixed choirs, men's choirs and community choirs for over two decades. His choirs have been selected to perform at state and regional conferences as well as touring extensively regionally, nationally and internationally. Most recently the NMSU choirs performed in Vienna and Salzburg. John conducted them in the European premiere of James Mulholland's *Missa Romantica* with Viennese orchestra with Professor Mulholland attending. John conducts a new community chorus that he founded, the Missouri River Choral Society. During the 2019-2020 season, this hand selected chorus will perform the music of composer Richard Burchard, the Christmas portion of Handel's *Messiah* and travel to Florence, Italy to perform the Faure *Requiem*. John has a Doctor of Musical Arts and Masters degree both in Choral Conducting from the University of Kentucky. His Bachelor's of Music Education degree is from Briar Cliff University in Sioux City, Iowa. John and his wife, Juliane, have five children – Elias, Cecelia, Josephine, Lucinda and William.

Concert:

**Opus Honor Choir, Thursday, Nov. 21, 4:00pm, CY Stephens Auditorium**

**Ioana Galu, Conductor**

Ioana Galu, a native of Romania, has enjoyed a national and international career in both Europe and the United States. Former Assistant Professor of Violin and chamber music at Gheorghe Dima Music Academy in Cluj, Romania, Galu has also been on the faculty at Heidelberg University, Bowling Green State University, and The College of Wooster. In August 2016, Galu joined the University of South Dakota as an Assistant Professor of Violin and member in the Rawlins Piano Trio. She has been on the faculty of the Eastern Music Festival (Greenboro, NC) since 2004.



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-Danny Kleinheinz,  
music educator, UNI alumnus



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Session(s):

**USD Chamber Orchestra**

**Friday, Nov. 22 (8:30-9:30am) Benton Auditorium, Opening Ceremonies**

The USD Chamber Orchestra is an elite group of excellent USD string players who perform chamber orchestra works without a conductor. Audience members described their concert experience as ‘truly inspiring’ and their feeling of being ‘exceptionally moved by the musicians’. The inspiration of having wonderful young musicians on stage, not following but all engaging in creating the chamber orchestra feeling is truly unique. For video recordings, please visit the following two video links, <https://www.youtube.com/watch?v=yXYG7y2GORg>, <https://www.youtube.com/watch?v=AOAnVLLYjY>

**Patty Haman**



Patty Haman has been teaching K-4 Music at Prairie Hill elementary in Cedar Rapids, Iowa, since 2014 after teaching K-5 Music and 5th Grade Chorus for four years in Indianola, Iowa. She has also taught First Steps in Music through the Heartland Youth Choir. Patty holds a Masters of Music Education degree from the University of Northern Iowa and a Bachelors of

Music in clarinet performance with education certification from The University of Iowa. She also holds a Kodály Mastery Certificate from Drake University and is the past president of the Kodály Educators of Iowa.

Session(s):

**“Sing It Again!”--Songtales in the Music Classroom**

**Friday, Nov. 22 (2:15-3:15pm) Rm 250-252**

Songtales, a term coined by the work of Dr. John Feierabend, are a perfect vehicle for presenting musicianship, expression, and wonder in general music classrooms. Although natural to include with younger grades, this session will feature favorite songtales, stories with songs, and illustrated books for students in grades K-6, as well as lend ideas for extensions in reinforcing music literacy concepts, use with student performance, and tips for making them work in your own classroom.

**Dr. Randall Harlow**



Performer-scholar Randall Harlow’s research ranges from empirical performance studies and music cognition, focusing on gesture and ecological theories, to hyper-acoustic instruments. His article “Ecologies of Practice in Musical Performance” appears in the latest issue of the

ethnomusicology journal, *MUSICultures*, while an upcoming monograph reconciles cognitive and cultural epistemologies in music discourse. He has presented at musicology conferences at Cornell, Harvard, and Oxford Universities, the International Conference on Music Perception and Cognition (ICMPC), Performance Studies Network (PSN), Porto International Conference on Musical Gesture, Orgelpark in Amsterdam, GOArt in Sweden, and the Westfield Center for Historical Keyboard Studies. He was awarded a 2020-21 Fulbright Global Scholar fellowship to develop an intercontinental hyper-acoustic musical instrument. Solo performances have taken Dr. Harlow to England, France, Germany, Greenland, and Russia. His latest album, *ORGANON NOVUS* (Innova), a 3-disc anthology of contemporary American organ music, received coveted grants from New Music USA and the Aaron Copland Fund for Music. His first album, *TRANSCENDANTE* (Pro Organo), features the first organ transcription of Liszt’s Transcendental Etudes. He holds a DMA from the Eastman School of Music and is currently Associate Professor of Organ and Music Theory at the University of Northern Iowa.

Session(s):

**Musical Bodies and Minds: The Science of Gesture in Music**  
**Friday, Nov. 22 (1:00-2:00pm) Rm 260-262**

Dalcroze was right, movement is integral to musicianship. A converging body of recent research across a range of music disciplines, from music cognition and neuroscience, to music performance studies, theory and ethnomusicology confirms that movement and gesture not only enhances musicianship, but is the core cognitive and expressive principle in musics across all cultures. From a cognitive standpoint, music IS motion. This session presents the latest research into music and gesture, and, turning from theory to practice, offers techniques for strengthening student musicianship through embodied engagement with musical gesture in the classroom, ensemble rehearsal, and private studio.

**Dr. Mark Heidel**



Richard Mark Heidel is Director of Bands and Professor of Music in the School of Music at the University of Iowa where he conducts the Iowa Symphony Band, teaches graduate courses in conducting and band literature, guides the graduate band conducting program, and oversees all aspects of the University of Iowa band program. Ensembles under Dr. Heidel’s

direction have performed at national, regional, and state conferences including those of the College Band Directors National Association, Music Educators National Conference, Iowa Bandmasters Association, Wisconsin Music Educators Association, Illinois Music Educators Association, and National

Band Association-Wisconsin Chapter. He has also appeared as a conductor and clinician in more than 30 states as well as in the United Kingdom, Canada, Ireland, Austria, and Vietnam.

Session(s):

**Leading from the Box**

**Friday, Nov. 22 (1:00-2:00pm), Rm 4**

This session will focus on effective musical and personal leadership from the podium.

**Roger Jensen, Sr., Conductor**



Roger Jensen Sr. is a retired Choral Director from Council Bluffs, Iowa, and is alum of Northwest Missouri State University. He has spent many years as a vocal music director at Treynor Community Schools in Treynor, Iowa, teaching and directing a variety of ensembles with students from kindergarten to high school.

Roger has been active in the Iowa Choral Directors Association and the Iowa High School Music Association on the district and state levels, serving ICDA as a Southwest representative and being an approved adjudicator for the IHSMA. Jensen is still busy working with local school music departments, directing festivals, a mentor for ICDA/IAAE, and is a house manager at Iowa Western Community College's Arts Center. He is a regular jazz choir and large group adjudicator and a festival director. Roger is the worship leader at Living Hope Community Church in Council Bluffs, Iowa. He does boast of having eight former students working in the music profession as performers and educators. Roger resides in Council Bluffs, Iowa with Jeri, his wife of thirty-six years, who is a medical office manager. His daughter Amanda also is in Council Bluffs, working for Caesars Entertainment. Lastly, his son, Roger Jr., teaches performing arts in international schools in both the Common Core and International Baccalaureate settings.

Concert:

**Opus Honor Choir, Thursday, Nov. 21, 4:00pm, CY Stephens Auditorium**

**Chris Johnson**



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 degrees in both music education and computer science. He 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.

Session(s):

**Middle School Choir: Desperate People Do Desperate Things Thursday, Nov. 21 (1:15-2:15pm) Rm 250-252**

Have you ever found yourself in the position of teaching middle school choir without the benefit of resources, curriculum, ideas, or a clear path forward? Chris Johnson has. He and the Gilbert Middle School Eighth Grade Choir will share some struggles and successes in this demonstration clinic. While they may not have all the answers, they do have songs, stories, and a curiously strong flavor about them.

**Dr. Eric Johnson**



Johnson is the Founding Artistic Director of Cor Cantiamo and Director of Choral Activities at NIU. Ensembles under his direction have performed at conventions for the National Collegiate Choral Organization, American Choral Directors Association and the Music Educators National Conference. As a guest conductor at many venues like Lincoln Center, he

has toured internationally and prepared choruses for collaborations with professional orchestras.

Session(s):

**What is Our music? Rethinking Music Performance Paradigms Saturday, Nov. 23 (12:00-12:50pm) Rm 254**

Current social dialogues on race, identity and cultural

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### OCTOBER

#### **37th Annual Quad State Field Marching Competition**

Saturday, October 19, 2019

DakotaDome

Contact Dr. Todd Cranson  
[Todd.Cranson@usd.edu](mailto:Todd.Cranson@usd.edu)

### JANUARY

#### **20th Annual Quad State Honor Band**

January 26–27, 2020

Contact Dr. John LaCognata  
[John.LaCognata@usd.edu](mailto:John.LaCognata@usd.edu)

### FEBRUARY

#### **USD Graduate Student Auditions**

Saturday, February 15, 2020

Contact Dr. Dave Moskowitz  
[Dave.Moskowitz@usd.edu](mailto:Dave.Moskowitz@usd.edu)

#### **USD Music Scholarship Auditions**

Saturday, February 15 and Friday, February 21, 2020  
[www.usd.edu/fine-arts/music/scholarships](http://www.usd.edu/fine-arts/music/scholarships)

Contact Dr. Darin Wadley  
[Darin.Wadley@usd.edu](mailto:Darin.Wadley@usd.edu)

### FEBRUARY

#### **26th Annual Genevieve and John Truran High School Piano Competition**

Saturday, February 22, 2020

Colton Recital Hall

Contact Dr. Susan Keith Gray  
[Susan.Gray@usd.edu](mailto:Susan.Gray@usd.edu)

### MARCH

#### **25th Annual USD Spring Orchestra Festival**

Friday, March 6, 2020

Contact Dr. Luis Viquez Cordoba  
[Luis.Viquez@usd.edu](mailto:Luis.Viquez@usd.edu)

#### **45th Annual USD Coyote Jazz Festival**

Jazz Ensembles • Show Choirs • Vocal Jazz Ensembles

Tuesday, March 17, 2020

Contact Dr. Christopher Kocher  
[Christopher.Kocher@usd.edu](mailto:Christopher.Kocher@usd.edu)  
Entry fee due February 1, 2020.  
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“ownership” are raising significant questions regarding current practices in music education. Programs adhering to a traditional dichotomy of classical music and “the other” perpetuate repressive social constructs. Music programs that do strive for a diverse curriculum wrestle with issues of appropriation, inauthenticity, or marginalization. The unique musicking experiences of our students, however, reveal mindsets unlimited by traditional musical boundaries. From the perspectives of chorus, band, jazz studies, and world music, we will begin a dialogue to identify significant challenges in current practices and propose new frameworks to create unprecedented musicking experiences.

## 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 Pitfalls and Mistakes in your Music Program

**Thursday, Nov. 21 (10:45-11:45pm) Rm 260-262**

Discussion of best practices for successful high school music programs while avoiding pitfalls and mistakes that prevent success.

## Jo Kirk



Jo Kirk, nationally known Kodály and early childhood music educator, holds a Masters in Music Education from the University of Akron, her Kodály Music Education Certificate from Silver Lake College, and has completed early childhood studies at Hartt School of Music and Westminster Choir College. Her teaching experience spans from “little ones” to Kodály graduate level

adults at Nebraska Wesleyan, Colorado State, Wichita State, Morehead State, and California State Universities. As an adjunct faculty member of Muskingum College, Kirk instructed the elementary music education courses, directed the Muskingum College Children’s Choir, developed and instructed the Kodály

inspired early childhood music and movement-based learning program. She served on the Community Music School faculty at Capital University and provided the music education training for the Columbus Montessori Teacher Education Program. Kirk is founder of WeJoySing, Inc. which provides music therapy and early childhood music and movement-based learning programs for children and their families. She maintains an active conference and public speaking schedule and has authored *A Kodaly Approach, Spotlight on Early Childhood Music Education: Selected Articles from State MEA Journals*, published by The National Association for Music Education, 2000, and *Lullabies to Circle Games-An Early Childhood Music and Movement Curriculum*.

Session(s):

### Making the EAR BEG to LISTEN: the JOY of Active Listening! Friday, Nov. 22 (9:45-10:45am) Rm 250-252

Participants will actively explore a variety of listening lessons which utilize song, manipulatives, movement, and stories to focus the ear of the ACTIVE listener. Basic Kodály teaching techniques will be demonstrated to show how to lead the listener to “see what they hear” and “hear what they see.” Materials appropriate for K-8th grade.

### Hi Ho & Singing We Go!!

**Friday, Nov. 22 (1:00-2:00pm) Rm 250-252**

This “hands-on” workshop will focus on the young child’s vocal and fundamental music skills. While exploring a variety of songs, rhymes, singing games, literature and finger plays, participants will examine a predictable sequence to song acquisition and early vocal development research. Participants will acquire knowledge and skills to implement the research into their classroom instruction, therefore awakening and enriching the young child’s life-long JOY-FILLED interest for music and learning. Materials appropriate for Pre-K – 4th grade.

### SING, PLAY, MOVE! The Heart & JOY in Early Childhood Ed Saturday, Nov. 23 (11:00-11:50am) Rm 299

While actively participating in action songs, rhymes, singing games, finger plays, literature and listening experiences, participants will gain confidence, knowledge, skills, and teaching strategies to provide a variety of developmentally appropriate music-based learning experiences for the young child. (You don’t need to have a music degree to share the JOY of learning through MUSIC!!)



## Dr. Amy Kotsonis



Amy Kotsonis is Assistant Professor of Choral Ensembles and Music Education at the University of Northern Iowa, where she conducts UNI Singers and the Women's Chorus. She also teaches conducting and choral methods at UNI, and is the Artistic Director of the Metropolitan Chorale in the Cedar Valley. She has previously served as Assistant

Conductor, Director of Workshops, and Satellite School Teacher for the Young People's Chorus of New York City. An active clinician, Dr. Kotsonis has directed choral workshops and conducted festivals throughout Florida, the Midwest, New England, and New York City. She has presented at state, national and international conferences. Dr. Kotsonis has served as Artistic Director of Soho Voce and Assistant Conductor of the Soharmoniums in NYC, has previously taught in public schools in New York City and Boston, and serves as conductor and instructor at the Summer Youth Music School at the University of New Hampshire. Dr. Kotsonis completed a Doctor of Philosophy in Music Education and Choral Conducting at Florida State University, a Master of Arts in Choral Conducting and Music History at the University of New Hampshire, and a Bachelor of Science in Music Education at New York University.

