

# Iowa Music Educator

Fall/Winter 2023



Photo courtesy of Kevin Droe

## Includes the 2023 IMEA Professional Development Conference Program

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

Iowa Music Educator  
Official Publication of the Iowa Music Educators Association  
Kris Versteege, publications/advertising editor  
Parker Baumberger, publications/advertising assistant editor  
IowaMEAditor@gmail.com  
526 Wilder Ave.  
Ames, IA 50014

NON-PROFIT ORG  
U.S. POSTAGE  
PAID  
DES MOINES, IA  
PERMIT NO. 491





**WALDORF**  
UNIVERSITY

**MUSIC**

# FIND YOUR FUTURE IN **MUSIC** AT WALDORF UNIVERSITY

Located in North Iowa, Waldorf University has deep-rooted traditions that consistently provide diverse experiences through enriching programs. Let us help you fine-tune, expand and explore your passions.

## DEGREE OFFERINGS

### **Bachelor of Arts in:**

- // Arts Management
- // Performance (Vocal, Instrumental & Piano)
- // Music

Various vocal and instrumental ensemble opportunities are also available for all students.

### **Bachelor of Science in:**

- // Music Education (K-12 Vocal & Instrumental)

### **Music Minor**

VISIT [WALDORF.EDU](http://WALDORF.EDU) TO EXPLORE THE OPPORTUNITIES THAT ARE WAITING FOR YOU.

## MUSIC SCHOLARSHIPS

**GENEROUS SCHOLARSHIPS** in music are available to ALL majors! To apply for a scholarship visit [waldorf.edu/music!](http://waldorf.edu/music!)



106 S. 6th St. Forest City, IA  
[waldorf.edu/music](http://waldorf.edu/music) // 800.292.1903

Facebook: [Waldorf University Music Department](https://www.facebook.com/WaldorfUniversityMusicDepartment) | Instagram: [@waldorf\\_music](https://www.instagram.com/@waldorf_music) | Email: [music@waldorf.edu](mailto:music@waldorf.edu)



# Iowa Music Educator

Volume 77 • No. 1 • Fall/Winter 2023

## Contents

Officers and Board Members .....	3
From the IMEA President: Zach Howell .....	4
From the IMEA Past-President: Jackie Burk.....	5
From the IMEA Treasurer: Shirley Luebke.....	6-9
From the IMEA Secretary: David Adams.....	10-11
From the IMEA Northeast District Chair: Michelle Swanson.....	14
From the Mentoring Co-Chairs: Michelle Swanson and Nicole Ramsey.....	15
From the All-State Chorus Chair: Jason Heitland .....	18
From the ICDA President: Luke Lovegood .....	20-21
From the IMEA DEIA Chair: Mary Anne Sims .....	22
IMEA Welcomes Kris VerSteegt to the Iowa Department of Education .....	23
FEATURE ARTICLES	
Unleashing Musical Creativity: Rhythm and Percussion with Hand Signs by Daniel Jimenez .....	24-25
Learner-Centered Teaching in High School Orchestra: Pennsylvania and Iowa by Kevin Droe .....	26-28
Progress, Not Perfection: DEI in the School Orchestra Programs by Thomas Dickey .....	30-31
Ready, Aim, Fire! by Tim Lautzenheiser.....	32-33
FEATURE SECTION: MODERN BAND	
Modern Band 101 at 2023 IMEA Fall Conference by Kevin Droe.....	34-35
From Idea to Impact: Innovative Music Education in Council Bluffs CSD by Dan Black .....	36-37
Future Music Education Experiences with Popular Music Pedagogy by Jill Wilson .....	38-39
Discover the Modern Band Summit by Michelle Droe.....	40-41
2023 PROFESSIONAL DEVELOPMENT CONFERENCE	
From the Conference Chair: Carly Schieffer.....	43
Maps and Information.....	44
Conference Schedules .....	45-49
Conference Keynote Address and Concerts.....	50
Conference Conductors and Clinicians .....	52-80
All-State Rehearsal Schedule .....	81
All-State Festival Conductors .....	82-83
Minutes of IHSMA/IMEA Joint Meeting.....	86-87
All-State Festival Agreement.....	90-94
From the Grants and Awards Chair .....	95
Apply Now! IMEA Grants and Awards .....	96-97
Advertiser Index .....	100

Official Publication of:  
**Iowa Music Educators Association**  
[www.iamea.org](http://www.iamea.org)

**IMEA Mission:** *Advance music education by encouraging the study and making of music by all Iowans.*



**Subscription is complimentary with your IMEA membership. \$15 yearly for non-members**

**Kris VerSteegt, Editor**  
**Parker Baumberger, Assistant Editor**  
[iowaMEAeditor@gmail.com](mailto:iowaMEAeditor@gmail.com)



# OMAHA SYMPHONY

Ankush Kumar Bahl, Music Director



# SUSAN MORRIS ADVENTURES IN MUSIC 2023/24 PROGRAMS

## Prek-3rd Grade

### *Mission Imagination*

Mozart's Missing Memory

SPRING 2024

## Grades 4-6

### *Margre Durham's Concerts for Youth*

Railroad Rhythms

FEBRUARY 28-29 & MARCH 1, 2024

## Grades 6-12

### *Celebrate Creativity*

OCTOBER 17-20, 2023

## Grades 9-12

### *Music Mentors*

Schedule a side-by-side visit today!

Scan this QR code to browse our Virtual Classroom or visit [omahasymphony.org/virtualclassroom](http://omahasymphony.org/virtualclassroom) for more details!



[www.omahasymphony.org/imea](http://www.omahasymphony.org/imea)



# Officers and Board Members

## Executive Board Members

President.....	Zach Howell
President Elect.....	<i>Vacant</i>
Past President .....	Jackie Burk
Secretary .....	David Adams
Treasurer .....	Shirley Luebke

## Full Board

Advertising Chair .....	<i>Vacant</i>
College/University/SMTE Chair .....	Nicki Tolliver
Diversity & Equity Chair .....	Mary Ann Sims
Early Childhood Chair .....	Allison Day
General Music Chair.....	Aaron Hansen
Governmental Affairs .....	David Law
Grants and Awards Chair.....	Terra Falkena
Historian .....	Judy Svengalis
Innovative Music Chair.....	Brandon Waring
Iowa Collegiate NAFME President .....	Gabriel Potts
Magazine Editor .....	Kris VerSteegt
Membership Chair .....	Kelli Stoa
Mentor Chairs .....	Nicole Ramsey & Michelle Swanson
Middle School Chair.....	Brandon Record
NAFME Collegiate Chair.....	Sarah Van Waardhuizen
Publications Editors .....	Kris VerSteegt & Parker Baumberger
Research Chair .....	Christina Svec
Society for Music Teacher Education .....	Adam Harry
Special Learners Chair .....	Courtney Ihnen
Technology Chair.....	Ashley Smith

## District Representatives

North Central Chair .....	Spencer Larson-Paulson
Northeast Chair .....	Michelle Swanson
Northwest Chair .....	Ariel Huseman
South Central Chair .....	Tyler Kalina
Southeast Chair.....	Lee Plummer
Southwest Chair.....	Mikayla Stockhaus

## All-State

All-State Band Chair .....	Russ Kramer
All-State Choral Chair .....	Jason Heitland
All-State Orchestra Chair .....	Joyce Beyer
All-State Merchandise .....	<i>Vacant</i>

## Conference

Conference Chair.....	Carly Schieffer
Conference Equipment Manager .....	Adam Kallal
Conference Exhibits .....	C. David Rutt
Conference Registration Chair .....	Emily Cole

## Advisory Members

First Iowa Orff .....	Sam Bergan
Fine Arts Consultant, Iowa Department of Education.....	Kris VerSteegt
ICDA Opus Chair.....	Lauren Fladland
Iowa Alliance for Arts Education.....	David Law
Iowa Bandmasters Association .....	Jeana Larson
Iowa Chapter of the Percussive Arts Society .....	Gabriella Newman
Iowa Choral Directors Association .....	Jenny McLenahan
Iowa High School Music Association .....	Thad Driskell
Iowa String Teachers Association.....	Jon Welch
Jazz Educators of Iowa .....	Dennis Green
Kodály Educators of Iowa.....	Lauren Fladland





## From the IMEA President



**Zach Howell**  
IMEA President

Zach Howell teaches 6-8 Vocal Music and 7-12 show choir in the North Polk Community School District in Alleman, Iowa. In that position he also serves as a vocal music district team lead and mentor teacher. He is in his 10th year of teaching.

Hello, everyone! Welcome back to another school year! I hope that you all have been able to rest and relax and allow yourselves to “recharge” for the start of another busy year. As the year begins for many of you, do not forget to keep up to date with IMEA through our monthly email newsletter. This is shared with all members via their NAFME-provided email address. Inside, you will find information from district chairs, fellow music educators in the classroom, as well as any pertinent information happening in the state.

As teachers head into the first few weeks of school, professional development is a required yet inevitable reality. Many districts have been putting a large focus on professional development, particularly on self-care and teachers taking time for themselves. While there may be instances where district professional development may not align perfectly with the music department, this is a specific initiative that I encourage all fellow music teachers to take and really embrace.

I have spent the last year focusing on my physical health and improving my exercise habits. Thanks to some fellow educators (and some help from YouTube), I have become more comfortable with weightlifting, my overall body composition, and ways to help me become a happier and healthier individual in the process. Over the end of the school year and into the summer, it has easily become my favorite self-care method!

When thinking of self-care (or self-preservation, depending on what concert cycle you may currently be experiencing), it’s important to remember that our profession may cause us to spend a significant amount of time in concert preparation, score study, or anything else that demands our focus on work. In such cases, we need to remind ourselves, “You can’t pour from an empty

cup.” Our students deserve our best, but we can only give it when we are “charged” and fully able to be present in what we’re doing.

I know one of my biggest concerns starting school this fall will be allowing myself time each day to continue focusing on my fitness journey. Even more concerning is finding time to do it when show choir season is in full swing! Making a plan now on how to give your all in your job while still taking time for yourself will help alleviate the issues when that time comes. Personally, I have decided to plan out my schedule for daily workouts at the beginning of the week and cap them at a certain time. While I may have the energy to continue, I need to make time for all the other things that need to be accomplished during the day while still prioritizing that self-care time.

Some ways that can help achieve this are setting direct limits for work time, planning ahead (mapping out a schedule or to-do list each day), and making self-care time non-negotiable. Even if it must be shortened on certain days, finding even a small amount of time for it is imperative to ensure you have the ability to fill your cup and give that to your students on a daily basis. Find the things that bring you joy. Journaling, meditation, taking a quick walk around your neighborhood or school building to refocus and ground yourself are just a few of the many ways that you can practice self-care.

In times where you get frustrated, stressed, or are finding it hard to navigate to the light at the end of that tunnel (Iowa winters will do that to you...), remember to focus on what you can control, be forgiving and easy on yourself, and know your limits and when it’s time to take a break.

I wish you all the best as you begin your school year and look forward to seeing you all at our 2023 Fall Conference in Ames. ■

Greetings from Goodell! I'm writing to you on one of the hottest days of the summer so far, but by the time you read this, I'm sure that weather will be a memory!

Once again, I've had an eclectic summer of music! On the same day—my husband's birthday—I led a community choir at an outdoor worship service, drove to Des Moines with him to attend *Ain't Too Proud* at the Civic Center, and scored tickets to the Guess Who concert at the Surf that night. Two weeks later, we listened to Tommy James and The Shondells at the Pavilion Plaza in Arnold's Park, Lake Okoboji. We have plans to see Bachman Turner Overdrive and Three Dog Night in August. Obviously, we are baby boomers nostalgic for the music of our youth! I also spent a week at ALA Girls State (my 46th) directing the citizens in patriotic music, and last week attended the ICDA summer convention, enjoying concerts of choral music and starting to learn the 2023 All-State Chorus music. (Mozart, anyone?)

The All-State Choir Director, Ryan Beeken, Director of Choral Activities at Wichita State, is a native Iowan and a well-known and respected former high school director at Waukee. His ICDA session on the importance of face-to-face time in groups (hello, music ensembles!) versus face-to-phone contact—and the resulting anxiety, depression and mental issues that brings—was an excellent reminder of why our time with students is so

critically important. He also touched on times in his career when he made it more about himself than the group and how detrimental that was to his teaching. The session attendees around me agreed, saying "I can think of so many times that I was a jerk because I was making it about me and not about them."

In that regard, I encourage you to sit in on one of the all-state rehearsals while you attend this fall's IMEA conference. I'm sure you will pick up helpful tips from any of the three conductors!

Speaking of the fall conference, Carly Schieffer has planned a great selection of sessions and presenters. One thing I missed at the ICDA convention was having exhibitors. We are lucky that Dave Rutt gets so many vendors to come with books and music to browse, snacks to nosh, trips to plan, or instruments to order. Sometimes they even have mattresses! I look forward to seeing you there! 🖱

## From the Immediate Past President



**Jackie Burk**  
IMEA Past President

Jackie Burk was a public-school music educator for 36 years. Currently, Jackie is adjunct music education faculty and collaborative pianist for Waldorf University and NIACC. Jackie is the organist and director of the chancel and bell choirs at Trinity Lutheran Church in Belmond, and she accompanies travel for GNTT.



ANDERSON, LARKIN & CO., P.C.  
Certified Public Accountants  
*"Your Success Is Our Business."*

Kenneth E. Crosser, CPA  
April D. Crosser, CPA  
Michael J. Podliska, CPA  
Alexander T. Barr, 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, 2022 and 2021, and the related notes to the financial statements. A review includes primarily applying analytical procedures to management's financial data and making inquiries of management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion.

**Management'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.

We are required to be independent of Iowa Music Educators Association and to meet our ethical responsibilities, in accordance with the relevant ethical requirements related to our review.

**Accountant's Conclusion**

Based on our reviews, we are not aware of any material modifications that should be made to the accompanying statements of cash receipts and disbursements in order for 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 have been prepared in accordance with the cash basis of accounting, which is a basis of accounting other than accounting principles generally accepted in the United State of America. Our conclusion is not modified with respect to this matter.

ANDERSON, LARKIN & CO., P.C.

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

Ottumwa, Iowa  
November 7, 2022

221 N. Wapello Street • P.O. Box 533 • Ottumwa, Iowa 52501 • (641) 684-5489 • Fax (641) 683-1665



IOWA MUSIC EDUCATORS ASSOCIATION

STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS  
AS OF AND FOR THE YEARS ENDED JUNE 30, 2022 AND 2021

	<u>2022</u>	<u>2021</u>
<u>RECEIPTS:</u>		
Dues	\$ 6,934	\$ 4,449
Iowa Music Educator advertising and subscriptions	10,180	18,909
All-State pins	6,641	4,815
Conference	41,701	500
All-State disks	3,250	2,750
Miscellaneous	<u>588</u>	<u>-</u>
Total receipts	<u>69,294</u>	<u>31,423</u>
<u>DISBURSEMENTS:</u>		
Program expenses:		
Conference	47,221	14,878
Conference chairs	3,550	1,591
Editor	3,550	4,300
Scholarships	500	-
All-State pins and disks	2,605	3,409
Publications	7,079	10,194
Travel	170	-
Insurance	1,612	1,405
Miscellaneous	<u>790</u>	<u>831</u>
Total program expenses	<u>67,077</u>	<u>36,608</u>
Support services:		
Bookkeeping	<u>4,304</u>	<u>3,408</u>
Total disbursements	<u>71,381</u>	<u>40,016</u>
(DEFICIT) OF RECEIPTS (UNDER) DISBURSEMENTS	<u>(2,087)</u>	<u>(8,593)</u>
<u>CASH BALANCE</u> – Beginning of year	<u>58,096</u>	<u>66,689</u>
<u>CASH BALANCE</u> – End of year	\$ <u>56,009</u>	\$ <u>58,096</u>

See Accompanying Notes and Independent Accountant's Review Report

IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2022 AND 2021

NOTE 1: NATURE OF ACTIVITIES

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: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

A. Basis of Presentation

Financial statement presentation follows the recommendations of the Financial Accounting Standards Board. Under FASB, the Association is required to report information regarding its financial position and activities according to two classes of net assets: net assets without donor restrictions and net assets with donor restrictions.

B. Contributions

The Association accounts for contributions in accordance with the recommendations of the Financial Accounting Standards Board. In accordance with FASB, contributions received are recorded as increases in net assets with donor restrictions, depending on the existence or nature of any donor restrictions.

All donor-restricted contributions are reported as increases in net assets with donor restrictions. When a restriction expires (that is, when a stipulated time restriction ends or purpose restriction is accomplished), net assets with donor restrictions are reclassified to net assets without donor restrictions. It is the Association's policy to show net assets with donor restrictions that are received and expended in the same year as net assets without donor restrictions contributions.

NOTE 3: CONFERENCE

The following is a schedule of conference expenses for the years ended June 30, 2022 and 2021:

	<u>2022</u>	<u>2021</u>
Facility rental	\$ 34,324	\$ -
Postage	947	-
Housing	7,256	-
Shirts	765	-
Plaques	128	137
Miscellaneous	<u>3,801</u>	<u>14,741</u>
Total	\$ <u>47,221</u>	\$ <u>14,878</u>

See Independent Accountant's Review Report



IOWA MUSIC EDUCATORS ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

JUNE 30, 2022 AND 2021

NOTE 4: CASH

The cash balance is comprised of the following:

	With Donor Restrictions	Without Donor Restrictions	Total
Balance – June 30, 2020	\$ 7,871	\$ 58,818	\$ 66,689
Receipts	-	31,423	31,423
Disbursements	-	<u>(40,016)</u>	<u>(40,016)</u>
Balance – June 30, 2021	7,871	50,225	58,096
Receipts	-	69,294	69,294
Disbursements	-	<u>(71,381)</u>	<u>(71,381)</u>
Balance – June 30, 2022	\$ <u>7,871</u>	\$ <u>48,138</u>	\$ <u>56,009</u>

NOTE 5: NET ASSETS WITH DONOR RESTRICTIONS

Subject to expenditure for specific purposes

Scholarships	\$ 7,871
--------------	----------

NOTE 6: LIQUIDITY AND AVAILABILITY OF FINANCIAL ASSETS

The following reflects the Association's financial assets as of the statement of cash receipts and disbursements date, reduced by amounts not available for general use because of contractual or donor-imposed restrictions within one year of the cash receipts and disbursements date.

Cash balance, at year-end	\$ 56,009
Less those unavailable for general expenditures within one year, due to:	
Donor-restricted for scholarships	<u>7,871</u>
Cash available to meet the needs for general expenditures within one year	\$ <u>48,138</u>

The Association is partially supported by restricted contributions. Because a donor's restriction requires resources to be used in a particular manner or in a future period, the Association must maintain sufficient resources to meet those responsibilities to its donors. Thus, cash may not be available for general expenditure within one year. As part of the Association's liquidity management, it has a policy to structure its financial assets to be available as its general expenditures, liabilities and other obligations come due.

NOTE 7: SUBSEQUENT EVENTS

Subsequent events were evaluated through November 7, 2022, which is the date the financial statements were available to be issued.

See Independent Accountant's Review Report



# From the IMEA Secretary

## Minutes of the June 10, 2023 Meeting



**David Adams**  
IMEA Secretary

David Adams teaches 5-12 instrumental music at Van Buren County schools. David is entering his third year as a band director and is serving his first term as IMEA Secretary.

President Zach Howell called the meeting to order at 10:03 a.m. Members present included Zach Howell, Jackie Burk, Shirley Luebke, Dave Adams, Adam Harry, Adam Kallal, Emily Cole, Kevin Droë, Carly Schieffer, Kris VerSteegt, Mary Crandell, Leon Kuehner, Emily Cole, Gabriel Potts, Jenny McClenahan, Michelle Swanson, 733384 (mystery person).

The minutes from the November 19, 2022 meeting were reviewed. Motion made by Adam Harry, Kevin Droë second. Minutes accepted as presented.

First were reports from members of the Advisory Board. Leon Kuehner gave an update for the Iowa Alliance of Arts Education (IAAE). Leon plugged the summer IAAE meeting on June 13, 2023. The Iowa legislature increased funding available for the mentoring program. Names of mentors and mentees for the 2023-2024 academic year will be compiled. Iowa Bandmasters president, Mary Crandell, highlighted items from the IBA report. The 2023 conference that was held in May was a fantastic event. In 2027, the Iowa Bandmasters will be celebrating their 100th year.

The first Board of Directors report present was by Kris VerSteegt. Kris is the current advertising chair; Kris is also overseeing the publishing of the biannual magazine. These roles are typically separate. She suggested there should be procedures in place for smooth transitions when there are changes in advertising and publication personnel (because of a previous issue where the magazine wasn't published). Currently, a publishing company in Pella lays out the magazine. Kris would

like to investigate using CanvaPro to lay it out ourselves and will use a trial version in the Spring. Shirley made a motion, Jackie second, to reimburse Kris for the purchase of the CanvaPro software. Motion was amended to table until after the CanvaPro free trial period to reimburse Kris. Original motion passed, and the amended motion passed. In the future, Kris mentioned that IMEA might want to consider combining honoraria if Advertising and Publication were to be the same role. Much discussion about combining the roles—but having two people share responsibility (i.e., as editor and assistant editor) and provide back-up for each other—followed. IMEA will seek someone to fill the assistantship.

Carly Schieffer gave the IMEA conference chair report. The annual conference was still looking for presenters. There were ideas floated to switch up the exhibitors' schedule to better accommodate educators as well as provide opportunities for the All-State music festival students to attend the exhibits. Currently, the conference schedule is on the Guidebook app. However, it may be helpful if the schedule was on a single tri-fold paper. A motion made by Kris that we purchase a new label maker for Emily Cole for the name tags needed to print at the registration desk. Shirley seconded. Motion carried.

The Grants and Awards report was submitted by Terra Falkena, and Kris gave the report on her behalf. There was a discussion of the dates that are currently used for application deadlines. Zach wants Terra's input on the date for the Weston Noble



scholarships before discussing that date further. Motion made by Kris to adjust the deadline for the following awards to June 1 (which is what the grants are): Exemplary Music Program, Outstanding Administrator, and IMEA Tenure Award. Adam seconded. Motion carried.

Kevin Droe gave a report on the Iowa Jamfest Series. Two events will be held in the Fall of 2023. Dan Black in Council Bluffs and Dave Adams in Van Buren County will be hosting events.

President Zach gave his report. We still need a President Elect, and Zach asked that we submit names of people who

would make good candidates. Zach is also working on a monthly newsletter that will enable us to excite the membership throughout the year and streamline email questions. This will be an emailed newsletter.

Treasurer Shirley Luebke gave the treasurer's report and it was reported as filed.

In new business, there was a discussion about All-State pin sales and how to move forward now that Martha is retiring from the role. Do we still sell the pins on site, or move to selling completely online? Zach will reach out

to Martha about inventory and if she could take care of the at home end of it. Zach will also reach out to Carly about finding volunteers to sell pins.

The next meeting date for the Board of Directors will be on November 18, 2023, at the IMEA Conference in Ames. The meeting time will likely be 8:00 AM.

A motion to adjourn the meeting was made by Michelle, and seconded by Adam. President Zach adjourned the meeting. ■

Respectfully submitted,  
David Adams, IMEA Executive Secretary

## You can serve your profession and IMEA!

IMEA is currently seeking  
to fill the following positions:

President-Elect  
Publications/Advertising Editor  
Publications/Advertising Assistant Editor  
All-State Merchandise Chair

Please contact [imea.president@gmail.com](mailto:imea.president@gmail.com) to express your interest.

# BIRCH CREEK

MUSIC PERFORMANCE CENTER

## A LIFE-CHANGING EXPERIENCE



- Study with a faculty of world-class professional musicians.
- Student-to-faculty ratio of 2:1 for a mentoring, formative environment.
- Live the life of a professional musician with eight public performances in front of live audiences.

2024

**Percussion, Steel Pan & World Music**  
**Jazz, Pop & World Percussion**

June 16 - 29

**Symphony**

June 30 - July 13

**Big Band Jazz**

Jazz I July 14 - 27

Jazz II July 28 - August 10

LEARN MORE AT [BIRCHCREEK.ORG/ACADEMY](https://www.birchcreek.org/academy)

   @birchcreekmusic



# Prepare with the best.



**Drake Music  
Audition Days**

- Study one-on-one with dedicated professors who are nationally acclaimed musicians.
- Tour regionally, nationally, and internationally.

February 2, 2024  
February 9, 2024

**Drake**  
UNIVERSITY

Department  
of Music



[drake.edu/music](https://drake.edu/music)



## From the Northeast District Chair



**Michelle Swanson**  
Northeast District  
Chair

Dr. Michelle Swanson teaches music education at the University of Northern Iowa.

It has been an outstanding couple of years as Iowa and Iowa music programs have recovered from the time of masking and not making much music! Hooray for your recovery back to “normal”—and here’s hoping your new normal is even better than what we lovingly refer to as pre-COVID times! Honestly, we all learned many things from those experiences, like it or not!

Among the offerings that were paused for a while were honors ensembles. I am happy to share that most are back and fully operational. I remember attending honor bands as a high school student many years ago, and I have very fond memories. You can never know when one of these special opportunities may be a life-changing event for your students. If you are looking for some amazing opportunities in Northeast Iowa, you may want to check your 2023-2024 school calendars and see how many of these wonderful opportunities in which you can get your students involved:

- UNI Wind, Brass & Percussion Workshop, September 24, for high school players auditioning for All-State
- UNI Strings Workshop, September 30, for high school players auditioning for All-State
- UNI Vocal Arts Festival, October 1 & 2, for high school musicians auditioning for All-State
- Wartburg Rittersing, October 7, for tenor and bass singers in grades 7-12

- UNI Music Career Day, November 3, for students in grades 10-12 who are considering majoring in music
- Luther Dorian Vocal Festival, January 7 & 8, for singers in grades 11-12
- Wartburg Meistersinger Honor Choir, January 21 & 22, for high school singers
- Wartburg Meistersinger Honor Orchestra: January 27, for high school string players
- Wartburg Meistersinger Honor Band: February (TBD), for high school instrumentalists
- UNI Middle School Treble Festival, March 26, for singers with unchanged voices in grades 7-9
- NEW! UNI Elementary Honor Choir, April 2, for singers with unchanged voices in grades 4-6
- UNI We Sing Vocal Festival, April 12, for treble singers in grades 10-12

In addition to the many opportunities for students, northeast Iowa has several professional development opportunities for music educators as well! Among these are workshops provided by First Iowa Orff and hosted by UNI. Clinicians include:

- Lisa Odom, September 16
- Ben Torres, October 14
- David Row, April 6



Remember what it was like to be a first- or second-year teacher? Some of us remember trying to figure out the world of teaching music without a phone, without a computer, without the internet, and without Pinterest! Yikes! If I remember correctly, shouting “help” down the hallway was common advice decades ago!

The state of Iowa is very fortunate to have numerous organizations offering mentoring to new music educators. IMEA is proud to partner with Iowa Alliance for Arts Education (IAAE) to offer outstanding mentoring, resources, and financial support to our beginning colleagues.

If you are—or are aware of—a first- or second-year music educator in Iowa, please be in contact! Even if you have a mentor through your district or building, please inquire as this opportunity may support you specifically in music education.

If you are an experienced music educator (currently teaching or retired), please be in contact if you would be interested in finding out more information or serving as a mentor to one of our new colleagues. This role can consist of many different scenarios, depending on the mentor and mentee’s needs and wishes.

As mentoring co-chairs, our job is to match each mentee with a mentor

and explain/coordinate what that partnership may look like. We can offer the novice teacher a plethora of additional support as well.

Please express your interest in being a mentor or mentee by contacting either [michelle.swanson@uni.edu](mailto:michelle.swanson@uni.edu) or [nicole.ramsey@drake.edu](mailto:nicole.ramsey@drake.edu). Details of the IAAE’s Model of Excellence Mentoring Program can be found by visiting <https://iowaalliance4artsed.org/mentor-program/>. ➡

## Continued Excellence with Mentoring Program in Iowa



**Michelle Swanson**  
Mentor Chair

Dr. Michelle Swanson teaches music education at the University of Northern Iowa.



**Nicole Ramsey**  
Mentor Chair

Dr. Nicole Ramsey teaches courses in music education, vocal methods, and assessment at Drake University.

# MUSIC AT SIMPSON COLLEGE

Collaborate, learn and perform with people who share your passion. Make music at Simpson and share your talents with the world.



► **SCHOLARSHIPS ARE AVAILABLE!**  
Schedule your audition at [simpson.edu/MusicAudition](https://simpson.edu/MusicAudition)

**SIMPSON.EDU/MUSIC**  
For more information text/call: 515.303.0327

*Music*  
IS FOR EVERYONE

LUTHER  
COLLEGE



   
Music at Luther

   
Luther College Music

**MUSIC.LUTHER.EDU**  
Generous, renewable scholarships  
and an abundance of performance  
opportunities, regardless of major.



# EXPLORE MUSIC AT CONCORDIA



## Program opportunities

- Ensembles for majors & non-majors
- Exciting concert series
- Domestic & international tours
- Christian higher education community
- Scholarship opportunities available for all students



## Music majors

- K-12 choral & instrumental music education
- Liberal arts music (major & minor)
- Parish music
- Music therapy equivalency program



## Ensembles

- Band
- Choir
- Drumline
- Handbells
- Jazz Ensemble
- Orchestra
- Pep Band

**CUW.EDU/MUSIC**

For more information contact:

**Mrs. Johanna Anderson**

*Music Department Recruiter*

johanna.anderson@cuw.edu 262.243.4265



CONCORDIA  
UNIVERSITY  
WISCONSIN

DEPARTMENT OF  
**MUSIC**





## From the All-State Chorus Chair



**Jason Heitland**  
Conference Chair

For over 27 years, Jason Heitland has taught vocal music to all levels of students from pre-kindergarten through college. Jason has held teaching assignments at Greene Community Schools and Garner-Hayfield-Ventura Community Schools, was an adjunct professor at NIACC, and is currently teaching at Clear Lake High School.

