



**IDAHO MUSIC EDUCATORS ASSOCIATION
2020 INSERVICE CONFERENCE
Jan 30 – Feb 1, 2020
NORTHWEST NAZARENE UNIVERSITY, NAMPA**

**IDAHO MUSIC EDUCATORS
ASSOCIATION**
**ALL-STATE
HONOR
GROUPS
& INSERVICE
CONFERENCE**

**JANUARY 30-
FEBRUARY 1, 2020**

**Northwest Nazarene
University, Nampa**

IDAHO MUSIC EDUCATORS ASSOCIATION

A State Unit of **NAfME**:
The National Association for Music Education
824 Northview Drive, Twin Falls, Idaho 83301

2019 FALL NEWSLETTER



Join IMEA Today!

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*If you receive duplicates of this newsletter,
please give a copy to
a new music teacher!*

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IDAHO MUSIC EDUCATORS ASSOCIATION

A STATE UNIT OF NAfME: The National Association for Music Education

2019 Back-to-School Fall Newsletter

www.idahomusiced.org

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Who is IMEA?

The Idaho Music Educators Association is a non-profit educational organization of **current and former music teachers and administrators** across Idaho in public/private schools and universities and colleges, including private studio teachers and music educators living in retirement. IMEA is a state affiliate of **NAfME: The National Association for Music Education**, a 120,000 member organization representing music educators across the United States.

Our goals include the **advocacy of music** with government, school boards & administrators, parents & society; **betterment of conditions** for teaching music to our students; **recognition and opportunities** for outstanding student musicians; exploration of **better and alternative teaching materials and methods**; and **mutual support** through meetings, conferences, mentoring, and individual advice.

The IMEA sponsors a **State Solo/Ensemble Contest** every May, an All-State **Inservice Conference** and **All-State Choirs, Orchestra, Band, & Jazz Groups** every year, and we participate in the **Northwest Division Conference** and **All-Northwest Honor Groups** in odd-numbered years.

Throughout the state we sponsor various **district clinics and festivals**, **Fall inservice programs**, and we provide **resource people** to help any teacher who asks. Contact any of the officers listed to the left.

President of IMEA is **Kathy Stefani of Moscow**; Past-President of IMEA is **Wayne Millett of Aberdeen**; President-Elect is **Thomas Kloss of Pocatello**. IMEA Secretary is **Judy Marlett** of Nampa and State Executive is **Karen Goodrich Randolph** of Twin Falls. The state is divided into **seven activity districts**, each one with a **District IMEA President and officers**. The IMEA governing body, the Board of Directors, meets annually in the Fall and as needed throughout the year. Chairmen are appointed from throughout the state over various interest and subject areas.

The IMEA publishes a **Fall Newsletter** and three issues of **Idaho Music Notes**, a 24-36 page magazine with help and communication columns, ideas and reports, and feature articles. Your membership in IMEA automatically entitles you to all state publications and NAfME magazine publications. We also have an outstanding website, www.idahomusiced.org, where forms, information, music lists, and links to music businesses, colleges & universities, and online resources may be found.

Visit the IMEA website today: www.idahomusiced.org

**We invite you to join or re-join IMEA today
See information on the page opposite
and go online to nafme.org/join-renew/**

Or call 800-336-3768

Active - \$128 Retired - \$66 Introductory - \$61 Collegiate - \$41



President's Page

Kathy Stefani

"Welcome Back!"... or are you?

As you prepare for students returning, can you think back to your own elementary music years and remember any of these welcome songs?:

- "Welcome back to school, can you clap? x-x-x" or what about,
- "Hello everybody, yes indeed, yes indeed, yes indeed"....or maybe,
- "Hello there, (echo), how are you, (echo), I'm happy, (echo), to see you, (echo)...etc....

My work this year for IMEA has caused me to think much about "being welcome". As we launch our mentorship program this fall, our goal is to make our new Idaho teachers feel welcome and successful with their new careers, new teaching assignments, new buildings, new colleagues. We are working to pair new teachers with retired mentors, who can be available for questions and advice, step into the classroom to assist instruction and rehearsals, and pave the way through the District festival maze.