Session(s):

### **Women Sing! Text Appropriate Music for your Treble Choir** **Friday, Nov. 22 (1:00-2:00pm) Rm 275**

Most secondary choral programs include a treble chorus, and often they are our less experienced singers. This session will discuss choral gems for treble chorus that are not only accessible, but have age-appropriate text that will put your women in a position of strength. Teachers will leave with some new octavos, and hopefully a plethora of new programming ideas!

## Dr. Sonja Kraus, Conductor



Sonja Kraus, a native of Germany, is an internationally acclaimed cellist, teacher, and music scholar, whose concertizing and teaching career has taken her through Europe, Asia, Latin America, and the United States. Currently, Sonja holds the position of Assistant Professor of Cello/Bass at the University of South Dakota and is the cellist in the renowned Rawlins Piano

Trio. Prior to joining the faculty at the University of South Dakota, Sonja was the Cello Professor at the Universidad de Especialidades Espiritu Santo as well as the principal cellist of

the Orquesta Filarmónica Municipal de Guayaquil in Ecuador. Sonja is a sought-out performer, clinician, and instructor of masterclasses throughout the US, Latin America, and Germany. Her latest solo performances were with the Orquesta Sinfónica de Loja – Loja (Ecuador), Camerata Romeu – Havana (Cuba), and the South Dakota Symphony Orchestra. During her graduate studies at the Jacobs School of Music – Indiana University Bloomington, Sonja won the Popper Competition and received the 1st prize in the Indianapolis Matinee Musicale Competition. As a researcher, Sonja focuses on broadening the cello repertoire by identifying manuscripts and creating editions of unpublished cello works from the classical era, currently focusing on three Cello Concertos by Franz Anton Hoffmeister.

Session(s):

### **USD Chamber Orchestra**

### **Friday, Nov. 22 (8:30-9:30am) Benton Auditorium, Opening Ceremonies**

The USD Chamber Orchestra is an elite group of excellent USD string players who perform chamber orchestra works without a conductor. Audience members described their concert experience as 'truly inspiring' and their feeling of being 'exceptionally moved by the musicians'. The inspiration of having wonderful young musicians on stage, not following but all engaging in creating the chamber orchestra feeling is truly unique. For video recordings, please visit the following two video links, <https://www.youtube.com/watch?v=yXYG7y2GORg> , <https://www.youtube.com/watch?v=AOAn1VLLYjY>

### **"It's all about the bass..and cello technique"**

### **Friday, Nov. 22 (11:00-11:50am) Rm 204-208**

In my presentation, I will provide guidelines for good technique/posture set-up and bad habit corrections for lower strings. During my orchestra clinics in the past year, I have detected similar technique problems in many students and would like to provide the teachers with exercises, metaphors, and strategies to tackle these issues. The suggestions are tailored to a classroom setting. I will provide handouts with key words and pictures, which can be put in the orchestra folders of the students, as well as posters with the technique reminders that can be hung up in the orchestra room.

## 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 Pitfalls and Mistakes in your Music Program  
Thursday, Nov. 21 (10:45-11:45pm) Rm 260-262**

Discussion of best practices for successful high school music programs while avoiding pitfalls and mistakes that prevent success.

**Taryn Kroymann**



Ms. Taryn Kroymann is a senior music education student at the University of Northern Iowa. She is currently student teaching and looking forward to graduation. While an honors student at UNI, Ms. Kroymann served as president for both the American String Teachers Association and Sigma Alpha Iota student chapters, and also worked with the Gallagher-Bluedorn

Performing Arts Center in the Kaleidoscope Connections education program. She participated in the Northern Iowa Symphony Orchestra as a violinist and served as its librarian. Ms. Kroymann and her son, Elijah (3), enjoy singing and reading books together.

Session(s):

**Learning Music with Literature: Practical and Fun Ideas  
Friday, Nov. 22 (3:30-4:30pm) Rm 250-252**

Love to read? Ever at a loss for new activities with cross curricular connections? This session will provide elementary general music teachers with oodles of ideas for implementing children's literature into the classroom that not only make cross curricular connections but also teach music concepts! Music learning does not need to stop when literature and curricular connections are made! These easy-to-implement activities will make teaching easy for teachers and learning fun for students. Join Dr. Michelle Swanson and honors student Ms. Taryn Kroymann to discover numerous new ideas to use immediately!  
BONUS: door prizes that you won't want to miss!

**Dr. Carol Krueger**



An active conductor, clinician and author, Carol Krueger formerly served as Associate Professor and Director of Choral Activities at Valdosta State University, Emporia State University and Florida Southern State University. She also served as the Associate Director of Choral Activities at the University of South Carolina and the University of Montevallo. Dr. Krueger

has conducted festivals and honor choirs and presented interest sessions/workshops throughout the U.S.. She is also widely recognized for her work with music literacy.

Session(s):

**Developing Empowered Literate Musicians: TONAL  
Friday, Nov. 22 (9:45-10:45am) Rm 275**

Helping students become musically literate is central to the school music curriculum. While there is much agreement about why we should teach sight singing, there is less agreement about how we should teach those skills. Are we teaching students to be independent musicians or savvy symbol decoders? This session will present real world concepts to implement a sound before symbol approach to teaching tonal literacy—an approach that will help students learn to read music from the inside out. To aid the development of aural-oral tonal skills, a sequence of vocal pitch exercises will be presented in a graphic form.

**Developing Empowered Literate Musicians: RHYTHM  
Friday, Nov. 22 (2:15-3:15pm) Rm 275**

Far too often students are musically illiterate when they enter the ensemble or general music setting and directors aren't sure how to develop elementary skills in younger and older students. Working from the premise that students learn musical skills in much the same order as they do language skills, participants will explore how we 'learn' music through hearing and imitating patterns before reading (translating notation into sound) and writing (translating sound into notation). The TAKADIMI rhythm-pedagogy system, a beat-oriented system whose originators see it as evolving from Gordon's syllables, will be incorporated.

**Developing Literate Musicians: Literacy through Literature  
Saturday, Nov. 23 (10:00-10:50am) Rm 275**

Helping students become musically literate is central to the school music curriculum. This session will present techniques that apply a Sound-Before-Symbol literacy approach (tonal, rhythm, melodic) to choral/band literature. Participants will examine sequencing tonal and rhythm concepts, selecting repertoire to reinforce students' previous knowledge and literacy skills, and the steps to determine 'what' they need to know to be successful on a particular piece. The implementation of tonal



and rhythm literacy to repertoire via curriculum maps will also be explored.

### Leon Kuehner



Leon Kuehner has been a music educator for 45 years. He previously has served as president of the Iowa Bandmasters Association, state chair of the American School Band Directors Association, president of the Iowa High School Music Association Executive Board and chair of the Iowa Alliance for Arts Education. He is currently serving as Executive Director

of IAAE and Co-Administrator of the Iowa "Model of Excellence" mentoring program for beginning fine arts teachers. He also was a member of the Iowa Fine Arts Standards adoption team, and is currently serving on the Fine Arts Leadership team for the Iowa Department of Education. He has been the recipient of the IBA Karl King Distinguished Service Award for both active and retired teachers and was named a Distinguished Alumnus of the University of Northern Iowa School of Music. He also was the national winner of the Award of Merit presented by the National Federation of High School Associations for contributions to music education.

Session(s):

#### **What's Going On? Updates from IAAE**

**Saturday, Nov. 23 (11:00-11:50am) Rm 204-208**

This session will update participants on the work of the Iowa Alliance for Arts Education. Information will be given on how school districts can access Title IV funds to support school fine arts programs, how IMEA members can participate in IAAE advocacy efforts and Arts Advocacy Day at the state capitol, professional development opportunities provided by IAAE and the mentoring program for beginning fine arts teachers.

### 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!**

**Saturday, Nov. 23 (9:00-9:50am) Rm 204-208**

The proper care and feeding of your school board and administration. Proven strategies.

### Kendra Leisinger



Kendra Leisinger has been a music educator in the public schools for nearly thirty years. She began her music education career as a teenager, teaching private piano, viola and flute lessons. After graduation from Wartburg College, she taught for eight years in the Central Decatur schools while spending the last twenty years teaching elementary music 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 worked for both Heartland Youth Choir and the Iowa Youth Chorus as accompanist. She has served on the IMEA board in different positions since 2004, currently as Immediate Past President.

Session(s):

#### **The Joyful Child: Ideas for Enhancing Student Learning**

**Saturday, Nov. 23 (10:00-10:50am) Rm 299**

Do you feel challenged to meet the needs of an increasingly diverse student population? Would you like ideas to improve student memory, engage student attention and motivate students to participate actively in class? Music can benefit all students as an engaging vehicle to enhance and enrich instruction across all curricular areas. And you don't need a music degree to reap the benefits! In this session, resources and strategies for increasing student focus, engagement, participation and self-expression will be shared. Musical strategies to be presented will



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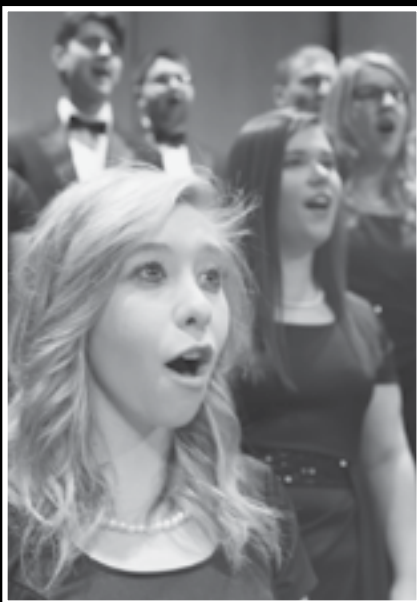
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include the use of puppets for expression and focus, calming and direction-following activities for attention, songs and fingerplays for creativity, children's literature and movement ideas for motivation. Join us for a joyful session!

## Dr. Jeremy Manternach



Jeremy N. Manternach, Ph.D., is an Assistant Professor of Choral/Vocal Music Education at the University of Iowa, where he teaches undergraduate and graduate choral pedagogy, music education, and research courses. He also coordinates and conducts the UI Youth Chorale, a high school outreach choir. He currently serves on the Iowa Choral Directors Association board of

directors and is the editor of the state newsletter, *Sounding Board*. Dr. Manternach is a frequent guest clinician and conductor in Iowa and beyond. He has conducted honor choirs throughout Iowa and in Arizona, Colorado, Idaho, and Kansas. Dr. Manternach's research interests include choral conducting gesture and singer efficiency, choral and vocal acoustics, and pre-service teacher voice use. His refereed research presentations include multiple state, national, and international venues and his journal publications to date include articles in the *Journal of Research in Music Education*, *Psychology of Music*, the *International Journal of Research in Choral Singing*, the *International Journal of Music Education*, and the *Journal of Music Teacher Education*. He also serves on the editorial board for the *Journal of Research in Music Education* and the *International Journal of Research in Choral Singing*. He is a member of NAFME, ACDA, PAVA, and the VoiceCare Network.

Session(s):

### **Applying Acoustic Principles to Enhance Your Choir's Sound** Saturday, Nov. 23 (11:00-11:50am) Rm 275

For some musical artists, "acoustics" can be an intimidating concept. Really, it's just a fancy way to talk about the nuance in sound that we work with on a daily basis. A basic understanding of the science of sound can influence many of the decisions you make in your classroom and performance hall. In this presentation, we'll begin with a primer on vocal and choral acoustics. Then we'll explore a series of practical, science-based techniques that will benefit your choir's sound.

## Chris Marple

Chris Marple is a fourth-year Ph.D. student in music education and Graduate Teaching Assistant at the University of Iowa. While at Iowa, he has taught Techniques of Conducting, Psychology of Music, and has supervised music education pre-service educators. He serves as the Music Education Program

graduate representative for the Student Advisory Council in the School of Music. Mr. Marple holds a B.S.Ed. degree in Vocal Music from Northwest Missouri State University and a M.M. degree in Choral Conducting from the University of Nebraska-Omaha where he was named the outstanding graduate student in the School of Music. Prior to his doctoral studies, Mr. Marple directed high school choirs for twelve years, most recently at Dubuque Senior High School in Dubuque, IA. He has worked as a choral clinician and adjudicator in Iowa, Texas, Illinois, and Wisconsin. Mr. Marple is a conductor of the Clinton RiverChor community choir in Clinton, IA where he lives with his wife, Jealaine, and daughter, Ellen. Mr. Marple has presented his research on attrition in secondary choral music at international music education conferences in Prague and Azerbaijan. Additional research interests include social justice in music education, and the use of verbal imagery in the choral rehearsal.

Session(s):

### **Attrition in High School Choir: Why do students drop out?** Friday, Nov. 22 (11:00-11:50am), Rm 150-154

Why do your students drop out of choir? There are many reasons for attrition in a choir program such as scheduling conflicts, bullying, family support, or feelings of inadequacy. Choir directors have control over some of these reasons, and no control over others. In this session, I will share my research on attrition that highlight some of the reasons students and directors have provided about why secondary school students drop out of choir. We will also discuss your concerns that relate to attrition and ideas to increase retention in curricular choir ensembles.

## Cynthia Marten



Cynthia Marten taught elementary music for 35 years, most recently in Ames, Iowa. She received her B.M.E. from Wartburg College in 1976 and her M.A. from the University of Iowa in 1981. She has additional training in Orff and completed her levels in Kodaly training at St. Thomas University. While teaching in Ames, she was very active in promoting

interdisciplinary projects within her buildings and writing grants to provide additional experiences in the arts for her students. She has been a cooperating teacher for many Iowa State, Wartburg and Morningside elementary music student teachers and last year supervised four student teachers from Iowa State University. Music 265 for elementary teachers at Iowa State is the first in the country to be based on the Affirming Parallel Concepts strategy. This strategy allows for practicing reading and math skills through singing and playing singing games. Cynthia has presented workshops on this strategy for



the Wisconsin and Iowa Music Educators Conferences.

Session(s):

**Boosting Reading and Math through APC  
Saturday, Nov. 23 (12:00-12:50pm) Rm 299**

Affirming Parallel Concepts is an efficient and meaningful way to practice reading and math skills. Classroom teachers can easily incorporate these activities and find joy in practicing reading and math with singing games and songs.