After more than a year of preparation, the 2023 All-State Festival is upon us. This year will be the same format used in the past, with a secret piece being handed out at the festival. The 2023 festival will be exciting and rewarding for the students as well as the directors and audience. 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 from learning the All-State music and going through the audition process.

The 2023 All-State Chorus will be conducted by Dr. Ryan Beeken. Ryan Beeken serves as Director of Choral Activities at Wichita State University where he conducts the Concert Chorale and Madrigal Singers, teaches graduate and undergraduate choral conducting, and oversees the choral area. He received Bachelor of Music in Vocal Performance and Bachelor of Music Education degrees from Drake University and Master of Music and Doctor of Musical Arts Degrees in Choral Conducting from Michigan State University.

Dr. Beeken’s choirs have performed at state, regional, and national conventions of the American Choral Directors Association and for state and regional NAFME conferences. Beeken is regularly engaged as a conductor, clinician, and adjudicator. His engagements include over 50 All-States and honor choirs in nineteen states, the Czech Republic, and Austria, and many invited presentations for symposia across the United States and in Ljubljana, Slovenia. He has recently served as the artistic director

for A Cappella Abroad (2018), an international choral festival in Prague, and will conduct the Dublin Choral Festival in 2023. Beeken has served on the executive committee of the American Choral Directors Association at both the state and regional levels and is currently the Repertoire and Standards co-chair for Student Activities Chapter Development on the national board.

Prior to his appointment at WSU, Dr. Beeken served as director of choral studies at Indiana University of Pennsylvania and taught at Michigan State University. While residing in Des Moines, Beeken directed the Drake Chorale at Drake University. He also taught elementary, middle school, and high school music for sixteen years, most recently serving as Director of Vocal Music for Waukee Schools in suburban Des Moines where he led a program of over 300 students and twelve ensembles to national distinction.

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, it is never too late to try it! Embrace the process, challenge your students, challenge yourself, and you all will become better musicians by taking the journey. ■



**W WAYNE**  
STATE COLLEGE  
DEPARTMENT OF MUSIC

**402-375-7359**

**[www.wsc.edu/music](http://www.wsc.edu/music)**

Wayne State College is an accredited  
institutional member  
of the National Association  
of Schools of Music



**DEGREE PROGRAMS**  
**IN MUSIC EDUCATION,**  
**MUSIC PERFORMANCE,**  
**AND MUSIC INDUSTRY**

**SCHOLARSHIP OPPORTUNITIES**  
**FOR MUSIC MAJORS, MINORS,**  
**AND NON-MAJORS**

**2024 MUSIC SCHOLARSHIP**  
**AUDITION DATES:**  
**FEBRUARY 9 AND MARCH 15**



## From the ICDA President



**Luke Lovegood**  
IMEA Mentoring Chair

Luke Lovegood is the current president of the Iowa Choral Director's Association. Luke is also Assistant Professor of Choral Music Education at a Coe College. He is in his 17th year of teaching.

**H**appy start to the academic year! Thank you to Jenny McClenahan for all her work as immediate Past President of ICDA. She has been an incredible mentor, colleague, and friend during this initial transition over the past month. For all outgoing members of the Grand Council—we appreciate your efforts and leadership! For all incoming members of the Grand Council—we thank you in advance for your willingness to serve!

A quick overview of the past year will follow:

In July of 2022, Meg Byrne presented Compass, the 48th Summer Symposium. Vocal Artists of Iowa, m-pact, Vocal Essence Singers of this Age (VESOTA), New York Voices, All-State Show Choir and Jazz Choirs all performed. Kyle Pederson, Lee Nelson, and VESOTA collaborated for the worship event. The retired choir was directed by Mary Citta. Jake Runestad conducted a directors' choir and Bruce Chamberlain led a conducting masterclass. Pella's Butcher's Brewhuis and the annual gala rounded out our social events.

Membership clocked in at 784 members as of September, 2022.

In November, ICDA Opus Honor Choir was in action! 180 auditioned singers in four choirs were chosen to perform at CY Stephens auditorium on the Iowa State campus for a fantastic afternoon concert. A separate account for Opus has been established.

Throughout the school year, our eight districts held numerous successful pre-all state workshops and honor choirs at various venues across the state. Over 2,000 singers across the state participated in these events. Huge kudos to our district representatives for being the grassroots leaders for the various geographic areas of our state!

In February, three choirs represented Iowa at the National ACDA Conference in Cincinnati. Performing choirs included First Take from SWiCC with Jeremy Fox and West Des Moines Valley Singers with Haley Gibbons. Morningside Choir with Ryan Person acted as a demonstration choir.

In April, the Iowa Choral Showcase selected the following incredible choirs to perform in its annual concert at Sinclair Auditorium at Coe College in Cedar Rapids:

- Ankeny Southview Middle School Ninth Grade Bass Clef Choir with Nick Oswald
- Linn-Mar High School Chamber Singers with Trent Buglewicz
- Luther College Norskkor with Mark Potvin
- Mount Vernon High School Concert Choir with Thad Wilkins
- Vocal Artists of Iowa with David Haas
- Xavier High School Voce Chamber Choir with Philip Schroetter

On the same day, three choirs received clinics by U of I's Jeremy Manternach:

- Center Point-Urbana High School Concert Chorale with Bradley Wilson
- Ankeny Southview Middle School Ninth Grade Treble Clef Choir with Jill Bjorklund
- Waukee Northwest High School Cantala with Kathryn Murray

The ICDA Grand Council (formerly known as the board) continues to evolve and change with the organization. Financial reports continue to be completely transparent. Our district chairs have online banking and meet regularly for better-unified collaboration. Each district chair and cabinet member who has a budget and expenses is responsible for a visible spreadsheet to the board. Everyone's banking information is in one place, and our CPA has our taxes current and is communicating with us regularly.



Our website, [iowachoral.org](http://iowachoral.org), continues to be tweaked and refined by Christopher Ellerston. Each member has a profile as well as a running living achievement document thanks to our legacy committee.

This year, our affiliation with the Iowa Alliance for Arts Education (IAAE) helped us find a way to scholarship memberships to ICDA for beginning choral teachers. These memberships connect new choral educators to an ICDA mentor and allows their students to reap the benefits of ICDA as well. We brought in 24 second-year memberships and 30 first-year memberships as a result of this work with IAAE.

The Grand Council continues to celebrate our membership through achievement awards in which members can nominate deserving music teachers and choral-music advocates. The following awards were given through the Honors Initiative at our summer symposium:

- Outstanding District Choral Directors (eight recipients)
- Outstanding Emerging Choral Director (one recipient),
- Outstanding Choral Director Elementary/MS (one recipient)
- Outstanding Choral Directors HS/Post-Secondary (two recipients)
- Outstanding Church/Community Choral Educator (one recipient)
- Outstanding Choral Advocates (four recipients).

As of July 14, 2023, our membership is at 755. This includes 546 active, three associate, three institutional, 71 life, 61 retired, and 72 student members.

David Puderbaugh, Professor at University of Iowa and Midwestern Region ACDA President, announced the following Iowa ensembles have been chosen to perform in February of 2024 at the Midwestern Regional Convention in Omaha:

Ankeny HS Concert Choir with Ben Walters  
 Morningside Choir from Morningside University with Ryan Person  
 Linn-Mar HS Chamber Singers with Trent Buglewicz  
 Vocal Artists of Iowa with David Haas  
 Iowa State University Cantamus with Jennifer Rodgers  
 Wartburg College St. Elizabeth Chorale with Nicki Toliver  
 Johnston HS Cantus with Hannah Ryan  
 Pleasant Valley HS Leading Tones with Meg Byrne

Iowa is repping well, with EIGHT of the 15 selected choirs!

As I begin my tenure as President of ICDA, I'd like to call to attention a few projects in the works for future consideration. The first is to resurrect a collegiate choral festival, like the one our organization did for a few years in the 1990s. A second project would be bringing our leaders from years past to create a Past President's Council. In line with the ACDA Past President's Advisory Council, and Past President Matt Huth's creation of a similar group in 2007, we would meet semiannually to discuss the future of the organization, as well as troubleshoot issues or concerns from the membership.

Thank you to Luke Miller and Andrew Stoneking for their most recent success in presenting "reIGNITE," the 49th Annual Summer Symposium this past July.

Please reach out to me, or any of our membership, to see how ICDA can support, help, or be an advocate for your school, community, or organization. ■



## Finding the Possibles



**Mary Anne Sims**  
DEIA Chair

Mary Anne Sims is the founder/director of City Voices, a non-profit offering free music lessons to disadvantaged students. Holding degrees from the University of Iowa and Ohio State, she has teaching experience in choral and general music at every level. She is a strong advocate for non-traditional ensembles in schools and serves the IMEA as the DEIA chair.

What is possible? That word can send the mind tumbling into any number of different scenarios: *Is it possible to learn this song in six weeks for a mid-October concert? Is it possible to raise enough money to buy a set of classroom instruments for my general music classes? Is it possible to get more kids in my elective class?* All of us have pondered these kinds of possibilities at one time or another. And when you look at the common dictionary definition, defining “possible” as an adjective (i.e., within the power or capacity of someone or something), the burden of making it reality is placed squarely on the teacher. In a post-COVID landscape where many music educators may feel powerless to control their own program destiny, the word “possible” may not be so positively viewed.

It is the second definition, however, that merits more attention, defining “possible” as a noun (i.e., a thing that has the potential to do something), as in “I have three possibles within my plans.” When defined this way, suddenly the door seems to crack open to many more options, and your “power and capacity” may be less burdensome as well; you might be able to truly make that end goal more achievable.

Your DEIA Committee of the Iowa Music Educators Association is hoping that we can highlight some possibles that can truly transform your program. We are assembling an all-star panel of music educators from all over the state, representing multi-age vocal, instrumental, and general music programs, to show you what the possibles are when incorporating principles of diversity, equity, inclusion, and access. This session, titled

“Connecting With Students’ Cultures,” will be on Friday, November 18 at 3:30 p.m., at the IMEA conference. The session will feature teachers that have incorporated alternative ensembles and culturally proficient methods into their classrooms: Rose Dino (Des Moines Public Schools, Roosevelt HS) will talk about Gospel Choir, Annie Savage (Iowa City Community School District, Liberty HS) will share information about her innovative free strings program as well as incorporating Bluegrass, and Ashley Smith (West Liberty School District) will relay her experiences incorporating Mariachi. We also will have Dan Black (Council Bluffs School District) talking about his thriving Modern Band program, and Veronica Jarvis and Rachel Clark Sandler (Des Moines Public Schools) sharing strategies for including DEIA principles in elementary and middle school general music programs.

These esteemed educators will talk about how these offerings fit into their overall program and will share tips and secrets of success. Maybe you will find a possible that inspires you and your students to broaden your perspectives. We hope you can join us! ■

On June 12, Dr. Kris VerSteege joined the Iowa Department of Education as the content expert and programming consultant for fine arts education. At the department, Kris establishes evidence-based information and resources related to aligning curriculum, instruction, and assessment to Iowa's fine arts standards; supports scaling and implementation of standards-aligned, evidence-based practices in fine arts education across Iowa; provides guidance related to the implementation of Iowa's recommended standards for fine arts education; and maintains a working knowledge of professional research related to fine arts learning, fine arts programming in Iowa's public and accredited non-public schools, and the arts-related professional development offerings in Iowa. Please feel free to contact Dr. VerSteege at [kris.versteegt@iowa.gov](mailto:kris.versteegt@iowa.gov) with any questions you may have regarding standards-aligned instruction and assessment.

Kris received her bachelor's degree in music education from Iowa State University and completed her master's degree and PhD through the Drake University School of Education. Kris has completed Comprehensive Musicianship training as well as three levels each of Orff Schulwerk and the Kodály approach at Drake University as well. Additionally, Kris completed her Conversational Solfege and First Steps in Music Training with John Feierabend at Silver Lake College.

For the past 23 years, Kris has served as an elementary general music specialist; most of her tenure was spent serving the Ankeny Community Schools. In 2016, Kris joined the faculty at Iowa State University where she currently serves as an associate teaching professor of Music in Elementary Education.

Kris was the founding president of the Kodály Educators of Iowa (KEI), an affiliate chapter of the Organization of American Kodály Educators (OAKE), and has served as president of the Iowa Music Educators Association (IMEA), a federated state organization of the National Association for Music Education (NAfME). In addition, Kris served as the general music team leader on the Iowa fine arts standards adoption team and has served on the executive board of the Iowa Alliance for Arts Education (IAAE). Kris also edits the Iowa Music Educator magazine.

Kris is an accomplished vocalist, actor, and former dancer. In her free time, Kris leverages these skills in community theatre productions. Her recent appearances include portraying Muriel Eubanks in *Dirty Rotten Scoundrels* (2017), Barbra Streisand and Idina Menzel in *Forbidden Broadway* (2017), Mrs. White in *Clue the Musical* (2018), Violet Newstead in *9 to 5 the Musical* (2018), Carmen Bernstein in *Curtains* (2019), and Monet Gentry in *Always a Bridesmaid* (2023). 🖤

## IMEA Welcomes Kris VerSteege to the Iowa Department of Education



# Unleashing Musical Creativity: Rhythm and Percussion with Hand Signs



## Daniel Jimenez

Daniel Jimenez, a Bolivian musician and educator, specializes in Latin percussion and drum set. Currently teaching music, choir, and band in Summit SD, he also freelances as a session drummer, offering remote lessons from his home studio. During summers, Daniel instructs percussion at Rushmore National Music Camp. He holds a Bachelor of Music Education degree from Northern State University.

In the dynamic world of music, innovation serves as the catalyst for inspiration and growth. Enter *Rhythm and Percussion with Hand Signs*, a groundbreaking approach that revolutionizes the way we create and teach music. Created by the visionary Argentinian musician Santiago Vazquez (see <https://santiagovazquez.com>), this immersive language of hand signs offers an exciting avenue for musical expression. In the next paragraphs, I will present the transformative power of *Rhythm and Percussion with Hand Signs* and its potential to unlock the creative spirit within us all.

It is the second definition, however, Imagine a group of musicians, united under the guidance of a conductor, communicating through sign language to create music in real-time. *Rhythm and Percussion with Hand Signs* captivates both performers and listeners as collective improvisation takes center stage to nurture a symphony of creativity.

Drawing from his extensive expertise as a conductor, percussionist, composer, and producer, Santiago Vazquez has

crafted the language of Rhythm and Percussion with Hand Signs. Driven by the desire to transform musical experiences, Vazquez has developed an immersive and engaging method that transcends age and skill levels. This approach presents immense benefits for performing ensembles and general music classrooms alike; I use this method on classes as young as first graders!

At its core, *Rhythm and Percussion with Hand Signs* encourages a proactive attitude, empowering students to embrace their role within a group. Through this innovative approach, students sharpen their internal and external hearing, enabling them to deeply connect with the rhythmic pulse and harmonies they collectively produce. The language of hand signs serves as the key to unlock a world of musical possibilities.

Collaboration lies at the heart of *Rhythm and Percussion with Hand Signs*. By engaging with fellow musicians, students develop a profound appreciation for the diverse contributions each individual brings to the ensemble. This inclusive



Daniel Jimenez at Rushmore Music Camp teaching the percussion ensemble *Rhythm and Percussion with Hand Signs*.

approach cultivates an environment where mistakes are celebrated as invaluable learning opportunities. Students are encouraged to explore and experiment fearlessly, nurturing resilience and fostering a growth mindset.

This versatile language becomes a powerful tool for directing ensembles, teaching improvisation, exploring different musical styles, strengthening rhythm reading skills, and fostering active ensemble participation. By integrating this dynamic approach into their teaching repertoire, educators create a vibrant and engaging learning environment that nurtures musicianship and unlocks the creative spirit of their students.

The language of *Rhythm and Percussion with Hand Signs* comprises approximately 150 signals, divided into three proficiency levels: basic/kid-friendly, intermediate, and advanced. At the 2023 IMEA conference, I will introduce the basic/kid-friendly signals and a few of the intermediate signals. Only using very few signals, you will be able to create and lead an ensemble into a unique percussive jam!

*Rhythm and Percussion with Hand Signs* represents a paradigm shift in music creation and education. By immersing themselves in this transformative approach, students develop crucial skills such as active listening, leadership, and collaboration. As educators embrace this innovative language, they ignite a lifelong passion for music and empower their students to embark on an extraordinary journey of self-expression. With *Rhythm and Percussion with Hand Signs*, the symphony of creativity knows no bounds. ■



Daniel Jimenez leading a marching ensemble (*Murga*) using *Rhythm and Percussion with Hand Signs*. <https://www.epabolivia.com>



EPA Percussion Ensemble performing using *Rhythm and Percussion with Hand Signs*. <https://www.epabolivia.com/>



# Learner-Centered Teaching in High School Orchestra:

## Pennsylvania and Iowa



**Kevin Droe**

Kevin Droe, Ph.D. is Associate Professor of Music Education at the University of Northern Iowa

The concept of learner-centered teaching might suggest that the students are the central focus of what the teacher imparts. In contrast to a traditional “music-centered” classroom, a “learner-centered” approach places emphasis on the students’ active involvement in their learning. However, it is essential to clarify that some teachers who genuinely care about their students’ learning might mistakenly believe they already have a student-centered classroom or equate it with project-based learning.

The fundamental philosophy behind learner-centered teaching is that “those who do the work, do the learning.” This principle is evident when considering teacher attendance at conferences. For educators, attending the conference themselves yields more significant learning benefits compared to receiving information second-hand from a colleague. Similarly, in a learner-centered classroom, students take on the roles of decision-makers, creators, assessors, and ultimately, learners.

It’s important to understand that both learner-centered and teacher-centered teaching can coexist in the same classroom and even during the same class period, allowing for flexibility and variety in instructional approaches. In a teacher-centered approach, the teacher assumes complete control over the curriculum, music selection, performances, and other aspects of the classroom. Conversely, a learner-centered classroom empowers students to make choices, solve problems, and actively participate in shaping their music education.

### **Lower Moreland High School - Philadelphia, PA**

A prime example of a successful learner-centered secondary school music program can be found at Lower Moreland High School in Philadelphia, PA, led by Sarah Gulish. Her approach

to musicianship goes beyond mere instrumental proficiency, encompassing skills such as playing by ear, improvisation, arranging, and leadership abilities. By recognizing the vast array of musical talents students possess, she expands the definition of musicianship beyond traditional boundaries.

At Lower Moreland, students have a say in important decisions, such as concert choices, fundraising strategies, and repertoire selection. The orchestra members, through the String Orchestra Council, actively participate in the direction of the ensemble, and they engage in various collaborative activities that foster leadership, communication, and teamwork skills.

Furthermore, the learner-centered approach allows students to take full ownership of their music-making. For instance, in the Pops Concert Music segment, students compose or arrange music, direct the orchestra, handle ticket sales, and design the entire concert program. In the Chamber Music section, students form their own groups, select their music, and arrange it to showcase their creativity and autonomy.

The benefits of learner-centered teaching at Lower Moreland High School are evident. Students develop a more comprehensive and inclusive view of musicianship, recognizing and valuing diverse musical talents. Collaborative activities teach them the power of teamwork and compromise, while also instilling a sense of accomplishment that transcends the classroom. Additionally, students take an active role in assessing and improving their musical performance, fostering a culture of constructive support and growth.

### **Abraham Lincoln High School - Council Bluffs, IA**

Amid the challenges of the pandemic, the Abraham Lincoln High School

(ALHS) Orchestra in Council Bluffs, under the leadership of Dan Black, took a unique and learner-centered approach that not only sustained but also expanded their music program. While many group ensembles were forced to suspend activities, the ALHS Lynx Orchestra flourished by embracing a fresh perspective.

Rather than canceling traditional performances, Dan Black redirected the students' focus towards an innovative endeavor—recording, producing, editing, mixing, and marketing their music under their own label. This shift empowered the students to take ownership of the entire creative process, from selecting the repertoire to designing the orchestra's logo.

This learner-centered approach was pivotal in the orchestra's growth during and after the pandemic. By giving students agency and responsibility, they became deeply invested in their musical journey. The newfound sense of purpose and creativity drew more students to join the orchestra, eager to be a part of this exceptional experience.

In this learner-centered environment, every decision was made collaboratively, fostering a supportive and inclusive atmosphere. The students honed their artistic skills while also developing essential project management and marketing abilities. Furthermore, by navigating the challenges of recording and production, they gained valuable problem-solving and critical thinking skills. They released ten albums for the holiday season!

The ALHS Lynx Orchestra's success serves as a testament to the power of learner-centered teaching and how it can breathe new life into a music program even during the most challenging times. By embracing innovative approaches and empowering students as active



*(continued next page)*

## Learner-Centered Teaching in High School Orchestra: Pennsylvania and Iowa *(continued)*

participants, educators can foster a love for music that transcends conventional boundaries. The ALHS Orchestra's journey showcases the potential for growth and transformation when learners are at the center of the musical experience.

### Pivoting to Learning-Centered Teaching

The learner-centered approach requires dedicated effort from teachers in terms of defining clear learning goals, implementing authentic assessments, providing constructive feedback, and relinquishing some control in the classroom. However, the rewards are well worth it as learners become more invested in their music education and experience the joy of creative expression.

For educators interested in implementing learner-centered teaching, several resources offer practical examples and guidance. *The learner-centered music classroom: Models and possibilities*, edited by David A. Williams and Jonathan R. Kladder, provides both elementary and secondary school music classroom examples. *Learner-centered teaching: Five key changes to practice* by Maryellen Weimer offers concrete strategies for transforming teaching styles. Additionally, *Equity in music education: Establish safer learning environments using student-centered music activities* by A. W. Fung presents ways to facilitate respectful communication and discussion within a music classroom.

### Bibliography

Fung, A. W. (2018). Equity in music education: Establish safer learning environments using student-centered music activities. *Music Educators Journal*, 105(1), 57–60. <https://doi.org/10.1177/0027432118788263>

Weimer, M. (2013). *Learner-centered teaching: Five key changes to practice*. Jossey-Bass.

Williams, D. A., & Kladder, J. R. (Eds.). (2019). *The learner-centered music classroom: Models and possibilities*. Routledge. ■



The landing page of the Lynx Orchestra Studio featuring music of Council Bluffs middle school and high school students





DEPARTMENT OF

# MUSIC

*Let Your Passion  
Become Your Career*

## FESTIVALS & WORKSHOPS

### SEPTEMBER

#### **South Dakota Cello/Bass Day**

Tuesday, September 19, 2023

Muenster University Center

Contact Dr. Sonja Kraus | [Sonja.Kraus@usd.edu](mailto:Sonja.Kraus@usd.edu)

#### **USD Music Major for a Day**

Friday, September 29, 2023

Warren M. Lee Center for the Fine Arts

Contact Dr. Sonja Kraus | [Sonja.Kraus@usd.edu](mailto:Sonja.Kraus@usd.edu)

### OCTOBER

#### **Dakota Days Parade Marching Competition and Coyote Band Day**

Saturday, October 7, 2023

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

#### **40th Annual Quad State Field Marching Competition**

Saturday, October 21, 2023

DakotaDome

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

### DECEMBER

#### **4th Annual USD Young Artist Competition Submissions Deadline**

Friday, December 1, 2023

Contact Dr. Juan Carlos Mendoza |

[JuanCarlos.Mendoza@usd.edu](mailto:JuanCarlos.Mendoza@usd.edu)

### FEBRUARY

#### **23rd Annual Quad State Honor Band**

Friday-Saturday, February 2-3, 2024

Contact Dr. Bethany Amundson | [Bethany.Amundson@usd.edu](mailto:Bethany.Amundson@usd.edu)

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

Friday, February 16 and Saturday, February 24, 2024

Contact Dr. David Holdhusen | [David.Holdhusen@usd.edu](mailto:David.Holdhusen@usd.edu)

#### **29th Annual Genevieve and John Truran High School Piano Competition**

Saturday, February 17, 2024

Colton Recital Hall

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

#### **4th Annual USD Young Artist Recital**

Saturday, February 24, 2024

Contact Dr. Juan Carlos Mendoza | [JuanCarlos.Mendoza@usd.edu](mailto:JuanCarlos.Mendoza@usd.edu)

### MARCH

#### **49th Annual USD Coyote Jazz Festival**

Jazz Ensembles – Vocal Jazz Ensembles

Tuesday, March 19, 2024

Contact Dr. Christopher Kocher | [Christopher.Kocher@usd.edu](mailto:Christopher.Kocher@usd.edu)

Entry fee due February 1, 2024. No refunds after March 1, 2024.

#### **South Dakota Violin/Viola Day**

Thursday, March 21, 2024

Aalfs Auditorium

Contact Dr. Ioana Galu | [Ioana.Galu@usd.edu](mailto:Ioana.Galu@usd.edu)



UNIVERSITY OF  
**SOUTH DAKOTA**  
COLLEGE OF FINE ARTS

If you are a person with a disability and need a special accommodation to fully participate, please contact Disability Services at least 48 hours before an event. Students and the public can contact Disability Services at 605-658-3745 or [disabilityservices@usd.edu](mailto:disabilityservices@usd.edu). Faculty and staff should contact Human Resources at 605-658-3660.

# Progress, Not Perfection:

## DEI in the School Orchestra Programs



**Thomas Dickey**

Dr. Thomas Dickey is the Director of Orchestral Studies at Oklahoma State University. A native of Illinois, he previously served as the Director of Orchestral Activities at the University of Wisconsin-Platteville and the Conductor of the Dubuque Symphony Youth Orchestra.

Diversity, equity, and inclusion (DEI) has become a hot-button issue in the realm of professional orchestras. Recently, it has also become an important issue for student orchestras. Creating a safe and inclusive rehearsal environment while programming repertoire by historically underrepresented composers can feel overwhelming. This article will discuss practical ways of integrating DEI into student orchestra programs, specifically names and pronouns; gender-inclusive language; gender-inclusive concert attire; DEI committees and safe zone training; publishers and online resources; and composers and repertoire.

In Act II, Scene Two of William Shakespeare's *Romeo and Juliet*, Juliet asks, "What's in a name?" As it turns out, a lot! Addressing a student by their preferred name and pronouns is an act of respect and validation. While it may not seem like much at first, it is a way for the teacher to say, "I respect you for who you are" and "I do not want to cause you harm." Introductions at the start of the year are a great way for teacher and students to let everyone know how they wish to be called and what their pronouns are. For example, "Hello! My name is Thomas, and my pronouns are he/him." If this feels like too big and bold of a step, another option is to have each musician fill out a Student Info Sheet that is kept confidential between teacher and student. Another easy and subtle step is to include your pronouns in an email signature either directly behind your name (Dr. Thomas Dickey [he/him]) or as its own line.

In rehearsals, avoid gender-specific language. While it might seem rather formal and more appropriate to address the musicians as "ladies and gentlemen," remember that not every student identifies in such binary ways. Strive for gender-inclusive language and encourage everyone to use gender-inclusive terms. The Southern second-person plural word "y'all" is perhaps the most inclusive word in the English language. Those conductors from the northern side of the Mason-Dixon Line might feel a bit silly telling their students that "Y'all sounded great at the concert!" In that case, words such as "friends" and "folks" are more than adequate substitutions. For example: "Friends, at Rehearsal A..." or "May I have woodwind folks at the Allegro?"

Orchestras are notorious for wearing concert attire that is perceived as stuffy and outdated. If musicians wear all-black attire so that the audience can focus entirely on the music, then it begs the question as to why gender should be distinguished. In your orchestra syllabus or handbook, avoid concert attire policies stating that "Gentlemen shall wear..." and "Ladies shall wear..." Consider having Option 1 and Option 2 so that those students who feel more comfortable in tuxedos can wear them and those students who do not may select another option. When in doubt, have everyone wear Artist Black.

Does your school already have a committee devoted to DEI? If not, then start one. In the ideal world, a DEI committee has both faculty and student representatives. In meetings, this allows the opportunity to discuss DEI-

related matters that affect the faculty and staff and those matters that affect the students. Students often have their finger on the proverbial pulse and can provide perspectives unseen by teachers. If you feel comfortable doing so, invite one or two parent representatives to join the committee.

Investigate also if your school offers Safe Zone training workshops. These workshops are typically designed to identify and educate allies of the LGBTQ+ community. At the end of the workshop, Safe Zone allies receive a sticker of completion that can be posted on an office door, bulletin board, or any other highly visible location. This is another simple yet effective way to let your students know that you believe that all sexual orientations and gender identities/expressions should be acknowledged and supported. If your school is unable to provide such learning opportunities, then consider participating in an online LGBTQ+ awareness and ally training workshop, such as The Safe Zone Project.

One of the greatest hurdles when it comes to selecting repertoire by historically underrepresented composers is knowing where to go to find music. For those teachers who enjoy scrolling through online catalogs, taking a look at perusal scores, and listening to sample recordings, then I strongly recommend TUX People's Music Publishing Company, C. Alan Publications, Lauren Keiser Music Publishing/Kaiser Southern Music, and Theodore Presser. These publishers offer music written by women composers and make available to school orchestra

programs music by women composers and composers of color that is within both the technical capabilities and financial restraints of most student orchestras. There are also a good number of online resources devoted to composers of color, women composers, etc. Take a look at Christian Michael Folk's Graded Orchestral Repertoire; the ADORE Project (Accessible, Diverse, Orchestral Repertoire, Equity); Rachel Barton Pine's Music by Black Composers: Classical Music from Africa and the African Diaspora and String Orchestra Music by Black Composers series; the Institute for Composer Diversity; the Composers Diversity Collective; the Composers Equity Project; Latin Orchestral Music; and the African Diaspora Music Project.