There is much work to be done, but connecting with those beginning their music teaching career is often a "make or break" deal. One teacher shared that when she showed up for her interview, the building was locked with no one waiting to let her in. She circled the building, finally calling the school number to have office personnel let her in. Her first impression was one of being locked out, unwelcome. She taught there for one year.

My principal shared the ABC news video of teacher Barry White Jr. of Ashely Park Elementary School in Charlotte, North Carolina, greeting his students with a special handshake before they entered their class. (Google using the previous text). Every student creates and performs their own version, some elaborate, some simple, and he has learned his part for each one. She then shared the results of a February, 2018 study entitled, "Positive Greetings at the Door: Evaluation of

a Low Cost, High Yield Proactive Classroom Management Strategy", which states that instructors who greeted students by name everyday, increased academic engagement by 20% and decreased disruptive behavior by 9 percentage points, potentially adding "an additional hour of engagement over the course of a five hour instructional day." (Terada, 2018). That's powerful!

Our situation is not quite the same, but I pondered how I could make a difference on my part. I chose to use the Feierabend methods to somehow incorporate every kindergarteners name into every class, every day, as part of a 20 minute session. At that age, it worked, continually singing, letting them call on or "sing on" their classmates. And I saw the results! Engaged to the last minute, wondering, hoping their name might be sung again. I used other methods for other grades, but the results agreed with the research. Using their name was key to engagement.

This summer, I taught Vacation Bible School for a week, instructing about 60 students each morning. My goal was to memorize their names and say it audibly every session, for the same effect. A daunting task, but initially helped by name tags, I was able to do it. (It never transferred to long term memory, but it served the purpose). While running an errand after the last day of VBS, I ran into two brothers who had been in my sessions. Their eyes caught mine and I said, "Well, hi, Johnny and Jimmy", metaphorically speaking, and they smiled and held their arms out for a hug. But their parents both said simultaneously, "How in the world did you remember their names"? It mattered. And it was noted. And the boys felt important, remembered, *welcomed*.

I find we adults are no different. We like to hear our name. Perhaps not in the same way we did as kids, or maybe the same, but it still "engages" our awareness. And we note when someone says our name incorrectly. We want to be known, appreciated and "welcomed."

Who was the person, or people, who made you feel welcome where you are now? What difference did that make? Who are the people in our profession that you call on when you have a question. Imagine not having anyone to call when your administrator doesn't have the answers. IMEA wants to work towards making sure everyone has a place in our organization, that their name and their concerns are known, and that starts by reaching out to each other, especially our new members, and help support each other in our profession.

This year, be aware of who needs a "welcome" and make sure that they are given a helping hand. Think less of "who are the new choral people, or new string people", but who are the new "music" instructors in your district. Invite them to the District fall meeting so they can be welcomed into the group early on. Better yet, take them out for coffee.

IMEA is adding our first Orff Honors Ensemble at this year's conference in Nampa, making sure our elementary members are welcomed and have a place in our organization. And if you're not feeling welcomed where you are, contact your district or state leaders and let us be aware of ways we can help. It may take a few extra moments, but in the long run... "You're welcome!"

Have a great school year!
Kathy Stefani, IMEA President
 president@idahomusiced.org

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 See your career succeed.
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- Professional development resources including lesson plans and books
- Music in Our Schools month



National Association
for Music Education

IMEA NEWS

IMEA Board Meeting Monday, September 30

Our Fall Board Meeting on Monday, September 30, from 8am to 4pm at Holiday Inn Express, Boise Airport, 3050 S. Shoshone.

District Presidents - Please remember to bring the following things:

District Report about the previous year's activities; yearly financial summary; the coming year's events; changes in teachers/positions and a list of new teachers; any concerns or problems in your district.

Content Area Chairs - (Band, Choir, Strings, Elementary, e.g.): Prepare a report on the activities and concerns of your content area.

All-State Chairs will meet in a break-out session in the afternoon to discuss details of the upcoming All-State honor groups.

Welcome Back!

We hope you have all had a nice relaxing break and are ready for the new school year to begin. Preparations are well underway for our All-State/In-service Conference to be held January 29-February 1, 2020 at NNU in Nampa, Idaho. Here is some information, deadlines and links that you will need.

Session Proposals - Session Proposals are now being accepted until **September 16, 2019**. That is less than two weeks. Music education professionals, companies, and organizations who are members of NAfME/IMEA are invited to submit proposals.