**Collette McClellan**



A lifelong, dedicated Iowan, Collette McClellan is the Vocal Music Director at Mid-Prairie High School, in Wellman. She earned her Bachelor of Music education degree from the University of Iowa, and her Masters in Education degree from Graceland University. Collette is currently in her 18th year of teaching at Mid-Prairie,

where she directs two curricular choirs, one mixed and one treble, and an extracurricular madrigal choir. Her choirs routinely receive I ratings at State Contest, both large group and solo/ensemble. Mid-Prairie will be presenting their 26th Annual Madrigal Dinner this year, and Collette has been a part of, or helped with, 25 out of those 26 dinners. It is a great tradition and a favorite of her students. Along with teaching, Collette is currently serving her fourth year as the SE ICDA Representative, and has greatly enjoyed working more closely with other music directors from around the state. In this capacity she has helped in multiple honor choirs, including running sectionals to help other guest directors. Collette is the music director at her local church, cantoring every weekend and leading the church choir. She is an active, founding member of the Vocal Artists of Iowa, and relishes the opportunity to perform with other talented directors and musicians. Collette and her husband live on a small acreage near extended family. They have four children: Colin 14, Logan 12, Fiona, 9, and Adric, 6, along with one dog, Shadow, the mighty hunting cat, Snowball, and a small flock of dotting chickens.

Concert:

**Opus Honor Choir, Thursday, Nov. 21, 4:00pm, CY Stephens Auditorium**

**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 and sixteen years of teaching experience. 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 at New York University and has attended a TeachRock.org professional development session with Little Steven and the Disciples of Soul. Sara has presented on using Rock and Roll in general music and on teaching English Learners in a music class.

Session(s):

**School of Rock: More Than Popular Music  
Friday, Nov. 22 (3:30-4:30pm) Rm 204-208**

This session will introduce ways to use popular music to engage all levels of students using lessons and tools that are aligned with social studies, language arts, and the national music standards. While this session will primarily demonstrate components of the TeachRock.org curriculum, other ideas and resources will be shared, including ways to incorporate guest musicians.

**Jessica McKiernan**



Jessica McKiernan is a Ph.D. student in Music Education with a choral cognate at Michigan State University, where she supervises student teachers; assists with undergraduate coursework; serves as co-advisor for the NAFME student chapter; and takes coursework in conducting, choral literature, and music education. Prior to her time in Michigan, she taught choir in Oregon,

where she served as the head of her district's secondary choral music learning team, festival creator and coordinator, and focused on engagement between schools and the community. A certified clinician, she specializes in sight reading and engaging students in the process of music making.

**Vernacular Music in the Choral Classroom  
Saturday, Nov. 23 (12:00-12:50pm), Rm 160 ICN**

Current music education scholarship suggests incorporating vernacular music in the classroom in order to make music education more accessible and relevant for a wider variety of students. In this session, we will explore the use of vernacular

music in the choral classroom: What is vernacular music? Why should we use it? How will it impact student learning? With the goal of creating opportunities for student agency in a wide variety of musics, participants will engage with specific ideas for increasing investment and leadership in their classrooms in an effort to tap into student expertise, interests, and passions.

## Colleen McNickle



Colleen McNickle is pursuing her Ph.D in Music Education with a choral cognate at Michigan State University where she also supervises student teachers and assists with undergraduate coursework. An Illinois native, Colleen earned her undergraduate degree at Augustana College, earned her Master's in Music Education at the University of Illinois,

and spent five years teaching middle and high school choirs, music theory, piano, and beginner ukulele. She is planning on earning her 200-Hr Yoga Certification during the summer of 2019. Her research interests include Musicians' Health and Wellness, Comprehensive Music Education, and creating a dialogue about Social Change through Choral Literature.

Session(s):

### **Take a Breath: Yoga and Mindfulness for Teachers & Students** **Saturday, Nov. 23 (11:00-11:50am), Rm 150-154**

In a competitive musical world which values performance and achievement, at times we as teachers need to step back and let ourselves and our students take a breath. Driven by the connection of breath in yoga and meditation to the breath of music, participants will learn several short sequences that are appropriate for any music classroom. Application, focuses, benefits, and vocabulary will be discussed, and participants will leave with resources to guide students through these healthy flows.

### **Vernacular Music in the Choral Classroom**

**Saturday, Nov. 23 (12:00-12:50pm), Rm 160 ICN**

Current music education scholarship suggests incorporating vernacular music in the classroom in order to make music education more accessible and relevant for a wider variety of students. In this session, we will explore the use of vernacular music in the choral classroom: What is vernacular music? Why should we use it? How will it impact student learning? With the goal of creating opportunities for student agency in a wide variety of musics, participants will engage with specific ideas for increasing investment and leadership in their classrooms in an effort to tap into student expertise, interests, and passions.

## Katie Grace Miller



Katie Grace Miller is an elementary school music teacher in Orange County in Orlando, Florida. She has been teaching for 14 years and currently teaches at Lake George Elementary School. She received her bachelor's degree in Music Education from the University of South Florida and received her Masters degree in Teacher Leadership with a focus on

curriculum development from the University of Central Florida. She teaches an before and after-school program named "Lake George Jammers" to two separate groups twice a week. She was named Teacher of the Year at Bonneville Elementary in 2008. Katie is also one of the children's choir directors at First Presbyterian Church of Orlando. She has presented clinics to music teachers all over the state of Florida and is excited to be presenting in other states. She is a regular contributing author to the teacher resource, *Activate! magazine!*. She published the book *Get to the Point* with her aunt, Artie Almeida and has 2 publications of her own *Awesome Books with Musical Hooks* and *Music and Magical Movement, Oh my!* Katie enjoys singing and spending time with her husband Jesse, her 2 children, Jackson and Emily, and her dog Moose.

Session(s):

### **Magical Movement for the Music Classroom** **Friday, Nov. 22 (1:00-2:00pm) Rm 260-262**

Engage your students in active listening with the magic of movement and fun props! Students will learn about many different musical elements such as form, dynamics, legato, staccato and more. This knowledge will be retained because of the energy and passion that will be brought through using movement and props! Attendees will be able to implement the lessons as soon as they get back to their classrooms because of the hands-on delivery method and detailed session notes that will include the details they need for every activity. They will also leave with thoughts on the creative process that leads to rich movement lessons, enabling them to create their own movement lessons specifically designed for their classrooms.

### **Beginners at the Bars**

**Saturday, Nov. 23 (9:00-9:50am) Rm 260-262**

Do you start to panic when your kindergarten and 1st grade babies start to ask about the Orff instruments? Do you cringe every time they go near them and think "uh, oh!" This session will give you great strategies to prepare your littles to play the Orff instruments properly and give you the tools to make sure that they go back to the instruments week after week with success and progress in their performance! Great action words for proper mallet technique and great tips for how to begin will be shared so that you go back to your classroom without that cringe of fear!

**Awesome Books with Musical Hooks**

**Saturday, Nov. 23 (11:00-11:50am) Rm 260-262**

Come participate in several lessons that use children's literature to introduce and practice musical skills for grades K-5. Using great children's books to engage students into the lesson will not only bring retention for your students, but the repetitive nature of these books will also give great practice for musical skills and maximize your time with them. Your administration and teachers at school will jump for joy when they see how you encourage fluency and comprehension in your classroom while focusing on your music standards!

**Eric Mohlis**



Mr. Eric Mohlis is Director of Choral Activities at Dallas Center-Grimes High School. He also serves as Director of Music at New Hope United Methodist Church in Des Moines, Iowa. He completed his Master's of Music in Choral Conducting at Western Illinois University in 2015. He is a 2008 graduate of Luther College (Decorah, Iowa) where he

earned a Bachelor's of Arts in Music Performance and K-12 Music Education. He studied conducting under Dr. James Stegall and Dr. Craig Arnold. He studied voice under Dr. Kristen Wunderlich and Dr. Jessica Paul. Still active throughout the region, Mohlis serves as a judge and clinician in both Iowa and Illinois. He has served as Facility Chair for the Iowa Choral Director's Association Opus Honor Choir. He currently serves at the South Central ICDA District Chair. He is a member of the American Choral Director's Association.

Session(s):

**Peer Music: Special Education Music in High School**  
**Friday, Nov. 22 (2:15-3:15pm) Rm 254**

Peer music is a class created to offer music to special education students in the high school setting. Special education students are paired with general education students to experience music in a way that provides enjoyment in an appropriate setting while also working basic and advanced music concepts. This is the first class of its kind in the state of Iowa.

**Deborah Baker Monday, Conductor**



Deborah Baker Monday received her B.M.E., *magna cum laude*, from Florida State University with an emphasis in string education, an M.M. in composition from the University of Alabama, and doctoral studies at Louisiana State University. She has studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall and Dinos

Constantinides. Ms. Monday has presented at numerous state music conferences throughout the U.S. as well as several national ASTA conventions, The Midwest Clinic and the Ohio State String Teachers Workshop. She is active as a clinician, conductor and adjudicator and has received numerous commissions for her work. Her studies in composition and experience in string education have combined to make her one of the leading contributors to the educational repertoire for string players.

Concert:

**Iowa Junior Honors Orchestra, Friday, Nov. 22, 4:30pm, Fisher Theatre**

Session(s):

**Reading Session -- Music of Bernofsky and Monday**  
**Saturday, Nov. 23 (10:00-10:50am) Rm 204-208**

Did you ever wish you could ask a composer a specific question about their piece? At this session, you will get to meet celebrated string composers Lauren Bernofsky and Deborah Baker Monday, and you can ask them anything you like about their music. They will give "the inside story" on selected pieces and then conduct them in an informal reading session. Bring your curiosity, your instrument, and your sense of humor!

**Dr. Patrick Moore**



Patrick Moore is an active percussion performer, educator, arranger, adjudicator and international clinician. He is a versatile percussionist with experience in many areas of percussion, from concert to marching to world. Currently, Patrick is pursuing a doctorate of education from Abilene Christian University and he is the Director of Bands at South Carolina

State University in Orangeburg, South Carolina.



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2019

### ALL-STATE VOCAL CAMP

Thursday & Friday, Aug. 1-2

### 8TH-9TH GRADE SINGFEST

Tuesday, Oct. 8

### 7TH-8TH GRADE BANDFEST

Thursday, Oct. 10

### SCHOLARSHIP WEEKENDS

Saturday, Nov. 2

Saturday, Nov. 9

2020

### SCHOLARSHIP WEEKENDS

Saturday, Jan. 25

Saturday, Feb. 1

### 9TH-12TH GRADE BANDFEST

Thursday, Jan. 30

### 10TH-12TH GRADE SINGFEST

Thursday, Feb. 13

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Session(s):

**Zero to One Hundred: Building a Music Program**

**Friday, Nov. 22 (1:00-2:00pm), Rm 150-154**

Building a music program from scratch is a very difficult task for any music teacher. With only a couple students, little to no music library, no instruments, and a budget that is small to non-existent, this is a very difficult task. For many teachers this is a very ideal situation for a first job for many teachers. This situation is one that many music educators will encounter during their teaching career. Moore will present many creative ideas and ways on how to build a strong music program from scratch.

**Jenn Nelson**



Jenn Nelson is the 6-12 Vocal Music Director at Perry Community School District, where she teaches Concert Choir, Chorale, PHS Select Choir & Nota Azul Jazz Choir, 6th, 7th, and 8th Grade Choirs, and directs the high school's biennial musical production. Prior to her current position, Mrs. Nelson taught K-5 General Music at Perry Elementary, and was the 6-12

Vocal Music Director at Prairie Valley. She is a member of Iowa Choral Directors Association and Iowa Music Educators Association. Mrs. Nelson holds a Bachelor of Music Education degree and Kodaly Mastery Certificate from Drake University.

Session(s):

**Elementary General Music Concerts: Don't Pause the Learning!**

**Saturday, Nov. 23 (10:00-10:50am) Rm 250-252**

Are you required to present concerts with your elementary general music students? Many teachers are frustrated with the time they feel this takes away from covering their music curriculum. Purchasing programs to perform can also be difficult with ever-present budget cuts. Creating costumes and props takes up time you don't have! In this session, learn how you can present general music concerts that keep the focus on student learning, are budget friendly, and don't require hours of extra work.

**Ruben Newell**

Mr. Newell earned his Bachelor of Music degree from Iowa State University in 2000. He has taught instrumental music in West Des Moines, Ames, Corning, Atlantic, and is currently the 9-12 instrumental music instructor at Denison High School. In Denison, Mr. Newell's duties include the Monarch Marching Band, Monarch Pep Band, two concert bands, DHS Jazz I and Jazz II, and four mariachi ensembles from grades 8-12, as well as lessons for 9-12 band students. Mr. Newell has served as

President of the Southwest Iowa Bandmasters Association, head director for the Southwest Iowa Honor Marching Band, and has been nominated for the Schmitt Music educator of the year and the Iowa Bandmasters Association Karl King Active Award. In 2017, Mr. Newell was named a DeLucia Award winner in Music Education. Mr. Newell currently serves as the Secretary/Treasurer for SWIBA, as well as President of the Crawford County Arts Council, and Assistant Director of the Southwest Iowa Honor Marching Band. During his tenure in Denison, his bands have consistently placed high at contests and festivals and the mariachi program under his instruction has been recognized as the first formal school mariachi program in the state of Iowa. The top mariachi, Mariachi Reyes del Oeste has gained statewide and national attention in various music education journals.

Session(s):

**Mariachi: Expanding the Reach of Your Music Program**

**Friday, Nov. 22 (11:00-11:50am) Rm 4**

For many communities in Iowa, the "traditional" music program does not effectively serve their school or community. Learn how Denison started their mariachi program and the affect it has had on their music program, their school, and their community. Be inspired to look at changes that may be needed in your music program.

**Sean J. M. Newman**



Sean J. M. Newman is a music educator, piano accompanist, interfaith religious musician, clinician, judge, and conductor, originally from the Chicagoland area. He taught music full-time for 6 years at Round Lake Area Schools - Community Unit School District #116 in the northern Chicago suburbs. During that time, he taught students grades 1st-12th.