For those teachers who do not have a lot of time to comb through online databases, I recommend the following composers from marginalized communities whose compositions are within the technical capabilities of student orchestras: Samuel Coleridge-Taylor (1875-1912); Joseph Bologne, Chevalier de Saint-Georges (1745-1799); Florence Price (1887-1953); George Walker (1922-2018); Adolphus Hailstork (b.1941); William Grant Still (1895-1978); Ulysses Kay (1917-1995); Yukiko Nishimura (b.1967); and Stella Sung (b.1955). Be sure to look at the original compositions and orchestral arrangements by Clara Schumann (1819-1896); Fanny Mendelssohn-Hensel (1805-1847); Dame Ethel Mary Smyth (1858-1944); Emma Lou Diemer (b.1927); and Gwyneth Walker (b.1947).

When it comes to music by LGBTQ+ composers, there is no shortage of famous

queer composers, including Pyotr Ilyich Tchaikovsky, Aaron Copland, Samuel Barber, Camille Saint-Saëns, and George Frideric Handel, all of whom wrote wonderfully accessible music for strings and full orchestra. Depending on how liberal or conservative your community is, you might have to get creative in the ways that the repertoire is presented to both students and audience alike.

The quest for a more diverse, equitable, and inclusive student orchestra program is never-ending. Remember that diversity is what we have, inclusivity is what we do with it, and equality is how we do it. If we think of orchestra as a four-year course, rather than planning repertoire by semester, we can better balance the repertoire to which students need to be exposed (e.g., Beethoven, Mozart, Bach, Corelli, Vivaldi, etc.), the repertoire that students want to play (e.g., pops music, music from film and TV, etc.), and repertoire by historically underrepresented composers. Perhaps a more realistic goal is to start out by programming one piece per concert by a marginalized composer, and then work towards a goal of one piece for every four or one piece for every three. Orchestral repertoire is a lot like a Thanksgiving meal; there will always be turkey, mashed potatoes, and dressing (i.e., our favorites from the Classical and Romantic Eras). All we need to do is move things around a bit on the table and make room for the many dishes that our friends and family have brought to share with us. ■





# Ready, Aim, Fire!



**Tim Lautzenheiser**

Tim Lautzenheiser serves as Senior Vice President of Education for Conn-Selmer. He is a nationally recognized voice touting the importance of arts education for every child. His books, produced by GIA Publications, continue to be bestsellers in the educational community. He is also co-author of the popular band method, *Essential Elements*, and the Senior Educational Consultant for Hal Leonard. Tim currently teaches at Butler University and serves as chair of the NAFME Music Honor Society, Tri-M.

To date, I have not met anyone who did not want to be successful in whatever they choose to do in life. Not many say, *"I think I'll just be mediocre...it will satisfy my needs!"* Yet there are people who seem to avoid success because of various excuses. Why? Why would anyone settle for less than EXCELLENCE? As teachers, do we not have an obligation to serve as role models who are constantly raising our own standards?

What holds people back? We certainly have an abundance of information that can boost us to the top. Perhaps we should all ask ourselves this introspective question: *What would I do if I knew there is no possible way I could fail?*

What would you do if you knew there was no way you could lose, be sidetracked, detoured, embarrassed, humiliated, or intimidated...or if you knew you would forfeit nothing, but only gain and benefit from the given risk? Isn't it true that most of us have set limits on what we can do simply through self-imposed barriers? Literally, our success is of our own doing. We have the potential to do just about anything we choose; WE TRULY DO. To respond with, "no, we don't," is just more self-limitation. It is a matter of convincing ourselves that we are capable of going beyond our present-day limits.

In a brilliant analogy, author Anthony Robbins explains the way our mind works on electronic impulses (based on an extensive research program at Stanford University). We can now identify the positive and negative impulses being sent via brain waves that dictate our

behavior. Simply put, negative impulses cause negative behavior; positive impulses cause positive behavior. The mind, much like a computer, simply processes the message and kicks back the blueprint of patterns that we are to integrate into our behavior. The really exciting part is that our conscious mind has the ability to make the choice of what message we want to send to ourselves! In other words, we have control over the script that calibrates our computer/mind.

When we don't consciously make this choice, the mind will reach for the loudest sensory information and adapt it accordingly. It is like drifting aimlessly at sea. However, we DO have the ability to guide our ship if we take the responsibility of steering it, or "setting our sails."

There is a price to pay for success, just as there is a price to pay for negative conditions. It is not a random luck of the draw, but a systematic, self-disciplined plan-of-action affording everyone the same opportunities for reaching the given goals.

Not to over-simplify this formula (the reader can rest assured there are volumes written on the subject that warrant study), but the condensation of everything boils down to this three-step process:

### VISION - COMMITMENT - ACTION

or, in street language:

READY, AIM, FIRE!

*Happiness lies in the joy of achievement, in the thrill of creative effort.*  
—Franklin D. Roosevelt

**VISION (READY)**—Successful people tap the visionary part of their minds. It is like mental-musical; the more you exercise it, the stronger it becomes. They see, dream, and envision their goals/destinations. The subconscious mind takes over and the details begin to come into clear focus.

Knowing that the mind will always lead us in the direction of its most dominant thoughts, these winners make sure they are constantly reaching into their creative minds to shape/sculpt/draw their desired blueprint.

**COMMITMENT (AIM)**—Successful people understand that the world is not devoted to making them happy. They face the responsibilities of successful living, knowing it will mean sacrifice in certain areas. They also understand the personal growth and strength results from these efforts. **THERE IS NO SUBSTITUTE FOR PERSISTENCE!**

We can succeed if we are willing to make a personal commitment to embrace:

**FRUSTRATION**—Everyone experiences this throughout life.

**REJECTION**—Have you ever met a successful person who has not been subjected to rejection? In fact, the really successful man or woman sees rejection as a stepping stone to advancement.

**FINANCIAL PRESSURE**—Whether we like it or not, it is part of our society. The only certain way not to have any financial pressure is to avoid finances. We know that's not going to happen.

**LACK OF WILL TO GROW**—Complacency is a dangerous landscape. It can cause the mind to rationalize everything from boredom to apathy. Skepticism is ammunition for self-defeat. In the words of Henry Ford: "Whether we think we can or whether we think we can't, we're always right." Think "WE CAN!"—or better yet—"I CAN!"

We must take aim through personal commitment to follow through no matter what obstacles or barriers we encounter. Each disappointment can serve as a stepping stone in reaching the goal.

**ACTION (FIRE!)**—Herein lies the last key element of the trilogy. It is easy to dream the dream, and it is exciting to sit down and draw up the plan, but doing it (**TAKING ACTION!**) seems to be where many halt-and-fault. If we are expecting others to come to us and support our endeavors (save the day!), then we have missed the point. If our dreams are not worth self-action, what is the ultimate value to begin with?

"But what if I miss the target when I fire?" Reload and fire again! "But what if I run out of ammunition?" The fuel/ammunition is self-created; the closer you get to the goal, the more enthusiasm and excitement you will experience. Positive energy produces more positive energy just as negative energy produces more negative energy. What is the basis of your energy source? Positive or negative?

It is critically important to comprehend the order of the system: **VISION, COMMITMENT, ACTION** (ready, aim, fire!)

We all know many situations where we have witnessed this wrong order: **READY, FIRE, AIM**. It is important to have aim/commitment in place prior to firing! We might wound someone, including ourselves, by not having a good plan.

Then there is the case of the over-planner with this common pattern: **READY, AIM, AIM, AIM, AIM...** These people do not want to fire/take action in fear of missing the target and failing.

One of my favorites (self-recognition!) is the infamous: **FIRE, FIRE, FIRE, FIRE!** How many times have we all just wasted human energy in our fruitless attempts to get the job done, but we have no plan, no vision, no goals, no organization, just blind, uncontrolled energy being shot in a hapless, hopeless attempt to hit some unseen target?

We can all play with the pattern and apply it to any situation. The three-part formula is tried and true. It works when we work.

Success (whatever it is for you) is available in abundance to each of us in our daily work, personal lives, our missions. Limits are exactly that: **LIMITS!** Using the "ready, aim, fire" technique for success seems like a small price to pay for making our dreams come true. It's worth taking ten minutes out of our busy day to check ourselves.

- Do we have our **VISION** clearly in mind?
- Have we carefully established our **COMMITMENT** to the plan to get there?
- Are we taking **ACTION** to achieve our goals?

What we will gain personally is exciting, but far more important is that we will be far more valuable role models of endless, unlimited possibilities for our students! ■



# Modern Band 101 at 2023 IMEA Fall Conference



**Kevin Droe**

Kevin Droe, Ph.D. is Associate Professor of Music Education at the University of Northern Iowa

**A**t this year's IMEA conference, a dedicated room will be available to allow conference goers to focus on modern band pedagogy through a series of informative MODERN BAND 101 sessions. Attendees will have the opportunity to engage in numerous activities and experiences, delving into the modern band approach to music education.

## **What is modern band?**

According to MusicWill.org, Modern Band is a new school-based music program that utilizes popular music as its central canon. Modern Band teaches students to perform the music they know and love and to compose and improvise. Styles that are studied include rock, pop, reggae, hip-hop, rhythm & blues, electronic dance music, and other contemporary styles as they emerge. Modern Band also utilizes (but is not limited to) the musical instruments that are common to these genres: guitar, bass, drums, piano, voice, and technology.

Modern Band sessions at this year's Fall Professional Development Conference:

## **Introduction to Modern Band**

This is an overview of the modern band approach. In just 50 minutes, attendees get an introduction to guitar, bass, drum set, keyboard, and vocals. If you're completely new to modern band, this is a good toe dipper.

## **Modern Band 101: Guitar and bass**

In this session, participants will explore the introduction of guitar and bass in a modern band teacher workshop. No prior experience is required! By the end of the session, attendees will confidently strum the guitar and play the bass along with some well-known favorites.

## **Modern Band 101: Keyboard and Drums**

Forget the rule: "Don't touch the drum set!" because in this session, everyone

gets to play! Each attendee will have the opportunity to learn a basic drum beat on a drum set and also discover how to comp chords along with popular music songs. Don't worry; it's easier than you might expect. Multiple drum sets and keyboards will be provided, ensuring that everyone can participate and have a great time!

## **Modern Band 101: Songwriting**

The modern band approach offers a valuable benefit: students get the chance to write their own songs. This enriching experience allows them to express themselves through both music and writing. Contrary to common belief, teaching songwriting is not as difficult as it may seem, and the creative rewards it brings are a wonderful addition to any music classroom.

## **Modern Band 101: Managing a Modern Band**

Apart from focusing on instruments and gear, the modern band approach entails additional responsibilities for students. Managing a modern band provides excellent opportunities for them to practice setting up and putting away equipment. By participating in this aspect, students can learn valuable tricks of the trade for effectively managing a modern band within the music classroom.

## **Meet the Presenters**

The presenters for these sessions are Iowa music educators who understand the importance of getting more students into school music while also increasing the engagement students have with music. They are trained modern band workshop instructors who teach modern band or incorporate modern band into their music classroom.

These sessions will be led by experienced Iowa music educators who grasp the significance of involving more students in school music and enhancing their



engagement with it. These presenters are well-trained modern band workshop instructors who either teach modern band or seamlessly integrate it into their music classrooms. They bring a wealth of practical knowledge and expertise to empower fellow educators in embracing the modern band approach.

Dan Black - Modern Band, Guitar and Orchestra, Kirn Middle School, Council Bluffs Community School District  
Michelle Droe - K-6 Music, Lincoln Elementary, Cedar Falls Community Schools

Jill Wilson - Associate Professor of Music Education, Luther College  
Kevin Droe - Associate Professor of Music Education, University of Northern Iowa

**Supportive Learning Environment**

A fundamental aspect of the modern band approach is the creation of a supportive learning environment, where students feel at ease to explore new concepts without the pressure of achieving perfection right away. During these sessions, participants will have a firsthand experience of what these

nurturing environments entail. This includes fostering a relaxed atmosphere, minimizing emotional barriers, and embracing the gradual development of new musical skills through approximation. The focus will be on encouraging growth and progress rather than striving for immediate mastery.

If you've ever wanted to learn more about the modern band approach, now is the time! ■





# From Idea to Impact:

## Innovative Music Education in Council Bluffs Community School District



**Dan Black**

Dan Black serves as an orchestra and modern band teacher in the Council Bluffs Community School District and is an executive board member with the Iowa Alliance for Arts Education. He holds degrees in music education and school leadership from the University of Northern Iowa.

Just as the COVID-19 pandemic was winding down, the Council Bluffs Community School District added a 1.0 FTE position to support the growth of music education. How on earth did we make that happen? It's the most common question I get among music educators, and I'm excited to share our story.

While many initiatives to boost music enrollment concentrate on improving access through instrument investments, scheduling priorities, and advocacy, the key factors for increasing enrollment and student achievement are quality teaching and engaging, relevant learning experiences. But despite achieving an 80% or higher retention rate across all grade levels and record enrollment in beginner classes over multiple years, I recognized that my impact would be limited if I taught a subject that didn't interest the majority of students in my school.

With a goal to increase access to the music classroom and involve more students in arts education, I collaborated with our curriculum specialist to introduce a guitar course for 7th and 8th grade students featuring popular music. The course quickly gained popularity, with demand consistently exceeding available seats. Building on this success, I worked with secondary building principals to propose a long-term vision for popular music course programming beyond our guitar class. This vision aimed to provide additional entry points to the music classroom at all grade levels, create flexible scheduling options for students and counselors, and increase the relevance and appeal of music education for all students.

With guidance from Dr. Kevin Droe, associate professor of music education at the University of Northern Iowa, we

launched our first-ever modern band course. Modern Band is an emerging type of school music program that teaches students to perform the music they know and love. By tapping into students' interests and backgrounds through popular music, it enables them not only to learn how to play music but also to compose and improvise in genres like rock, hip hop, reggae, and other contemporary styles. Modern band class features a range of instruments, including guitar, bass, keyboard, drum set, vocals, and technology, but it is not limited to these instruments. In districts nationwide, modern band acts as an expansion of existing music programs like band, choir, and orchestra, attracting students who may not have been interested in enrolling in a traditional music class.

Using the Understanding by Design (Wiggins/McTighe, 2005) approach to unit design and the Iowa Fine Arts Standards, I developed guitar and modern band courses that provide a fresh path to relevance and authenticity for a new audience of students. While there are fundamental skills and techniques for students to master, these courses go beyond simply learning to play an instrument and lean into the inherent benefits of arts education imbued in the standards. They enable students to explore how technique enables creative expression, how learning different techniques from a wide range of popular music genres unlocks possibilities for growth and creativity, and how creativity can be nurtured as a skill. Additionally, these courses empower students to self-direct their own learning using local and global resources so they can remain engaged beyond their time in the course.

Year after year, through each iteration and with valuable student input on song

selections, I have been able to design courses that leverage the cultural capital of the students and the community and are taught in ways authentic to the rich, diverse world of popular music. As a result, my classroom increasingly reflects the cultural contributions of my students and community. By reaching more students, I've learned more about the needs and interests of the student body. This has better enabled me to not only teach these courses, but to calibrate the orchestra program for increased participation and engagement. Simply put, teaching guitar and modern band has made me a better traditional ensemble teacher.

Over the span of four years, our modern band program expanded significantly, leading to the full enrollment of eight guitar sections and two modern band sections in grades 7-12. Meanwhile, our orchestra enrollment not only continued to grow but did so at a faster pace. To support this remarkable growth and the development of both modern band and orchestra programs, the Council Bluffs Community School District promptly hired an additional music educator without hesitation.

The increase in orchestra enrollment was certainly a cause for celebration. Orchestra students now benefit from more learning opportunities and support, thanks to the addition of a music teacher. Importantly, it was the demonstrated impact and viability of the modern band program that gave the district confidence in sustaining enrollment for two full-time teachers. Additionally, the new offerings were expected to provide lasting benefits to a larger number of students and families, both in the immediate and long-term. When I started six years ago, my classroom served 133 students. Now, it serves over 380 students, with

approximately 200 of them participating in modern band courses.

The remarkable impact and relevance to our school community cannot be overstated. The success of this thriving music program extends beyond the classroom, positively influencing the school community and culture. The enthusiasm and engagement among students are evident, and parents are delighted by the opportunity for their children to participate, with many expressing an interest in joining themselves. Students even use our online lessons to teach music to their family members. Modern band and guitar students have formed a new middle school show choir band, and students actively utilize our new recording studio. Parents often purchase instruments for their children after participating in these courses to sustain their engagement, and students regularly remark how they want additional popular music course opportunities added to our course handbook.

Moreover, the enrollment data at our school reveals that the introduction of more options in music has coincided with increased student participation in music electives overall. Students who are dual enrolled in both traditional and popular music courses continue to engage in their traditional experiences, and the retention rate for instrumental ensembles is stronger than ever. Currently, an average of 85% of instrumental students continue in band or orchestra as they progress through middle school, given the option to choose guitar or modern band courses. While I cannot solely attribute the decrease in student referrals or disruptions in popular music classes to my work, it is worth noting that behavioral issues in these classes are rare.

The potential of music education is profound. Students regularly comment on how these courses bring life to their school day, foster self-confidence and growth, and make lasting friendships. As we move forward, we will undoubtedly encounter significant challenges in education due to the rapid pace of change in society and technology. However, I couldn't be more optimistic about the future, not only for music education in my community, but also for the futures and contributions of an ever-increasing number of students entering the world with the creative and collaborative mindsets that I strive to foster each day.

It is essential to acknowledge the proud history of traditional ensembles in Iowa and their strong ties to our communities. However, it is important to recognize that the traditional ensemble framework is not the only path to realize the promise of music education. When we embrace the existing connections within our communities and bring them into the school, we can welcome and support new populations of students in discovering and sharing their artistic voices with the world.

So, how did we find ourselves adding a full-time music teacher position to our staff? Long story short, through starting a modern band program. You can teach modern band, and it's far more affordable than you might expect. I'll be sharing this story and more this fall at the IMEA Professional Development Conference in my 'Bring Modern Band to Your School' session, alongside other amazing modern band sessions with presenters such as Dr. Kevin Droe from UNI, Dr. Jill Wilson from Luther College, and Shelley Droe from Cedar Falls. I look forward to seeing you there. Together, let's make a difference for more kids in Iowa! ■



# Future Music Educator Experiences with Popular Music Pedagogy



Jill Wilson

Jill Wilson is Associate Professor of Music Education at Luther College. Recent publications include the *Journal of Research in Music Education* and *Journal of Music Teacher Education*. Chapters are forthcoming in two books including *OUP's Modern Band Handbook*. Wilson serves as a course facilitator in Boston University's online doctoral program and as vice president of the Minnesota Society for Music Teacher Education.

Many music teacher educators across the country are working to offer experiences with popular music pedagogy (PMP) that could be employed to engage a wider cross section of students. While PMP principles can be applied in traditional rehearsals, classes like modern band provide multiple entry points to participation in school music. Progress can be slow when it comes to curricular reform so, for now, many are hijacking the content of existing courses and hosting guest speakers and workshops (like PMP for PMP: Popular Music Pedagogy for Preservice Music Peeps).

Music education majors at Luther are required to demonstrate some guitar and ukulele proficiency in elementary methods, but I use a middle school general music course, which meets twice a week for 40 minutes (though it's at a time when I can request that they stay for an hour in exchange for less work outside of class!) to begin to explore modern band and as a tiny introduction to the world of music production. After spring break, they are given one day each week to rehearse with their bands. Each covers a song of their choice and writes an original song to perform at our end-of-semester celebration. For one of the tunes, they choose either guitar or bass and, for the other, keyboard or drums.

Students journaled in the beginning and again toward the end of the course after rehearsing in student-selected informal learning groups (and doing a little reading and writing). Many cited collaboration, communication, and a student-led focus as positives of popular music pedagogy for their future students, adding, "I think putting the vision of the final product in the hands of the students is a major benefit." Another shared, "we focus way too much on 'perfection' in the classical world."

When asked what important skills or knowledge areas were most important for new music educators, themes for these future music educators included the ability to build and maintain meaningful relationships, get students excited about music, and provide opportunities for them to be creative in the classroom. One shared, "our job is to be culturally responsive, to steer students toward becoming independent musicians." Many participants suggested that music educators should have the flexibility and adaptability to incorporate relevant musical experiences for their students: "It doesn't have to be perfect from the get-go. Learn WITH your students and create an environment that allows for this development."

There was acknowledgement that many have only participated in traditional ensembles; that is where their interest lies and where they are most comfortable. At the same time, several recognized the need to get students excited about music who otherwise might not have been involved:

*When I [started college], I never would have been willing to teach popular music, but my perspective has changed from a performance-based one to a student-centered education based one. I am willing and would love to teach a popular music class now because I recognize the importance of all students having a positive musical experience.*

*I really just thought just having choir was fine and dandy, although admittedly I was young and mostly unaware of the problems with our education system that I am now aware of. ...I wouldn't necessarily say [my perceptions] have evolved, but perhaps grown to be more passionate about the incorporation of these pedagogies within music education.*

*Popular music pedagogies invite students, music teachers, and music teacher educators to take risks, learn alongside one another, and address 21st-century knowledge and skills through engaging with the music that students choose and create.*

—Martina Vasil, Associate Professor of Music Education, University of Kentucky

*Now I also realize how effective popular music can be for teaching almost any musical concept from theory to composition. I'm unsure why any music teacher would think that these types of programs are not beneficial. At the end of the day, we're all wanting to make lifelong musicians, and this type of program will appeal to a much wider audience than traditional ensembles. Our goal as teachers is to teach music, not just make good choirs or bands!*

For these students, funding, scheduling, and advocating with administrators were perennial concerns when asked about challenges of implementing classes like modern band or incorporating popular music pedagogy. Future music educators also mentioned the potential for students to be less productive and cited a lack of skills and pedagogical knowledge to teach students how to play in a modern band—having never taken the class themselves. Finally, they expressed worry about music teachers being even more overworked resulting from the addition of more courses.

When asked if they would take a job that included modern band or other secondary general music course, answers ranged from “I would be very excited to take that job” to “if it was on the side—a section or two.” There was only one outright “no.”

*Popular music pedagogy is still something I would consider myself to be uncomfortable with. I think the comfort level for this type of music creation totally stems from creativity, and if you're a musician like myself,*

*who liked having a foundation/ piece to work with and make artistic choices with, this type of start-from-scratch creation is overwhelming. Something I have noticed that has helped me lean into this discomfort a bit easier is by doing it with others.*

Have you ever played electric guitar on stage? Me neither—at least not until many years into my teaching career. I, too, have been fortunate to find my “others to make leaning into the discomfort a bit easier!” In the spring, the kind people at Impact Coffee in downtown Decorah re-opened late on a Tuesday evening so our three bands could perform. Following the band performances, IWA (Dr. Kevin Droe, Shelley Droe, Dr. Andi Beckendorf—filling in for Dan Black on bass, and myself) provided the foundation for a community ukulele play-along. What a treat it was to see current 10-year-old Luther College Community Music School students, Luther students, and even members of our ukulele class from the Decorah Senior Center making music together. It was a memorable experience for students of all ages thanks to PMP!

I hope to see you in the Modern Band Room on Friday at IMEA for Modern Band 101 and encourage you to attend Dan Black's session “Bring Modern Band to Your School!” 🍷



Luther students pose for a photo at Uke-Palooza 2023



Musicians of all ages at Impact Coffee, Decorah

## Discover the Modern Band Summit



**Michelle Droe**

Michelle Droe (Shelley) teaches K-6 music at Lincoln Elementary in Cedar Falls. She is the proud mother of Anj who lives in Connecticut. She is married to her best friend, Kevin, and enjoys being dog mom to Bean (lab) and Joey (greyhound).

In the world of conferences and professional development events, I've attended one conference that compares to no other. For those fortunate enough to attend the Modern Band Summit—held each July by the Music Will foundation (formerly Little Kids Rock) in Fort Collins, Colorado—it becomes a highlight of our year. This unique gathering is an absolute haven for music teachers offering a memorable experience that goes beyond the typical conference.

The Modern Band Summit sets itself apart from the start with its picturesque location at Colorado State University (CSU). The ambiance of the venue provides an inspiring backdrop for what lies ahead—a conference where music truly comes alive in every corner of CSU.

Here participants forge new friendships and embrace their creative spirits by forming bands that perform throughout the event. This focus on active music making fosters a sense of camaraderie among attendees and nurtures an environment of collaboration and exploration.

One of the conference's standout features is the availability of guitars that can be checked out, making it easy for musicians to practice between sessions, improvise with a friend, or learn a new technique in a session. With an emphasis on low pressure, attendees are encouraged to step out of their comfort zones and try new things. This supportive atmosphere instills a sense of confidence that fuels learning and growth—qualities every educator aims to instill in their students.

The Music Will philosophy, “music for all,” is exemplified by its commitment to facilitating music creation with its participants. This pedagogical approach revolves around putting the students first and allowing them to choose the music that means something to them. It's a refreshing change from more traditional methods.

While the summit is more expensive than in-state conferences, it is important to note that Music Will is a generous organization. To make the event more accessible to a broader audience, Music Will offers grants to help offset and provides presenters with stipends and lodging. This thoughtful approach ensures that passionate music educators from various backgrounds can come together, enriching the experience for everyone involved.

Apart from the inspiring workshops and sessions, the conference also attracts renowned music supporters and artists who add an extra dimension of excitement and inspiration. Past attendees have had the opportunity to interact with legendary figures—including Sheila E, Victor Wooten, and Bootsy Collins—and create memories to last a lifetime!

Here is a list of just a few of the sessions at the last summit:

- SEL and Songwriting for Middle School Students
- DJ with Your Phone or Chromebook
- Your Singers are Ready to Rock!
- Artist Keynote: Bootsy Collins
- Guitar Workout
- Intro to Scratching
- Scaffolding Tools for Instance Access on the Bass



Accessible Lesson Sequence for Music Production

Drum Charts + Rudiments = Jams

Equitable Practices in Your Classroom

Set Up, Sequence, And Scaffold

Strategies for K-6

At its core, the Music Will conference reminds attendees of the value of music and its potential to build skills that are so important for their futures—skills such as true expression, inclusion, creativity, massive decision making, problem solving, and communication galore. Yes, these are offered in current education classes, but in a modern band, these skills are practically ON FIRE! Participants leave feeling rejuvenated and brimming with ideas to implement in their classrooms and the ability to take music learning to seriously new heights. There is such a feeling of acceptance, strong desires to grow, and a huge love of all kinds of music.

Visit the Music Will (<https://musicwill.org/>) website for resources plus details about the next summit. I hope to see you there one day! ➡



**IOWA ASSOCIATION of SCHOOL MUSIC DEALERS**

*Actively working to preserve and expand music in Iowa's Schools*



**Rieman MUSIC**  
MAKING YOUR WORLD SOUND BETTER  
[www.riemanmusic.com](http://www.riemanmusic.com)



**WESTmusic**  
[www.westmusic.com](http://www.westmusic.com)



**“Support the dealers that support you.”** - *Karl King*

A grayscale background image showing a school band performing. In the foreground, a young woman is playing an oboe. Behind her, other band members are visible, including a young man playing a saxophone and another playing a trumpet. They are all focused on their instruments. The background is slightly blurred, emphasizing the musicians in the foreground.

## **2023 CONFERENCE REVIEW**

The logo for the Iowa Music Educators Association. It features a white outline of the state of Iowa. Inside the outline, there are several musical staves with notes and clefs. The text "Iowa Music Educators Association" is written in a bold, black, sans-serif font across the center of the logo.

# **Iowa Music Educators Association**

**Professional Development Conference**  
**Scheman Building, Iowa State Center**  
**November 16-18, 2023**

A grayscale background image showing the lower legs and feet of several people sitting in folding chairs. They are wearing various types of shoes, including dress shoes and sandals. The setting appears to be an indoor event space with a tiled floor.

Have you ever tagged yourself for being a music teacher on a social media post? According to [www.displaypurposes.com](http://www.displaypurposes.com), the top posts are #musicteacher, #musicteacherlife, #musicteachers, #musicteachersofinstagram, #elementarymusicteacher, #musicteachersrock, #musicteacherproblems, and #lifeofamusicteacher. You can learn a lot from scrolling through the feeds highlighting what is being taught in a music classroom. Yet having in-person learning in the presence of community is also a powerful learning tool. Maybe you are struggling through how specific new learning theories apply to your teaching situation. Perhaps you are reading about the latest educational trends but do not know how to implement them with your students. Maybe you are the only music educator in your building or district.

There is one place you can gather to answer your questions and find your people. Make plans to attend IMEA's professional development conference November 16-18, 2023!

This is the state's premiere music education conference featuring a plethora of strands including best practice, innovative, choral, band, orchestral, technology, and advocacy. All stages of music teachers are welcome including pre-service (20% of last year's attendees were collegians), new teachers (first-year teachers who are NAFME members attend for FREE!), seasoned, and retired. Presenters range from local to national and cover topics such as improvisation, popular music, ukuleles, iPads, folk dances, modern band, equity, gospel music, rehearsal efficiency, and more.

Some highlights include:

- Prelude music to Friday's opening ceremonies: 3 Strings, an inclusive music ensemble based out of Minneapolis
- Opening ceremonies invited ensemble: Screaming Goats, a modern band group from Lincoln Elementary School in Cedar Falls
- Keynote address from Dr. Tim Lautzenheiser: *Music Educators: Shepherding Tomorrow's Leaders to Artistry*
- Dr. Blair Williams, American Strings Teachers Association
- LIVE choir demonstration from North Polk Middle School, directed by IMEA president Zach Howell
- Orff-Schulwerk and Kodály specialists presenting sessions on their methodology
- Elementary and middle school choir reading sessions
- A NEW modern band room featuring sessions and play-alongs
- An updated exhibit schedule to allow more time for interactions with student musicians, current/former students, and directors

Please check this issue for the conference schedule and descriptions of all sessions and visit our website to register ([iamea.org](http://iamea.org)). Make the difficult decisions ahead of time by highlighting the sessions you want to attend. Then prepare to tag away as you attend our conference this November! 🎵

## #musicteacher



**Carly Schieffer**  
IMEA Conference Chair

Carly currently serves as adjunct faculty at Mount Mercy University where she teaches undergraduate music education methods courses to both majors and non-majors and supervises student teachers. Carly serves as the conference chair for the Iowa Music Educators professional development conference, maintains a private music studio, and leads early childhood music classes.