Performing Groups - Performing Groups applications are now being accepted through **October 14, 2019**. Selected groups will perform at numerous concert hours during the conference. We would like to see a balanced representation from all levels of Music Education in our State; Small, Medium and Large sized High Schools; Middle Schools; Elementary Schools; and University level performing ensembles. **NEW THIS YEAR! We would like to have several smaller ensembles perform in the exhibit areas during lunch and at other open times. If you have a small group or combo, please consider applying.** There is a place on the application to indicate that you would like to be considered for that opportunity.

ACDA Honor Groups - ACDA Middle School and Elementary Honor Choir information and registration is now open. Audition registration closes at midnight, **October 4, 2019**. Directors who are members of either ACDA or NAfME/IMEA may have students apply.

Idaho Orff Honor Ensemble - Information for the Idaho Orff Honor Ensemble has been posted. More information will be available soon.

All-State Honor Groups - All-State Auditions - Materials have been posted. Audition Registration is now open. The audition deadline is midnight, **October 4, 2019**.

Mentorship Program - The new IMEA Mentorship program is up and running. If you are a new teacher in Idaho please contact the IMEA President, Kathy Stefani, to learn more about the mentorship program. If you are a retired music teachers, please contact Kathy about how you can be involved.

As always, if you have any questions or concerns please contact your District President, or any of the Executive Committee of the IMEA Board. We will do our best to answer your questions and address your concerns.

Have a great year,
Wayne Millett
IMEA Immediate Past-President, IMEA Webmaster

2020 State Solo/Ensemble

Welcome back to another year of music and teaching. Here's a quick message to let you know of a few things for this year's State Solo/Ensemble event.

1. **This school year, State will be held on May 1-2.** We are at Post Falls High School in Post Falls, Idaho in 2020!

2. **We will be adding Vocal Ensemble.** I will send out an email with more information on this after the committee meets to finalize details.

3. Rules from previous years still apply: all instrumental music will be chosen from the UIL list, otherwise known as the Texas list. The link is here- <http://wwwdev.uiltexas.org/pml/>; it's also on the idahomusiced.org website. Please note: the Texas list changes from year to year, so if your students have been practicing a piece all summer, double check the list AFTER September 1 to make sure it is still on the list.

4. This year all checks will be sent to Karen Randolph, NOT Eva Hale.

I'm sure there will be many more emails regarding this event in the future, but in the meantime, if you have any questions, please feel free to ask. I will do my best to answer, and if I don't have an answer, I will seek it out to the best of my abilities.

Thank you, Eva Hale, IMEA State Solo/Ensemble Manager
statesolo@idahomusiced.org

All-State 2020 Timeline

May 1, 2019	All-State Audition Information posted
August 12, 2019	Online Audition Registration Open
October 4, 2019	All-State Audition Deadline
October 14, 2019	ACDA Groups Audition Deadline
October 25, 2019	Notification of accepted students
November 22, 2019	Registration and Payments Due
December 6, 2019	Music Mailed
January 29, 2020	Check-in/Sectionals/Part Checks
January 30-February 1, 2020	All-State Rehearsals & Performances

2020 Conference Timeline

April 1, 2019	Session Proposals Open
May 1, 2019	Group Performance Applications Open
September 16, 2019	Session Proposals Close
September 30, 2019	Session Proposals Screening Completed
October 14, 2019	Group Performance Applications Close
November 1, 2019	Accepted Session Proposals Notified
November 5, 2019	Group Performance Applications Screened
	Accepted Performance Groups Notified

All-State/Conference to the Future!

• 2020 = Jan 30, 31, Feb 1	NNU
• 2021 = Feb 4, 5, 6	NIC / All-NW Spokane, Feb 11-14
• 2022 = Feb 3, 4, 5	NNU
• 2023 = Feb 2, 3, 4	ISU / All-NW Bellevue, Feb 16-19
• 2024 = Feb 1, 2, 3	NNU
• 2025 = Jan 30, 31, Feb 1	NIC / All-NW Portland, Feb 13-16
• 2026 = Feb 5, 6, 7	NNU
• 2027 = Feb 4, 5, 6	ISU / All-NW Year
• 2028 = Feb 3, 4, 5	NNU
• 2029 = Feb 1, 2, 3	NIC / All-NW Year
• 2030 = Jan 31, Feb 1, 2	NNU

STATE SOLO/ENSEMBLE TO THE FUTURE!