Responsibilities of his included teaching, directing and co-directing curricular and extracurricular choirs (mixed, unmixed, leveled and grade level), general music, music enrichment, vocal lessons, handchimes, reading intervention, musicals, a madrigal dinner, talent and variety shows, an a cappella choir and community performances. Mr. Newman has also been an interfaith religious musician and music director for various churches and synagogues during his career. Sean was an active board member of Illinois ACDA, as well as a presenter for Illinois MEA. His particular research interests include students with special needs and brain science in music. Mr. Newman received the Master of Music Education degree from VanderCook College of Music in Chicago and the Bachelor of Music Education degree from Concordia University Chicago. He is currently a Ph.D. in Music Education student and graduate teaching assistant at The University of Iowa.



Session(s):

### **Teaching Students in the Music Classroom With Tourette's Saturday, Nov. 23 (9:00-9:50am) Rm 254**

Tourette Syndrome is a neurological condition that a small percentage of the population have. There are many students among our schools that struggle with this often misunderstood disorder. Music teachers may have a role in supporting and inspiring students with TS to become lifelong musicians by using music as a coping mechanism. This session will educate attendees on what Tourette Syndrome is, debunk the myths about it, explore music's effect on musicians with TS, and offer personal insights into how music teachers may be able to influence affected students in positive ways.

### **Hannah Occeña**

Hailed by the New York Times as possessing "rich tone and deft technique," Hannah Porter Occeña is Assistant Professor of Flute at the University of Northern Iowa and Principal Flute of the Topeka Symphony Orchestra. She has appeared as a soloist, chamber musician, orchestral musician, and clinician throughout the US and abroad. Committed to the rich heritage and new horizons of the repertoire, Occeña strives to make classical performances accessible and engaging to diverse audiences. A 2018 DMA graduate of Stony Brook University, she holds a MMus Dip.RAM from the Royal Academy of Music and a BM from the University of Missouri-Kansas City Conservatory. Occeña is a Miyazawa Artist.

Session(s):

### **The Flipped Music Classroom: Strategies for All Levels Saturday, Nov. 23 (11:00-11:50am) Rm 160 ICN**

Flipped Classroom instruction has seen considerable growth and positive results in recent years. In this session, Ryan and Hannah Occeña discuss ways they have used flipped classroom instruction in general music, chorus, and collegiate classrooms as well as strategies and tools music educators can use to create their own flipped classroom lesson segments.

### **Ryan Occeña**

Ryan Occeña is the choir director at Central Middle School in Waterloo, IA. He was the recipient of a Fulbright fellowship to study conducting and Kodály pedagogy in Hungary in 2012 and has taught music and directed choirs in New York and Kansas at all levels, from pre-kindergarten through college. Occeña enjoys playing the organ and has sung professionally in NYC, Long Island, NY, and Kansas City, MO.

Session(s):

### **The Flipped Music Classroom: Strategies for All Levels**

### **Saturday, Nov. 23 (11:00-11:50am) Rm 160 ICN**

Flipped Classroom instruction has seen considerable growth and positive results in recent years. In this session, Ryan and Hannah Occeña discuss ways they have used flipped classroom instruction in general music, chorus, and collegiate classrooms as well as strategies and tools music educators can use to create their own flipped classroom lesson segments.

### **Dr. Julia Omarzu**

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

Session(s):

### **Your Brain on Music**

### **Friday, Nov. 22 (1:00-2:00pm) Rm 254**

What does recent neuroscience research show about how musical training affects the brain? This session is designed to give music educators some basics of brain anatomy and an overview of new directions in research regarding music and the brain. An additional goal is to help you become more comfortable discussing this research with parents and administrators. Understanding more about brain science may allow you to better apply it to designing and promoting your music program.

### **Judy Panning**



Judy Panning earned a Bachelor of Science degree in Elementary Education from Dr. Martin Luther College and a Master of Music in Choral Music Education from Northern Arizona University. She holds a Level I Kodaly certificate, a Level II Orff certificate, and a Level III Early Childhood Music and Movement certificate. After teaching for nine

years in private and public schools, she operated her own early childhood music and piano studio for seven years, and presently

teaches Pre-school through Grade 4 music classes for the South Central Calhoun School District in west central Iowa. She has served as Early Childhood Chair of the Iowa Music Education Association and is a Past President of the Early Childhood Music and Movement Association.

Session(s):

**Easy as Pie! Planning and Teaching Music in Preschool**  
**Saturday, Nov. 23 (9:00-9:50am) Rm 299**

Learn some kid-tested activities for singing, moving, and playing instruments with three and four year olds. Get some tips for organizing your materials into a good class flow and planning efficiently to keep your students engaged without spending all night writing plans. The fastest way to learn is to participate, so wear comfortable clothes and come ready to move, sing and play!

**Dr. Jonathan Petzet**



Dr. John Martin Petzet is Assistant Professor of Music and Director of Choral Activities at the University of Nebraska-Kearney. He conducts the Choraleers, Vocal Collegium, Men's and Women's Choruses, and teaches Secondary Choral Methods and Advanced Choral Conducting. He is a native of Tulsa, Oklahoma, where he taught middle school and high school

for 5 years. Furthermore, he has conducted honor choirs across Louisiana and in Colorado and Georgia, was invited to teach at the West Texas Choral Workshop, and to teach, present, and conduct at La Universidad Autónoma De Ciudad Juárez and to work with the Anaíma Ensemble Vocal in Juárez, Mexico. Dr. Petzet has also written two compact disc reviews for the *Choral Journal* and has presented interest sessions in Alabama, Arkansas, Kansas, Louisiana, Mississippi, North Dakota, Oklahoma, Tennessee, Texas, and Utah. He also sang, toured, and recorded with the Kansas City Chorale under the direction of Charles Bruffy during the 2003-2004 season. While performing with the Chorale, he sang on the Chandos recording of Alexandre Grechaninov's *Passion Week*, which won a GRAMMY for Best Engineered Classical Album. He resides in Kearney, Nebraska with this lovely wife Jennifer and his 3 children: Zachary, Andrew, and Catherine.

Session(s):

**15+ Pieces for High School Choirs**  
**Friday, Nov. 22 (3:30-4:30pm) Rm 275**

Petzet will explore accessible and quality choral repertoire for the young high school choir.

**Dr. Heather Peyton**



Heather Peyton is currently Associate Professor of Oboe and Music Theory at the University of Northern Iowa. She received a Doctorate in Musical Arts from Michigan State University, where she held the title of University Distinguished Fellow. She received her master's degree and an Artist Diploma from McGill University, and her bachelor's degree from Indiana

University. She has held teaching positions at institutions including Iowa State University and the Interlochen Summer Arts Program. Dr. Peyton is the recipient of national and international awards, including winning honorable mention as a finalist in the prestigious Gillet-Fox International Oboe Competition. She has appeared as a soloist with orchestras and contemporary music ensembles throughout the United States, Canada, Europe, and Asia. Currently a member of the Waterloo Cedar Falls Symphony Orchestra, Dr. Peyton has performed with numerous ensembles, including Orquestra Sinfônica da Universidade de Caxias do Sul, the Lansing Symphony Orchestra, Michigan Opera Theatre Orchestra, Chautauqua Symphony Orchestra, National Repertory Orchestra, Ensemble Pentaèdre, and the Société de Musique Contemporaine du Québec. Dr. Peyton frequently performs recitals and cultivates outreach opportunities as a founding member of the Kairos Trio, and is currently President of the National Association of College Wind and Percussion instructors.

Session(s):

**Using Games and Apps to Enhance Student Engagement**  
**Saturday, Nov. 22 (10:00-10:50am) Rm 160 ICN**

Research has shown that that using games and puzzles to teach content and skills can be an effective way to enhance student engagement and learning. This clinic will explore the benefits of technology like apps, games, and websites in promoting motivation, accountability, retention, and mastery. Participants will leave with a list of suggestions for sites, apps, and other technology to try out and experiment with, along with suggested ways in which to incorporate these tools into their music classes and lessons.

**Mark Potvin**



Mark Potvin is the conductor of Norsemen and Cathedral Choir at Luther College, where he also teaches conducting, high school choral methods, and musical theatre. From 2001-2017, Mr. Potvin was the choir director at Princeton High School in Princeton, MN. Choirs under his direction have performed nine times

at conferences of the Minnesota Music Educators Association, the American Choral Directors Association of Minnesota, and the North Central Division of ACDA. At Princeton, Mark served as the K-12 department chair, the K-8 and 9-12 artistic director for musical theatre, and was a ranking member of the high school PBIS and building leadership teams. Potvin holds a BA from Luther College, a MM in Choral Conducting from St. Cloud State University (MN), and is ABD in Music Education through Boston University.

Session(s):

### **Do No Harm: Perfectionism in Music Ed**

**Friday, Nov. 22 (2:15-3:15pm) Rm 254**

Western music making requires wholehearted engagement and a willingness to risk failure. This can prove problematic for young, perfection-minded musicians growing up in an increasingly perfectionism-laden public sphere. Ensemble instructors must help students determine how to navigate the fear of failure in order to be successful independent musician. This session will examine the musician's predisposition for perfection, discuss various maladies associated with self-oriented, other-oriented and socially prescribed perfectionism, examine routine failure as part of the human condition, and consider potential antidotes to perfectionism that promote resilience in adolescent musicians.

### **Dr. Bryan Powell**



Dr. Bryan Powell an Assistant Professor of Music Education and Music Technology at Montclair State University. Prior to joining MSU, Bryan served as the Director of Higher Education for Little Kids Rock, and the Interim Director of Amp Up NYC, a partnership between Berklee College of Music and Little Kids Rock. Bryan is a musician and music educator with

public school music teaching experience in the New York City Department of Education. Dr. Powell has published multiple articles in peer-reviewed journals and is the co-editor of the *Bloomsbury Handbook to Popular Music Education*. Bryan is the founding editor of *Journal of Popular Music Education* and is the Executive Director of the Association for Popular Music Education. Dr. Powell currently serves as the Chair of the NAFME Popular Music Education SRIG and is an International Affiliate for Musical Futures.

Session(s):

### **Keynote Address, "Culturally Relevant Teaching and Popular Music Pedagogies through Modern Band"**

**Friday, Nov. 22 (8:30-9:30am) Benton Auditorium**

### **Introduction to Hip Hop in the Classroom**

**Saturday, Nov. 23 (11:00-11:50am) Rm 250-252**

The purpose of this workshop is to help teachers get a better understanding of how incorporating hip hop can engage students and honor their musical identities. In this session, you will be introduced to improvisation techniques, culture building activities, participants will create using elements of hip hop song writing. Participants will have access to backing tracks (instrumentals), end rhymes, metaphors and similes for inspiration. We will identify song structures including the verse (bars), and chorus (hooks).

### **Tech Tools for Using Popular Music in Your Classroom**

**Saturday, Nov. 23 (9:00-9:50am) Rm 160 ICN**

This session points educators to the many useful and practical tools found online through the "Jam Zone", an integral part of the methodology of Little Kids Rock as well as other resources. Many sites will be used. The Jam Zone features videos for learning songs, taking lessons, and practicing a variety of musical skills. This fluid and comprehensive integration of technology into the music education classroom is a necessity for educators who seek to utilize all that Little Kids Rock has to offer students of modern band.

### **Teaching Ukulele through Popular Music Education**

**Saturday, Nov. 23 (11:00-11:50pm) Rm 250-252**

This workshop is centered on the belief that all people are musical, demonstrated by leveraging the musical choices of the individual. This is achieved through performance of modern band music - culturally relevant music of students taught through approximation, music acquisition theory, and social equity. Participants will learn to play ukulele through popular music, focusing on reading through iconographic notation, utilize improvisation, and demonstrate how all people are musical and can enjoy playing through familiar repertoire. Sample lesson plans will be discussed to show how to make the most out of basic musical elements and skills.

### **Curtis Leonard Raybon**

C. Leonard Raybon is the Director of Choirs at Tulane University. He earned a DMA at Louisiana State University under the mentorship of Dr. Kenneth Fulton.

Raybon enjoys sharing his "Vowels in Hand" method, which aims to take the mystique out of choral vowel unification, and which was published in *Voice and Speech Review* in 2017.

Raybon's own "Sacred Nine Project" is the vehicle for his current research: finding the darker parts of music history and seeing what lessons can be learned from them. To learn more and to see and hear the inaugural Sacred Nine concert, visit <http://sacrednine.com>.



Session(s):

**'Vowels in Hand' System**

**Friday, Nov. 22 (2:15-3:15pm), Rm 150-154**

We choral conductors are not addressing vowel unification as effectively as we could. Vowels are like children, and must be handled with great care! My system is one-of-a-kind. 12 and only 12 vowel shapes are imprinted on 12 and only 12 keywords, which are, in turn, tethered to 12 and only 12 original hand gestures, which are, finally, linked to 12 and only 12 IPA characters. The result is a system that takes the mystique out of vowels by facilitating a group concept of vowel shapes, and allows for an easy two-way conversation about vowels (hand gestures) and a way to record those shapes in the singers' scores (IPA).

**Gregg Ritchie**



Gregg Ritchie serves as the National Music Curriculum Specialist for McGraw-Hill. In this capacity, Gregg works with sales and marketing, product development, and higher management to implement the McGraw-Hill suite of music, art, and theatre curricula found within the new Music Studio digital platform.

Gregg travels extensively around the country conducting sessions, 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 ensure that teachers and administrators have every opportunity to understand the platform and utilize the curricula. Mr. Ritchie collaborates regularly with the likes of Dr. Susan Brumfield, John Jacobson, Roger Emerson, Dr. Jill Trinkka, and others to help teachers today be more connected to 21<sup>st</sup>-century materials to build the best musicians for the future. A graduate of the Indiana University School of Music, where he studied with Dr. Mary Goetze and Dr. Jean Sinor, Gregg is able to incorporate his teaching experience as a former K-12 music educator in the Portland, Oregon area, where he currently resides.

Session(s):

**Together with Technology: From the Class to the Concert**

**Friday, Nov. 22 (9:45-10:45am), Rm 160 ICN**

With digital integration becoming a focus for all school districts, music teachers are looking for new ways to facilitate this opportunity. Purposeful digital technology must be efficient, effective, engaging, and intuitive. Some music teachers have a tried and true process in moving from first reading to performance while others have roadblocks along this path. With the musical digital tools presented in this workshop, all

directors and teachers will see how their elementary general music classes can be transformed into a more productive and meaningful experience. Participants in this session will be introduced to the wide array of digital technology used in the 21<sup>st</sup> Century music classroom and how to use them through Spotlight on Music on Music Studio, McGraw-Hill's new digital platform.