### Maps and Information



The Scheman Building has three floors: Ground, 1, and 2.

Sessions and meetings are held on all three floors; exhibits are located on floors 1 and 2.

When you arrive, please take the elevator or stairs to the top floor (floor 2) and report to the IMEA Registration desk.

All-State registration is located on the middle floor (floor 1).

### The Scheman Building at Iowa State Center



Ames, Iowa

**IMEA Annual Professional Development Conference  
Thursday, November 16 Session Schedule**

<b>THURSDAY</b>	<b>Choral</b>	<b>Choral</b>
<b>Description</b>	<b>Topics of interest to choral directors</b>	
<b>8:00 AM</b>	<b>Registration 8:00 AM -- 3 PM</b>	
<b>9:30-10:30 AM</b>	<b>Ewing: Middle School Choral Reading Session, Rms 250-252</b>	<b>Kreitzer, Keating, Stickney, &amp; Franck: How to Avoid Pitfalls and Mistakes in Your Music Program, Rms 260-262</b>
<b>10:45-11:45 AM</b>	<b>Johnson: Elementary Choral Reading Session, Rms 250-252</b>	<b>Howell: Mindful Middle School Choral Repertoire for High School Prep, Rms 260-262</b>
<b>1:15-2:15 PM</b>	<b>Gamboa: Preparing the Mind and Body of a Conductor, Rms 250-252</b>	<b>Young: "A Joyful Noise" Teaching Techniques of Gospel Music, Rms 260-262</b>
<b>2:30 PM</b>	<b>EXHIBITS GRAND OPENING</b>	
<b>4:00 PM</b>	<b>OPUS Honor Choir Concert, CY Stephens Auditorium</b>	
<b>KEY</b>	<b>Registration/Exhibits</b>	<b>Ideal for collegiate and 1st/2nd year teachers</b>
	<b>License renewal credits in required categories</b>	<b>Performances</b>



[www.iamea.org](http://www.iamea.org)



[www.nafme.org](http://www.nafme.org)

**TWO organizations • ONE membership  
JOIN/RENEW TODAY**

**Support the advancement of a quality, comprehensive, and sequential program of music education for all Iowans.**

**MEMBERSHIP BENEFITS**

Advocacy resources available to build community support for your music program.  
Subscriptions to Teaching Music, Music Educators Journal, and Iowa Music Educator.  
Access to affordable online professional development through the NAFME Academy.  
Online professional development library of 100+ hours of webinars.





## IMEA Annual Professional Development Conference Friday, November 17 Schedule 1 of 2

FRIDAY	Band	Technology	Orchestra	Choral
<b>Description</b>	Topics of interest to band directors	Topics of interest for all music educators using technology	Topics of interest to orchestra teachers	Topics of interest to choral directors
<b>7:30 AM</b>	Registration 7:30 AM -- 5 PM			
<b>8:30-9:30 AM</b>	Opening Ceremonies: 3 Strings Musicianship Greeting: Dr. Christina Svec Screaming Goats Modern Band Keynote Address: Music Educators: Shepherding Tomorrow's Leaders to Artistry, Dr. Tim Lautzenheiser			
<b>9:45-10:45 AM</b>	Andreini: Successful Stickings for Percussion Teaching, Rm 4	Kenney/Meunier: Learning to Listen: Recording Projects for Large Ensembles, Rm 160 ICN	Williams: Demystifying Strings for Students, Families, and Communities, Rms 204-208	Derechailo: Level Up Your Students' Music Theatre Song Interpretation, Rm 275
<b>11:00-11:50 AM</b>	Lautzenheiser: Developing a "Culture of Excellence," Rm 4	Sanderson: A Posy of Project Ideas for Digital Music Production, Rm 160 ICN	ISTA Meeting: Rms 204-208	Keating: So You Have to Start [or continue!!] a Show Choir, Rm 275
<b>LUNCH</b>	Visit the exhibits 9 AM -- 5 PM			
<b>1:00-2:00 PM</b>	Pohland: Rethinking Beginning Band: If Only I Knew, Rm 4	Olander: Plug and Play for Middle School General Music, Rm 160 ICN	Caravan/Ellis: Cello Power in Your School Orchestra! Rms 204-208	Ellefson: A Guidebook to the IHSMA Required List for State Large Group, Rm 275
<b>BREAK</b>	Visit the exhibits 9 AM -- 5 PM			
<b>2:30-3:20 PM</b>	Pippin: Rehearsing with Trust, Connection, and Joy from the Podium, Rm 4	Haas: Music Technology Prevalence in Iowa High School Music Education, Rm 160 ICN	Williams: Who's Drivin' This Bus? The Learner-Centered String Class, Rms 204-208	Arnold/Motter: Same Team: Success in the Choir and the Voice Studio, Rm 275
<b>3:30-4:30 PM</b>	Kile: Creating A Culture of Excellence in your Ensemble, Rm 4	Russell: The iPad and Music Education in 2023, Rm 160 ICN		Bertram: Mirror, Mirror, Rm 275
<b>4:30 PM</b>	Social Gathering, 4:45-6:15, Rms 167-179		Junior Honors Orchestra, Fisher Theatre	Social Gathering, 4:45-6:15, Rms 167-179
<b>KEY</b>	License renewal credits in required categories	Performances		Ideal for collegiate and 1st/2nd year teachers
	Meeting	Registration/Exhibits		Kodály/Orff Schulwerk Specialists



**IMEA Annual Professional Development Conference  
Friday, November 17 Schedule 2 of 2**

FRIDAY	General Music		Best Practice		Innovative
Description	Topics of interest to elementary and general music teachers		Topics of interest to all music educators.		Topics relating to Modern Band
7:30 AM	Registration 7:30 AM -- 5 PM				
8:30-9:30 AM	Opening Ceremonies (see facing page)				
9:45-10:45 AM	Schieffer: Songs and Dances from Diverse Cultures, Rms 250-252	Hansen: Let's Explore Movement Together! Rms 260-262	LeMay: Creating a Neurodiverse Classroom and Performing Ensembles, Rm 254	Haenfler: Jumpstart Your Music Teaching While Navigating the Obstacles, Rms 150-154	Black/Droe/Droe/Wilson: Introduction to Modern Band, Rm 299
11:00-11:50 AM	Hulsether: Folk Dance & Upper-Elementary: Joys and Challenges, Rms 250-252	Wolfe: Sing Me a Story, Rms 260-262	Eaton: Using My Story to Prevent Suicide, Rm 254	Muntefering: Panel Discussion with Music Teachers turned Administrators, Rms 150-154	Black/Droe/Droe/Wilson: Modern Band 101: Guitar & Bass, Rm 299
LUNCH	Visit the exhibits 9 AM -- 5 PM				
1:00-2:00 PM	Hansen: Let's Folk Dance! Rms 250-252	Wolf: Improv and Creation in Elementary Music, Rms 260-262	Williams: Preparing for Your Student Teaching Experience and Beyond! Rms 150-154		Droe/Droe/Wilson: Modern Band 101 Keyboard & Drums, Rm 299 Black: Start a Modern Band at Your School, Rm 254
BREAK	Visit the exhibits 9 AM -- 5 PM				
2:30-3:20 PM	Fuller Flores: Our Folk Dance is Poppin': Popular Folk Dances with a Twist, Rms 250-252	Wolfe: Create Your Own Magic, Rms 260-262	Phelan/Mnayer/Young: Unified Teaching for Singers and Instrumentalists, Rm 254	Snead: Get a Mentor! Rms 150-254	Black/Droe/Droe/Wilson: Modern Band 101: Songwriting, Rm 299
3:30-4:30 PM	Hobizal: Creating Meaningful Movement Opportunities Rms 250-252	Wolf: Rock On! Popular Music in the Elementary Music Classroom, Rms 260-262	Sims/Dino/Record/Savage: Connecting with Students Cultures, Rm 204-208	Frerich/Brown/Moreno: Envisioning Collaborative Ats Ed: Aspiring Young Creatives, Rm 254	Van Waardhuizen Interview through First Year Teaching, Rms 150-154 Black/Droe/Droe/Wilson: Modern Band 101: Managing a Modern Band, Rm 299



## IMEA Annual Professional Development Conference Saturday, November 18 Schedule 1 of 2

SATURDAY	Band		General Music	
Description	Topics of interest to band directors		Topics of interest to elementary and general music teachers	
8:00-8:50 AM	IMEA General Membership Meeting, Rms 204-208			
	Registration 9AM – 1PM			
9:00-9:50 AM	Snead: Building Equity in your Band Room, Rm 4	Miller: The Error Detection Cycle: Improve Your Rehearsal Efficiency, Rms 150-154	Russell: All About Ukulele, Rms 250-252	Wolfe: The Joy of Active Music Making, Rms 260-262
10:00-10:50 AM	Angeli: Becoming a Band Director in the Netherlands: A Case Study, Rm 4	Gerth: Empower Your Rehearsals! Rms 150-154	Prim: Integrating Classical Music into the Elementary Classroom, Rms 250-252	Code: Building a Foundation Together with Inclusive Repertoire, Rms 260-262
11:00-11:50 AM	Tarantelli: Demystifying Horn: Setting Young Horn Players Up for Success, Rm 4	Graham/Endres/Wubbena: Overview of Four-Mallet Marimba for the High School Student, Rms 150-154	Jimenez: Rhythm and Percussion with Hand Signs, Rms 250-252	Dunnick: Calm, Friendly, Safe, and Musical Routines for a Student-Focused Classroom, Rms 260-262
12:00-12:50 PM	Law: Improvisation for All, Rm 4	Alexander: Intrinsic Motivation in the Instrumental Music Classroom, Rms 150-154	KEI: Maximizing Mileage of Manipulatives! Rms 250-252	Code: Let Children Lead: Framing DEI Conversations through Musical Play, Rms 260-262
1:00-1:50 PM			KEI Meeting: Rms 250-252	
2:00-2:50 PM	IBA Meeting, Rm 4	Collegiate Honor Band (off-site)		
3:00-3:50 PM				
7:30-9:30 PM	IHSMA All-State Music Festival (separate ticket required), Hilton Coliseum			
KEY	License renewal credits in required categories	Performances		Ideal for collegiate and 1st/2nd year teachers
	Meeting	Registration/Exhibits		Kodály/Orff Schulwerk Specialists



**IMEA Annual Professional Development Conference  
Saturday, November 18 Schedule 2 of 2**

SATURDAY	Best Practice		
Description	Topics of interest to all music educators. Topics include, but are not limited to, diversity, equity, inclusion, advocacy, curriculum, and management.		
8:00-8:50 AM	IMEA General Membership Meeting, Rms 204-208		
	Registration 8 AM – 1 PM		
9:00-9:50 AM	Adams: Reflections on Hosting a IMEA Iowa Jamfest Event, Rms 204-208	Raim: Teaching Music with the Brain and Body in Mind, Rm 254	Research Poster Session, outside of Rm 275
10:00-10:50 AM	Kuehner: You've Got This: Refining Your Advocacy Message! Rms 204-208	Ott: Reset: General Music Practices with an SEL Lens, Rm 254	
11:00-11:50 AM	Newman: The Experiences of Music Educators with Disabilities, Rms 204-208	Bertram: Voicing Your Choir: An Essential Element, Rm 254	
12:00-12:50 PM	Snead: A Narrative of Disabled Public-School Ensemble Conductors, Rms 204-208	Barden: Standards-Based Grading in Music: Practices and Pitfalls, Rm 254	
7:30-9:30 PM	IHSMA All-State Music Festival (separate ticket required), Hilton Coliseum		
KEY	License renewal credits in required categories	Performances	Ideal for collegiate and 1st/2nd year teachers
	Meeting	Registration/ Exhibits	Kodály/Orff Schulwerk Specialists



JOIN OR RENEW TODAY!

Join the Iowa Alliance for Arts Education and support advocacy, professional development, and mentoring among Iowa fine arts teachers.

[iowaalliance4artsed.org/membership](http://iowaalliance4artsed.org/membership)





## Conference Keynote Address and Concerts

### Iowa Opus Honor Choir\*

Thursday, 4:30 pm, CY Stephens Auditorium

Conductors:

Tami Meiners, 5/6 Grade Select

Abby Sheppard, 7/8 Grade Treble

Thad Wilkins, 7/8 Grade Bass

Matt Walker, 9th Grade Mixed

### Opening Ceremonies and Keynote Address

Friday, 8:30 am, Benton Auditorium

Prelude: 3 Strings, Ruth LeMay, Co-Founder

Musicianship Greeting: Dr. Christina Svec

Performance: Screaming Goats, Lincoln Elementary School, Cedar Falls CSD, Shelley Droeg, Director

Keynote Address: *Music Educators: Shepherding Tomorrow's Leaders To Artistry*, Dr. Tim Lautzenheiser

Friday, 8:30 am, Benton Auditorium

### Junior Honors Orchestra\*

Friday, 4:30 pm, Fisher Theatre

Conductors:

Dr. Erik Rohde, University of Northern Iowa

Michele Senger, Des Moines Symphony

### Iowa College Band Directors Association Honor Band\*

Saturday, 2:00 pm, Location Josephine Tope Auditorium, Nevada, IA

Co-chairs: Dr. Angela Holt, Dr. Nicholas Enz, Dr. Rob Stull

Conductor: TBD

### Iowa All-State Music Festival\*

Saturday, 7:30 pm, Hilton Coliseum

Conductors:

Dr. Travis Cross, Band

Dr. Ryan Beeken, Chorus

Gary Lewis, Orchestra

\*Concert tickets not included in the IMEA Conference registration



**P R O F E S S I O N A L**  
**development conference**

NOVEMBER 16-18, 2023

ISU AMES

**CONFERENCE CONDUCTORS  
& CLINICIANS**



### David Adams

David Adams is the 5-12 instrumental music director at Van Buren County CSD in Keosauqua, IA. Mr. Adams made the mid-life change to become a music educator, graduating *summa cum laude* from Iowa Wesleyan University in 2021.

Before starting a career in education, Adams worked for 30 years in sales and retail.

Session(s):

#### **Reflections on Hosting a IMEA Iowa Jamfest Event**

*Saturday, Nov. 18, 9:00 - 9:50 AM, Rms 254*

Mr. Adams reflects upon hosting one of the first Iowa Jamfest events sponsored by the IMEA. He will discuss the strategies used to draw non-traditional ensembles to the event, as well as leveraging community excitement for receiving an Iowa Jamfest bid into opportunities for your students and your instrumental music program.

#### **Dr. Dina Alexander**

Dr. Dina Alexander, Professor and Director of Music Education at Roberts Wesleyan University in Rochester, NY, teaches music education related coursework, Aural Skills I & II, and directs the campus-wide Jazz Ensemble. Prior to teaching at the collegiate level, she taught public-school music education for more than two decades. The remarkable musical achievements of Dr. Alexander's 4th and 5th grade students garnered interest from music educators around the world. Videos of her jazz bands can be viewed at <https://www.youtube.com/watch?v=xVVio39d0bQ>

Session(s):

#### **Intrinsic Motivation in the Instrumental Music Classroom**

*Saturday, Nov. 18, 12:00 - 12:50 PM, Rms 150-154*

Did you know that intrinsically-motivated music students practice more, exhibit higher achievement, demonstrate heightened creativity, and experience enhanced feelings of enjoyment in learning? Would you be interested in learning techniques and teaching strategies that support your students' development of intrinsic motivation for learning in music? Participants in this workshop will learn fascinating developments in the field of intrinsic motivation for learning in music and proven strategies and techniques that inspire students' intrinsic motivation to learn and practice with enthusiasm.

### Matt Andreini

Matt Andreini is a native Iowan and currently teaches percussion at the University of Northern Iowa. Andreini maintains an active performance career, performing regularly with a wide variety of ensembles throughout Iowa and the Midwest. He is often a featured soloist with numerous ensembles and has performed multiple international tours throughout Europe, Central America, and South America. As a chamber musician, Matt has recently shared the stage with groups such as the Boston Brass and the Enso String Quartet. An avid enthusiast of new music, he has led new music initiatives including commissions for solo, duo and percussion ensembles by notable composers such as Steve Snowden, Ivan Trevino, Mark Ford, and Kevin Bobo. Matt co-directs the "Iowa/Hungary Project," a collaborative new music organization, with Hungarian percussionist Gabor Palotas. Since the project's inception, they have jointly commissioned and premiered more than 50 works, creating a unique opportunity for cultural exchange. Andreini has previously held teaching positions at Hawkeye Community College (Waterloo, IA), Southwestern Community College (Creston, Iowa), and Joyful Noise Drums and Percussion (West Des Moines, IA). As a teacher, his students have had continued success in competitions and have gone on to lead successful careers as teachers and performers.

Session(s):

#### **Successful Stickings for Percussion Teaching**

*Friday, Nov. 17, 9:45 - 10:45 AM, Rm 4*

Percussion sticking patterns are essential to achieving success in percussion playing. There are different techniques that can be applied depending on the musical scenario and instrument type. In this educational session, participants will learn fundamental concepts of sticking patterns suitable for beginners, and how they can be utilized on various instruments such as snare drum, timpani, marimba, and beyond. With thoughtful application, sticking patterns can improve phrasing, add articulation, and enhance maneuverability. Creative sticking solutions often hold the key to unlocking complex percussion challenges. Join us to learn more about this crucial element of percussion playing.





### Dr. Jon Arnold

Dr. Jon Arnold is Director of Choral Activities and Assistant Professor at Simpson College where he conducts the College Choir and Chamber Singers and teaches classes in conducting, choral methods, and diction. He has extensive experience conducting

academic, community, and church choirs that have been featured at regional festivals and conventions. Jon holds a DMA in choral music from the University of Illinois Urbana-Champaign as well as a MM in choral conducting and a BA in music and educational studies from Emory University. His primary conducting teachers are Drs. Andrew Megill and Eric Nelson. Dr. Arnold's primary research focus is reviving music of the late Renaissance and early Baroque period. His dissertation focused on the *Florilegium Portense*, an anthology of motets edited by Erhard Bodenschatz and published in Leipzig in 1618, and includes fourteen premier editions. He is currently working on an edition of Bodenschatz's twelve settings of the Magnificat, originally published in 1599. Other notable projects include an edition of three movements from the *Missa Pange Lingua* by Francisco López Capillas, currently published on CPDL.

Session(s):

#### **Same Team: Success in the Choir and the Voice Studio**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 275*

Our singers use the same instrument in choir and the voice studio, and conductors and vocal pedagogues have the same mission of helping students grow in their vocalism and musicianship to be more successful. This session will discuss general ways to improve collaboration between faculty as well as specific methods of instruction. For the voice teacher, we will discuss healthy practices for preserving and modifying foundations of vocal technique in the choral rehearsal. For the conductor, topics will include voice matching and placement, tone, and vibrato.

### Foteini Angeli

Foteini Angeli is a Graduate Teaching Assistant of Bands at the University of Nebraska Lincoln and DMA student of Wind Band Conducting. Foteini also served as a graduate teaching assistant of bands at the University of Northern Iowa (2020-2022) where she received her master's degree in wind band conducting; she also holds a master's degree in orchestra conducting from *Conservatoire Royal de Mons*

in Belgium. While living in Greece, Foteini worked as an assistant orchestra conductor for the Philharmonic Society of Corfu, band director for the Municipal Band of Thinali, and assistant conductor of the professional Thessaloniki City Orchestra. She has conducted orchestras and wind bands in Greece, the United States, France, Germany, the Netherlands, and Belgium.

Session(s):

#### **Becoming a Band Director in the Netherlands: A case study**

*Saturday, Nov. 18, 10:00 - 10:50 AM, Rm 4*

The aim of this session is to see the classes and qualifications required for admission and graduation as a Wind Band Conductor and Educator in the Dutch educational system, track similarities and differences, and suggest ideas that could be used from American institutions in the future.



### Dr. Wendy Barden

Dr. Wendy Barden is currently Director of Professional Development and Resource Programs at Perpich Center for Arts Education in Minnesota. She is also Music Education Consultant for Segue Consulting Partners, a company presenting workshops and

specially-tailored sessions in a variety of professional and curriculum development subjects. Barden is author of the popular *Maximizing Student Performance* series, coauthor of many books in the *String Basics* series, and a contributing author for many more publications including *Standard of Excellence Books 1, 2, and 3*. To her IMEA conference session, Dr. Barden brings extensive practical and personal experience as an elementary and secondary music teacher and as a district K-12 Music Coordinator.

Session(s):

#### **Standards-Based Grading in Music: Practices and Pitfalls**

*Saturday, Nov. 18, 12:00 - 12:50 PM, Rm 254*

The purpose of standards-based grading is to communicate more complete and accurate information about learning to students and families. Is that purpose [still] evident in your reporting system? What practices have made SBG thrive? What pitfalls have you stumbled upon? In this session, take time to consider, reflect, and re-energize your approach to standards-based grading with students at the center.



### Dr. Emilie Bertram

Emilie Bertram serves as Director of Choral Activities, Music Department Chair, and Assistant Professor of Music at Waldorf University where she conducts the Waldorf University Choir, Schola Cantorum, and teaches courses in conducting and choral methods. Prior to her appointment at Waldorf, Dr. Bertram conducted various ensembles during her studies at the University of Colorado Boulder and has taught in the public and private school systems in MN, NY and CA. Dr. Bertram's ensembles have performed frequently throughout the United States and internationally. Dr. Bertram enjoys creating intergenerational, community-based experiences and has collaborated with groups such as the ASTER Women's Chamber Chorus, Nordkor Children's Choir, North Iowa Choral Society, Una Vocis Choral Ensemble, and Austin Symphony Orchestra. An active clinician and scholar, Dr. Bertram has presented various research and pedagogy topics at NCCO national, IMEA state, and CMEA state Conferences, and is an IHSMA adjudicator. Her research, "Utilizing the Principles of Storytelling to Create Engaging Concert Programs," was a featured article in the *Choral Journal*. She was chosen as a contributing author to *In Search of Inspiration: Interviews with Notable Choral Conductors*. Dr. Bertram believes in employing ensemble pedagogy focused on active listening, technical skill development, musical nuance, the intentional fostering of intrinsic motivation, and the building of community, resulting in communicative, authentic experiences. Dr. Bertram holds degrees from the University of Colorado Boulder, Ithaca College, and Concordia College. She has been privileged to study with conductors René Clausen, Janet Galván, Ann Howard Jones, Gregory Gentry, Elizabeth Swanson, Gary Lewis, Joan Conlon, Sharon Hansen, and Richard Bjella. She has contributed her voice as a member of numerous choral ensembles including the Concordia Choir, University of Colorado Boulder University Singers, and The Choral Project.

Session(s):

#### **Mirror, Mirror**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rm 275*

As ensemble conductors and educators, it often feels like we are in a perpetual race, striving to provide the best possible experience for our students, to engage with our community, and to participate in available activities. Unfortunately, in our well-meaning attempts to "save time," we frequently become our own worst enemies, partaking in practices that work against our desired outcome. Referencing her years in the music classroom, experience as a student-teacher supervisor

and methods instructor, and frequent guest clinician, Dr. Bertram will share some of the most common pitfalls that hinder our intent for effective, efficient teaching and how to avoid them. This session, primarily aimed at early career teachers, offers practical advice to untangle the pedagogical web, reaffirming that results begin with reflection.

### **Voicing Your Choir: An Essential Element**

*Saturday, Nov. 18, 11:00 - 11:50 AM, Rm 254*

Resources abound for creative choral ensemble formations designed to assist in virtually any circumstance; however, individual singer placement, or voicing, within sections is an essential element to aid in the overall ensemble experience. Thoughtful, informed placement allows singers to enjoy healthy, full, free singing while simultaneously optimizing choral tone. Placement also aids in promoting vocal health and nurturing singer confidence. This session will explore a method for placing individual voices in a non-competitive manner, and how to use their individual placements to aid in formulating a variety of standing positions.



### **Dan Black**

Dan Black is an innovative and experienced music educator with proven success in increasing enrollment and achievement in traditional and popular music courses. He currently serves as a modern band and orchestra teacher in the Council Bluffs Community School

District and as an executive board member with the Iowa Alliance for Arts Education. As an innovator in curriculum and instruction, Dan remains an active presenter at music education conferences on topics such as teaching for artistic literacy, technology integration, and program leadership. With a student-centered mindset and a drive to create a more inclusive and creative classroom for today's students, programs led by Dan Black have seen large increases in student enrollment and achievement. In 2022, Dan Black was named "Teacher of the Year" in the Council Bluffs Community School District. Dan Black holds BM and MAE degrees from the University of Northern Iowa.

Session(s):

#### **Start a Modern Band at Your School!**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rm 254*

Modern Band is a new and exciting learning opportunity that you can bring to your school! In this session, experience a modern band lesson, learn about the basic

principles of teaching and leading a modern band, and see how a modern band course worked in an Iowa school (hint: huge success!). Best yet, participants will leave with a program starter-kit featuring classroom outfit suggestions, a modern band course programming proposal for administrators, a complete course curriculum you can use on day one, and more at no cost!

### **Modern Band 101: Guitar & Bass**

*Friday, Nov. 17, 11:00 - 11:50 AM, Rm 299*

This hands-on session focuses on teaching guitar and bass within a modern band class or lesson unit. No experience is necessary. Attendees will get to play guitar—acoustic or electric—as well as electric bass. Attendees will learn how get their students playing guitar and bass in a modern band. Guitars and basses will be provided; attendees are also welcome to bring their own guitar and/or bass. No experience is necessary.

### **Dr. Beth Brown**

Beth Brown is the Director of Curriculum and Instruction at Iowa Conservatory, an arts boarding school in Iowa City, IA. She has taught general music for over two decades and directs the Iowa City Youth Choir. She is an adjunct professor in the University of Iowa College of Education, teaching graduate and undergraduate courses in instructional design, cognitive learning theories, and human development. Beth holds a BM in vocal performance and a PhD in educational psychology. Her work with practicing and preservice teachers focuses on developing learner-centered pedagogical and curricular practices to design an active, responsive learning environment.

Session(s):

### **Envisioning Collaborative Arts Education: Aspiring Young Creatives**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rm 254*

Collaborative arts is an innovative learning experience at Iowa Conservatory (ICON) that embraces project-based learning (PBL). PBL is at the heart of the comprehensive fine arts curricular design envisioned for young artists. This 21st-century approach to learning is student-centered and brings real-world applications to arts education, including critical thinking, communication, collaboration, and creativity. These learners are most often engaged in creative practices; new insights, pathways, and perspectives can be found within creativity scaffolding. This is a core value in collaboration for all educators, as innovation propels students forward in growth as artists.

### **Dr. Lisa Caravan**

Lisa R. Caravan is an Assistant Professor of Music Teaching and Learning at the Eastman School of Music. Her research interests include music teacher preparation, cello pedagogy, and 21st-century practice pedagogy. She regularly presents at state, regional, and national conferences, including the American String Teachers Association, College Music Society, National Association for Music Education, and New York State School Music Association. As a cellist, Caravan performs regularly with the Paragon Ragtime Orchestra and recorded on their album, *Black Manhattan, Volume 3*. Most recently, she recorded with Lorelei Ensemble on the album *Antigone: The Writings of Sophie Scholl*.

Session(s):

### **Cello Power in Your School Orchestra!**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rms 204-208*

Let cellists soar in your orchestra! We will discuss common technical issues specific to cellists in the orchestra classroom and provide teaching strategies for stiff thumbs, vibrato, bow tracking, shifting, and more supporting materials for intermediate and advanced cellists. You will leave this interactive and hands-on session feeling empowered with your expanded cello knowledge.



### **Larena Code**

Larena Code is an elementary music teacher at the University of Chicago Laboratory Schools and national recipient of the 2022 OAKE Outstanding Emerging Educator Award. She holds a MME with Kodály concentration from the University of St. Thomas and a BME

from DePaul University. Larena is certified in both the Kodály and Orff approach through DePaul University, University of St. Thomas, and University of Kentucky respectively. She is an active presenter at the national and local level on topics such as race and equity in the music room, Kodály-inspired teaching, inclusive repertoire, and elementary hip-hop curriculum.

Session(s):

### **Building a Foundation Together with Inclusive Repertoire**

*Saturday, Nov. 18, 10:00 - 10:50 AM, Rms 260-262*

How can we evolve our repertoire and practices in a sustainable way? As the problematic histories of many American folk songs have become more widely known, music teachers have been reimagining their song lists. Do





we replace these songs, or do we want to do more than simply replace? In this actionable session, I'll share step-by-step how I used the foundation of my Kodály training to slowly and steadily address these questions in my own practice. Participants will sing and play K-4 kid-tested activities and repertoire that validate multiple identities and center joy. Together we will reflect on where we are on our journeys and identify what our next steps might be in becoming more inclusive, anti-bias music educators.

### **Let Children Lead: Framing DEI Conversations through Musical Play**

*Saturday, Nov. 18, 12:00 - 12:50 PM, Rms 260-262*

Talking about race and identity with young children can feel daunting—especially within the time constraints and demands of an elementary music class. In this session, I'll share how I create student-centered activities that allow young kids to discuss and reflect on these topics, while still centering musical play. We will use familiar tools from the Kodály framework to build on students' musical learning and sequence developmentally appropriate ways to examine DEI topics. Participants will explore classroom norms, routines, and guiding questions that establish a child-first environment and make these topics less intimidating for both the teacher and the students. Come sing and play kid-tested, K-4 lesson segments that amplify children's sense of their own value, voice, and identity!