2020- Post Falls (vocal ensembles added)	2021 - Mt. View	2022 - ISU
2023 - Mt. View	2024 - Post Falls	2025 - Mt. View

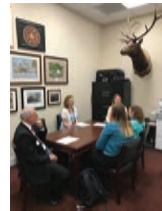
IMEA Officers attend National NAfME Meeting



President Kathy Stefani, President-Elect Thomas Kloss, Executive Director Karen Randolph, NW Past-President Camille Blackburn, Collegiate President Mallory Hunt, and Collegiate president 2017-2018 BriAnna Cook attended the NAfME National Assembly meeting near Washington DC, June 28-30, 2018.

The annual event gathers representatives of all the states and other stakeholders to review policy and visit our legislative delegation on Capitol Hill.

On Hill Day, June 28, IMEA Representatives visited all four offices of the Idaho congressional delegation, Rep. Raul Labrador, Rep. Mike Simpson, Senator James Risch and Senator Mike Crapo. Legislators were asked to fully fund ESSA appropriations for Title II professional development and Title IV, "well-rounded education" funds as well as consider co-sponsoring the GAAME Act which, if passed, articulates language encouraging Districts to use their Title I Part A funds to improve access to music classes for all students.



IMEA presents at the Idaho Association of School Administrators Conference

Idaho Music Educators Association rolled out our new mentorship program for principals and superintendents July 31 at the opening day of the IASA conference. President Kathy Stefani, presented a workshop discussing recruiting and retaining music educators. Sixteen administrators from across the state attended the workshop, learning how to obtain a mentor for their new hires and how IMEA is hoping to provide support for those teachers and alleviate high attrition rates.

Nationwide, only 1 in 5 music teachers will remain in the profession after 5 years. And in Idaho, 1 in 4 teachers has less than 4 years experience. (Ybarra, 2018). We have little or no "depth on the bench". Missouri and Utah MEA's report that they are experiencing just shy of 100% retention of teachers in the field after the one year mentorship program.

IMEA is shooting for the same results. Both research and field experience was shared with the audience, covering some of the concerns that new teachers have about entering education. Ways were discussed to enhance teaching positions and how to support the new teacher as they begin the year.

Once an administrator requests a mentor, IMEA takes it from there, contacting the mentee as to whether or not they are interested in the program. Expenses are paid by IMEA for travel and a meal so that in-classroom visits can be made early in the year. The mentor is available for questions and ideas throughout the year, including helping with district festival time.

IASA members were encouraged to send their music directors to All-State Conference, to support professional development that most districts cannot provide to music instructors. They were made aware of the scholarship opportunities offered by each of our districts which cover the cost of conference registration.

Descriptions of workshops were given so that administrators could see the importance of attending workshops particularly designed for music instruction and much discussion was had about the importance of learning from people who do what you do.

Special thanks to Kelly Caldwell, former IMEA president and current administrator, for showing his support for the cause and joining in on the question/answer session. Some of the issues of most concern included how to help a music instructor rebuild a program and how to address the load of extra curricular games required of band directors.

Administrators shared problems and suggestions, one of which was to consider the stipend for extra curricular duties and consider whether or not it reflects the expectations of the district.

At the time of the workshop, three schools represented were without directors, one not even receiving applications. IMEA was able to help fill one spot within the next week.

Applications For Conference Performing Groups Due October 14

IMEA is accepting applications and recordings for performing groups at the 2020 IMEA All-State Inservice Conference. Selected groups will perform at numerous concert hours during the conference.

We would love to see a balanced representation from **all levels of Music Education in our State:** Small, Medium, and Large High Schools, Middle Schools, Elementary Schools, and University Performing Ensembles.

The deadline for the Performing Groups Application is October 14, 2019. All materials should be submitted through the online application at www.idahomusiced.org

NEW THIS YEAR! We would like to have several smaller ensembles perform in the exhibit area during lunch and at other open times. If you have a small group or combo, please consider applying. There is a place on the application to indicate that you would like to be considered for this opportunity.