**Rachel Haug Root**

Dr. Rachel Haug Root is a freelance flutist, orchestral musician, and private instructor in the Minneapolis area. In addition to her responsibilities as Flute Gallery Manager at Schmitt Music, she is the Flute Instructor at Winona State University and maintains an active private flute studio in the Twin Cities; her students are frequently accepted to participate in flute conferences, summer festivals, and honors ensembles. Dr. Haug Root also holds the Piccolo position with the Mankato Symphony Orchestra and frequently performs with the La Crosse Symphony and Winona Symphony, in addition to past professional experiences with the Central Ohio Symphony Orchestra and the McConnell Arts Center Chamber Orchestra. Dr. Haug Root earned her DMA and MM in flute performance from The Ohio State University, where she studied with Katherine Borst Jones, and BA from Luther College under the instruction of Dr. Carol Hester. Her research, *An Introduction to Twentieth-Century Flute Music by Norwegian Composers*, seeks to broaden awareness of the available flute repertoire. Dr. Haug Root is featured on the Naxos recordings Network and Rest, and in the 2008 Emmy Award-winning production Christmas at Luther. She has toured with ensembles throughout the United States, Europe, and Japan.

Session(s):

**Fun with Flutes**

**Saturday, Nov. 23 (12:00-12:50pm), Rm 4**

An interactive session geared toward instructors eager to learn more about tone development, intonation, articulation, and other advanced aspects of flute playing. Participation encouraged--bring your flutes!

**Dr. Dave Sanderson**



David N. Sanderson is the Assistant Professor of Music Education at the University of South Dakota where he teaches undergraduate and graduate courses in music education and music technology. He completed a Ph.D from the University of Minnesota and earned Master in Music and Bachelor in Music Education degrees from the University of Nebraska-Lincoln. Prior

to his current appointment, Dr. Sanderson taught at Augsburg College and directed the Seward Community Concert Band in

Minneapolis, MN. He previously instructed high school instrumental and vocal ensembles as well as secondary guitar and music technology courses in Nebraska. He has presented at the National Conference of the National Association for Music Education, the Society for Music Teacher Education Bi-Annual Symposium, the Big Ten Academic Alliance Music Education Conference, and state and local conferences in Iowa, Minnesota, Nebraska, and South Dakota.

Session(s):

### **Getting Started with Guitar**

**Saturday, Nov. 23 (12:00-12:50pm) Rm 250-252**

Guitar class can offer secondary music students an additional opportunity to be engaged in the school music program and develop lifelong musicianship. Though the guitar is ubiquitous in popular music making, many music educators may have little experience in playing and teaching the instrument. This session will focus present several ideas for how to get started in setting up a secondary guitar class, from finding inventory and resources to curriculum and teaching tips.

### **Deig Aaron Sandoval**



Mr. Sandoval has been a band director for over 15 years. Seven of those years as a head band director both at a large 6A Texas High School and a rural 5A Texas high school. Currently, he is pursuing his doctoral degree in Curriculum and Instruction from the University of Texas - Rio Grande Valley where he serves as a research assistant. Still, in the field he is also an

associate director at Economedes High School in Edinburg, TX. Mr. Sandoval has been teaching marching band since 1999 where he served as marching band technician then continued through his college years till he became a music teacher in 2003. He has taught Elementary music, Jr. High Band, AP Music Theory, and been an adjunct professor for music appreciation at South Texas College. Drum Corps International is where Mr. Sandoval found his passion for the performing arts, as a member of Phantom Legion, Blue Knights, and the Cavaliers. Through the years serving students in both large and small high schools have refined the process in teaching marching band. The fusion of wind band and marching fundamentals have allowed the rehearsal process to be multi-purpose and facet. He hopes that this session brings new ideas or validation to methods and systems already in place.

Session(s):

### **Systematic Approach to the Process of Teaching Marching Band**

**Saturday, Nov. 23 (10:00-10:50am) Rm 4**

This session is geared for Band Directors with a small staff to no staff or rural districts where resources are limited and time is short. The presenter will show with artifacts, accessible technology, and visual aids the process to teach marching band in today's competitive world.

### **Annie Savage**

Annie Savage is a dynamic instructor and performer "whose mission is total world domination through vibrating wooden boxes" (No Depression, 2016). Although Annie's goal was always to play in a rock band, her parents steered her through Interlochen Arts Academy and a classical career that ended abruptly when she transferred to Berklee School of Music and rediscovered the joy of creating, playing by ear and improvising. A prize-winning contest fiddler from the age of 8, Annie has performed with Aretha Franklin, Ricky Skaggs and many others. Her current band, The Savage Hearts, performs fiery stage shows and teaches her method for teaching improvisation at schools, conferences and festivals. Annie's primary goal is to help bring a pragmatic approach to the development of 21<sup>st</sup> century string pedagogy so that all students can enjoy a lifetime of music-making with other people. She currently serves as director of orchestras at Liberty High School in North Liberty, Iowa.

Session(s):

### **The Creative Orchestra Director**

**Friday, Nov. 22 (2:15-3:15pm) Rm 204-208**

Are you a string teacher/orchestra director who wishes to implement creative musicianship in your classes and lessons? This workshop will have you jamming with your students and using a unique set of warm ups designed to get your students improvising and creating in the large or small ensemble space. Bring your own instrument and expect to walk away with hundreds of resources to use in your rehearsals right away.

### **David Schaefer**



Dave Schaefer is currently in his 5<sup>th</sup> year as the Vocal Music Teacher at Ralston Middle School, where he directs the 7<sup>th</sup> and 8<sup>th</sup> grade concert choirs, the show choir, and teaches a music appreciation class. In addition to his curricular responsibilities, he currently serves on the coordinating committee for the NCDA Middle Level Summer Honor Choir. He received his

Bachelor of Music in Education degree from the University of Nebraska-Lincoln in December of 2013, and is currently working on his Master's in Choral Conducting through the University of Nebraska at Omaha. Outside of the school day,

Mr. Schaefer has performed with Opera Omaha, taught voices lessons through Sing Omaha Studios, and taught the Papillion-La Vista South Marching Band and WGI Winter Winds.

Session(s):

**Marching Band and Show Choir: Using One to Help the Other**  
**Thursday, Nov. 21 (1:15-2:15pm) Rm 260-262**

Marching Band and Show Choir are similar in more ways than many realize. They require precision and commitment, and include check points, formations, and choreography. This session will explore the ways you can use the tools of one activity to assist and improve the other. This is especially designed for those who have to teach both activities during the year.

**Karin Stein**

Karin Stein is a Colombian musician and educator who has lived in the U.S.A. since 1980. She tours nationwide with several Latin American ensembles (see <http://www.artes-latinas.com>). She started her performing career in Costa Rica as a teenager and has recorded eleven albums, two of which - her trilingual children's albums *Camaraca* and *Porompompo* - received a Parents' Choice Awards. She has been a lecturer for many years on the topics of Latin American music and performance, on multicultural music education, and on diversity awareness training. She published a multidisciplinary resource for teachers K-12, entitled *The Latin America Music And Culture Kit*.

Session(s):

**Adding Authentic Arrangements to Your Music Library**  
**Friday, Nov. 22 (1:00-2:00pm) Rm 204-208**

It's time to breathe new life into your ensemble's library. Libraries can become stale after time, and so can directors who rely on the same offerings year after year. Don't let your library become stagnant. This session will provide you with skills and resources to ensure that your selections have the authenticity necessary to foster interdisciplinary collaborations. We will show you the musical diversity within music's diversity and give you a starting place to breathe new life into your library and thus, into your programs. You, your students, your colleagues, your audiences and your administrators will be very pleased.

**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 Pitfalls and Mistakes in your Music Program**  
**Thursday, Nov. 21 (10:45-11:45pm) Rm 260-262**

Discussion of best practices for successful high school music programs while avoiding pitfalls and mistakes that prevent success.

**Dr. Christina Svec**



Dr. Christina Svec is Assistant Professor of Music Education at Iowa State University, specializing in elementary and secondary choral music. In addition to her duties at Iowa State, she is Director of Choirs for the Ames Children's Choirs, serves as treasurer and bookkeeper for the Early Childhood Music & Movement Association, and serves as Midwestern

Chair II for the Organization of American Kodaly Educators. Dr. Svec received her Ph.D. in Music Education and Bachelor of Music Education degrees from the University of North Texas and her Master of Music Education from Michigan State University. Before coming to Iowa State, Dr. Svec taught elementary music, early childhood music (ages newborn-4), and early childhood through adult sacred choirs in Texas. She received three Music Learning Theory levels and three Kodaly levels from Michigan State University and Texas Tech University, respectively. She has presented both pedagogical and research sessions internationally, nationally, and locally. Dr. Svec is published in *Update: Applications of Research in Music Education* and in *Psychology of Music*. Her research interests include research methodology, research pedagogy, and singing voice development.

Session(s):

**Elementary Choral Reading Session**  
**Thursday, Nov. 21 (10:45-11:45am) Rm 250-252**

Choral settings during elementary school may offer



developmental challenges for young voices. During this session, participants will read through a variety of choral repertoire that will yield themselves beautifully to this exciting time period.

## Dr. Michelle Swanson



Dr. Michelle Swanson is in her 28<sup>th</sup> year of teaching, and her 21<sup>st</sup> year teaching at the University of Northern Iowa where she is an Assistant Professor of Music Education. Swanson teaches music education courses, supervises student teachers, advises, and conducts the UNI Children's Chorus. She is a frequent adjudicator, guest conductor,

conference presenter, and consultant. She is married to Chad, an attorney in Waterloo, and they have two children – Elizabeth (20) and Matthew (16) – and a dog, Larry (1).

Session(s):

### **Learning Music with Literature: Practical and Fun Ideas** **Friday, Nov. 22 (3:30-4:30pm) Rm 250-252**

Love to read? Ever at a loss for new activities with cross curricular connections? This session will provide elementary general music teachers with oodles of ideas for implementing children's literature into the classroom that not only make cross curricular connections but also teach music concepts! Music learning does not need to stop when literature and curricular connections are made! These easy-to-implement activities will make teaching easy for teachers and learning fun for students. Join Dr. Michelle Swanson and honors student Ms. Taryn Kroymann to discover numerous new ideas to use immediately! **BONUS:** door prizes that you won't want to miss!

## Joseph Tangen, Conductor



Joseph Tangen is in his 18<sup>th</sup> year of teaching at Pella Community Schools, where he is the Pella Middle School Vocal Music Director. He directs the Sixth, Seventh, & Eighth grade choirs, PELLAdrenaline (Middle School Show Choir), Boys' Choir, Girls' Choir, and provides vocal lessons for about 160 choral students per week. Under his direction, the program has grown from

100 students to over 250 students in his first five years of teaching. The program currently involves 300 students in grades 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup>. Mr. Tangen is an alum of Wartburg College, Waverly, Iowa, where he earned his Bachelor of Music Education degree in 2002, and recipient of the Outstanding Bachelor of Music Education Award, which is presented to one student per

department. Tangen was a NATS finalist as a vocalist in 2000. In the community, Tangen directs the Pella Children's Choir, which is an outreach choir of the Iowa Youth Chorus; and he directs the adult choir at Peace Lutheran Church. In the spring, he coaches Pella High School Girls' golf team and in the summer, plays French Horn in Pella City Band and is often a featured vocalist. Personally, Joseph, his wife Bethany, and children, Thomas (13) Tabetha (10), and Theodore (1) reside in Pella. Mr. Tangen enjoys golfing, traveling, and spending time with family.

Concert:

**Opus Honor Choir, Thursday, Nov. 21, 4:00pm, CY Stephens Auditorium**

## Reggie Thomas



Thomas, coordinator of the NIU School of Music's Jazz Studies program, has performed in Canada, Italy, Poland, Senegal, and England. His recordings include work with Clay Jenkins, Kim Richmond, Clark Terry, and Mike Vax. Thomas is co-author with Wynton Marsalis and others on the important jazz teachers' resource *Teaching Music through Performance in Jazz*.

Session(s):

### **What is Our music? Rethinking Music Performance Paradigms** **Saturday, Nov. 23 (12:00-12:50pm) Rm 254**

Current social dialogues on race, identity and cultural "ownership" are raising significant questions regarding current practices in music education. Programs adhering to a traditional dichotomy of classical music and "the other" perpetuate repressive social constructs. Music programs that do strive for a diverse curriculum wrestle with issues of appropriation, inauthenticity, or marginalization. The unique musicking experiences of our students, however, reveal mindsets unlimited by traditional musical boundaries. From the perspectives of chorus, band, jazz studies, and world music, we will begin a dialogue to identify significant challenges in current practices and propose new frameworks to create unprecedented musicking experiences.

## Pat Toben



With over 26 years of experience in the education setting, Mrs. Toben currently serves as the Arts and Community Engagement Program Coordinator for the Sioux City Community School District. Prior to that, she held positions in IL, MN, and SD teaching student's life skills through general music, band, choir, and digital music production. Through

her work with children, she was highlighted by School Band and Orchestra as being one of "50 Directors Who Make A Difference", had one of her bands selected to and performed at the 2004 South Dakota Bandmasters Convention, and was named the 2011 West Central Teacher of the Year. In her current role, the SCCSD has been named "Best Communities for Music Education" by NAMM for the past three years. Mrs. Toben is an active adjudicator and clinician. She performs with various area ensembles when her busy schedule allows. She maintains memberships in NAFMe, Iowa Music Educators Association, ASCD, SHAPE, NAEA, and serves as past president of the Sioux Valley Orff Chapter of AOSA. Mrs. Toben holds a B.M. in Music Education from The University of South Dakota at Vermillion, South Dakota and an M.A. in Educational Policy and Leadership Studies from the University of Iowa at Iowa City, Iowa.

Session(s):

**Using Iowa Fine Arts Standards in the Elem Music Classroom**  
**Friday, Nov. 22 (3:30-4:30pm) Rm 260-262**

We will share our process for unwrapping and identifying standards by grade level, aligning assessments and instruction for learning.