### **Dr. Rose Dino**

Session(s):

#### **Connecting with Students' Cultures**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rm 204-208*

How do we connect student's cultural experiences with school music programs? Learn about some great examples from right here in Iowa schools and hear from the educators that have developed and nurtured these programs within their curriculum. This session will feature a panel of experienced educators presenting examples of culturally responsive programming within their schools including alternative ensembles and classes within choral, instrumental, and general music settings.



### **Dr. Kevin Droe**

Kevin Droe, PhD, is Associate Professor of Music Education at the University of Northern Iowa where he teaches undergraduate and graduate music education courses. In addition to his teaching and research responsibilities, Kevin founded the

UNI Spectrum Project, a weekend music, movement, drama, and art opportunity for children with differing abilities. His research focuses on teacher effectiveness, special populations, popular music, and innovative music education. In 2018, Kevin founded AmpCamp, an annual summer popular music youth camp and Spectrum JamFest, a youth music festival in Cedar Falls. Kevin continues to conduct honor bands, teach audio engineering and modern band workshops, and provide professional development services across Iowa. When not teaching and researching, Kevin plays drums in Corn Riot, a punk metal band of faculty at the UNI School of Music. Kevin Droe holds music degrees from the University of Northern Colorado and a PhD in music education from The Florida State University.

Session(s):

#### **Introduction to Modern Band - RockShop Mini**

*Friday, Nov. 17, 9:45 - 10:45 AM, Rm 299*

This hands-on session is an introduction to modern band and the Music as a Second Language (MSL) pedagogy. Attendees will get a brief introduction to the modern band instruments (guitar, keyboard, drum, vocal, bass, and music technology) as well as the core values of MSL (approximation, scaffolding, musical decision-making, iconic notation, and culturally-sustaining educational techniques). All equipment will be provided.

#### **Modern Band 101: Keyboard & Drums**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rm 299*

This hands-on session focuses on teaching keyboards and drum set within a modern band class or lesson unit. No experience is necessary. From back beats to drum fills, attendees will get to play drum set and learn how to get their students playing drum set in a modern band. Keyboards and drum sets will be provided.

#### **Modern Band 101: Songwriting**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 299*

This hands-on session focuses on songwriting within a modern band class or lesson unit. No experience is necessary. Attendees will write a song and learn how get their students writing songs in a modern band setting.

### **Uketopia and Modern Band Jam Session**

*Friday, Nov. 17, 4:45 - 6:00 PM, Rm 299*

All are invited for a jam session featuring modern band instruments. Bring your own uke!

### **Shelley Droe**

Shelley Droe teaches music and chorus to grades K-6 at Lincoln Elementary in Cedar Falls. The 2023-2024 school year marks her thirty-third year of teaching. She's taught in Colorado, Florida, and Iowa. Shelley graduated with a BA in Music Education from Augustana University in Sioux Falls, SD, and an MM in Horn Performance from the University of Northern Colorado. She has completed 3 levels of training in the Kodály Method, two levels for Orff Training, and conducts honor choirs around the state of Iowa. Mrs. Droe was one of the ten finalists for the Grammy Music Educator Award in 2018. She is the Repertoire and Standards Chair for the Iowa Choral Directors Association. She and her husband, Kevin, enjoy visiting their son in New Haven, CT, whenever they get the chance.

Session(s):

### **Introducing The Screaming Goats: A Transformative Music Education Journey!**

*Friday, Nov. 17, 8:30 - 9:30 AM, Benton Auditorium*

In Cedar Falls, a groundbreaking teaching approach is revolutionizing music education. Led by Shelley Droe, up to ten modern bands a year are mastering their favorite music while honing leadership skills and fostering collaboration. Today, we proudly present the Screaming Goats, a remarkable band of 3rd to 7th graders who have thrived together for 3 years. Mrs. Droe's introduction of modern band to Lincoln Elementary's curriculum has opened doors to diversity, community connection, collaboration, creativity, SEL, and leadership. The benefits are immeasurable. Enjoy the magic of the Goats at our opening ceremony!

### **Introduction to Modern Band - RockShop Mini**

*Friday, Nov. 17, 9:45 - 10:45 AM, Rm 299*

This hands-on session is an introduction to modern band and the Music as a Second Language (MSL) pedagogy. Attendees will get a brief introduction to the modern band instruments (guitar, keyboard, drum, vocal, bass, and music technology) as well as the core values of MSL (approximation, scaffolding, musical decision-making, iconic notation, and culturally-sustaining educational techniques). All equipment will be provided.

### **Modern Band 101: Keyboard & Drums**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rm 299*

This hands-on session focuses on teaching keyboards and drum set within a modern band class or lesson unit. No experience is necessary. From back beats to drum fills, attendees will get to play drum set and learn how to get their students playing drum set in a modern band. Keyboards and drum sets will be provided.

### **Modern Band 101: Songwriting**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 299*

This hands-on session focuses on songwriting within a modern band class or lesson unit. No experience is necessary. Attendees will write a song and learn how to get their students writing songs in a modern band setting.

### **Uketopia and Modern Band Jam Session**

*Friday, Nov. 17, 4:45 - 6:00 PM, Rm 299*

All are invited for a jam session featuring modern band instruments. Bring your own uke!



### **Jessica Dunnick**

Jessica Dunnick is the music specialist at Bowman Woods Elementary. After teaching three years in the Cedar Rapids Schools, she returned home to Linn-Mar and has been at Bowman for seven years. Jessica has her BA in music education from the University of Northern Iowa and her MA in music education with an emphasis in Orff from the University of St. Thomas. She is a past president of First Iowa Orff and is a certified Teacher Educator of Movement through the American Orff Schulwerk Association. She emphasizes playfulness and creativity in her classroom to increase student engagement while leading students to discover the musical abilities they possess.

Session(s):

### **Calm, Friendly, Safe, and Musical Routines for a Student-Focused Classroom**

*Saturday, Nov. 18, 11:00 - 11:50 AM, Rms 260-262*

Let's let the students take over routines, obtain friendly methods of communication with each other, talk less, and get more musical results in the general music classroom! Using research about social readiness, SEL, and a combination of Orff, Dalcroze, and Kodály methods, learn playful ways to joyfully teach movement, instruments, and improvisation with less hassle and stress. We'll provide more responsibility and choice for our students while we facilitate their musical learning from year to year!



**Sam Eaton**

Sam Eaton received his bachelor’s degree from Luther College in Decorah, IA, and his MA in educational leadership from Concordia University St. Paul. Sam taught both K-5 general music and 7-12 choir in Iowa and Minnesota for twelve years. In 2016, Sam won the Heart of the Classroom Award from the University of Northwestern St. Paul. Under his direction, the Wayzata All-District Choir performed at the Minnesota Music Educator’s State Conference in 2018. In 2016, Sam founded Recklessly Alive, a suicide prevention organization sprinting toward a world with zero deaths by suicide. A suicide survivor himself, Sam has spoken at over 150 events throughout the U.S. and his first book, *Recklessly alive: What my suicide attempt taught me about living life to the fullest*, became an Amazon best-seller reaching the top 200 books sold on Amazon in June 2021. You can follow and support Sam’s work at [RecklesslyAlive.com](http://RecklesslyAlive.com) or [@RecklesslyAlive](https://www.instagram.com/RecklesslyAlive) on Instagram, TikTok and Facebook.

Session(s):

**Using My Story to Prevent Suicide**

*Friday, Nov. 17, 11:00 - 11:50 AM, Rm 254*

A former music teacher and suicide survivor, Sam will share his story of attempting suicide, information and statistics on depression and suicide, accommodation ideas for supporting student mental health, and ways we can all work together to prevent suicide in our schools and music classrooms.



**Elmer Ellefson**

Originally from Viroqua, WI, Mr. Ellefson grew up in a family of music enthusiasts. After completing high school in Saint Ansgar, IA he enrolled in classes at Waldorf College in Forrest City where he completed an AA degree in music education; Elmer furthered

his education with a BA in music education from Dana College in Blair, NE, and a MM in music education at University of Nebraska Omaha. In his career as a music educator, Mr. Ellefson has taught instrumental and vocal music at all levels of K-12 public education. Currently he is the director of vocal music at Abraham Lincoln High School in Council Bluffs, IA. Professionally, he is a member of ACDA, NAFME, and has spent several seasons performing with Opera Omaha.

Session(s):

**A Guidebook to the IHSMA Required list for State Large Group**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rm 275*

The IHSMA State Large Group Contest requires vocal ensembles to perform, in its entirety, one selection from its Required Music List. So, how do you narrow that list down to one piece of music from over 1,100 titles?!?!?! In this session, we will explore and become familiar with the IHSMA Required List. You will leave with a guidebook and a game plan for selecting literature to meet the needs of students, appeal to audiences, and provide opportunities to teach standards.

**Dr. Erin Ellis**

Cellist Erin Ellis leads a versatile career as a performer and teacher. She has performed as a soloist and chamber musician across the United States and in Germany, Canada, Chile, Italy, and Holland. Dr. Ellis is also an accomplished baroque cellist and performs regularly with the Atlanta Baroque Orchestra. A dedicated music educator, she is Associate Professor of Cello at West Virginia University, where she also coordinates string chamber music. She is a regular presenter at the American String Teacher’s Association National Conference. Erin spends her summers in Leicester, VT, performing and coaching chamber music at Point CounterPoint Chamber Music Camp.

Session(s):

**Cello Power in Your School Orchestra!**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rms 204-208*

Let cellists soar in your orchestra! We will discuss common technical issues specific to cellists in the orchestra classroom and provide teaching strategies for stiff thumbs, vibrato, bow tracking, shifting, and more, with supporting materials for intermediate and advanced cellists. You will leave this interactive and hands-on session feeling empowered with your expanded cello knowledge.

**Aiden Endres**

Session(s):

**Overview of Four-Mallet Marimba for the High School Student**

*Saturday, Nov. 18, 11:00 - 11:50 AM, Rms 150-154*

Band directors often feel at a loss when preparing percussion students with four-mallet marimba literature for Solo and Ensemble Contest, college auditions, or even



to simply play a required part for band. This session will guide them toward appropriate resources for teaching technique as well as several new collections of solos that could be appropriate for the high school student. Dr. Graham, as well as some of his students from UNI, will perform several examples of these recently written pieces.



### Nancy Ewing

Nancy Ewing received her bachelor's degree in music from Iowa State University and her master's degree in choral music education/voice from the University of South Dakota. Nancy taught middle school and high school students in Iowa for over 33 years.

Retiring in 2022, she spent the final 24 years of her career as the middle school vocal music instructor with Le Mars Community Schools. While there, she directed five choral ensembles and the middle school musical. She taught sixth grade music exploratory and enrichment classes and gave voice lessons to both middle school and high school students as well. An active guest clinician and conductor, she has directed several honor choirs and was a guest conductor for both the 2003 and 2021 Iowa Opus Honor Choir Festival. Most recently, she co-directed the Ames Children's Choir during the fall semester of 2022. Nancy is an active member of the American Choral Director's Association. She was the ICDA Opus Honor Choir chair from 2011-2014, Northwest District Representative from 2001-2003, and NCACDA Repertoire & Standards chair for Junior High/Middle School Choirs from 2011- 2013. She now resides in Ames where she serves as the Co-Worship & Music Director at Bethesda Lutheran Church, teaches private voice, and is on the executive board of the Ames Children's Choirs.

Session(s):

### Middle School Choral Reading Session

*Thursday, Nov. 16, 9:30 - 10:30 AM, Rms 250-252*

Picking repertoire for the middle school choir can be one of the most rewarding and most daunting tasks a choral director has. As middle school directors, finding literature that is accessible, affordable, and adolescent voice approved is one of the most frustrating parts of the job. Hopefully this music reading session will bring out some old favorites that have already been proven successful and might already be in your choral library.

### Jack Frank

Session(s):

### How to Avoid Pitfalls and Mistakes in Your Music Program

*Thursday, Nov. 16, 9:30 - 10:30 AM, Rms 260-262*

You can avoid common mistakes made by teachers young and old! This session will include discussion on topics relevant to creating successful music programs including recruiting, communication, literature selection, relationships, and advocacy.

### Dr. Jessi Frerich

Dr. Jessie Frerich is the Admissions Director at Iowa Conservatory (ICON), a comprehensive fine arts boarding and commuting school in downtown Iowa City. She holds a doctorate from Liberty University and an MFA from the University of Iowa. She is also a graduate of the American Musical and Dramatic Academy and New School University in New York City. As a sought-after musician, speaker, author, and teacher, Jessie's work includes fine arts education engagement, music history curriculum, and student preferential learning.

Session(s):

### Envisioning Collaborative Arts Education: Aspiring Young Creatives

*Friday, Nov. 17, 3:30 - 4:30 PM, Rms 254*

Collaborative arts is an innovative learning experience at Iowa Conservatory (ICON) that embraces project-based learning (PBL). PBL is at the heart of the comprehensive fine arts curricular design envisioned for young artists. This 21st-century approach to learning is student-centered and brings real-world applications to arts education, including critical thinking, communication, collaboration, and creativity. These learners are most often engaged in creative practices; new insights, pathways, and perspectives can be found within creativity scaffolding. This is a core value in collaboration for all educators, as innovation propels students forward in growth as artists.



### Melissa Fuller Flores

As a first-generation Filipino-American and military child, Melissa Fuller Flores grew up showcasing Filipino folk dances on Air Force bases. The foundations of how to move to music primed and prepared her for a bachelor's in music education degree at the University of



Alabama and a master's degree in clarinet performance at the University of North Texas. Though it was difficult to leave her students in Houston, Melissa currently teaches just outside of Iowa City, Iowa. There, she continues to provide students with musical experiences that cultivate self-expression and help them thrive as positive, productive, and culturally mindful world citizens. When Melissa isn't teaching, advocating, or presenting, she loves to play video games or zone out on the couch watching TV shows with her dogs and partner, Ben. Connect with Melissa on her Instagram @MelodiesAndMoves.

Session(s):

### **Our Folk Dance is Poppin': Popular Folk Dances with a Twist**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rms 250-252*

Folk dancing reinforces beat, deepens understanding of form, teaches spatial awareness, and develops social skills. Join us as we take familiar folk dances and add them to the popular songs your students know and love. Together we will dance to these tunes and learn how to adapt your students' favorites to familiar folk dances.



### **Dr. Thomas Gamboa**

Dr. Thomas Gamboa received a bachelor's degree in music education and bassoon performance from UCLA, a master's degree in conducting from Northwestern University where he studied with Mallory Thompson, and a doctorate in conducting from the

University of Michigan where he studied with Michael Haithcock. Professionally, he taught high school band and orchestra in Los Angeles; he was also a military band conductor and commander for the United States Air Force Band where he was stationed in Georgia and Germany. From 2018 to 2023, Dr. Gamboa was the Assistant Director of Wind Studies at the College-Conservatory of Music (CCM) at the University of Cincinnati where he conducted the CCM Wind Ensemble, taught undergraduate- and graduate-level conducting courses, and directed the Doctoral Cognate Program in Wind Conducting. He is currently the Director of University Bands and Assistant Professor of Music at the University of Wisconsin-Milwaukee's Peck School of the Arts. At UW-Milwaukee, Dr. Gamboa oversees all aspects of the band program, guides the graduate wind conducting area, and serves as conductor of the Wind Ensemble, the university's premier wind band.

### **Preparing the Mind and Body of a Conductor**

*Thursday, Nov. 16, 1:15 - 2:15 PM, Rms 250-252*

As educators and conductors, we need to continue to develop as musicians and technicians on the podium. This presentation will focus on refining strategies to improve our rehearsal techniques and conducting skills for young and seasoned conductors. Such strategies include effective score study, listening skills, conducting fundamentals and exercises, developing musicianship, and effective communication to various levels of ensembles.



### **Jayson Gerth**

Jayson Gerth is currently band director at Southeast Polk High School in Pleasant Hill, IA where he leads the award-winning jazz program, directs the SEP Concert Band, and shares the directorship of the marching band. He holds a BME from Drake

University and an MM in tuba performance with additional study in conducting from the University of Wyoming. Jayson was the recipient of the 2000 Casper (WY) Star-Tribune "Star Teacher" Award and was recognized by the Natrona County (WY) School District as an "Outstanding Educator" in 2002 and 2004. In 2019, he was named a "Favorite Teacher" by the Iowa Governor's Scholar Recognition Program, and the Iowa Bandmasters Association honored Jayson with the Karl King Distinguished Service Award for Active Educators in 2021. Jayson currently serves music teachers in Iowa as chair of the executive board for the Iowa Alliance for Arts Education and as the mentorship chair for the South Central Iowa Bandmasters Association. He is a past president of the Iowa Bandmasters Association, the South Central Iowa Bandmasters Association, and the Northwest Wyoming Music Educators Association. He is an elected member of the American School Band Directors Association and a member of Phi Mu Alpha Professional Music Fraternity.

Session(s):

### **Empower Your Rehearsals!**

*Saturday, Nov. 18, 10:00 - 10:50 AM, Rms 150-154*

Using electricity as the underlying metaphor, "Empower Your Rehearsals!" will offer practical tips, tools, and strategies that will help you increase efficiency, amp engagement, and energize your classroom environment.

### Dr. Josh Graham

Dr. Josh Graham, a percussionist praised as “beguiling” (Chicago Tribune) and for his “thoughtful artistry” (Chicago Classical Review), is a full-time Instructor of Percussion at the University of Northern Iowa. He performs frequently as a soloist and as part of the violin/clarinet/percussion trio F-PLUS, the Chicago-based new music ensemble the Zafa Collective, and as Principal Percussionist with the Waterloo-Cedar Falls Symphony. As an advocate of new works for percussion, Dr. Graham has premiered and commissioned over fifty works from composers including Jessie Montgomery, George Tsontakis, Marta Ptaszynska, Perry Goldstein, Emma O’Halloran, Charles Peck, and Katherine Pukinskis, among many others. He has performed at venues including Carnegie Hall’s Weill Recital Hall, the Art Institute of Chicago, the Great Lakes Chamber Music Festival, the Ear Taxi Festival, the New Music Gathering, the Aspen Music Festival, and universities throughout the country. Dr. Graham holds degrees from the University of Illinois, the University of Michigan, and Central Michigan University, and endorses Vic Firth Sticks, Marimba One Instruments, Black Swamp Percussion, and Zildjian Cymbals. He lives in Cedar Falls, Iowa with his wife Kristina (an oboist and baker) and their two children, Ellie and Ben.

Session(s):

#### **Overview of Four-Mallet Marimba for the High School Student**

*Saturday, Nov. 18, 11:00 - 11:50 AM, Rms 150-154*  
Band directors often feel at a loss when preparing percussion students with four-mallet marimba literature for Solo and Ensemble Contest, college auditions, or even to simply play a required part for band. This session will guide them toward appropriate resources for teaching technique as well as several new collections of solos that could be appropriate for the high school student. Dr. Graham, as well as some of his students from UNI, will perform several examples of these recently written pieces.



### David Haas

David Haas is Director of Choral Music at West High School in Iowa City, Director of Music at St. Stephen’s Lutheran Church in Cedar Rapids, founder and Artistic Director of “Vocal Artists of Iowa,”—a semi-professional choir based out of the Cedar Rapids/Iowa City area—and PhD student in music education at the University of Iowa. At West High, Mr. Haas directs

Treble Choir, Iowa City West Singers, and leads several sections of Digital Music Production. Prior to his tenure at Iowa City West, Haas held church choir and public-school teaching positions in Iowa, South Dakota and Florida. Haas holds a BA in vocal performance from Luther College; he holds an MM in choral conducting from The Florida State University where he served as Graduate Teaching Assistant for Undergraduate Conducting as well as Assistant Director for the Tallahassee Community Chorus and the FSU Men’s Glee Club. David resides in North Liberty where he lives with his loving wife Sarah, daughter Cadence, son Dawson, and his faithful dogs, Luther and Martin.

Session(s):

#### **Music Technology Prevalence in Iowa High School Music Education**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 160 ICN*

The world of computer-based technology has evolved greatly over the past half a century. While high school students may use technology more and more frequently within their day to day lives, its incorporation in the realm of music education has been inconsistent. Constraints in funding, lack of teacher preparation, and a host of other factors may contribute to high percentages of music educators using technology less than those in other fields. The purpose of this session is to unpack the extent to which music teachers in the state of Iowa incorporate computer-based technology into their classrooms, whether they feel such technology is important, and if so, what barriers exist to its incorporation.



### Ann Haenfler

Ann Cameron Haenfler has been involved in music education in grades K-12 in both the instrumental and vocal classrooms. She served as band and general music specialist in Mesa Public Schools and was previously the assistant band director at Highland High School in Gilbert, AZ. Ms. Haenfler was head band director at Patrick Henry Middle School in Sioux Falls, SD, and was also a band and choir director at the elementary and high school level. Phi Beta Mu Honorary Bandmasters Fraternity named Ms. Haenfler the South Dakota Outstanding Band Director of the Year and her elementary and middle school bands were twice invited to perform at the South Dakota Bandmasters Convention. Ms. Haenfler is active as a clinician, presenter, and adjudicator. She has conducted middle school and elementary honor bands in





Arizona and recently conducted the Arizona 6th Grade All-State Band. She performs as a percussionist with Tempe Winds. Ann Haenfler earned a bachelor's degree in music plus teaching from South Dakota State University and a master's degree in music education from the University of South Dakota. She is a charter member of Arizona's Phi Beta Mu Honorary Bandmasters Fraternity Kappa Zeta Chapter.

Session(s):

**Jumpstart Your Music Teaching While Navigating the Obstacles**

*Friday, Nov. 17, 9:45 - 10:45 AM, Rms 150-154*

Teaching is a challenging career path, and even the most well-prepared and highly motivated music educator will encounter bumps along the way. We will share our experiences in building relationships, elevating your craft, being professional, and fostering learning to stabilize the pathway to a successful music teaching career.



**Aaron Hansen**

Aaron Hansen is a K-6 Music Specialist in the Cedar Falls school district.

Aaron completed three levels of Orff Teacher Training and Orff Master Class at the University of St. Thomas. Aaron also completed the International Summer Course at the Orff Institute

in Salzburg. Aaron has served on the AOSA National Board as a regional representative and currently serves as Programming Chair for the First Iowa Orff Chapter. Aaron has brought his students to perform at the National Conference four times in Omaha, Milwaukee, St. Louis, and Kansas City. Aaron has taught movement courses at UNI, Drake University, and Lakeland University.

Session(s):

**Let's Folk Dance!**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rms 250-252*

This session will focus on traditional folk dances that can be taught in all classrooms. There will be dances for all grade levels and populations and feature a variety of resources for folk dancing. Come prepared to move and have some fun!

**Let's Explore Movement Together!**

*Friday, Nov. 17, 9:45 - 10:45 AM, Rms 260-262*

This session will look at various activities to promote creative movement in the general music classroom. Creative movement using movement vocabulary in a spiral

curriculum setting and strategies for inclusion will be included in the session. Be ready to move and have some fun in this session!



**Michele Hobizal**

Michele Hobizal taught elementary music for 31 years in Texas and is currently the Lead Trainer for QuaverEd. She holds a BME from Texas State University and is a past conductor of the Katy ISD District Elementary Honor Choir. She served two terms as TMEA elementary vice president, is a past elementary vice president for TCDA, and is a cadre member of CEDFA.

Session(s):

**Creating Meaningful Movement Opportunities**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rms 250-252*

Movement encompasses a need for self-awareness and cultural understanding. Through movement, students work toward a deeper sense of unity that helps to enhance community development in the classroom. Together we will look at creating meaningful opportunities for students to engage in movement and dance.



**Zach Howell**

Zach Howell is in his fifth year as the 6-8 Vocal Music director at North Polk Middle School. In his current position, he also serves as the 7-12 show choir director, as the fine arts content team lead, and as a mentor teacher. Since joining the North Polk

faculty, Zach restarted both the middle and high school show choir programs. The choral program at North Polk has experienced significant growth and enrollment. This past fall, he started a show choir exploratory class for sixth-grade students. In addition to his duties in the district, Zach has served as an adjudicator or conductor with other local music and theater organizations across the state: Judge Story Theatrical Troupe, Crossroads Percussion, Des Moines Lincoln, and Newton High School and is an IHSMA certified adjudicator. Originally from Davenport, IA, Zach received his BA in music education from Iowa State University in 2014. While at Iowa State, Zach performed in the Iowa State Singers, Opera Studio productions, studio voice, as and in the Iowa State marching band. Before teaching at North Polk, Zach taught 7-12 vocal music, drama, and musical theater at Belmond-Klemme Jr./Sr. High School for five years.

Session(s):

### **Mindful Middle School Choral Repertoire for High School Prep**

*Thursday, Nov. 16, 10:45 - 11:45 AM, Rms 260-262*

Join Zach Howell and the North Polk Middle School eighth-grade mixed choir in this engaging and insightful session as we delve into the art of empowering middle school voices through a thoughtfully crafted choral experience, paving the way for seamless high school readiness. As educators and conductors, we understand the significance of striking a harmonious balance between challenging our students and nurturing their vocal growth. In this presentation, we will explore a comprehensive approach to selecting and adapting choral repertoire that not only inspires our young singers but also respects the unique developmental stages of middle school voices. Through live demonstrations and interactive examples, we will showcase how carefully chosen choral pieces can elevate the musical potential of middle school choirs. We will delve into techniques and strategies that enable students to experience high-level literature while remaining within the realm of their vocal capabilities.

### **Sue Hulsether**

Sue Hulsether is a dance caller, teaching artist, and former music educator (Minnesota and Maryland), now hailing from southwestern Wisconsin. Since 2003, she has traveled from coast to coast to lead dances—in schools, community centers, barns, and dance halls—with dancers ranging from preschoolers to octogenarians. Sue's repertoire includes longways sets, squares, circle dances, singing games, and traditional play parties. Sue is the author of "Join Up Hands," a book of dances, teaching tips, and personal essays on the joy of dance. For more information: [www.suehulsether.com](http://www.suehulsether.com).

Session(s):

### **Folk Dance & Upper-Elementary Grades: Joys and Challenges**

*Friday, Nov. 17, 11:00 - 11:50 AM, Rms 250-252*

Folk dancing builds community in the general music classroom and provides new and fun ways to teach to the standards. Yet, the challenges of dancing with upper elementary students are real. This session will focus on dances, strategies, ideas, and a mindset that will draw in your *big kids*. Expect to learn 4-5 traditional dances, complete with time-tested teaching tips and strategies aimed at converting upper elementary students into joyful folk dancers.



### **Daniel Jimenez**

Daniel Jimenez, born and raised in Cochabamba, Bolivia, is a musician and educator who specializes in Latin percussion and drum set. He currently works in Summit, SD, where he teaches general music, choir and band. Jimenez freelances as a session drummer and

records from his home studio where he also teaches online lessons. In the summers, he teaches percussion at the Rushmore National Music Camp. Jimenez earned his BME from Northern State University. Daniel is an active clinician in the South Dakota/Minnesota area and has presented at SDMEA, SD Band Masters, and MRVED.

Session(s):

### **Rhythm and Percussion with Hand Signs**

*Saturday, Nov. 18, 11:00 - 11:50 AM, Rms 250-252*

*Rhythm and Percussion with Hand Signs* is an innovative way to create and teach music where a group improvises under the guidance of a conductor who, using a sign language, directs and instructs the musicians in a real-time collective improvisation. There are great benefits to introducing rhythm and percussion with hand signs to any performing ensemble or into a general music classroom of any age. Students practice and learn internal and external hearing, proactive attitude, comprehension of a role within a group, valuing of diversity, taking advantage of mistakes, and leadership skills. Educators can use this language to direct ensembles, teach improvisation, teach different musical styles, teach rhythm reading, enhance ensemble participation, and develop musicianship in students. This 'language' is divided into 3 groups: basic/kid-friendly, intermediate, and advanced. This workshop will introduce most of the basic/kid-friendly signals.



### **Sonia Johnson**

Sonia Johnson became the Assistant Choir Director at Ames High School in 2017. Previously she taught elementary general music for ten years and was a conductor with the Ames Children's Choirs for ten years. She holds a BM from Iowa State University and a Kodály

Mastery Certificate from the University of St. Thomas (MN). Sonia and her husband Chris met in Iowa State Singers and are the proud parents of three boys. Sonia's other interests include folk music, flute, and knitting.



### Session(s):

#### **Elementary Choral Reading Session**

*Thursday, Nov. 16, 10:45 - 11:45 AM, Rms 250-252*

This reading session will feature something old, something new, something borrowed and something blue. Selections will range from the Baroque period through the 21st century.

#### **Kent Keating**

Kent Keating is the show choir director at Mount Mercy University, assists with all vocal ensembles, and teaches Advanced Theory, Form and Analysis, Instrumentation/Arranging, and Jazz Piano at the university. Before his move to Mount Mercy in 2016, Kent was Director of Vocal Music at Jefferson High School in Cedar Rapids, City High School in Iowa City, and Director of Instrumental Music at Washington High School in Washington. At Jefferson, Mr. Keating directed and assisted with many vocal ensembles including the Westside Delegation Show Choir and Meistersingers Chamber Choir. These two groups earned 13 Grand Championships out of 20 contests between 2011 and 2016. Mr. Keating also assists with the Cedar Rapids Prairie High School Ambassadors Show Choir as co-director of the instrumental ensemble, which received first place honors at the FAME National Show Choir Contest in Chicago as well as numerous 'best band' awards. As part of the music faculty at City High, Mr. Keating directed and assisted with many vocal ensembles as well as the award-winning 4th Ave Jazz Combo. During his tenure at Washington High School, his marching, jazz, and wind ensembles placed 1st-3rd in nearly every contest entered. Mr. Keating taught both instrumental and vocal music in public schools for more than 35 years. Kent graduated *cum laude* from William Penn University with a double major in voice and piano and has completed over 40 graduate hours from Drake, University of Iowa, University of 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):

#### **How to Avoid Pitfalls and Mistakes in Your Music Program**

*Thursday, Nov. 16, 9:30 - 10:30 AM, Rms 260-262*

You can avoid common mistakes made by teachers young and old! This session will include discussion on topics relevant to creating successful music programs including recruiting, communication, literature selection, relationships, and advocacy.