BriAnna Crook receives NAfME 2019 Professional Achievement Award

At a ceremony this summer in Washington, D.C., BriAnna Crook, Boise State University, received the NAfME Professional Achievement Award. She was the first individual to hold the position of State Student President of the Idaho Music Educators Association (IMEA), which is a position on the IMEA board. During her first summer as state student president, Crook attended the 2017 NAfME Collegiate Advocacy Summit in Washington, DC, from which she returned with a drive to advocate for more funding and support for education in the state of Idaho.

The purpose of the Professional Achievement Award is to recognize individual NAfME Collegiate members for their commitment and dedication to NAfME and music education. This recognition is given to Collegiate members who have served their chapters in an exemplary manner. The other four recipients of the recognition were Ben Maynard, Ball State University, Muncie, Indiana; Joshua Bottoms, University of Nevada, Reno, Nevada; and Martha Wachulec, Montclair State University, Montclair, New Jersey.

At right: Wayne Millett, Mallory Hunt, BriAnna Crook, Kathy Stefani, Karen Randolph



2019-2020 IMEA Institutional Members

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Their membership shows their support for us!

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jwj.fund@gmail.com, P.O. Box 4711, Boise, Idaho 83711-4711
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Web: www.collegeofidaho.edu/academics/music

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Michael Bates, Manager, 257 N Second E, Rexburg, Idaho 83440
Phone: 208-359-1900 Fax: 208-359-1901
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Registration is **now open!**

2019 Fall Conference

a collaboration between

Idaho ACDA and Idaho Orff-Schulwerk

October 3-5, 2019

Cathedral of the Rockies, Boise, Idaho

- Featuring Dr. Lynn Brinckmeyer, Texas State University
- Breakout Sessions: ACDA & Orff-Schulwerk Members
- Choral and Orff Reading Sessions
- Concert Hours featuring Idaho ensembles
- Friday dinner and concert performed by Cathedral of the Rockies, Dr. Paul Aitken, conductor

Early Bird Discount by **Sept. 22nd**
Register at idacda.org



2019-20 IDAHO ORFF
Year of the MUSIC TEACHER!
registration info available at
www.idahoorff.org and idacda.org
(credit available for all events)

October 3rd-5th, 2019

2019 Conference: a collaboration between
Idaho ACDA and Idaho Orff-Schulwerk
Dr. Lynn Brinckmeyer, University of Texas,
Brownsville

Cathedral of the Rockies - Boise, Idaho

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www.aosa.org

AOSA Conference: ORFF ELEVATED
Nov 20-23 Salt Lake City, UT

=====

January 30th-February 1st, 2020 at NNU
Premier All-State Elementary Honor

Orff Ensemble

Directed by Lisa Hewitt- AOSA President

=====

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Special Fall Conference Collaboration
between
IDAHO ACDA and
IDAHO ORFF-SCHULWERK

Early Bird Registration Discount
ends September 23!

Registration and further
information is available at

www.idahoorff.org
and
idacda.org

FALL INSERVICE OPPORTUNITIES

2019 Idaho ACDA & Idaho ORFF-SCHULWERK

Fall In-Service Conference, October 3-5

Cathedral of the Rockies, Boise

Dates: October 3, 4, 5 Registration: Online at <https://idacda.org/>

HIGHLIGHTS —

- ★ Three Full Days of informative sessions, concerts, and activities.
- ★ “Red Carpet” Registration: Photo booth, hors d’oeuvres, video interviews, interactive activities, Swag!
- ★ Headline sessions by Dr. Lynn Brinckmeyer from Texas State University, past President of NAfME and noted music educator.
- ★ Reading Sessions – Music provided by JW Pepper
- ★ Four performing choirs selected from around the state.
- ★ Breakout sessions featuring our talented colleagues from around the state.
- ★ Professional and social networking (including Friday Night Beer/Root Beer Choir!)
- ★ On Friday evening, enjoy a fully catered dinner and a special Friday night concert featuring the music ministry of the Cathedral of the Rockies, under the direction of Dr. Paul Aitken, performing his “And None Shall Be Afraid” and John Rutter’s “Mass of the Children.”

Idaho ACDA and Idaho Orff are thrilled to welcome Dr. Brinckmeyer to our shared 2019 Fall Conference October 3rd-5th, at the Cathedral of the Rockies in Boise, Idaho.