## Dr. Frank Tracz



Dr. Frank Tracz is Professor of Music and Director of Bands at Kansas State University. He earned the B.M.E. from The Ohio State University, the M.M. from the University of Wisconsin, Madison, and the Ph.D. from The Ohio State University. He has public school teaching experience in Wisconsin and Ohio and has also served as Assistant Director of bands

at Syracuse University and Director of bands at Morehead State University. Dr. Tracz has served as an adjudicator, clinician, speaker in various schools and conferences and has conducted All-State and Honor bands across the United States as well as in Canada, Singapore, South Africa, Fiji, Australia, and New Zealand. At Kansas State he directs the Wind Ensemble and the Marching Band, teaches graduate and undergraduate conducting, advisor to Kappa Kappa Psi, Tau Beta Sigma, and the Band Ambassadors, and administers and guides all aspects

of a large BIG XII comprehensive band program. Ensembles under his direction have been invited to perform at numerous State conferences, MENC, two CBDNA regional conferences, The Larry Sutherland Wind band Festival at Fresno State, Carnegie Hall, and the Kennedy Center. The marching band was awarded the prestigious Sudler Trophy in 2015. Dr. Tracz is on the faculty of the Conn-Selmer Institute, adjunct faculty of the American Band College, past member of the Music Education Journal Editorial Board, contributor to the Teaching Music Through performance In Band series, and was recently appointed Chair of the Sudler Trophy Project of the John Philip Sousa Foundation.

Session(s):

**Excellence in Performance**  
**Friday, Nov. 22 (9:45-10:45am), Rm 4**

How do we achieve "Excellence in Performance"? What does this mean in the real world? Discussion will be about what is missing in your program? How do we gain advantage, develop passionate performances and engage students. What are some secrets to developing excellence and what are outcomes that will represent achievement.

## Christopher Tubbs



Christopher Tubbs has spent 19 years as an instrumental music educator. He has a Bachelor's in Music Education from the University of Wisconsin and a Master's of Education from the College of St. Scholastica. During his teaching career, Mr. Tubbs had the joy teaching beginners all the way through to high school students. He's conducted numerous performing

ensembles including concert band, jazz, pep, pit, marching, and showbands. In addition to teaching, Mr. Tubbs coordinated numerous national educational trips for his students, featuring performances at the New York City St. Patrick's Day Parade, the Outback Bowl, and Disney's Epcot Center. He was the lead director for VSA Wisconsin's Marching Band, a group of students, with and without disabilities, that would perform annually with the University of Wisconsin Marching Band. Mr. Tubbs continues to share his passion for music education as he works for Alfred Music, where he manages clinics and in-services.

Session(s):

**Copyright: What Can I Really Do?**  
**Saturday, Nov. 23 (9:00-9:50am), Rm 150-154**

A basic and practical introduction to copyright for educators, including copying music, copyrighting your own work and what are the urban legends vs. what is the law. Not intended as legal advice!





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\*American Institute for Economic Research, 2017

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## Joanne Tubbs



Joanne Tubbs is in her 26<sup>th</sup> year in education, and 8<sup>th</sup> as the administrative consultant for the Iowa Board of Educational Examiners, where she specializes in ethics for educators, rule writing, and teacher preparation. Joanne received her bachelor's degree from Iowa State University and two master's degrees from Drake. Joanne received the Yale

Distinguished Educator Award in 2009. She enjoys spending time with her husband Peter and her three children, Julia (17), Carl (14) and Miles (12).

Session(s):

**You Are What You Tweet: Ethics for Educators**

**Friday, Nov. 22 (9:45-10:45am) Rm 254**

This interactive session will ask participants to reflect on the decisions they make in their personal and professional lives through legal, moral, and ethical lenses. What are the risks that are specific to music teachers? Can I post anything on Facebook? What should I do when a student asks for a ride home, or sends me a text? Should I purchase supplies for students in need? We will consider common scenarios at all grade levels, resulting in a lively debate about the potential ethical consequences.

## Will Ulrich



Will Ulrich holds a bachelors in music education from the University of Wisconsin - Milwaukee and a masters in curriculum & instruction from Concordia University - Milwaukee. He teaches ukulele at Mount Mary University in addition to general music grades K-12 in Wauwatosa WI. Will Ulrich is also on the teaching staff for Will Schmid's World Music

Drumming summer workshops. When he is not teaching music Will enjoys making musical instruments for the classroom.

Session(s): **Pop, Rock, and Ukulele Chops**

**Saturday, Nov. 23 (9:00-9:50am) Rm 250-252**

The ukulele is an easy accessible instrument for any beginner to learn. Ukuleles have strong appeal with today's youth and have been growing in popularity each year. They also provide a great way for students to accompany their own singing. This hands-on session will not only teach the basics of how to play, it will provide teachers with dozens of songs that children (and adults) can strum and hum. Participants will learn how to incorporate technology to improve student success at ukulele.

No previous playing experience is necessary! Bring a uke if you own one. A few ukes will be provided.

## 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. Van Waardhuizen is the co-organizer of the All-Iowa Show Choir 2019, an all-state show choir experience for high school students in the state of Iowa. Dr. VW looks forward to serving Iowa Music Educators Association as the incoming Collegiate NAFME Chair.

Session(s):

**Years 1 - 3: What is it REALLY like to teach music in Iowa?**

**Friday, Nov. 22 (9:45-10:45am), Rm 150-54**

As part of a panel discussion, first and second year teachers will discuss their experiences as a novice music educator in the state of Iowa. Teachers will discuss the following topics: the first two years, what is the difference between year 1 and year 3, the importance of mentors, and "all the things I wish I would have learned in college."

## Dr. Jui-Ching Wang



Wang teaches general music methods and world music courses at NIU. She has published articles in The International Journal of Research in Music Education, the Journal of Historical Research in Music Education, General Music Today, and Music Educators Journal and presented at international and national conferences. As a Fulbright

Senior Scholar 2016-17, she studied Japanese children's singing games in Yogyakarta.

Session(s):

**What is Our music? Rethinking Music Performance Paradigms  
Saturday, Nov. 23 (12:00-12:50pm) Rm 254**

Current social dialogues on race, identity and cultural “ownership” are raising significant questions regarding current practices in music education. Programs adhering to a traditional dichotomy of classical music and “the other” perpetuate repressive social constructs. Music programs that do strive for a diverse curriculum wrestle with issues of appropriation, inauthenticity, or marginalization. The unique musicking experiences of our students, however, reveal mindsets unlimited by traditional musical boundaries. From the perspectives of chorus, band, jazz studies, and world music, we will begin a dialogue to identify significant challenges in current practices and propose new frameworks to create unprecedented musicking experiences.

**Erich Weiger**



Erich Weiger holds both BA and MA in music from Western Illinois University, a MEd in Curriculum and Instruction from the American College of Education, and is currently a doctoral student at the University of Illinois in Urbana Champaign. His research interests lie in the use of educational technology in the music classroom, multiliteracy theory, rural music

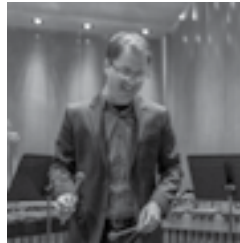
education, and the application of the open philosophy of Randall Allsup. Prior to his time at the University of Illinois, Erich was the director of bands for the Elmwood CUSD 322 in Elmwood, Il. While in Elmwood he developed a passion for educational technology and its application to a variety of classrooms. Erich currently lives in West Peoria with his wife, Denise, and his son, Noah.

Session(s):

**Building Confident Musicians Through Self Assessment  
Saturday, Nov. 23 (9:00-9:50am) Rm 275**

Developing a young musician’s sense of self-confidence, self-regulated, and critical listening skills are essential for music educators. Student self-assessment is presented as a means of helping students develop these skills. This session will address Zimmerman’s models of self-regulation as framework that encourages self-assessment as a means of building confident, self-regulated musicians. Participants will learn about research-based best practices relating to the development, use, and utility of student self-assessments in music classrooms.

**Dr. Christopher Wilson**



Percussionist Christopher Wilson is an adjunct instructor at Southeast Missouri State University. Dr. Wilson received his Doctor of Arts from the University of Northern Colorado studying percussion performance with a secondary area in wind conducting. Dr. Wilson’s dissertation, *An Analysis of Beginning Percussion Education Through Wind Band Repertoire* and

*Method Books*, is a survey of commonly-used first-year method books and their ability to introduce instruments and technical concepts according to recent trends in Grade 1 band literature. He is also a graduate of the Boston Conservatory and Eastern Washington University. His principal teachers include Gray Barrier, Nancy Zeltsman and Martin Zyskowski. He is a sponsored member of Pearl Drums’ Regional Education Arts Program and an endorser of Encore Mallets.

Session(s):

**Are Beginning Percussionists Prepared for Grade 1 Music?  
Saturday, Nov. 23 (11:00-11:50am), Rm 4**

This presentation summarizes the disconnect between what is introduced in level one percussion method books and what is actually required of percussion students in today’s Grade 1 band repertoire. In addition to this summary, pedagogical strategies are provided to the attendee.



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# IOWA ALL-STATE MUSIC FESTIVAL

November 21, 22, 23, 2019

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Alan S. Greiner  
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All-State Band Chair  
Thad Driskell  
513 Hearthstone Dr. NW  
Cedar Rapids, IA 52405  
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All-State Orchestra Chair  
Mary Kay Polashek  
2615 Meadow Glen Road  
Ames, IA 50014  
(515) 451-7154  
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All-State Chorus Chair  
Jason Heitland  
1265 Division St.  
Garner, IA 50438  
(641) 355-3660  
jheitland@ghvschools.org

## REHEARSAL SCHEDULE

### Friday, November 22, 2019

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 "Battle Hymn")	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 "America")	Scheman Building, Room 220-240

### Saturday, November 23, 2019

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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## Honor Festivals

Real Men Sing: Oct. 5, 2019

Trumpet Festival: Oct. 31, 2019

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Meistersinger Honor Band: Feb. 1-2, 2020

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# Iowa High School All-State Music Festival Agreement

(Conceptualized in 1956; Finalized in 1958)

1956 committee:

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

Originally Revised – July, 2009

Alan Greiner (IHSMA)

Martha Kroese (IMEA)

Leon Kuehner (IHSMA)

David Law (IMEA)

Revision Complete – May, 2010

IHSMA Executive Committee: Mark Lehmann, Brian Ney, Mike Teigland,  
Todd Lettow, Jim Fritz, Susan Stogdill

IMEA Executive Board: David Law, Martha Kroese, John Aboud,  
Kendra Leisinger, Shirley Luebke

## PURPOSE

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

## PHILOSOPHY

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

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

## ADMINISTRATION

### Iowa High School Music Association

The Executive Director of the Iowa High School Music Association will serve as the All-State Festival Director. This director has final authority for all the details of the All-State Festival.

The Iowa High School Music Association or its representative shall:

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

## The Iowa Music Educators Association

The Iowa Music Educators Association shall:

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

### ALL-STATE FESTIVAL DIRECTOR

The All-State Festival Director shall:

1. Reserve the registration, audition and Festival dates.
2. Contract with the three guest conductors following the joint IMEA/IHSMA board meeting.
3. Arrange for audition centers and managers.
4. Prepare the Fall Bulletin materials after the summer IHSMA board meeting.
5. Issue instructions to the audition site managers, and Festival Chairs.
6. Arrange with the hotels for housing of student participants/respective teachers.
7. Reserve and provide housing for:
  - 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.



1. 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.
10. Supervise band rehearsals during the All-State Festival.
11. 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:

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

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:

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

# IOWA ALL-STATE MUSIC FESTIVAL

November 21, 22, 23, 2019

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

April 17, 2019

The Executive Committee of the Iowa High School Music Association and the Executive Board of the Iowa Music Educators Association met in joint session on Wednesday, April 17, 2019, in Boone, Iowa. Representing the IMEA were Kevin Droe Cedar Falls, Jackie Burk, Goodell, Shirley Luebke, Sioux City. Absent were: Kendra Leisinger, Ankeny, and Lisa Ott, Nevada. Representing the IHSMA were Art Sathoff, Indianola; Kurt Schwarck, Spencer; Tammi Drawbaugh, Muscatine; and David Heupel, Jefferson. Absent were Steve Gray, Nevada; and Joel Pedersen, Elden. Also in attendance was Mary Kay Polashek, All-State Orchestra Chair, Jason Heitland, All-State Chorus Chair, and Thad Driskell, All-State Band Chair and Alan Greiner, Executive Director of the IHSMA. IHSMA President Kurt Schwarck chaired the meeting. Alan Greiner served as recording secretary.

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

Jason Heitland, All-State Chorus Chair, presented a report of the 2018 All-State Chorus. Mr. Heitland cited the fine work of Dr. Timothy Peter and the All-State Chorus. He thanked his assistants for their work. He also 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.

Thad Driskell, All-State Band Chair, presented a report of the 2018 All-State Band. Mr. Driskell cited the outstanding work of Dr. Mike Golemo 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 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.

Mary Kay Polashek presented the 2018 All-State orchestra report in which she cited the outstanding work of Mr. Jason Weinberger and the All-State Orchestra. Mrs. Polashek expressed her appreciation for the efforts of her assistants, Katherine Bendon, Pella; Josh Reznicow, Linn-Mar; Jon Thoma, Muscatine; wind/brass assistant Steve Shanley, Coe College; and percussion assistant, Dan Krumm, Des Moines. She also expressed thanks to the Percussion Source for providing percussion for the orchestra.

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 presented an update on the progress of the 75<sup>th</sup> Anniversary Committee. He announced the successful fund-raising efforts to date. He also presented an overview of the online adjudication process the 2019 auditions will utilize.

Director Greiner reviewed the concert order for the 2019 festival and reiterated the audition dates as October 23 – piano auditions; October 26 – general auditions, and the finale dates as November 21-23, 2019.

There were no recommendations for change for the 2019 festival. Director Greiner did, however, remind the committee of the changes previously voted on that will be taking place at this year's festival:

1. Everyone will utilize the designated pitch giver
2. Piano auditions will be held prior to the general auditions thus allowing pianists to audition vocally or on another instrument if they are unsuccessful with their piano audition.



The slate of conductors for the 2021 festival is already in place as they were secured 2 years previously.

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

MMS (Droe/Sathoff) to provide a reduced IMEA conference registration rate to All-State Directors of participating students and to include that registration in with their general All-State registration form. PASSED

MMS (Drawbaugh/Droe) to adjourn at 6:54 PM PASSED.