#### **So, You Have to Start [or Continue!!] a Show Choir**

*Friday, Nov. 17, 11:00 - 11:50 AM, Rm 275*

An overview on how to audition, select a choreographer, select music, hire an arranger, and set a budget for your show choir (and many other tips on how to 'cage' this 'wild animal' many of you are required to keep).

#### **Dr. Vince Kenney**

Dr. Vince Kenney currently serves as Assistant Director of Bands/Associate Professor of Low Brass at Drake University where he directs low brass studies and conducts the Drake University Symphonic Band, Marching Band, and "Bulldog Brass" Pep Band. As a soloist and chamber musician, Vince has been invited to present guest artist recitals, clinics, and lectures at dozens of the finest universities and music conferences throughout the United States, including the United States Army Band Tuba/Euphonium Workshop, the Texas Music Educators Association All-State Conference (TMEA), the International Tuba/Euphonium Conference, the Iowa Bandmasters Association, the Eastman School of Music, and many others. Dr. Kenney is a contributing author to the Teaching Music Through Performance in Band Series published by GIA, and his recording of James Curnow's Euphonium Concerto on the Drake Wind Symphony's album "Tribute" received Grammy eligibility status for "Best Classical Instrumental Solo." As a member of the North Texas Euphonium Quartet, Vince has helped to establish the euphonium quartet as a viable chamber medium through performances, commissions, premieres, and educational outreach. Dr. Kenney is a Willson performing artist, playing exclusively on the Willson 2900-TA euphonium.

### Session(s):

#### **Learning to Listen: Recording Projects for Large Ensembles**

*Friday, Nov. 17, 9:45 - 10:45 AM, Rm 160 ICN*

In this session, participants will learn to leverage the transformative power of large ensemble recording projects in fostering student growth and discover how the incorporation of recording technology can elevate the learning experience, empowering students to develop their listening skills and musicality. Participants will also explore the benefits of utilizing recording projects as an invaluable tool for self-assessment, ensemble cohesion, and individual progress tracking, while sharing practical insights and creative ideas to implement recording projects effectively, nurturing a culture of continuous improvement within your large ensembles and connecting



your art to the processes of music production and distribution.



### Paul Kile

Paul Kile is Director of Bands at Edina High School where he directs the Concert Band, tenth grade bands, Jazz 1, and coaches the Music Listening Teams. He is an active musician as a euphonium player with the Minnesota Symphonic Winds and serves as Associate Conductor

for the group as well. Paul is the Minnesota Chair for NBA and ASBDA, Past President of the Music Listening Competition, and serves as the band representative on the Servant Leadership Association for Music board as well as being an active member of MBDA, CBDNA and WASBE. Mr. Kile was awarded Edina Public School's "Teacher of the Year" by the City of Edina (2012), was featured as one of MPR's Outstanding Music Educators in their "Teacher Feature" series (2014), and was awarded the Schmitt Music Director of the Year Award (2017).

Session(s):

### **Creating A Culture of Excellence in your Ensemble**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rm 4*

There is a "culture" in your classroom, whether you've intended it or not, and it impacts every aspect of your program. This session offers meaningful and practical methods to create a culture of excellence in your program where students feel loved and accepted while inviting students to contribute to that culture. Topics include building connection and community, how to create your culture of excellence, and creating a servant leadership mindset in your program.

### **Kodály Educators of Iowa**

The Kodály Educators of Iowa (KEI), an affiliate chapter of the Organization of American Kodály Educators, was founded in 2002 to enrich the quality of life in Iowa through music education as established by Zoltán Kodály. KEI members believe in teaching music literacy using repertoire of unquestioned quality to all children through joyful and authentic musical experiences.

Session(s):

### **Maximizing Mileage of Manipulatives!**

*Saturday, Nov. 18, 12:00 - 12:50 PM, Rms 250-252*

Much moxie, minimal mayhem! Use your stretchy bands, parachutes, and fun toys in new ways!



### Dr. Gerald Kreitzer

Dr. Kreitzer is Director of Music Activities at Mount Mercy University and Artistic Director of the Cedar Rapids Concert Chorale. He earned his DMA in Choral Conducting at the University of Iowa and earned his BFA and MM degrees from the University of South

Dakota. He is the 2016 recipient of the IHSMA National Federation Outstanding Music Educator State Award, the 2017 recipient of the National Federation Outstanding Music Educator Section IV (IA, IL, WI, MI, IN), and the 2018 recipient of the National Citation of the National Federation. He is also a member of the O'Gorman High School (Sioux Falls, SD) and Cedar Rapids Washington High School Hall of Fames. At Mount Mercy, he directs multiple choral ensembles, initiated the University Band, and organizes the Summer Academy which features an All-State Choral Workshop and offerings for music educators. He also teaches Conducting and Choral Methods and Materials. Dr. Kreitzer spent 22 years as Director of Choral Music at George Washington High School and was Director of Orchestras at Washington High School in 2012-13. Before his tenure at George Washington High School, Dr. Kreitzer served on the faculties of the University of South Dakota and the University of Northern Iowa. In addition, he was a professor at Indian Hills Community College and taught at Clear Creek and LaSalle High Schools. Dr. Kreitzer is a past president of the Iowa Music Educators Association and a member of ACDA, MENC, ISTA, and IBA. Among many musical involvements, Dr. Kreitzer was the Musical Director of the Metropolitan Chorale in Cedar Falls/Waterloo, IA, Musical Director of the Black Hills Playhouse, and is the Chorus Master for Cedar Rapids Opera Theater productions. Dr. Kreitzer directs the Chancel Choir of First Congregational Church in Cedar Rapids and is a frequent guest conductor, clinician and adjudicator.

Session(s):

### **How to Avoid Pitfalls and Mistakes in Your Music Program**

*Thursday, Nov. 16, 9:30 - 10:30 AM, Rms 260-262*

You can avoid common mistakes made by teachers young and old! This session will include discussion on topics relevant to creating successful music programs including recruiting, communication, literature selection, relationships, and advocacy.



### Leon Kuehner

Leon Kuehner received both his bachelor's and master's degrees in music education from the University of Northern Iowa. He has been president of the Iowa Bandmasters Association, state chair of the American School Band Directors Association, and state chair of the Iowa Alliance for Arts Education. He has served on the boards of the Iowa Music Educators Association and is a past-president of the Executive Board of the Iowa High School Music Association. He is the co-administrator of the IAAE "Model of Excellence" mentorship program and was the instrumental music chair for the Fine Arts Standards Adoption Team for the Iowa Department of Education. In July of 2013, he became the Executive Director of the Iowa Alliance for Arts Education. He is the recipient of the Karl King Distinguished Service Award for active IBA and the Karl King Distinguished Service Award for retired IBA members. He has also been named a "Distinguished Alumnus" of the University of Northern Iowa School of Music. In 2012, he was named the national winner of the National Federation of High School Association's citation for contributions to music education. He currently teaches music education classes for North Iowa Area Community College and the University of Iowa.

Session(s):

#### **You've Got This: Refining Your Advocacy Message!**

*Saturday, Nov. 18, 10:00 - 10:50 AM, Rms 204-208*

Fine arts teachers are natural advocates. This session will give participants practical tips on refining their advocacy message so you can be more effective on advocating for your program and arts education at the local state and national level. It will also update them on current advocacy initiatives in the state of Iowa.



### Dr. Tim Lautzenheiser

Tim Lautzenheiser began his teaching career at Northern Michigan University. He then moved to the University of Missouri and on to New Mexico State University. During that time, Tim developed highly acclaimed groups in both instrumental and vocal music.

Following his tenure in the college band directing world, he spent three years with McCormick's Enterprises working as Executive Director of Bands of America. In

1981, Tim created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for teacher in-service workshops, student leadership seminars, and convention speaking engagements focusing on the area of effective leadership training. He presently serves as the Senior Vice President of Education for Conn-Selmer, Inc. Tim is a nationally recognized voice touting the importance of music education for every child. His books, produced by GIA publications, continue to be bestsellers in the educational community. He is also co-author of the popular band method, *Essential Elements*, as well as a senior educational consultant for Hal Leonard. Tim serves as the senior educational advisor for Music or All and the National Association of Music Merchants. Tim holds degrees from Ball State University and the University of Alabama; in 1995, he was awarded an honorary doctorate from VanderCook College of Music. He continues to teach as an adjunct faculty member at Ball State University, Indiana-Purdue/Fort Wayne University, and Butler University. In addition, he is a member of the Midwest Clinic board of directors and the Western International Band Clinic/American Band College board of directors. He is presently the chair of the National Association for Music Education music honor society, Tri-M.

Session(s):

#### **Music Educators: Shepherding Tomorrow's Leaders to Artistry**

*Friday, Nov. 17, 8:30 - 9:30 AM, Benton Auditorium*

We have on our music-teaching palate-of-colors an endless combination of CONTENT and CONTEXT... of FACTS and FEELINGS...of COGNITIVE and AFFECTIVE. Each day offers the opportunity to connect KNOWLEDGE to WISDOM. In doing so, we open the landscape of creativeness to our students, our schools, our communities, and OURSELVES! We are postured to be THE TEACHER WHO MAKES THE DIFFERENCE.

#### **Developing a "Culture of Excellence"**

*Friday, Nov. 17, 11:00 - 11:50 AM, Rm 4*

This workshop will focus on what blueprint should be in place to develop a climate that safe, challenging, and encouraging. How do we open the lines of communication to establish the maximum learning-growing-becoming atmosphere? The session will feature hands-on experiences to share with your students.



### David Law

David Law is a retired music educator and National Board Certified Teacher living in Marion, Iowa. In 2004, he was selected as the Educator of the Year from Linn County. He is the founder and conductor of the Marion Community Bands. He is currently on

the Marion Independent School Board. David has had articles published in a national music education magazine, state music education journals, and was a presenter at the NAFME conference in Washington D.C. David received his BA in music education from William Penn College and his MA in conducting from Truman State. In 2003, David received his National Board Certification in Music. David is married to Jill with whom he has two children: Stephanie who holds a PhD in physics and is a professor at the University of Delaware, and William who is a genetics researcher at Perk and Elmer in Austin, Texas.

Session(s):

#### Improvisation for All

*Saturday, Nov. 18, 12:00 - 12:50 PM, Rm 4*

Successful strategies to introduce the fundamentals of improvisation at any level and for any instrument or voice.

### Ruth LeMay

Ruth LeMay (she/hers) is an educator in Minneapolis Public Schools with over thirty years of experience in the music classroom (K-12 instrumental, vocal and guitar). She is a disability advocate focused on dismantling education inequality. Ruth holds a BM from the University of South Dakota in instrumental and vocal music, and an MME and credit equivalent of an MM in choral conducting from the University of Minnesota—Twin Cities. She is the founder the non-profit organization 3 Strings, Inc. and 3 String LLC—a groundbreaking methodology that transliterates western music notation into a system that is more easily accessible for people with exceptionalities. The 3 Strings system can be performed separately or in combination with traditional notation. Ruth serves on the NAFME national council for guitar education and has presented at state MEA conferences across the nation. Ruth was published in the Fall 2022 issue of *Soundboard* magazine: “Creating Music for a Neurodiverse Population.” Ruth lives with her wife of 26 years, their two children, mother-in-law, and two dogs. Her free time is spent relaxing with friends, trying new recipes, and planning their next trip.

Session(s):

#### Prelude to the Opening Ceremonies

*Friday, Nov. 17, 8:00 - 8:30 AM, Benton Auditorium*

#### Creating a Neurodiverse Classroom and Performing Ensembles

*Friday, Nov. 17, 9:45 - 10:45 AM, Rm 254*

The 3 Strings Methodology empowers music educators with the knowledge and resources to create an inclusive music classroom environment where neurotypical and exceptional learners perform music alone and together.

### Tami Meiners

Tami is an Iowa native who has taught in her home state—in districts such as Dallas Center-Grimes, Audubon Community School District, and most recently at Carroll Community School District—for the past 31 years. She received her BA in music education at Northwest Missouri State University. She currently directs middle school and high school choirs along with the show choir in Carroll. When she’s not taking her students to competitions or honor choirs, she judges IHSMA small group and large group contests and directs honor choirs. Tami has served as 5/6 Opus Chair and *Sounding Board* editor for Iowa Choral Directors Association (ICDA). Tami cherishes the friendships, memories, and opportunities she has been given through ICDA. Tami and her husband, Alan, live on their century farm; they have three children, Grant (23), Will (21) and Lydia (19).

Session(s):

#### OPUS Honor Choir

*Thursday, Nov. 16, 4:00 PM, CY Stephens Auditorium*

### Jacqui Meunier

Session(s):

#### Learning to Listen - Recording Projects for Large Ensembles

*Friday, Nov. 17, 9:45 - 10:45 AM, Rm 160 ICN*

In this session, participants will learn to leverage the transformative power of large ensemble recording projects in fostering student growth and discover how the incorporation of recording technology can elevate the learning experience, empowering students to develop their listening skills and musicality. Participants will also explore the benefits of utilizing recording projects as an invaluable tool for self-assessment, ensemble cohesion, and individual progress tracking, while sharing practical





insights and creative ideas to implement recording projects effectively, nurturing a culture of continuous improvement within your large ensembles and connecting your art to the processes of music production and distribution.

### Dr. Ward Miller

Dr. Ward Miller resides in Minneapolis, where he spends his time arranging, composing, and working as a consultant, clinician, and band adjudicator.

Session(s):

#### **The Error Detection Cycle: Improve Your Rehearsal Efficiency**

*Saturday, Nov. 18, 9:00 - 9:50 AM, Rms 150-154*

Individual and ensemble errors are a constant in any rehearsal setting. While the ability to detect errors is a skill we are continuously perfecting, there is a systematic approach that can aid your ability to decrease errors within your ensemble. Through these methods, time can be focused on concept mastery rather than individual errors. Error detection can be improved through attentive listening and a goal to target errors to the specific measure, note, and performer.

### Joe Mnayer

Session(s):

#### **Unified Teaching for Singers and Instrumentalists**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 254*

Teachers from McKinley STEAM Academy will share standards-based Creating, Responding, and Connecting activities they collaboratively developed for use in their middle school music classrooms. For example, learners are exposed to diverse, high-quality performances through weekly brief listening assignments that engage their writing skills. Responses are collected through Google Forms and returned to students periodically for reflection on their growing ability to describe the musical characteristics of each selection and to observe the development of their personal music preferences.

### Max Moreno

Baritone Max Moreno is a seasoned performer and master vocal teacher who specializes in diverse genres. Max currently holds the position of Music Department Head at ICON Arts Academy. He holds bachelor's and master's degrees from Utah State University and Portland State

University in vocal performance. He received his DMA from the University of Miami's Frost School of Music in vocal pedagogy and performance. Max previously served as the Director of Choirs and Co-Director of Musical Theater at DaVinci Academy of Science and the Arts in Ogden, UT, and served as Adjunct Professor of Voice at both Weber State University and Utah State University. Max was also a member of the world-renowned Tabernacle Choir at Temple Square and regularly appeared on their weekly TV/radio broadcast of Music and the Spoken Word.

Session(s):

#### **Envisioning Collaborative Arts Education: Aspiring Young Creatives**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rms 204-208*

Collaborative arts is an innovative learning experience at Iowa Conservatory (ICON) that embraces project-based learning (PBL). PBL is at the heart of the comprehensive fine arts curricular design envisioned for young artists. This 21st-century approach to learning is student-centered and brings real-world applications to arts education, including critical thinking, communication, collaboration, and creativity. These learners are most often engaged in creative practices; new insights, pathways, and perspectives can be found within creativity scaffolding. This is a core value in collaboration for all educators, as innovation propels students forward in growth as artists.



### Dr. Kellie Motter

Praised for her "moving, involved expression," soprano Kellie Motter is a versatile artist in repertoire ranging from baroque to contemporary. On the opera stage, Kellie has been engaged with regional houses such as Opera Theatre of Saint Louis, Central City

Opera, Opera Naples, and Des Moines Metro Opera. Notable performance credits include the roles of Marie (La fille du régiment), Despina (Così fan tutte), Pamina (Die Zauberflöte), Galatea (Acis & Galatea), Morgana (Alcina) and the title role in Donizetti's Lucia di Lammermoor. As a concert soloist, she has been featured in Carissimi's Jepthe, Handel's Messiah, Haydn's Kleine Orgelmesse & Schöpfungsmesse, Steve Reich's Tehillim, the requiems of Brahms and Fauré, and in numerous works by J.S. Bach, including his solo cantata No. 51, Jauchzet Gott in allen Landen. Years of balancing engagements as a solo and ensemble musician have inspired her research on exploring advanced ensemble techniques in relation to solo voice pedagogy. Kellie received her BM from the

University of Maryland and her MM and DM from Indiana University, where she was awarded the Georgina Joshi Graduate Fellowship. She currently serves as a full-time member of the voice faculty at Simpson College.

Session(s):

### **Same Team: Success in the Choir and the Voice Studio**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 275*

Our singers use the same instrument in choir and the voice studio, and conductors and vocal pedagogues have the same mission of helping students grow in their vocalism and musicianship to be more successful. This session will discuss general ways to improve collaboration between faculty as well as specific methods of instruction. For the voice teacher, we will discuss healthy practices for preserving and modifying foundations of vocal technique in the choral rehearsal. For the conductor, topics will include voice matching and placement, tone, and vibrato.

### **Dr. Scott Muntefering**

Dr. Scott Muntefering joined the Wartburg College music faculty in 2009 where he teaches instrumental music education courses, studio trumpet, and directs the Wartburg Trumpet Choir. Dr. Muntefering has performed extensively throughout the Midwest with the Waterloo-Cedar Falls Symphony, Waterloo Municipal Band, South Dakota Symphony, Dakota Wind Ensemble, Fargo-Moorhead Symphony, Greater Grand Forks Symphony, Fargo-Moorhead Opera, and the Jazz Arts Group of Fargo-Moorhead. He received the BME and MM in trumpet performance from the University of South Dakota and has the distinction of being the first recipient of a DMA in trumpet performance from North Dakota State University.

Session(s):

### **Panel Discussion with Music Teachers turned Administrators**

*Friday, Nov. 17, 11:00 - 11:50 AM, Rms 150-154*

This panel discussion will feature current principals and superintendents who were once music teachers in the vocal, instrumental, and general music classrooms. Take this opportunity to discuss their journey and what they view as crucial to the teacher/administrator relationship. Topics covered may include student support, community relations, finances, mental health, and the future of music education in the eyes of administration.



### **Sean Newman**

Sean J. M. Newman is a PhD candidate and graduate teaching assistant in music education at the University of Iowa. He is also the choir accompanist for City High School in Iowa City and the organist and choir director at Sharon United Methodist Church in Cedar

Rapids. Originally from Illinois, Mr. Newman taught choir and general music for grades 1–12 at Round Lake Area Schools in the northern Chicago suburbs. He has been an accompanist, organist, choir director, private instructor, and musical theater director. Sean earned his MME from VanderCook College of Music and BME from Concordia University Chicago. He recently earned full Kodály certification at Indiana University Bloomington. Mr. Newman has served in various leadership roles for both ACDA and Illinois MEA. He volunteers for Tourette Syndrome Camp USA and the Tourette Association of America; Sean was diagnosed with Tourette Syndrome and some of its associated disorders at a young age.

Session(s):

### **The Experiences of Music Educators with Disabilities**

*Saturday, Nov. 18, 11:00 - 11:50 AM, Rms 204-208*

There are educators with disabilities all over the world. Many music educators with disabilities have overcome obstacles to becoming a teacher, and they bring unique narratives and contributions to the field of music education. This research presentation will reveal the findings of a pilot study that explored the experiences and narratives of music educators with disabilities. This study employed qualitative interviews that were transcribed and analyzed. Discussion of the research and Q&A will be a part of this session.

### **Mike Olander**

Mike Olander, an Education Manager with MusicFirst, advocates for music programs by encouraging the adoption of technology solutions designed to save time, simplify tasks, and drive student engagement and growth. Mike has also worked for Wenger Corporation, MakeMusic, Music Prodigy, JAMF Software, and Edmentum. Mike leads teacher workshops and training, staff development sessions, and serves as a consultant for schools across the country.



Session(s):

**Plug and Play for Middle School General Music**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rm 160 ICN*

Keep middle and high school general music students engaged, excited, and growing as creators and performers! Tools for music making like BZZKTT Beatboxing, YouDJ.edu, Soundtrap, and OGenerator will help students learn real-world music production skills. Research shows that “nontraditional” music classes bring students to your program without detracting from enrollment in traditional ensembles. The key to success includes carefully sequenced lessons with musical models and examples drawn from music kids know and love. Use our 100% customizable materials and cool tech tools to teach the fundamentals of melody, harmony, and rhythm.



**Lisa Ott**

Lisa Ott is a National Board Certified Teacher in music. She teaches 5/6 general music and 7/8 choirs for the Nevada Community Schools. Lisa received her BM from Simpson College and MME from the University of Northern Iowa. Mrs. Ott enjoyed advocating for music education in Washington D.C. as an executive board member of IMEA. She has served ICDA as a district chair, OPUS choir chair, and coordinated the 2021 symposium “Music Heals.” Mrs. Ott enjoys conducting honor choirs and sharing ideas at conferences. Her classroom includes an innovative pathways design to support student preferences and learning styles. She is passionate about teaching beyond the notes into the history, culture, and literature of each musical journey.

Session(s):

**Reset: General Music Practices with an SEL Lens**

*Saturday, Nov. 18, 10:00 - 10:50 AM, Rm 254*

Post-pandemic students walk into our classrooms with a different level of social-emotional struggle. This is an interactive session based on the student feedback of three teaching practices. We will explore the benefits of singing positive mindset music; refocus using brain, body, breath; and experience emotional release with rhythmic bucket drumming. Join me for strategies that intentionalize the SEL connection between good teaching practices in music classrooms and emotional benefits for students.

**Jenifer Phelan**

Jenifer Phelan is a proud University of Iowa and Drake graduate, where she earned her degrees in instrumental music and educational leadership, respectively. Ms. Phelan teaches all levels of band, jazz band, ensembles, and lessons, and accompanies soloists and groups at McKinley STEAM Academy in the Cedar Rapids CSD. Jenifer has taught at all grade levels K-12, and has experience in choral, general, and instrumental music. She has additional background in educational leadership/administration and has completed her sixth year as McKinley Band Director. She enjoys accompanying, problem-solving, and adventures with her husband and family.

Session(s):

**Unified Teaching for Singers and Instrumentalists**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 254*

Teachers from McKinley STEAM Academy will share standards-based Creating, Responding, and Connecting activities they collaboratively developed for use in their middle school music classrooms. For example, learners are exposed to diverse, high-quality performances through weekly brief listening assignments that engage their writing skills. Responses are collected through Google Forms and returned to students periodically for reflection on their growing ability to describe the musical characteristics of each selection and to observe the development of their personal music preferences.



**Dr. Robert Pippin**

Dr. Robert Pippin is Director of Bands at Southwestern Oklahoma State University where he directs the Wind Symphony, Symphonic Band, and “The Pride of the Great Southwest” marching band. In addition to ensemble directing, he teaches undergraduate and graduate conducting and music education courses. He earned a DMA in wind conducting from the Peabody Conservatory and earned his BME and MM in conducting degrees from Colorado State University. Robert is a versatile educator and performer who has taught eight years in higher education, taught thirteen years of high school band, and enjoyed over twenty-five years of professional trombone performance. In recent years, Robert has been a performer, adjudicator, and clinician with bands, orchestras, and jazz ensembles in Colorado, Missouri, Maryland, Iowa, Kansas, Nebraska, Oklahoma, Texas, Hawai’i, and Idaho and has presented clinics on music education and conducting



at CBDNA Southwest Regional, College Music Society Midwest and Western Regional, Hawai'i University International Conferences, Missouri Music Educators Association, and Colorado Bandmasters Association conventions.

Session(s):

### **Rehearsing With Trust, Connection, and Joy from the Podium**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 4*

Release yourself from the trap of constant micro-managing and dogmatic error-detection in your teaching to inspire your musicians through creating an environment of mutual trust, finding joy and connection with each other, and providing players what they truly want and need from the podium—clear communication, connection, and artistic expression in your conducting. This session will spur some deeper thoughts on your teaching give you some ideas to implement right away!



### **Dr. Glenn Pohland**

Dr. Glenn Pohland began teaching at Loras College in 2009, and currently serves as professor of music in the communication and fine arts division and conducts the Wind Ensemble, Jazz Ensemble, and chamber groups. He also teaches courses in music education,

orchestration, instrumental techniques, music in the movies, instrumental conducting, and music history. Dr. Pohland also directs the Dubuque Area New Horizons band and is regularly asked to serve as guest conductor for many area honor bands. Dr. Pohland is a brass specialist and performs regularly in and around the Dubuque area. Dr. Pohland received his BA in music education from St. Olaf College, his MME from the University of Minnesota, and his DMA in instrumental music education and conducting from Arizona State University. Prior to his appointment at Loras, Dr. Pohland taught two years at the University of Minnesota and 24 years as the director of bands in Glencoe, MN. During his time at Glencoe, Dr. Pohland was the recipient of the superintendent's award for outstanding leadership to the district and was also awarded the ASBDA Stanbury Award for outstanding young band director in the Senior High Division. Dr. Pohland also serves as the Chair of the Division of Communication and Fine Arts at Loras.

Session(s):

### **Rethinking Beginning Band: If Only I Knew**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rm 4*

The focus of this clinic presentation is to discuss the evolution of my teaching methods and give my insights into ways that can be more effective and more successful in the teaching of beginning instrumentalists. During this clinic, participants will hear ideas about how to teach the fundamentals of tone production, audiation, the mother-tongue approach, rote learning of the first five notes, echo playing, and other basic concepts. Giving beginners a great start helps develop great ensembles.

### **Connor Prim**

Connor Prim is currently a junior music education major at Middle Tennessee State University (MTSU) in Murfreesboro, TN. In 2023, Connor presented research on Gustav Mahler's Fifth Symphony at the National Conference on Undergraduate Research and at the Tennessee Collegiate Honors Council; he is currently researching ways to incorporate classical music effectively in elementary general music education. Connor is a Buchanan Fellow at MTSU and was named the Outstanding Student for the 2022-2023 academic year. At MTSU, Connor participates in numerous ensembles including the wind ensemble, big band, and jazz combos and is the assistant principal trumpet in the Middle Tennessee Sinfonietta. Connor also teaches trumpet and piano in addition to an elementary music class for homeschooling families. Upon graduation, Connor hopes to pursue a master's degree in music education.

Session(s):

### **Integrating Classical Music into the Elementary Classroom**

*Saturday, Nov. 18, 10:00 - 10:50 AM, Rms 250-252*

Elementary music educators often struggle when planning to incorporate classical music into their lessons. As part of an undergraduate research study, this session is meant to help educators plan for these lessons in a fun and engaging way that makes the experience more enjoyable and effective for both teachers and students, transform student perspectives, and revitalize the genre for a whole new world of listeners to enjoy.



### Sheila Raim

Sheila Raim is a veteran music educator, violinist, and vocalist with more than 35 years of experience teaching students of all ages in a variety of settings. She holds a BA in music education from Eastern Mennonite University and an MA in Spanish—Teaching from the University

of Northern Iowa. Her current position as Music and Strings Program Director and Supervising Teacher with the Mid-Prairie Home School Assistance Program in rural Kalona, Iowa, provides her with the unique opportunity to continue to explore creative ways to reach students of multiple learning styles and music backgrounds in the general music classroom and in choral and string ensembles. Her experience as a home school educator of a dyslexic child and a supervising teacher of students with diverse learning styles and needs has been the launching pad for researching and finding effective tools to maximize learning potential, decrease anxiety and stress, and use music as a tool for self-regulation, focus, brain integration, and self-actualization. She is passionate about helping every person reach their full potential. When she isn't teaching, she enjoys fiddling, reading, and living life with her husband and adult children on the family farm in rural Johnson County, Iowa.

Session(s):

#### **Teaching Music with the Brain and Body in Mind**

*Saturday, Nov. 18, 9:00 - 9:50 AM, Rm 254*

Music education provides a golden opportunity to do more than just teach the nuts and bolts of music. Come explore the power of music and rhythm as a tool to assess and mitigate the impact of stress and trauma in the lives of children (and adults, for that matter). Participants will engage in rhythm activities that can be used to facilitate the creation of a safe, positive, group learning environment while addressing sensory processing, self-regulation, and brain integration. Links to research in neuroplasticity, reflex integration, and the effects of trauma and adverse childhood experiences on the body and brain will be explored.

### Brandon Record

Session(s):

#### **Connecting with Students' Cultures**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rm 254*

How do we connect student's cultural experiences with school music programs? Learn about some great

examples from right here in Iowa schools and hear from the educators that have developed and nurtured these programs within their curriculum. This session will feature a panel of experienced educators presenting examples of culturally responsive programming within their schools including alternative ensembles and classes within choral, instrumental, and general music settings.

### Dr. Erik Rohde

Dr. Erik Rohde maintains a diverse career as a conductor, violinist, and educator, and has performed in recitals and festivals across the United States and in Europe and Asia. He is the newly appointed Director of Orchestral Activities at the University of Northern Iowa, the Music Director of the Winona (MN) Symphony Orchestra, and the founding artistic director of the Salomon Chamber Orchestra, an orchestra dedicated to promoting the works of living composers and of Haydn and his contemporaries. Prior to his appointment at the University of Northern Iowa, Rohde served as the Director of String Activities and Orchestra at Indiana State University where he conducted the Indiana State University Symphony Orchestra and taught violin, chamber music, and Suzuki pedagogy. Rohde resides in Cedar Falls with his wife Erin and their children.