Many other presenters from around the state will also be featured. Two credits are available.



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APPLY TODAY!

A new IMEA program initiated last year awards a \$300 Grant to a teacher in each District to attend the annual Conference. Here are reviews of the Conference at BYU-I. If you are interested in applying for a grant this year, please contact your District President about the application process.

IMEA Inservice BYU-I Conference Review, 2019

by Aaron Marshall, District V Conference Grant Winner

This has been the first Idaho in-service conference I have been able to attend in over four years. It was wonderful to arrive in Rexburg Wednesday night and have the opportunity to play in the Band Reading Session for the first time. It was great to hear good literature and to collaborate with other band teachers while sharing the joy of playing instruments.

In fact, the best part about the in-service conference is having the ability to share ideas, collaborate, helping each other out, and finding new ways to teach music to my students. The greatest idea I received while in Rexburg was the ability to use Google Classroom to make an impact on teaching in the band room.

The idea that there can be a weekly musical assignment that can impact the weekly "participation" grade was an eye opener for me. As the technology and availability has increased over the last few years, it makes it so much easier to let students record themselves and submit those recordings for me to be able to hear exactly how they are sounding and allowing me the opportunity to make clearer decisions about how to teach the literature and teach more individually to the students.

We are not alone. There are many teachers in this state that have ideas that can impact us and our teaching. I hope that we can take advantage of the opportunities to get together and help move our profession forward. I am thankful for the IMEA and the chance this organization gives me to be part of a greater purpose, have the opportunity to collaborate with other teachers who have more experience than me, and for my students to have more passion for music education.

IMEA Inservice BYU-I Conference Review, 2019

By Carla Astle, District II Conference Grant Winner

The opportunity of attending the IMEA conference in Rexburg Idaho was a wonderful one! Even though I am a fourth year music teacher, I had never attended before. I went to the readings on Wednesday night at that was super helpful for me. I am teaching middle school choir this year and I LOVED being able to hear the music and sing through the songs.

Probably my most favorite part of the conference was singing the National Anthem with hundreds of music educators and music ed college students. It was an unforgettable experience and as one of the speakers said, "You couldn't write a version the way we sang it! 138 different parts!" I'm a music nerd, and that was goose-bumping to me!

I went to the Conference with middle school choir on my mind, so I focused on attending choir workshops. I attended one workshop where I learned a ton about taking care of our voices and have used many of the things I learned in the classroom already; encouraging my students to drink more water and not strain their voices; learning to recognize when my student's voices have vocal fatigue among other things. I was reminded of the importance of breath and posture, and little things like standing when singing, and if they kids do sit, to not cross their legs etc. I was reminded to use lots of imagery when talking to my students so they can "picture" how I want their mouth to be or the sound to come out.

The workshop I went to on Warm Ups and the Importance of Vocal Health was great. We have used many of the warmups I learned there. It's always great to have new additions to my warm up list!! I was fascinated with the youtube video of Tyley Ross and his "Singing in the MRI?" I watched it several times with my students who were also fascinated by it, prompting a great discussion about our tongues, soft palates etc. Many kids even went home and showed their parents! I loved the visual he showed about breathing when he used the big expanding star-

ball thing. That has been a great visual to show my students when we talk about breathing and breath support. We also talk about "keeping everything aligned." So many of the kids when they sit they slouch over - roll shoulders forward, neck and back are hunched... so we talk about elongating the spine and sitting up on the "sit bones" with our neck and head and hips all aligned when we sing. It all helps with breath support!

Sometimes I felt I was in the presence of such greatness – there were so many people in attendance with so much more experience, education and knowledge than I. It was overwhelming to hear all of the things they are doing, but I had to remind myself that they were where I am once upon a time.

It takes time to build a program and time to learn what works with your students and what doesn't. I was able to share my take on middle school choir with some of them and remind them what all those years of experience may have caused them to forget... I just have fun singing with my kids!!!

If middle school kids (especially boys) aren't having fun, they aren't going to take choir in high school. If I get too technical with them they check out. I keep it fun, keep the music interesting, and throw in the theory and technical stuff a little at a time so they don't even really realize it's happening.