Respectfully submitted,

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

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## Registration Rates Information

		Early Registration By Nov. 1	Regular/On-Site Registration After Nov. 1	
<b>FULL CONFERENCE 3 days</b>	<b>IMEA or NafME MEMBER</b>	Educator	\$50	\$70
		1st Year Educator	No charge	No charge
		College/University Student	\$25	\$45
		Retired	No charge	No charge
	<b>NON IMEA or NafME MEMBER</b>	Educator	\$100	\$120
		1st Year Educator	\$50	\$70
		College/University Student	\$40	\$60
All-State Director/Chaperone *		\$30	\$30	

\* Special offer for music teachers bringing students to participate in the *Iowa High School All-State Music Festival*

		Early Registration By Nov. 1	Regular/On-Site Registration After Nov. 1
<b>THURSDAY ONLY</b>	All Attendees	\$30	\$30
<b>FRIDAY ONLY OR SATURDAY ONLY</b>	Educator	\$75	\$95
	College/University Student	\$25	\$45
<b>SATURDAY ONLY EARLY CHILDHOOD</b>	Early Childhood/ Preschool Educator **	\$40	\$60

\*\* Special offer for non-music teachers of students ages 6 and younger

<b>ADDITIONAL CONFERENCE PURCHASES</b>	Friday Lunch Special - BBQ Pulled Pork – Available to all Attendees	<b>\$20</b>	Early Registration Only
	Conference "Music is for Everyone" T-Shirt	<b>\$6</b> \$8 - 2XL,3XL	Early Registration Only



<b>HOTEL INFORMATION</b>	To receive discount, specify IMEA when reserving rooms. Space is limited. <b>Reserve before October 20, 2019</b>		
	<b>GRANDSTAY AMES</b>	1606 S. Kellogg Ave., Ames, IA	515-232-8363
	<b>HOLIDAY INN EXPRESS</b>	2600 E. 13th St., Ames, IA	515-232-2300

## CHECKS

A confirmation/invoice email will be sent once your registration has been submitted. Please return a copy of this email along with your payment **postmarked by November 1, 2019** to Registrar address. If registering after November 1, 2019 bring payment to conference registration desk.

## Mail checks to:

### Emily Cole

IMEA Conference Registrar  
2904 South Coral Street  
Sioux City, IA 51106

*Request for a refund less a \$10 service fee must be received in writing prior to November 1, 2019*



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## Questions?

Contact **Emily Cole**, IMEA Conference Registrar at [conferencereg@iamea.org](mailto:conferencereg@iamea.org)



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# Rhythm, Rhyme & Fluency

## Collaborating with General Education Teachers



**Ariel Huseman**  
Northwest District

Ariel Huseman is an elementary music teacher for the Sioux City Community Public School District. She earned her bachelor of music education (BME) from Morningside College and her masters in Curriculum and Instruction: Instructional Leadership (MSE) from Wayne State College. She is an active FAME and NAFME member and currently serves as the Northwest Iowa Representative for the Iowa Music Educators Association.

**H**ave you ever started to share a new rhyme just to be disrupted by an excited group of kindergarteners who have already learned this rhyme in their classroom? How about walking past a classroom listening to a group of students chorally speaking a rhyme to work on fluency practice? After some research and looking into our district's lower elementary reading curriculum and our music curriculum, a colleague and I noticed that we are often teaching the same thing and looking for similar results. The difference being we use different verbiage. The general education teacher focuses on their students' ability to read a rhyme fluently (quickly, accurately, and with expression), while the music educator focuses on the same group of students' ability to read a rhyme in rhythm (in tempo, accurately, and with expression). Do you see a pattern? How can we work together to help reach our students' needs when it comes to teaching rhymes? How can we share common

language when teaching rhymes in our curriculums? By working with our building colleagues, we can enhance our students' learning, along with our own learning and inquiry by finding common language when teaching reading strategies that are already embedded into our own teaching.

In our research, we came across resources that help support the idea that music and literacy have multiple commonalities. Some of these common themes include: learning sound before sight, reading text/notation fluently, & comprehending text/symbols (Hall and Robinson, 2012). Our first encounters with reading and music are aural (Hansen and Milligan, 2012). Both content areas require us to internalize what we hear and be able to distinguish the difference between the sounds whether it be pitches or phonemes (letter sounds) (2012). In fact, if you look at the columns below, you will be able to see that the processes are very similar:

### Process of learning to read:

1. Hear talking
2. Mimic/Echo the sound that are heard
3. Learn to put together own words
4. Distinguish the different sounds that letters/words create
5. See what each letter/word looks like
6. Put those words together to create text
7. Start to read text at their academic level

### Process of learning to read notation:

1. Hear singing
2. Mimic/echo the pitches we hear
3. Start to recognize different pitches
4. Put these pitches together to sing songs
5. See what notation looks like
6. Read the notation
7. Start to sing/read various pieces of notation to sing/perform

Aside from knowing the similarities between learning to read text and music, it is important for us to understand that fluency and comprehension are separate entities. Fluency is a person's ability to read quickly, accurately, and expressively (Hall and Robinson, 2012), while comprehension is the ability to understand, remember and communicate with others about what is being read or performed (2012). Both general education and music teachers have a goal for students to be able to read, whether it be text or notation. The overall goal is for students to be able to identify the symbols/words quickly and in rhythm (or time) but also making sure they are doing it with accuracy and with inflection. We also want to make sure that our students are able to comprehend what they are reading so they understand the author or composer's intent for how their work is to be read/understood/performed. When thinking about it in this way, we can start to see how we are already teaching some of the same strategies, using different content/vocabulary to teach it.

When presenting to a group of elementary music and general education teachers, we had them read a couple of articles supporting this collaboration. When we asked them to share out, there were some significant findings. Discussion included: commonalities between music and reading, the benefits of knowing/understanding the similarities and parallels between the subjects, how different skills are enhanced when teachers collaborate, and how important it is to build a relationship between the general education and music teacher. Hearing the discussions that the educators were having was really impactful and the presentation sparked a lot of inquiry on the idea of working together to find some common ground.

When cross-examining the contents of

one of our district's reading curriculum resources, *Journey's Rhymes and Songs*, and our current music curriculum, First Steps in Music, we found that over half of the poems from this particular *Journey's* resource was already being taught in our classrooms. In other words, students are being taught almost the exact same thing...twice. (In some circumstances, they are being taught the same rhyme, but a different rendition creating confusion for students.) Instead of teaching the same poem twice, we could enhance student learning by collaborating with teachers and sharing resources.

To ensure that our students are learning the poems in rhythm (time), we could teach the rhymes in music and share out what we have taught to the general education teacher to be used in their classrooms. One way we can help support the classroom teacher without losing any integrity from our own teaching is through "Ask Me" sheets. "Ask Me" sheets are a great resource for general educators to project on the board for their students to read through for fluency practice and/or a great resource to identify sight words. "Ask Me" sheets are also a great resource to send home to have students practice speaking the rhyme to their families. This not only shares what they have learned in music, but also encourages them to do some fluency practice at home! Another idea, created by my colleague, would be to record yourself speaking the poem using different tempos, and in rhythm, and share out this idea by printing off or sharing a visual with a QR code that will automatically link to the recording for the teacher or students to listen to. Not only would this be a great resource for them to use to have students listen or read along with, but would be a great way to have students hear the rhyme while transitioning to the next activity.

While looking through the *Journey's* curriculum, we also happened to run across a comprehension lesson around the poem, "Over in the Meadow", which also happens to be one of the SongTales we cover in music. Throughout the *Journey's* lesson, the teacher is provided with comprehension questions. Some of those questions ask students to do the following: recall the animals that are mentioned throughout the poem, describe the animals' habitats, and identify rhyming words. These comprehension questions could easily be something that we could ask (or generate) after singing a SongTale to check for understanding. By using similar questioning, we can help reinforce those skills they are learning in the classroom, while also working on helping them develop a deeper understanding of the text they are listening to.

Why reinvent the wheel, when we could collaborate and really enhance our students' learning? Collaboration between general education teachers and music teachers could help create a vast list of rhymes to be used in both classrooms, as well as shared resources ("Ask Me" Sheets, recordings, etc.), to be used. It could also help us work together to build a common language to better understand how we can work alongside each other without losing the integrity of our instruction and content. Most importantly we are working together to enhance student learning, while also building a bridge between music and reading.

#### Resources:

- Hall, S. N., & Robinson, N. R. (2012). Music and Reading. *General Music Today*, 26(1), 11-18. doi:10.1177/1048371311432005
- Hansen, D., & Milligan, S. A. (2012). Aural Skills. *Music Educators Journal*, 99(2), 75-80. doi:10.1177/0027432112462894



# All-State Orchestra



Mary Kay Polashek  
All-State Orchestra Chair

The 2019 all-state orchestra will be performing *Mahler Symphony No. 1* “The Titan” Movement IV. This movement has been described as “a lightning bolt from a darkened sky.” The orchestra will be very large with the permanent addition of 6 more violas and 6 more cellos, plus additional winds and brass needed for the Mahler. It is going to be another great piece for the All-State Orchestra!

Conductor David Barg has devoted his career for 35 years to working with young musicians, young ensembles, and their conductors. David has worked with youth orchestras, and elementary, middle and high school, college, and conservatory vocal and instrumental ensembles all over the U.S.A. He led

the Arkansas, Nevada, Indiana, Kansas, Missouri, Nebraska, Ohio, and South Dakota All-State Orchestras, in programs that included symphonies by Hansen, Mahler, and Shostakovich.

David is guest conductor-clinician for the Education Departments of the New York Philharmonic and Omaha Symphonies, Conductor of the Youth Symphony of Kansas City Chamber Orchestra, and national clinician and music staff professional developer.

Internationally, David has led workshops based on his approach the “Ignite Response” approach for the New South Wales Department of Education, the University of Sydney, and the Australian Band and Orchestra Directors



Association. He has been a frequent guest conductor of the Sydney Youth Orchestra. A Cultural Ambassador for the United States Information Agency leading concerts of youth and professional orchestras in Ecuador, David has also appeared at festivals of contemporary music in Russia

studied with Jean-Pierre Rampal at the Paris Conservatory. He was Principal Flute of the Festival Les Arcs in France, the Philadelphia Opera Company, the Caramoor Music Festival Orchestra, and the Orchestra of Our Time in New York, among others.

David studied conducting with David Gilbert, former Assistant Conductor of the NY Philharmonic. He founded and conducted L'Orchestra in the Berkshires (MA) and Youth L'Orchestra for seven years, and has guest conducted the Seniors Orchestra of New York.

David researches the application of a learner-centered model for leading school ensembles. He just published a workbook for music education students, school ensemble leaders, and arts administrators - Ignite Response to your Conducting.

David received his BA from Columbia University in Sociology and Languages and did graduate work in flute performance at Temple University. He

He speaks native English; conversational French, Spanish, and Italian; and basic Russian. 🇷🇺

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# IMEA at the Des Moines Arts Festival



**Tami Biggerstaff**  
Early Childhood Chair

Tami Biggerstaff lives in the Des Moines metro area where she operates a home studio offering private piano and beginning group piano lessons. Tami opened her music studio in Carroll in 2008, Tami has served as business manager for ECMMA, Early Childhood Music & Movement Association, completing her service with them in June of 2016. Her duties during her tenure there included coordinating all staff personnel and planning and execution of regional and national conventions. Tami also held the position of Treasurer for ECMMA for a number of years.

Partnering with The Des Moines Arts Festival proved to be a rewarding and fun experience for those members of IMEA who so graciously volunteered their time at the Festival. We helped over 1500 children smile, move, dance and sing during their brief stop at our booth. Each egg shaker the children made was sealed with a sticker with the Iowa Music Educators Association logo.

Our activity proved to be easy enough for toddlers yet intriguing enough for older children. The activity was also very short in duration and many parents expressed their gratitude for that, given the extreme heat that weekend. Some children came looking for us, having seen others with the egg shakers. I've even heard that WHOTv's Ed Wilson was speaking with some children who showed him their egg shakers.

- IMEA and our individual members were able to work in partnership with The Des Moines Arts Festival, creating a first time and unique experience.
- We were able to engage with individual students while encouraging their musical capabilities.
- IMEA as a professional organization, and individual members of IMEA were able to advocate on behalf of music education.
- We were able to provide awareness of and information about IMEA.
- We built new friendships with each other and with other arts advocates.

One particular highlight of our time at The Des Moines Arts Festival was the opportunity to meet Miss Iowa, 2019,

Emily Tinsman. Emily is a member of IMEA. She graduated from Drake University in the spring of this year, having earned her Bachelor of Music Education.

Emily's platform/social impact initiative during the Miss Iowa event, and now during her tenure as Miss Iowa is TEMPOS: Teaching and Encouraging Music Participation in Our Schools. Emily held her first fundraiser for the non-profit TEMPOS in August. Proceeds from all of her fundraising events will go into the TEMPOS Fund housed through the Quad Cities Community Foundation. Through her project fund with the QCCF, Emily will be able to distribute funds to various arts organizations across Iowa such as IMEA, IAAE, public schools, and any music or arts affiliated 501c3.

Emily maintains a busy schedule hosting and participating in events to promote the importance of music and arts education. Her plans include visiting the Iowa Thespian Festival in November, attending Iowa Arts Advocacy at the Capitol in January and attending the National Arts Advocacy Day in Washington DC in March. But most importantly, she will bring attention to arts education on the Miss America stage on December 19<sup>th</sup> on NBC from 7-9PM.

Miss Iowa, Emily Tinsman, will also be speaking at the opening ceremonies of the 2019 IMEA Conference in November. Be sure to make plans to attend the 2019 IMEA Conference to meet and support Emily Tinsman, Miss Iowa, 2019 as well as take advantage of the many educational sessions that are offered. ■



Iowa  
Music  
Educators  
Association



# It's a Marathon...not a Sprint

## Teaching Beginning Band Lessons

Melissa Brobston  
Southeast District

I teach beginning band to 6<sup>th</sup> grade students in the Cedar Rapids Community School District and am fortunate to teach in a district that offers summer lessons to these students. The district offers 12 half hour lessons for a minimal amount to students and directors have discretion as to how those 12 half hour lessons are structured. I choose to teach 8 half hour small group lessons, which typically have four students per half hour. For the last four lessons, I split the time into 2-hour long large group lessons between the brass and woodwind sections, adding in the percussion to each group on each of one of the days. My

top four expectations for students after completing the first 10 lessons are: students create a characteristic sound on their instrument, understand how music is structured, know band procedures and class expectations, and develop a collaborative community.