Concert:

#### **Iowa Junior Honors Orchestra**

*Friday, Nov. 17, 4:30 PM, Fisher Theatre*



### Dr. Christopher Russell

Christopher J. Russell, PhD is the classroom music teacher at Nuevas Fronteras Spanish Immersion Elementary School in St. Paul Park, MN. An active author and clinician with twenty-seven years of teaching experience, Dr. Russell is an authority

on the topics of technology in music education and the integration of ukulele into music education. As a musician, he is a conductor, tenor, tubist, and ukulele player. He blogs at [techinmusiced.com](http://techinmusiced.com) and at [ukestuff.info](http://ukestuff.info), hosts the Ukulele Video Play Along podcast, and co-hosts the Music Education and Technology podcast. When not involved with music, Dr. Russell spends time with his wife and three sons, plays ukulele, or travels on his Honda Goldwing motorcycle.

Session(s):

### **The iPad and Music Education in 2023**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rm 160 ICN*

While the Chromebook has become the main choice for student technology in many schools, the iPad remains a device and platform that is well suited for music education. This session will look at practical uses of an iPad for a music teacher and their students.

### **All About Ukulele**

*Saturday, Nov. 18, 9:00 - 9:50 AM, Rms 250-252*

The ukulele has become a standard instrument in pop culture, and it has also found its way into many music education programs. This session will focus on what you need to start, maintain, and run a ukulele program—including the use of technology to make ukulele fun and relevant for students. Tips and tricks will be offered that will be beneficial to all teachers. Bring your ukulele, as we will play together, too.

### **Dr. David Sanderson**

David N. Sanderson serves as Associate Professor of Music Education and Music Technology at the University of South Dakota where he teaches undergraduate and graduate courses in music education and music technology. Dr. Sanderson earned a PhD in music education from the University of Minnesota and MM and BME degrees from the University of Nebraska-Lincoln. As an adjudicator, conductor, and clinician, he is active in South Dakota, Iowa, Minnesota, Nebraska, and North Dakota. He has presented original research at the NAFME National Research and Teacher Education Conference, the Society for Music Teacher Education Symposium, and the CIC Music Education Conference. Dr. Sanderson is active in several professional music associations and currently serves as collegiate chair for SDMEA and as the South Dakota state chair for SMTE and SRME.

Session(s):

### **A Posy of Project Ideas for Digital Music Production**

*Friday, Nov. 17, 11:00 - 11:50 AM, Rm 160 ICN*

For students with 1-to-1 devices, the potential for digital music creation is vast. However, incorporating digital music production into an existing class or designing a new course can be daunting. This session will showcase a range of digital composition ideas—from basic to advanced—to inspire standalone projects and show scaffoldings to further digital music possibilities. Participants will learn how to create drum machine grooves, record simple audio, compose loop-based and original MIDI music, remix

tracks, and undertake more ambitious projects across various digital audio platforms. Samples of projects and guidelines on how to prepare them will be provided.

### **Annie Savage**

Session(s):

### **Connecting with Students' Cultures**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rm 254*

How do we connect student's cultural experiences with school music programs? Learn about some great examples from right here in Iowa schools and hear from the educators that have developed and nurtured these programs within their curriculum. This session will feature a panel of experienced educators presenting examples of culturally responsive programming within their schools including alternative ensembles and classes within choral, instrumental, and general music settings.



### **Carly Schieffer**

Carly currently serves as adjunct faculty at Mount Mercy University where she teaches undergraduate music education methods courses to both majors and non-majors and supervises student teachers. Carly also serves as the conference chair for the Iowa

Music Educators professional development conference, maintains a private music studio, and leads early childhood music classes. Prior to these appointments, she taught elementary general music for nine years in a variety of school settings including overseas. She received her BME from Iowa State University and her MA in music education with a Kodály emphasis at the University of St. Thomas. She holds a mastery certificate in Kodály and has also taken courses in Dalcroze, Orff Level I, and Music Together. She has served as the past president of Kodály Educators of Iowa. Carly and her husband, Michael, have one son, two daughters, and are licensed foster parents.

Session(s):

### **Songs and Dances from Diverse Cultures**

*Friday, Nov. 17, 9:45 - 10:45 AM, Rms 25-0-252*

Music is a universal language! This hands-on session will feature folk songs, dances, stories, singing games, and activities to incorporate into your classroom. Particular attention to example from non-European countries will be included.





### **Michele Senger**

Michele Senger retired in 2021 from her position as an Orchestra Director at Valley Southwoods Freshman High School and Valley High School in West Des Moines, a position she had held since 1998. Michele is currently a member of the Des Moines

Symphony and conducts the Des Moines Symphony Youth Philharmonic at the Des Moines Symphony Academy where she also serves as the Strings Education Coordinator and coaches the Honors String Quartet. She maintains a private cello studio as well as teaching lessons and classes at Drake University. She directed the intermediate and advanced orchestras for the Des Moines Area Suzuki Institute (DASI) from 2000-2009. Michele enjoys spending time with her family and pets—her puggle named Mei and her cat named Gustav Meowler. In her retirement, she loves traveling and hopes to hear as many great orchestras and opera companies in their home concert halls as possible.

Concert:

#### **Iowa Junior High Honors Orchestra**

*Friday, Nov. 17, 4:30 PM, Fisher Theatre*

### **Abby Sheppard**

Concert:

#### **OPUS Honor Choir**

*Thursday, Nov. 16, 4:00 PM, CY Stephens Auditorium*

### **Mary Anne Sims**

An educator, musician, and consultant with over 35 years of experience, Mary Anne Sims is the founder and Executive Director of City Voices, a Des Moines-based non-profit offering free voice lessons to students who could not otherwise afford them. Mary Anne has taught at every grade level and in every setting, with experience in urban, rural, and suburban general music and choral programs, including thirteen years at Des Moines Roosevelt. She is an accomplished accompanist as well as advocate for non-traditional ensembles in schools and has served as a mentor and consultant to Gospel and show choirs of all ages. She continues to work as an adjudicator and choral arranger who has written commissions for several schools and organizations in Iowa including the World Food Prize ceremony and 2023 Bravo Awards Gala.

She earned a BM from the University of Iowa, and she holds an MA in music education from The Ohio State University where her focus was urban music programs. She is the current DEIA chair for IMEA. She also learned everything she knows from her awesome mom, former IMEA Distinguished Service Award winner and Iowa Music Educator editor, Dr. Dorothy T. McDonald.

Session(s):

#### **Connecting with Students' Cultures**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rm 204-208*

How do we connect student's cultural experiences with school music programs? Learn about some great examples from right here in Iowa schools and hear from the educators that have developed and nurtured these programs within their curriculum. This session will feature a panel of experienced educators presenting examples of culturally responsive programming within their schools including alternative ensembles and classes within choral, instrumental, and general music settings.

### **Dr. Lia Snead**

A New York native, Lia Snead earned her BME from Armstrong State University in Savannah, GA. While in Savannah, she was active as a private trumpet instructor and marching band instructor at Savannah State University. After graduation, she became the Director of Bands at Robert W. Groves High School, where she revived the band program and helped them earn their first superior festival ratings in over a decade. In 2014, Lia became a conducting graduate assistant at Northern Illinois University. After graduation, she became the associate director of bands at Richmond Hill High School in Richmond Hill, GA, where the program consistently received straight superior ratings and won numerous awards at both concert and marching festivals. Lia recently received a DMA in conducting from the University of South Carolina and has graciously accepted the position of Director of Bands at Wartburg College. Lia is active as a clinician, adjudicator, guest conductor, and performer. Lia is a member of NAFME, MEA, and Tau Beta Sigma. Lia is married to her college sweetheart, fellow band director, and PhD student at USC, Mr. Derrick Snead. Together, they have adopted a bulldog named Bruno.

Session(s):

#### **Get A Mentor!**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rms 150-154*

This session discusses the importance of establishing and

maintaining a healthy mentor-mentee relationship as it relates to the field of music education for new teachers. Additionally, we will explore topics such as networking and career advancement.

### **Building Equity in your Band Room**

*Saturday, Nov. 18, 9:00 - 9:50 AM, Rm 4*

This session will discuss why we should care about DEI in the band room and offer suggestions to make sure our band rooms are a safe and equitable place for all of our students.

### **A narrative of disabled public school ensemble conductors**

*Saturday, Nov. 18, 12:00 - 12:50 PM, Rms 204-208*

Public school ensemble conductors have especially demanding jobs that often result in a heavier workload than the average teacher. For conductors with preexisting conditions, the demanding workload can exacerbate any issues. Using a qualitative study design in the form of narrative inquiry and autoethnography, I analyzed the elements of positive workplace situations of disabled instrumental ensemble conductors in the hopes that their stories will provide insight for administrators in similar situations.

### **Steve Stickney**

Session(s):

#### **How to Avoid Pitfalls and Mistakes in Your Music Program**

*Thursday, Nov. 16, 9:30 - 10:30 AM, Rms 260-262*

You can avoid common mistakes made by teachers young and old! This session will include discussion on topics relevant to creating successful music programs including recruiting, communication, literature selection, relationships, and advocacy.

### **Dr. William Sutton**

Dr. William Sutton is an avid teacher and performer of trombone, euphonium, and tuba. Prior to his appointment at Northwest Missouri State University where he teaches low brass and music theory, he held teaching positions at SUNY Potsdam's Crane School of Music, Mott Community College, Olivet College, and Saginaw Valley State University. As a performer, Will's experience spans a wide range of musical styles and genres. He has

performed with the Grand Rapids Symphony Orchestra, St. Joseph Symphony Orchestra, Lansing Symphony Orchestra, Holland Symphony Orchestra, Capital City Brass Band, and Mid-Michigan Brass Band. He has been invited to perform at the Midwest Regional Tuba and Euphonium Conference and International Tuba and Euphonium Conference, and his solo playing can be heard under the Kendor Music label. Will's teachers include Philip Sinder, Ava Ordman, Charles Guy, Mark Hartman, Michael Wilkinson, and Michael Meidenbauer. Will is a Willson Performing Artist, playing the 2900 TA and 3400 FA-5. [www.suttonbrass.com](http://www.suttonbrass.com)

Session(s):

#### **From the Neck Up: Building Better Beginner Fundamentals**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rm 4*

This presentation will focus on how to better utilize small-piece practice (the mouthpiece by itself as well as joined with the saxophone neck or clarinet barrel) to address fundamental aspects of brass and single reed instrument playing at various stages of development. These include exercises and concepts that include but are not limited to embouchure, voicing, jaw pressure, and articulation. By maximizing the function of these instrument parts as "magnifying glasses" to our most basic skills, we can learn to create effective and engaging learning frames for students, regardless of their developmental stage, maximizing time spent in a practice session.

### **Dr. Christina Svec**

Session(s):

#### **Opening ceremonies: Musicianship Greeting**

*Friday, Nov. 17, 8:30 - 9:30 AM, Benton Auditorium*



### **Dr. Maddy Tarantelli**

Maddy Tarantelli is the Instructor of Horn at University of Northern Iowa. Tarantelli has performed extensively with Utah Symphony and has performed with Ballet West, Boise Philharmonic, Kansas City Chamber Orchestra, South Dakota Symphony Orchestra, and Fountain City Brass Band. She has previously held positions at Interlochen Arts Camp and Utah Valley University. Tarantelli earned a DMA from the University



of Missouri-Kansas City, a MM from the University of Miami, and a BA in Music Education from Florida Gulf Coast University. Tarantelli formally studied with Marty Hackleman, Sam Pilafian, and Kirsten Bendixen-Mahoney. Additional major influences include Denise Tryon, Julie Landsman, and Frøydis Ree Wekre.

Session(s):

### **Demystifying Horn: Setting Young Horn Players Up for Success**

*Saturday, Nov. 18, 11:00 - 11:50 AM, Rm 4*

The horn is often viewed as one of the more challenging instruments to navigate. However, beginning horn can be demystified by knowing what elements to look for. Setting students up for success on the horn can be streamlined by knowing basic anatomy of the embouchure, breathing mechanism, and use of simple exercises. Not only will your students produce a higher quality sound with ease, but teachers will also be empowered to use this information to ensure longevity in their students' playing.

### **Dr. Sarah van Waardhuizen**

Sarah Van Waardhuizen is Associate Professor of Music, Music Education Specialist at Central College. She teaches music education methods courses including Music Applications, Elementary and Secondary Music Methods, Show Choir, and Jazz Choir Methods, and is the faculty advisor for Central College's Ukulele Strum Club. She also enjoys teaching interdisciplinary courses like Rap, Hip-Hop, and Decolonizing the Classroom, and Music as Catalyst for Change, Healing, and Growth. Van Waardhuizen earned her BME from Drake University, MME in choral pedagogy from The University of Kansas, and PhD from University of Iowa. In 2023, Dr. Van Waardhuizen and a colleague from Central were awarded a Lilly Faculty Fellowship, a two-year program with the ultimate goal of inaugurating a Lilly Faculty Fellows Program at Central College. Her research interests include motivation in music education and relevance in the current music education classroom. In 2019, Dr. VW created the All-Iowa Show Choir and continues to serve as the Iowa All-State Show Choir Chair for the Iowa Choral Directors Association. Dr. VW serves Iowa Music Educators Association as the Iowa Collegiate NAFME Chair. In her spare time, you may find Dr. VW playing the ukulele, cheering for her four busy children, or enjoying a hot cup of coffee.

Session(s):

### **Slay the Process: Interview Through First Year of Teaching**

*Friday, Nov. 17, 3:30 - 4:30 PM, Rms 150-154*

There are many pieces to the puzzle when it comes to job searching, interviewing, taking over a position, beginning as a first-year teacher, and thriving in your first job. Hear from novice teachers—from across our state and with diverse backgrounds—in an open dialogue format. Come with questions and be ready to take lots of notes. Intended for current college students, their advisors, and novice music educators.

### **Collegiate Social Gathering**

*Friday, Nov. 17, 4:45 - 6:15 PM, Rms 167-179*

Join us for all social gathering for all music educators.



### **Matt Walker**

Matt Walker received his BA in music education and vocal performance from Luther College and his MA in vocal performance from the University of Iowa. Matt has served as Director of Choral Activities with the North-Linn School District in Troy Mills as well as at

Xavier High School in Cedar Rapids. He currently serves as the Associate Choral Director at City High School in Iowa City. Choirs under his direction have been invited to perform around the Midwest, including performances at Orchestra Hall at Symphony Center in Chicago, the Luther College Dorian Choral Invitational Festival, and the Iowa Choral Showcase. Matt has extensive experience as a voice teacher and performer, and he has sung with such nationally recognized conductors as Weston Noble, Lee Nelson, Dr. Timothy Peter, Dr. Robert Larsen, and Dr. Tim Stalter. He continues to perform in the area around the Iowa City/Cedar Rapids corridor with the Vocal Artists of Iowa. He is an active member of the Iowa Choral Directors Association and currently serves as the East Central District Representative. He is dedicated to helping young singers become independent and life-long musicians so that they might have the opportunity to experience the joy and the meaningful moments that a life in the choral arts can provide. He is passionate about serving the choral community whether it be by serving as a cooperating teacher for both student teachers and practicum students or by serving as a professional development resource for other educators through his website and podcast *The Choir Director Corner*. Matt would like to thank his amazing family: His wife, Jenn (also a



music educator, teaching JK-4th grade General Music at Novak Elementary), and his kids, Lilly and Nathan, for all of their love and support. He would also like to extend a special thank you to all of the music teachers who have believed in him including his mother—a long-time music teacher who refused to give in when he wanted to quit music in middle school.

Concert:

### **OPUS Honor Choir**

*Thursday, Nov. 16, 4:00 PM, CY Stephens Auditorium*



### **Thad Wilkins**

Thad Wilkins is in his 22nd year of teaching and 12th year as the director of choral activities at Mount Vernon High School where he directs the Chamber Choir, Concert Choir, Treble Choir, Mixed Choir, Lincoln Highway Jazz, Uptown Jazz, and eighth grade

choir. A *cum laude* graduate of Wartburg College, he earned his BME while studying under Dr. Paul Torkelson and Dr. Matthew Armstrong. Thad currently serves as a member of the IHSMA/ICDA Liaison Committee and is a frequent judge and clinician. Under his direction, the Mount Vernon Concert Choir was selected to perform at the Iowa Choral Showcase in 2020 and 2023, and his jazz choirs are consistently top performers at the Iowa Vocal Jazz Championships. Thad's choirs have earned over 75 Division I ratings and performed throughout the United States. Thad has also worked as a conductor and advisor for the Iowa Ambassadors of Music European Tour since 2006. Thad currently resides in list and with his wife, Jill, their son, Hagen, and dog, Archie.

Concert:

### **OPUS Honor Choir**

*Thursday, Nov. 16, 4:00 PM, CY Stephens Auditorium*



### **Dr. Blair Williams**

Dr. Blair A. Williams currently serves as the Director of Professional Development for the American String Teachers Association. Dr. Williams has served our string education community as a public-school orchestra teacher, higher education professor, and studio

teacher for over 20 years. She has presented workshops, teacher in-services, conference educational sessions, and

research, and has been an invited clinician, conductor, and adjudicator across the United States. She has served on committees and boards for international, national, state, and local music associations including ASTA, NSPC, SMTE, and TMEA. She has published articles in *International Journal of Music Education*, *Journal of Research in Music Education*, *Update: Applications of Research in Music Education*, and *American String Teacher*. Dr. Williams greatly enjoys working with music ensembles of all ages.

Session(s):

### **Preparing for Your Student Teaching Experience and Beyond!**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rms 150-154*

Research shows that reflecting on quality observations and teaching experiences during university fieldwork experiences can be beneficial during the student teaching experience (Conway, 2002). Additionally, reflective dialogue between the student teacher, cooperating teacher, and university supervisor appears to increase the likelihood of critical reflection for all participants (Stegman, 2007). The student teaching experience is an exciting time and one that may also cause great anxiety. Now is the time to put your content strategies into practice! Attendees will discuss researched strategies and suggestions from administrators, mentor/cooperating teachers, university supervisors, and former student teachers to prepare to make a "splash" during their student teaching experience and beyond!

### **Demystifying Strings for Students, Families, and Communities**

*Friday, Nov. 17, 9:45 - 10:45 AM, Rms 204-208*

Recruitment and retention are vital to sustaining our string music programs in each and every community. Connecting to the community is HOW (Brenner, 2010; Gillespie, Russell, & Hamann, 2014; Ferguson, Lewis, & Omelchekno, 2015)! There are excellent initiatives and programs from many organizations and associations to assist, but each of us must look deeply inside our unique communities to learn. WHAT string teaching and learning opportunities are we offering or not offering in our communities? HOW are we communicating the specific value of string music education? And most importantly, WHY is there a need and why should the community value or sustain string music education programs? Participants will analyze data, discuss researched strategies, and share ideas within our community of participants. We will use research in music education and leadership to connect and inspire our WHATs, HOWs, and WHYs (Sinek, 2011).



## Who's Drivin' This Bus? The Learner-Centered String Class

Friday, Nov. 17, 2:30 - 3:20 PM, Rms 204-208

String teachers already incorporate key characteristics of a learner-centered environment into their daily routines. Students engage, evaluate, analyze, synthesize, hypothesize, reflect, communicate, clarify, and through these practices become motivated and committed to learning. However, it is difficult to “let go of the reins!” Participants in this session will gather ideas to further develop their string classroom into a learner-centered environment using researched strategies, student leadership, technology, planning, and collaboration. Participants will develop ways to create intentional methods and serve as a guide for students to engage in creativity and exploration using prior knowledge, personal interests, and cultural backgrounds.

### Dr. Jill Wilson

Jill Wilson is Associate Professor and Music Education Program Director at Luther College. She also serves as a course facilitator and dissertation supervisor for Boston University. Current research interests include music teacher education program curricula, popular music pedagogy, dispositions, and music literacy pedagogy. She has published her work in the *Journal of Research in Music Education*, *Journal of Music Teacher Education*, *Visions of Research in Music Education*, *Arts Education Policy Review*, and *Choral Journal*. Chapters are forthcoming in *Points of Disruption in the Music Education Curriculum* and Oxford University's *Modern Band Handbook*. She is active in several state and national organizations, currently serving as vice president of the Minnesota Society for Music Teacher Education.

### Introduction to Modern Band - RockShop Mini

Friday, Nov. 17, 9:45 - 10:45 AM, Rm 299

This hands-on session is an introduction to modern band and the Music as a Second Language (MSL) pedagogy. Attendees will get a brief introduction to the modern band instruments (guitar, keyboard, drum, vocal, bass and music technology) as well as the core values of MSL (approximation, scaffolding, musical decision-making, iconic notation, and culturally sustaining educational techniques). All equipment is provided.

### Modern Band 101: Keyboard & Drums

Friday, Nov. 17, 1:00 - 2:00 PM, Rm 299

This hands-on session focuses on teaching keyboards and drum set within a modern band class or lesson unit. No

experience is necessary. From back beats to drum fills, attendees will get to play drum set, and learn how get their students playing drum set in a modern band. Keyboards and drum sets will be provided.

### Modern Band 101: Songwriting

Friday, Nov. 17, 2:30 - 3:20 PM, Rm 299

This hands-on session focuses on songwriting within a modern band class or lesson unit. No experience is necessary. Attendees will write a song and learn how get their students writing songs in a modern band setting.

### Uketopia and Modern Band Jam Session

Friday, Nov. 17, 4:45 - 6:00 PM, Rm 299

All are invited for a jam session featuring modern band instruments. Bring your own uke!



### Stefan Wolf

Stefan Wolf is a PK-5 elementary music specialist in Osseo Area Schools in the northern suburbs of Minneapolis, MN. He is passionate about making the music room a welcoming place for all students, regardless of background, and one where all students can learn, grow, and explore

the world of music. He loves making music with children and giving them the tools to be lifelong music learners, appreciators, and makers. He also enjoys bringing these experiences to other current and future music educators through mentoring pre-service teachers and presenting sessions like this one! Stefan received his BA in music and teacher licensure from the University of St. Thomas and holds an MA in differentiated instruction from Concordia University-St. Paul. He has received training in the Kodály and Orff approaches.

Session(s):

### Rock On! Popular Music in the Elementary Music Classroom

Friday, Nov. 17, 3:30 - 4:30 PM, Rms 260-262

Educators know that students are more engaged in learning and more successful when they see themselves represented in the curricula. Students' musical vocabulary is often rooted not in folk or Western classical music, but popular music. This session will provide participants with a variety of strategies for engaging elementary-aged students in joyful, active music making. Interacting with pop music allows students to demonstrate their musical literacy through a wide variety of modalities with an eye towards fostering a more inclusive and equitable

elementary educational experience for all students. Participants will be actively engaged in music making for the entire session.

### **Improvisation and Creation in Elementary Music**

*Friday, Nov. 17, 1:00 - 2:00 PM, Rms 260-262*

Creation is one of the main strands of the National Arts Standards and integral to many state music standards, yet it is frequently one of the more intimidating standards for music teachers to address. After all, we were trained in preparing a performance based on a piece of repertoire rather than creating original music. This session will engage participants in joyful music making and play, demonstrating how the children can improvise and create through multiple musical modalities with an eye towards elevating student voice and creativity and creating engaging, meaningful musical experiences for all.



### **Kristine Wolfe**

Kristine Wolfe has been teaching PreK-6 music and band in the Papillion - La Vista (NE) Community Schools for over 20 years. She earned a BM from Iowa State University in 1997 and an MM from the University of Nebraska-Omaha in 2001. While at ISU, she

studied oboe with Dr. Kevin Schilling and worked with Dr. Sylvia Munsen as a student assistant for the Ames Children's Choir during its first few years of existence. In addition to her Kodály training, Kristine is a Level I & II Orff Schulwerk Instructor and is an active clinician at workshops throughout the United States. She currently serves on the AOSA Fund Development Subcommittee and is the Program Chair for the Great Plains Orff Chapter. In her free time, she enjoys playing oboe in the Intergeneration Orchestra of Omaha, as well as recorder with The Jewel Tones.

Session(s):

### **Sing Me a Story**

*Friday, Nov. 17, 11:00 - 11:50 AM, Rms 260-262*

Children's literature is a fantastic springboard for teaching and reviewing music skills and serves as a fantastic template for an entire music program. Join us as we bring to life a few literary gems that also help us to prepare, present and practice musical concepts!

### **Create Your Own Magic**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rms 260-262*

Join us as we sing, speak, move, play, and create some musical magic! This session will include improvisation techniques for beginners and beyond! You will leave with ideas to use with your students, as well some tools for you to create YOUR own magic!

### **The Joy of Active Music Making**

*Saturday, Nov. 18, 9:00 - 9:50 AM, Rms 260-262*

Whether it's folk dancing or creative movement, active music making is always an engaging way to teach music! Dress comfortably, as this session will literally make your heart jump for joy as we visit a few favorites, discover new treasures, and add a few twists!

## **Quinn Wubbena**

Session(s):

### **Overview of Four-Mallet Marimba for the High School Student**

*Saturday, Nov. 18, 11:00 - 11:50 AM, Rms 150-154*

Band directors often feel at a loss when preparing percussion students with four-mallet marimba literature for Solo and Ensemble Contest, college auditions, or even to simply play a required part for band. This session will guide them toward appropriate resources for teaching technique as well as several new collections of solos that could be appropriate for the high school student. Dr. Graham, as well as some of his students from UNI, will perform several examples of these recently written pieces.

### **Shawndell Young**

Shawndell Edward Young is a freelance singer, songwriter, and educator born and raised in Cedar Rapids. Shawndell earned a BM with an endorsement in music business and an MBA degree from Elmhurst University. Currently, he is pursuing a doctorate in educational leadership from Morgan State University and teaching 6-8th grade vocal music at McKinley STEAM Academy. Shawndell has an extensive list of experience in the music industry as guest conductor, music producer, songwriter, lead and background vocalist, pianist, and concert contractual planner. Shawndell is a gospel recording artist with the 2008 release of the I Can Project and the 2016 Extended Play release "God Will Do." Additionally, Shawndell has had the opportunity to sing background for premiere artists such as Sylvia McNair, Janis Seagal, Ricky Dillard, and Chance the Rapper with the Chicago Children's Choir





and lent his voice to the live soundtrack for the video game “Legends of Zelda,” “Castlevania,” “Final Fantasy,” and most recently “Game of Thrones.” Shawndell is also honored to be a part of “Vocality,” a professional Chicagoland choir under the direction of Josephine Lee. Currently Shawndell serves as the founder and Artistic Director of YoungCo. LLC, an organization committed to education and the arts. Through YoungCo, Shawndell and his team provide academic coaching, music workshops, and educational clinics, and produces and contracts live music productions with a mission “to encourage, empower, educate, and entertain youthful minds.”

Session(s):

**“A Joyful Noise:” Teaching Techniques of Gospel Music**

*Thursday, Nov. 16, 1:15 - 2:15 PM, Rms 260-262*

The session provides educators with the tools to teach gospel music in the school today. Through exploring the

historical significance of gospel music, cultural parallels, and best practices, this session arms educators with the ability to teach this style authentically and intellectually. We will explore vocal techniques, gospel style, history, and practical application.

**Unified Teaching for Singers and Instrumentalists**

*Friday, Nov. 17, 2:30 - 3:20 PM, Rm 254*

Teachers from McKinley STEAM Academy will share standards-based Creating, Responding, and Connecting activities they collaboratively developed for use in their middle school music classrooms. For example, learners are exposed to diverse, high-quality performances through weekly brief listening assignments that engage their writing skills. Responses are collected through Google Forms and returned to students periodically for reflection on their growing ability to describe the musical characteristics of each selection and to observe the development of their personal music preferences.



BEGIN YOUR MUSIC CAREER AT



SCHOOL OF MUSIC

**SCHOLARSHIP AUDITION DAYS:**

Saturday, February 17, 2024 | Friday, February 23, 2024

Video auditions are also accepted year round. March 1 is the final date for scholarship consideration.

- Outstanding music faculty
- State-of-the-art facilities
- Programs of study include:
  - Bachelor’s degree in music education, performance and composition-theory
  - Bachelor of Arts degree featuring five specialized tracks: performing arts management, music technology, music history, jazz studies and general music
  - Master’s degrees in performance, conducting, music education, composition, jazz pedagogy and music history



Visit [music.uni.edu/apply](https://music.uni.edu/apply) for further information or call the UNI School of Music at (319) 273-2024.

Scan this code and sign up to receive info on our programs, auditions, and more.

# IOWA ALL-STATE MUSIC FESTIVAL

## November 16, 17, 18, 2023

### IOWA STATE CENTER - AMES, IOWA

Festival Director  
Thad K. Driskell  
Iowa High School Music Assoc.  
Boone, IA 50036  
(515) 432-2013  
thad@ihsma.org

All-State Band Chair  
Russell Kramer  
Mason City High School  
1700 Fourth Street SE  
Mason City, IA 50401  
(641) 420-5788  
rkramer@masoncityschools.org

All-State Orchestra Chair  
Joyce Beyer  
WDM Valley High School  
3650 Woodland Avenue  
West Des Moines, IA 50265  
(515) 669-9690  
beyerj@wdmcs.org

All-State Chorus Chair  
Jason Heitland  
Clear Lake High School  
1265 Division St.  
Garner, IA 50438  
(641) 355-3660  
jheitland@clearlakeschools.org

## REHEARSAL SCHEDULE

### Friday, November 17, 2023

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 18, 2023

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 & 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 & 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



## All-State Festival Conductors

### Dr. Travis Cross All-State Band



Travis J. Cross serves as professor of music at UCLA, where he conducts the Wind Ensemble and leads the graduate wind conducting program. He chaired the music department from 2018-2023 and was associate dean for academic mentoring and opportunity during the initial years of the UCLA Herb Alpert School of

Music. Cross has conducted the UCLA Wind Ensemble at the California All-State Music Education Conference and College Band Directors National Association Western/Northwestern Division conference and prepared the band for centenary performances of Leonard Bernstein's Mass with Gustavo Dudamel and the Los Angeles Philharmonic.