Whether teaching beginners in the summer or in the beginning of the school year, the following 10-day lesson plan has been effective with my beginning band students. Each day is divided into two; one list for students written on the Smart Board and the other for you.

### FOR STUDENTS

#### Day 1: Welcome to 6<sup>th</sup> grade band

Introductions

Do you have...

- an instrument?
- a book?
- a binder?
- a pencil?

How to Play Your Instrument

How to Clean Your Instrument

What do I need to do for the next lesson?

### FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)

#### Day 1: Welcome to 6<sup>th</sup> grade band

Introductions

Do you have...

- an instrument? with a name tag/info
- a book?

Standard of Excellence Book 1, specific for their instrument  
check out from school library – will need student ID and book ID written down

name inside the front cover

pass out tabs to keep track of the page they are on in the book

- a binder?  
borrow from school  
name inside

- hand out packet
- a pencil?

let them choose a color of a 6<sup>th</sup> grade band pencil to keep in their binders

Hand out reminders about

- summer lesson registrations that need to be turned in/signed/paid
- instrument rental forms that need to be turned in/signed/paid

### How to Play Your Instrument

Breathing

Mouthpiece first (sound!)

Instrument together

How to hold the instrument

Play first note (start with green pages)

### How to Clean Your Instrument

Swab (woodwinds)

Empty water key (brass)

### Disassemble Instrument

Clarinets: watch out for the keys when assembling clarinet, be careful about the reeds

Saxophones: be careful about the reeds

### What do I need to do for the next lesson?

For tomorrow's assignment, practice:

Breathing (4 counts)

Mouthpiece playing (4 counts)

Putting your instrument together (3 x's clarinets)

Playing the first note

Cleaning your instrument

Taking your instrument apart (3 x's clarinets)

Putting away your instrument

### FOR STUDENTS

#### Day 2: Welcome to 6<sup>th</sup> grade band

Warm-Up

- flute – headjoint
- clarinet – reed/ligature/barrel
- saxophone – reed/ligature/neck
- brass – mouthpiece

How to Understand Music

How to Play Your First Note(s)

How to Oil Your Valves & Grease Your Slides (Brass Only)

What do I need to do for the next lesson?

**FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)**

#### Day 2: Welcome to 6<sup>th</sup> grade band

Warm-Up

- flute – headjoint
- clarinet – reed/ligature/barrel
- saxophone – reed/ligature/neck
- brass – mouthpiece

Ask about

- summer lesson registrations that need to be turned in/signed/paid
- instrument rental forms that need to be turned in/signed/paid

### How to Understand Music

Find the line where you taught them how to play their first note. Talk with them about a treble and bass clef, staff, time signature and lines and spaces.

### How to Play Your First Note(s)

Play the line with the first note, paying special attention to how the students are holding the instrument, breathing and playing with the instrument specific embouchure.

### How to Oil Your Valves & Grease Your Slides (Brass Only)

Talk with students about how to oil their valves – one valve at a time and how to grease their slides. Oil valves and grease slides during the lesson.

### What do I need to do for the next lesson?

For tomorrow's assignment, practice:

Breathing (4 counts)

Mouthpiece playing (4 counts)

Playing the first note(s)

### FOR STUDENTS

#### Day 3: Welcome to 6<sup>th</sup> grade band

Warm-Up

- flute – headjoint
- clarinet – reed/ligature/barrel
- saxophone – reed/ligature/neck
- brass - mouthpiece

Book Exercises

How to Read Rhythm(s)

Rhythm Exercise #1

What do I need to do for the next lesson?





**FOR THE INSTRUCTOR ( Instructions in bold are what they students see on the Smart Board.)**

**Day 3: Welcome to 6<sup>th</sup> grade band**

**Warm-Up**

- flute – headjoint
- clarinet – reed/ligature/barrel
- saxophone – reed/ligature/neck
- brass - mouthpiece

**Book Exercises**

Review the exercises from yesterday. Add 2-4 lines/new notes as needed.

**How to Read Rhythm(s)**

Review the time signature. Talk with them about whole notes, half notes and quarter notes.

**Rhythm Exercise #1**

We have a sheet in our binders with ten rhythm exercises. Each exercise is 8 measures long and uses whole notes, half notes and quarter notes. I start the first exercise by helping them write in the counting for the first two measures and then the students finish it by themselves. We clap and count the exercise out loud together. When school starts, we start with #1 as a group, writing in the counting, clapping and counting out loud together. We do a new exercise every class period. After we finish with the ten exercises, I give students a written assignment to create their own 8 measure clapping and counting exercise, so that we have enough exercises to finish out the year.

**What do I need to do for the next lesson?**

For tomorrow’s assignment, practice:

- Mouthpiece playing (4 counts)
- Playing the first note(s) and exercises

**FOR STUDENTS**

**Day 4: Welcome to 6<sup>th</sup> grade band**

**Warm-Up**

- flute – headjoint
- clarinet – reed/ligature/barrel
- saxophone – reed/ligature/neck
- brass - mouthpiece

**Book Exercises**

**Rhythm Exercise #2**

**How to Read Note(s)**

What do I need to do for the next lesson?

**FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)**

**Day 4: Welcome to 6<sup>th</sup> grade band**

**Warm-Up**

- flute – headjoint
- clarinet – reed/ligature/barrel
- saxophone – reed/ligature/neck
- brass - mouthpiece

**Book Exercises**

**Rhythm Exercise #2**

**How to Read Note(s)**

Talk with them how to read notes on the staff with the lines and spaces in treble and bass clef.

**What do I need to do for the next lesson?**

For tomorrow’s assignment, practice:

- Mouthpiece playing (4 counts)
- Playing the first note(s) and exercises

**FOR STUDENTS**

**Day 5: Welcome to 6<sup>th</sup> grade band**

**Warm-Up**

**Book Exercises**

**Note Name Exercise**

**Get to Know You**

What do I need to do for the next lesson?

**FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)**

**Day 5: Welcome to 6<sup>th</sup> grade band**

**Warm-Up**

**Book Exercises**

**Note Name Exercise**

We have a sheet in our binders with note naming exercises. There is a space for treble clef and bass clef on each sheet that includes naming notes on the lines and spaces. There are also lines where students write the note names when the notes are given in a random order.

**Get to Know You**

We have a sheet in our binders that is a Get to Know You questionnaire. I ask students to fill this out for the next lesson. I’ve noticed that if I wait a few days to assign this, that students feel more comfortable sharing their answers. Questions include their favorite foods, activities they like to do after school, if they have taken piano lessons and if their parents play an instrument. The last question asks if there is anything else they would like to share with me.

**What do I need to do for the next lesson?**

For tomorrow’s assignment, practice:

- Warm-Up
- Play the exercises
- Fill out the Get to Know You sheet

**FOR STUDENTS**

**Day 6: Welcome to 6<sup>th</sup> grade band**

Warm-Up

Book Exercises

Rhythm Exercise #3

Get to Know You

What do I need to do for the next lesson?

**FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)****Day 6: Welcome to 6<sup>th</sup> grade band**

Warm-Up

**Book Exercises**

Ask students who would like to play line #7 in their book as a solo. Line #7 also corresponds to their white karate belt.

**Rhythm Exercise #3****Get to Know You**

Go over the questions and answers during the lesson.  
Add in your answers to the discussion.

**What do I need to do for the next lesson?**

For tomorrow's assignment, practice:

Warm-Up

Play the exercises

**FOR STUDENTS****Day 7: Welcome to 6<sup>th</sup> grade band**

Warm-Up

Book Exercises

Where to Find Your Fingering Chart

Rhythm Exercise #4

What do I need to do for the next lesson?

**FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)****Day 7: Welcome to 6<sup>th</sup> grade band**

Warm-Up

**Book Exercises****Where to Find Your Fingering Chart**

Show them where the fingering chart is in the back of the book and explain how to read it. We have an instrument specific sheet that students can fill in fingerings or positions for their Concert Bb scale.

**Rhythm Exercise #4****What do I need to do for the next lesson?**

For tomorrow's assignment, practice:

Warm-Up

Play the exercises

Fill out the Fingering Chart sheet in binders

**FOR STUDENTS****Day 8: Welcome to 6<sup>th</sup> grade band**

Warm-Up

Book Exercises

Fingering Chart Exercise

How to Make a Practice Plan

What do I need to do for the next lesson?

**FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)****Day 8: Welcome to 6<sup>th</sup> grade band**

Warm-Up

**Book Exercises****Fingering Chart Exercise**

Go over their fingering charts based on their Concert Bb scale.

**How to Make a Practice Plan**

Talk with students about their school schedules and how practice time will fit in to that schedule. Talk about how many days and length of time to practice. Review how to practice, including the warm-up.

**What do I need to do for the next lesson?**

For tomorrow's assignment, practice:

Warm-Up

Play the exercises

Write down your practice plan.

**FOR STUDENTS****Day 9: Welcome to 6<sup>th</sup> grade band****10:30-11:30 Brass****11:30-12:30 Woodwinds/Percussion**

Name Tags

Introductions/Turn &amp; Talk

Instrument Cases

Stands

Rhythm Exercise #1

Warm-Up

Conducting Pattern

Book Exercise #4

How to Play Your Concert Bb

Book Exercises

Band Room Procedures

Band Room Expectations

What do I need to do for the next practice?

**FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)****Day 9: Welcome to 6<sup>th</sup> grade band****Name Tags**

Have markers and name tags on the table when they come in to the band room so they can wear a name tag during rehearsal. It will help you remember their names.



### **Introductions/Turn & Talk**

I introduce myself. I then ask students to turn and talk with a partner, introducing themselves and telling something about themselves (if they can't think of anything, take an answer from the Get to Know You sheet).

### **Instrument Cases**

Talk with students about where to put instrument cases during band rehearsals. Each cubby is labeled with their name, instrument and grade.

### **Stands**

Ask students what they think they should do if they don't have a stand when they get to band. Talk with students about sharing stands with students who have like instruments. Tell students they can borrow a stand from the percussion area or from the orchestra room.

### **Rhythm Exercise #1**

#### **Warm-Up**

Mouthpiece playing

#### **Conducting Pattern**

Talk with students about the 4/4 conducting pattern in order to help them keep track of where they are at in their music.

#### **Book Exercise #4**

We start with this exercise because it leads into their Concert Bb note.

#### **How to Play Your Concert Bb**

Ask students what note they play on their instrument. Ask why the notes are different from everyone. Explain playing a Concert Bb from a Bb. Ask students to write in Concert Bb on Book Exercise #4.

#### **Book Exercises**

#### **Band Room Procedures**

Talk with students about our band room procedures sheet.

#### **Band Room Expectations**

Talk with students about our band room expectations.

#### **What do I need to do for the next practice?**

For tomorrow's assignment, practice:

Warm-Up

Play the exercises

#### **FOR STUDENTS**

#### **Day 10: Welcome to 6<sup>th</sup> grade band**

#### **10:30-11:30 Brass/Percussion**

#### **11:30-12:30 Woodwinds**

Introductions/Turn & Talk

Rhythm Exercise #2

Warm-Up

Concert Bb

Book Exercises

Data Folders

Karate Belts

Group Photos

What do I need to do for the next practice?

**FOR THE INSTRUCTOR (Instructions in bold are what they students see on the Smart Board.)**

#### **Day 10: Welcome to 6<sup>th</sup> grade band**

#### **Introductions/Turn & Talk**

I ask students to turn and talk with a partner, introducing themselves and telling something about themselves (if they can't think of anything, take an answer from the Get to Know You sheet).

#### **Rhythm Exercise #2**

#### **Warm-Up**

Mouthpiece playing

#### **Concert Bb**

Ask students to play their Concert Bb.

#### **Book Exercises**

#### **Data Folders**

Talk with students about data folders. Each student has a folder that has their name (last name first) in alphabetical order in a crate. Each folder has a list of the Standard of Excellence Book 1 exercises that can be crossed off when played during the lesson.

#### **Karate Belts**

Our karate belt system begins with Book Exercise #7 with our white belt and ends with Book Exercise #155 with our black belt. I laminated different colors of paper to match the colors of karate belts. Each exercise is written on top of the paper. Each piece of paper is taped to my office door. Each student has a laminated green or white square with their name typed on it (depending if they are in first hour band or third hour band). Students tape their name on the corresponding belt and move them when they advance to the next belt.

#### **Vocal Sharing**

We have vocal sharing in our school, which means students can be in band and vocal music. Band meets every green day – we switch between green and white days. Every Monday, students go to vocal music, whether they have band (green day) or PE (white day). Pass out the sign-up list for interested band students and give to the vocal director.

**Group Photos**

Take a photo of each group with their instruments. These photos will be used for the school yearbook and the first district music newsletter.

**What do I need to do for the next practice?**

Keep practicing every day until school starts!

After the first 10 beginning band lessons, students know what to do with their instruments and where to sit when they walk into the band classroom on the first day of school. They understand the procedures and expectations. Students know how to read basic rhythms, identify notes with their names and play with a characteristic sound on their instrument. I talk with students about how band class is different than math class; in math class, most assignments are completed by each student and in band class, everyone works together and supports each other. Early on, I ask students if they would like to play solos for the lesson group. I make it a big deal after they play the line they

have chosen. The rest of the students comment on what their best attribute was; playing the correct notes, playing the correct rhythms, holding their instrument correctly, tapping their foot keeping a steady beat or playing with their instrument specific sound. If a student has a question, I ask the lesson group if anyone knows the answer and would be able to help that student out by showing where the answer is, explaining the answer or by demonstrating the answer. Doing all of these things creates the space for collaboration and makes my job easier the rest of the school year.

Melissa is in her 4<sup>th</sup> year teaching at Harding Middle School <https://sites.google.com/a/crschools.us/beginningbandharding/home>. She is in her 17<sup>th</sup> year teaching at Melissa's Music Studio <https://www.melissamusicstudioiowa.com/>. When Melissa isn't teaching or practicing the trumpet, she can be found cooking, hiking or Latin dancing. ■

**SPOOKY HALLOWEEN**  
 "Ghosts are ghosting,  
 witches will be witching, owls  
 go hoo hoo hoo..."



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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](mailto: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: September 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 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: September 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: July 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 has 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](mailto: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 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.



## IMEA Exemplary Music Program

Deadline: July 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





# The Iowa Music Educator

The official publication of the IOWA MUSIC EDUCATORS ASSOCIATION

Support the profession!  
Share your insights, techniques, and  
successes in the  
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](mailto:iowameaeditor@gmail.com)

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