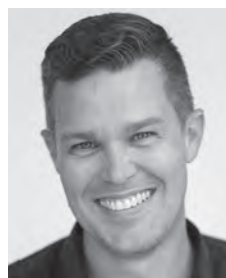
During five years as wind ensemble conductor at Virginia Tech in Blacksburg, Virginia, Cross led students in performances at the Virginia Music Educators Association conference, Kennedy Center, and Carnegie Hall and developed the Virginia Tech Band Directors Institute into a major summer conducting workshop.

Cross earned doctor and master of music degrees in conducting from Northwestern University in Evanston, Illinois and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minnesota. His principal teachers were Mallory Thompson and Timothy Mahr. Prior to graduate study, he taught for four years at Edina (Minnesota) High School, where he conducted two concert bands and led the marching band program.

In 2004, Cross participated in the inaugural Young Conductor/Mentor Project sponsored by the National Band Association. The same year he received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. From 2001-2003, Cross served a two-year term as the recent graduate on the St. Olaf College Board of Regents. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. From 2011-2015, he served two terms as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity. In 2017, Cross taught the

Cavaliers Drum and Bugle Corps as brass co-caption head. Cross contributed a chapter to volume four of *Composers on Composing for Band*, available from GIA Publications. His more than 20 original compositions and arrangements are published by Boosey & Hawkes, Daehn Publications, and Theodore Music. He has appeared as a guest conductor, composer, and clinician in nearly 40 states; Canada, China, Korea, Singapore, Spain, Thailand, and the United Arab Emirates; and at the Midwest Clinic. He has engagements in Arizona, California, Georgia, Indiana, Maryland, New York, North Carolina, Pennsylvania, Tennessee, Texas, and Germany during the 2023-24 season. Cross is a Yamaha Master Educator.

### Dr. Ryan Beeken All-State Chorus



Ryan Beeken serves as Director of Choral Activities and Associate Director for the School of Music at Wichita State University where he conducts the Concert Chorale and Madrigal Singers, teaches graduate and undergraduate choral conducting and literature, and oversees the choral area. He received Bachelor of Music

in Vocal Performance and Bachelor of Music Education degrees from Drake University and Master of Music and Doctor of Musical Arts Degrees in Choral Conducting from Michigan State University.

Dr. Beeken's choirs have performed at state, regional, and national conventions of the American Choral Directors Association and for state and regional NAFME conferences. Beeken is regularly engaged as a conductor, clinician, and adjudicator. His engagements include over 70 All-States and honor choirs in twenty-one states, the Czech Republic, Austria, Ireland, Oman, and Estonia, and many invited presentations for symposia across the United States and in Ljubljana, Slovenia. He currently serves on the executive committee of the American Choral Directors Association as the National R&R Chairperson for Student Chapter Development and has previously served at both the regional and state level; Beeken was also the President for the District 3 Pennsylvania Music Educators Association.



Prior to his appointment at WSU, Dr. Beeken served as director of choral studies at Indiana University of Pennsylvania and taught at Michigan State University. While residing in Des Moines, Iowa, Beeken directed the Drake Chorale at Drake University. He also taught elementary, middle school, and high school music for sixteen years, most recently serving as Director of Vocal Music for Waukee Schools in suburban Des Moines where he led a program of over 300 students and twelve ensembles to national distinction.

### **Gary Lewis** **All-State Orchestra**



Gary Lewis is the Director of Orchestral Studies and the Bob and Judy Charles Professor of Conducting in the College of Music at the University of Colorado Boulder, where he conducts the University Symphony Orchestra and oversees the entire orchestra program. He is also Music Director and Conductor of the Midland-Odessa (TX) Symphony Orchestra.

At CU Boulder, Lewis also leads the graduate program in orchestral conducting including both the masters and doctoral level. His former students are currently enjoying success as conductors with professional orchestras and opera companies, university and school ensembles, and youth orchestras.

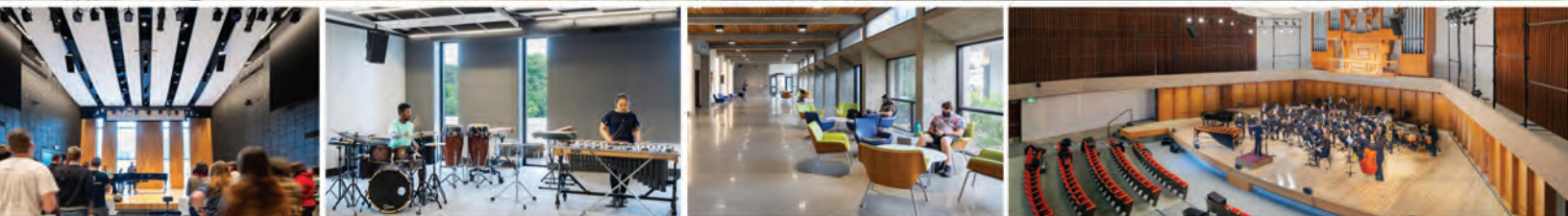
Prior to his appointment at Colorado, Lewis served on the faculties of Texas Tech University, The Ohio State University, The University of Michigan, and Abilene Christian University. He is equally at home with professional, university, and youth ensembles. He is the Principal Guest Conductor of the Boulder Philharmonic and has appeared with the Colorado Symphony Orchestra, the Sichuan Philharmonic Orchestra (Chengdu, China), the Colorado Music Festival, Boulder Ballet, Midland Ballet Theater, Ballet Lubbock, the Lubbock Symphony Orchestra, the Abilene Philharmonic Orchestra, the Quad Cities Symphony Orchestra, the New Symphony Orchestra (Sofia, Bulgaria) and the Western Plains Opera Theater. His work with summer music festivals has also been

noteworthy including the Interlochen Center for the Arts, Pine Mountain Music Festival (opera and symphonic) and Rocky Ridge Music Center.

As a strong advocate of music education, Lewis has presented many in-service workshops for public school educators, as well as numerous presentations at state and regional music education association conferences. In addition, he has conducted All-State orchestras and bands in many states along with the ASTA National Honor Orchestra and the Honor Orchestra of America. In 2010 Lewis became the founding Artistic Director of the Greater Boulder Youth Orchestras and continues to serve as conductor of the Symphony Orchestra.

Lewis is also a strong proponent of new music. He has been instrumental in the development and production of contemporary music festivals and his interest in new music has led him to collaborations with composers such as Dan Kellogg, Carter Pann, George Crumb, William Bolcom, John Harbison, Chen Yi, Michael Daugherty, Stephen Paulus and many others.

Lewis is a Yamaha Master Educator.



# YOUR PLACE TO PERFORM



UNIVERSITY OF NEBRASKA AT OMAHA  
SCHOOL OF MUSIC

[music.unomaha.edu](http://music.unomaha.edu)

The Strauss Performing Arts Center is the premier place to perform *your* music.

## BACHELOR OF ARTS IN MUSIC

- Music Studies
- Jazz
- Music Technology
- Entrepreneurial Studies

## BACHELOR OF MUSIC

- Performance
- Education

## MASTER OF MUSIC


- Performance
- Education
- Conducting
- Jazz

## YOUR PERFORMING ARTS CENTER

- Jan and John Christensen Concert Hall (422 seats)
- Multiple large ensemble rehearsal spaces
- Collaborative piano rehearsal/teaching space
- Dedicated piano practice rooms with grand pianos
- Acoustically isolated design and construction
- Percussion studio
- State-of-the-art recording studio including:
  - Control Room/classroom
  - Recording Tracking room
  - Recording Isolation room
- New Music education classroom
- Multiple student collaboration areas
- 20 general practice rooms
- Recital Hall (100 seats)

For information, contact

**Adam Hilt**  
[ahilt@unomaha.edu](mailto:ahilt@unomaha.edu)  
**402.554.2177**

 COLLEGE OF COMMUNICATION, FINE ARTS AND MEDIA  
6305 University Dr North | Omaha, NE 68182 | [music.unomaha.edu](http://music.unomaha.edu)

UNO is an AA/EEO/ADA institution. For more information, please call/contact the Title IX/ADA/504 Coordinator 402.554.3490 or TTY 402.554.2978.

UNIVERSITY OF  
**Nebraska**  
Omaha





# START NEXT FALL *ON A HIGH NOTE*

**Take summer classes and watch your teaching skills thrive.**

Apply now. Graduate degree, nondegree  
and audit/workshop options available.

Choral | Instrumental | Kodály | Orff Schulwerk  
Piano Pedagogy | World Music

[link.stthomas.edu/musicgraduate](https://link.stthomas.edu/musicgraduate)

Graduate Programs in Music Education  
College of Arts and Sciences







# IOWA ALL-STATE MUSIC FESTIVAL

## November 16, 17, 18, 2023

### IOWA STATE CENTER - AMES, IOWA

Festival Director  
Thad K. Driskell  
Iowa High School Music Assoc.  
Boone, IA 50036  
(515) 432-2013  
thad@ihsma.org

All-State Band Chair  
Russell Kramer  
Mason City High School  
1700 Fourth Street SE  
Mason City, IA 50401  
(641) 420-5788  
rkramer@masoncityschools.org

All-State Orchestra Chair  
Joyce Beyer  
WDM Valley High School  
3650 Woodland Avenue  
West Des Moines, IA 50265  
(515) 669-9690  
beyerj@wdmcs.org

All-State Chorus Chair  
Jason Heitland  
Clear Lake High School  
1265 Division St.  
Garner, IA 50438  
(641) 355-3660  
jheitland@clearlakeschools.org

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

April 26, 2023

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 26, 2023, in Boone at the Colorado Grill. Representing the IMEA were Jackie Burk, Goodell; Shirley Luebke, Sioux City; Zach Howell, Ankeny; and David Adams, Keosauqua. Representing the IHSMA were Tony Aylsworth, Pleasantville; Kurt Schwarck, Spencer; David Heupel, Jefferson; Joel Pedersen, Eldon; and Heather McKay, Atlantic. Absent was Kerri McKim, Spirit Lake. Also in attendance was Russ Kramer, All-State Band Chair; Thad Driskell, incoming IHSMA Executive Director; and Alan Greiner, current Executive Director of the IHSMA. IHSMA President Kurt Schwarck, Spencer, chaired the meeting. Alan Greiner served as recording secretary.

The Chair called the meeting to order at 6:30 p.m. Those in attendance were introduced.

MMS (Luebke/Pedersen) to approve the agenda as presented. PASSED

Director Greiner presented a report on behalf of Jason Heitland, All-State Chorus Chair, of the 2022 All-State Chorus. Mr. Heitland recalled many fond memories from the Festival and stated that the Festival provided each student with their own personal experience that they will never forget. Mr. Heitland cited the incredible work of Dr. Bruce Chamberlain and the All-State Chorus. He thanked his assistants for their work. He also thanked Jennifer Gaesser for her assistance in creating the seating chart and cards for the Chorus.

Alan Greiner presented a report on behalf of Ted Hallberg, interim All-State Orchestra Chair, of the 2022 All-State Orchestra in which he cited the outstanding work of Mr. Allen Tinkham and the All-State Orchestra. Mr. Hallberg expressed his appreciation for the efforts of his assistants, Katherine Bendon, Pella; Josh Reznicow, Linn-Mar; Joyce Beyer, West Des Moines and percussion assistant, Dan Krumm, Des Moines. He also expressed thanks to the Percussion Source for providing percussion for the Orchestra.

Thad Driskell presented a report on the 2022 Iowa All-State Band and cited the outstanding work of Dr. Kevin Sedatole and the All-State Band. He expressed his appreciation for the efforts of his assistants, Russell Kramer, Mason City; Jason Heeren, Johnston; Brian Zeglis, Davenport; and Chris Ewan, Ames. He also expressed thanks to Charles Bogner for providing on-site instrument repair services to the All-State Band and Orchestra students.

Mr. Driskell thanked Lauren Calkin, Alex Beamer, Rod Pierson, 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.

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

Director Greiner reviewed the concert order for the 2023 festival and reiterated the audition dates as October 18 – piano auditions; October 21 – general auditions; and the Festival dates as November 16-18, 2023.

MMS (Heupel/Howell) to approve the revised dress code for Band and Orchestra students. PASSED

MMS (Burk/Luebke) to accept the slate of conductors for the 2025 Festival as presented. PASSED

Director Greiner presented a review of the IMEA Conference Registration Process for participating All-State Directors. MMS (Howell/McKay) to maintain the current process for 2023. PASSED

IMEA information gathering process for student participants is now using a QR code and Google form. MMS (Howell/Aylsworth) to include that QR code on a flyer that is included in the Student Information Packets that are presented to All-Staters upon acceptance at auditions. PASSED

MMS (Aylsworth/Pedersen) to adjourn the meeting at 7:00 PM. PASSED

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

# MUSIC is joy at Iowa State.



"Iowa State fosters a sense of community among its students and faculty unlike anything I've ever experienced. Everyone is incredibly encouraging and caring to one another, and they make me excited to walk into Simon Estes Music Hall every day."

— Alexandria Highlander, '22 music

**1200 STUDENT  
MUSICIANS, 100+ MUSIC  
MAJORS, 11 BANDS,  
6 CHOIRS, 2 ORCHESTRAS,  
1 OPERA PROGRAM,  
AND SO MUCH MORE!**

IOWA STATE UNIVERSITY  
Department of Music and Theatre





† MOUNT MERCY UNIVERSITY

# Cultivating PASSIONS

The Hill is the place for students to nurture  
and expand their musical horizons.

Renewable scholarships **UP TO \$8,000**



---

## PROGRAMS OF STUDY

Music (BA)

Music Education (BA)

---

## ENSEMBLES

### Vocal

- University Choir
- Show Choir
- Jazz Connection
- Liturgical Singers

### Instrumental

- University Band
- Pep Band
- Jazz Band
- Chamber Music
- Strings

**REFER A STUDENT [MTMERCY.EDU/MUSIC](https://mtmercy.edu/music)**



# 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

1. 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:
2. Supervise housing during the festival.
3. Establish, communicate, and enforce rules for conduct and chaperoning students during Festival.
4. Contract for appropriate facilities.
5. 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.
6. Arrange for insurance on borrowed instruments.
7. Contract for the recording and broadcast of the All-State Music Festival.
8. Be responsible for marketing and sale of All-State Festival recordings, photographs, and clothing items.
9. 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). Candidates for All-State Chair positions must be currently teaching high school music in the area for which they are interested in serving.
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 conductors
  - 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.
4. Select appropriate number of etudes for each instrument for the district audition process.
5. Select and assign auditors for the October District auditions. The Executive Director will share any issues regarding potential auditors with the All-State Chairs that would be a factor in determining the suitability of that potential auditor. Cooperatively the chair and the Executive Director will develop a system for identifying new auditors.
6. Determine and assign the number of players to be chosen for each section of the band based on a percentage of the number that have registered for auditions in each district. Percentages will apply only if competent players are found.
7. Prepare instructions for auditors and audition managers pertaining to audition procedures in consultation with the IHSMA Executive Director.
8. Work with the Orchestra Chair to provide for the selection and assignment of wind and percussion players to the orchestra. Two of the top six players in the state in each section shall be assigned to the orchestra; the remaining shall be assigned from about the fourth ranking students. Following District auditions, a list of selected players will be received from the IHSMA.
9. Coordinate with Orchestra and/or Choral chairs to supply needed players when concert programming needs dictate the use of special ensembles using wind and/or percussion players.
10. Receive audition cards from audition managers, both of accepted and rejected players. Develop a process for the selection of alternates or replacements.
11. Attend to chair placement auditions during the All-State Festival and establish procedures for dealing with students who are determined not to meet minimum musical proficiency at the time of chair placement.
12. Prepare a seating chart with guest conductor and provide copies to rehearsal assistants, facilities staff, Iowa Public Television, and IHSMA Executive Director.
13. Supervise band rehearsals during the All-State Festival.
14. Attend to the needs of the guest conductor in regard to transportation, coordination of rehearsals, meals, etc. during the All-State Festival.
15. Assemble a staff to assist with the general logistic, percussion, instrument repair, and general student needs during the All-State Festival.
16. Introduce the guest conductor at the Festival Concert.
17. Recruit potential candidates for the position of All-State Band Chair-elect. Upon election of the chair-elect by the IMEA membership, the chair will conduct a one-year mentorship program to transition the Chair-elect.
18. Collect data from students, directors, and judges to improve the audition process and the All-State Festival.
19. Attend the spring and fall meetings of the IMEA Board of Directors.
20. Attend the Joint Meeting of the IMEA and IHSMA Executive Boards.
21. Facilitate communication between the IBA concert band affairs committee and the IMEA board in matters concerning 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.

## ALL-STATE CHORUS CHAIR

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

The All-State Chorus Chair shall:

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



### ALL-STATE ORCHESTRA CHAIR

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

Elected by IMEA General Membership, re-election allowed

The All-State Orchestra Chair shall:

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



If you are anything like I was before I became the Grants and Awards chair for IMEA, you may look at the list of IMEA Grants and Awards and think to yourself, “Well, I could apply, but there is no way I would get it. Getting grants is hard!”

I am here to clear up a few things. First, there is an excellent chance you could get awarded grant money. Second, our application process is as simple as it can get.

To begin, visit <https://www.iamea.org/grants-and-awards.html> where you will find a brief description of the grants/awards and links to their applications. If you are a novice or veteran teacher, you want to improve access to music learning by starting or nurturing a new program/ensemble, or you want to bring a workshop to your area, odds are that one of our grants/awards will fit your situation! You could even help a student earn a scholarship, recognize an outstanding administrator, celebrate a 30-year tenure of teaching music, or bring recognition to an exemplary program.

All IMEA grants and awards require membership in IMEA (or require an IMEA-member sponsor for student awards). A few of our offerings require recommendation letters, but the rest of the information we request is very straightforward.

The hard truth is that IMEA has not been receiving many applicants in recent years. I get it; there are more than a million reasons we can give ourselves for not applying: *I wouldn't be chosen. Getting letters of recommendation is hard. I'm just too stressed and burned out. I don't even know if I can make it through this year. I don't have time to turn in receipts. I will never remember to take pictures.* Despite whatever thoughts might be holding you back, I would like to encourage you to try! There is a chance you might not have the perfect fit, but we will take the time to see where your application may be a better fit, or we will ask questions and then review your application again. The bottom line is we want you to apply so IMEA can assist and support your mission in touching as many students' lives with music as possible.

Have questions about any of the grants or awards? Contact Terra Falkena at [imeagrantsawards@gmail.com](mailto:imeagrantsawards@gmail.com). 📧

## Should You Apply for a Grant or Award? YES!



**Jackie Burk**  
IMEA Past  
President

Terra is currently the Director of 7-12 Choirs at Gehlen Catholic School in Le Mars. In addition to directing the Junior High Choir, 9-12 Concert Choir, Chamber Choir and Triple Trio, she also teaches a JH Exploratory Music Class, Songwriting, and occasionally Music Theory and Music History.



# GRANTS & AWARDS

**DID YOU KNOW THAT THERE ARE GRANTS, AWARDS, AND SCHOLARSHIPS AVAILABLE FOR IMEA MEMBERS, STUDENTS, ADMINISTRATORS, AND PROGRAMS?**

## **Veteran Teacher Grant**

- For an IMEA member in year 6+ of teaching
  - Current IMEA board chairs/executive board ineligible
- \$500 for instructional materials OR project-based experiences
- Include three letters of reference

### **Application deadline: June 1**

By the following April 1, recipients must submit invoices, pictures, and a written reflection to

[imeagrantsawards@gmail.com](mailto:imeagrantsawards@gmail.com)



## **Novice Teacher Grant**

- For an IMEA member in the first 5 years of teaching
  - Current IMEA board chairs/executive board ineligible
- \$500 for instructional materials OR project-based experiences
- Include letters of recommendation from mentor and principal

### **Application deadline: June 1**

By the following April 1, recipients must submit invoices, pictures, and a written reflection to

[imeagrantsawards@gmail.com](mailto:imeagrantsawards@gmail.com)



## **DEIA Grants**

- Start-up Grant
  - \$1500 for *starting* new progressive, non-traditional, emerging, or cultural ensembles/classes
- Support Grant
  - \$500 for *supporting* existing progressive, non-traditional, emerging, or cultural ensembles/classes
- Music Curriculum Enrichment Grant
  - \$500 for supporting innovative pedagogy in music classrooms

### **Application deadline: June 1**

Other requirements are detailed on each application form



## **IMEA Area Workshop Co-Sponsorship Grant**

- \$500 for any Iowa music education organization seeking funds to co-sponsor professional development opportunities in Iowa
- Include workshop summary, clinician information, and projected income/expenses

### **Application deadlines:**

**May 1**

**September 1**





# GRANTS & AWARDS

**ALL APPLICATIONS SHOULD BE SUBMITTED ONLINE VIA GOOGLE FORMS (LINKED HERE AND ON IAMEA.ORG)**

## Outstanding Administrator

- For administrators who are exceptionally supportive of the music staff and/or curriculum
- Nominated by IMEA member
- Include a minimum of one letter of support from other faculty, parents, or community members

**Nomination deadline:**

**June 1**



## Exemplary Music Program

- For school music programs that exemplify the mission of IMEA
- Nominated by IMEA member
- Include district curriculum documents, descriptions of music education goals and departmental guidelines, and three letters of reference/support from faculty, parents, and/or community members

**Nomination deadline:**

**June 1**



## Weston Noble

### Music Education Scholarship

- \$500 for an Iowa high school senior who intends to major in music education at an Iowa college or university, renewable annually\*
- Include a student-authored essay and a minimum of one letter of reference from an IMEA member

**Application deadline:**

**April 1**

*\*Evidence of continued music education major (transcript and class registration) required for renewal*



## IMEA Tenure Award

- For IMEA members with 30+ years of music teaching experience (need not be consecutive) at any level
- Self-nominations accepted

**Nomination deadline:**

**June 1**



## Questions?

Contact [imeagrantsawards@gmail.com](mailto:imeagrantsawards@gmail.com)

Visit [iamea.org/grants-and-awards.html](http://iamea.org/grants-and-awards.html)





Be Inspired. Network. Lead. Inspire Others.



[www.iamea.org](http://www.iamea.org)



**National Association  
for Music Education**

[www.nafme.org](http://www.nafme.org)

**Two organizations - ONE membership**

# JOIN/RENEW TODAY

Support the advancement of a quality, comprehensive, and sequential program of music education for all in Iowa!

## **Membership Benefits...**

Advocacy resources available to build community support for your music program  
Subscriptions to **Teaching Music** magazine, **Music Educators Journal**, and **Iowa Music Educator** magazine

Access to affordable online professional development series through the NAfME Academy.  
Online professional development library of 100+ hours of webinars.

# ADVERTISE

## IN THE

# IOWA MUSIC EDUCATOR

**Our low advertising rates provide your organization with ads in each of the following publications:**

**Fall/Winter PRINT magazine  
Annual IMEA Conference Program Guide app  
Spring/Summer DIGITAL magazine**

All issues of the Iowa Music Educator (PRINT and DIGITAL) are available at [www.imea.org](http://www.imea.org) with no password access required.

<b>2023-2024 Publication Cycle</b>		<b>B &amp; W</b>	<b>COLOR</b>
<b>PAGES WITHIN MAGAZINE</b>	FULL PAGE	\$266	\$382
	HALF PAGE	\$177	\$257
	QUARTER PAGE	\$125	NA
<b>COVER placements are determined by the date of the order/payment.</b>	OUTSIDE BACK COVER		\$575
	INSIDE FRONT COVER		\$500
	INSIDE BACK COVER		\$465

Contact [iowaMEAeditor@gmail.com](mailto:iowaMEAeditor@gmail.com) for more information.  
Order your ad by visiting  
[iowamea.formstack.com/forms/ime\\_advertising](http://iowamea.formstack.com/forms/ime_advertising).

# Iowa Music Educator

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 facets of music education—at every instructional level—by any IMEA member. Email your submission to [iowameaeditor@gmail.com](mailto:iowameaeditor@gmail.com). Please note that submissions with references/citations should be styled in APA 7. If you wish for your photo to appear with your article, please also attach a photo of not less than 300 dpi image quality. The Iowa Music Educator magazine also requires a short (50-words or less) biography which will appear under your byline (and photo, if submitted).

Note that grammar, punctuation, usage, capitalization, and spelling will be corrected on your behalf by the magazine editor. Should your submission require editing for content (due to space limitations or otherwise), the editor will contact you to request/approve those changes.

## Advertiser Index

Birch Creek Music Performance Center .....	12
Concordia University Wisconsin.....	17
Drake University .....	13
Iowa Association of School Music Dealers .....	41
Iowa State University .....	88
Luther College.....	16
Mount Mercy University.....	89
Omaha Symphony .....	2
Simpson College.....	16
University of St. Thomas .....	85
University of Iowa.....	Inside Back Cover
University of Nebraska Omaha .....	84
University of Northern Iowa.....	80
University of South Dakota.....	29
Waldorf University .....	Inside Front Cover
Wayne State College .....	19

**We thank our advertisers and respect what they make possible.**



# IOWA

## School of Music



# COMPOSE YOUR FUTURE *here!*

**World-class faculty.**

**State-of-the-art facilities you truly have to see (and hear) to believe. Generous scholarships.**

**Endless performance opportunities, including two fully-produced operas.**

**... All within an affordable public university, nestled in the heart of one of the best college towns in America.**

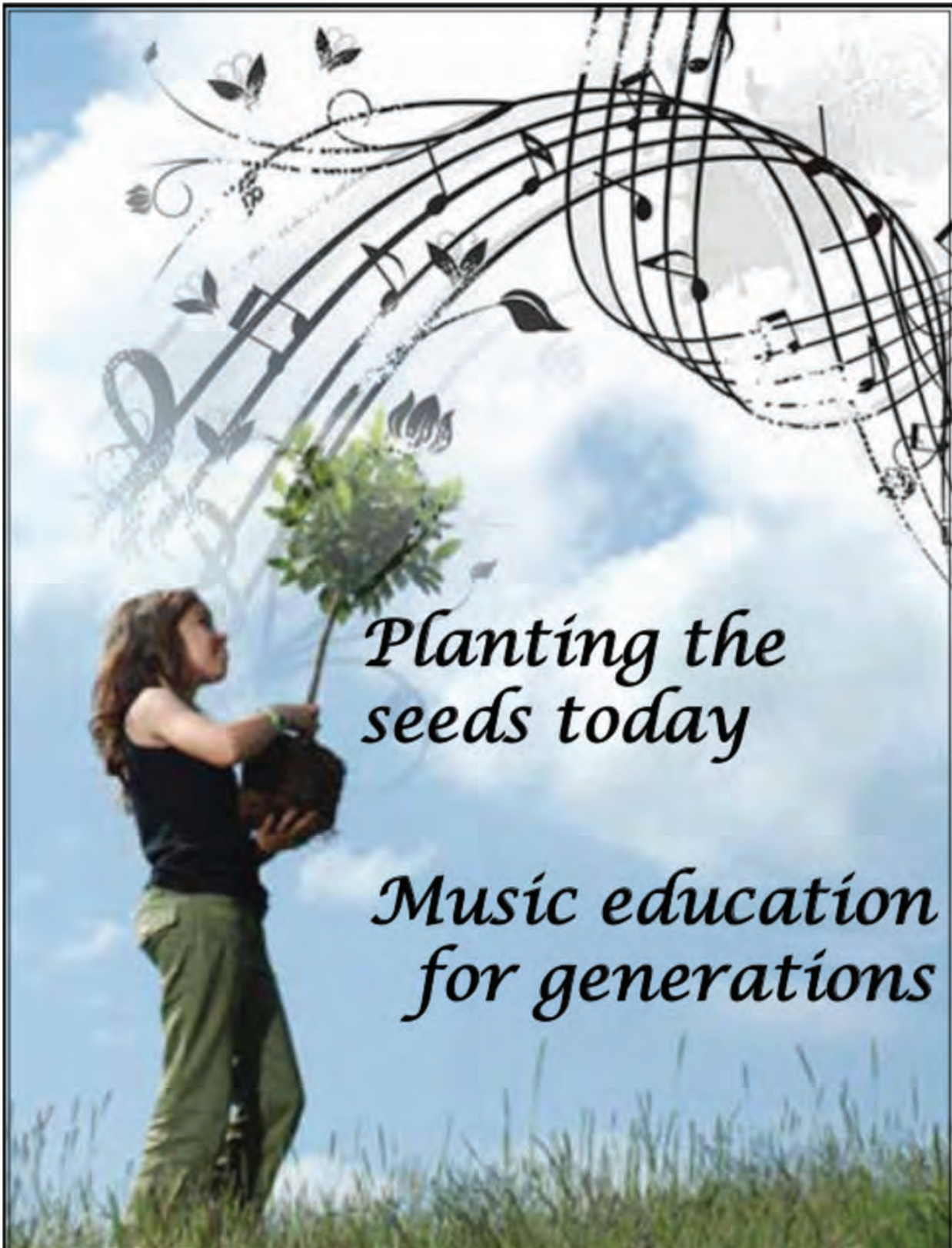
*Get to know us at*

**music.uiowa.edu**



Iowa Music Educators Association

# FOUNDATION



*Planting the  
seeds today*

*Music education  
for generations*

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

Chairman: David Law | [maestrolaw@gmail.com](mailto:maestrolaw@gmail.com) | 319-377-5203

\*The Iowa Music Educators Association Foundation is a 501(c)3 non-profit organization that can accept donations of money, securities, property, and other forms of giving. Contact the foundation for more information.