I did go to a couple of elementary-focused sessions and they were amazing! My favorite one was the Folk Dancing class. I have already taught my K/1 classes the "Sweets of May" reel dance and the kiddos have LOVED it! I am now teaching it to the 2/3 classes and they catch on quickly and love it. Dancing is such a good variation - gets them up and moving and when we do a group dance like that, no one feels singled out like they are doing something awkward. I may even teach my choir kids just to get their bodies warmed up!!

Another elementary class I went to was "Tips for Percussion Techniques." I was surprised to learn a lot there... thought I knew how to play all the little percussion instruments, but Spencer Martin is AMAZING and taught me things I didn't know about the triangle, claves and finger cymbals. I loved the little "I wish" chant and can't wait to try it with my 2nd and 3rd graders.

Overall this conference was amazing. I am so glad I went. I was inspired, motivated and educated. I brought back ideas and started using them right away in my classroom. It fed my hunger to learn more, teach more, and be better!

Collegiate Volunteer Feature: Brianna Smith



- 1. Name:** Briana Smith
- 2. Current University:** Boise State University
- 3. What year of study:** Junior
- 4. Major:** Music Education
- 5. Graduated from what High School:** Seneca

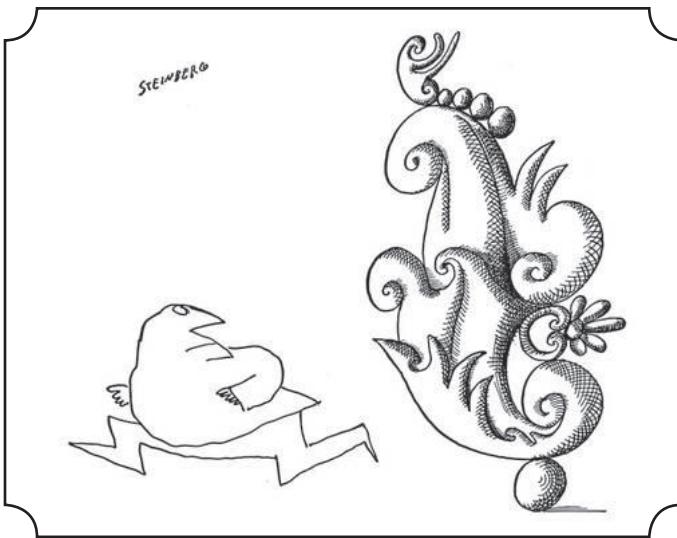
High School in Seneca, South Carolina

- 6. Name of your High School director:** David Warlick
- 7. How did you volunteer for IMEA?** I am the current Collegiate President. I ended up becoming good friends with BriAnna Crook when I first came to Boise State and she convinced me to join IMEA

8. How else have you volunteered as a student? Before coming to Boise State, I spent a total of three years in various music classrooms. That is when I fell in love with teaching Elementary General Music. When I first graduated high school, I never dreamed I would want to teach elementary.

9. What is your dream job? My dream job is to teach Elementary General music somewhere where I can make a difference. I would rather teach at a Title 1 school than a school with a fantastic program that is thriving.

10. If you could be doing anything you wanted right now, what would it be? Does sleeping count? :) But honestly, I would love to be in my own classroom teaching students music.



De-Stress for Success! 8 Tips for Feeling Better

By Ella Wilcox, NAFME

8. MOTION IS LOTION. Physical therapists say that movement helps the joints of the body function better.¹ Couch potatoes may deny it, but exercise improves how we feel and think.²

7. SLEEP IS CHEAP. Those who insist that laughter is the best medicine need to crash for a few hours and see what a long nap or good night's sleep can do for mind and body.³

6. COMPLAINING IS DRAINING. Telling others about how things "ought" to be doesn't get you nearer your goals. A positive outlook affects both you and those around you for the better.⁴

5. FOOD SETS THE MOOD. A healthful diet can lift your spirits as well as lengthen your life. Five fruits or veggies a day really does make a difference.⁵

4. DRINK WATER? YOU OUGHTA. By the time you're thirsty, you may already be dehydrated. Keep your brain cells firing better by keeping your body hydrated and happy.⁶

3. STRETCH, DON'T KVETCH! Getting up from your chair can help increase your alertness.

2. FOCUS IS LOCUS. The Star Wars character Qui-Gon Jinn insisted that what you focus on determines your reality.⁷ Concentrate on things that uplift you, not the dark side!

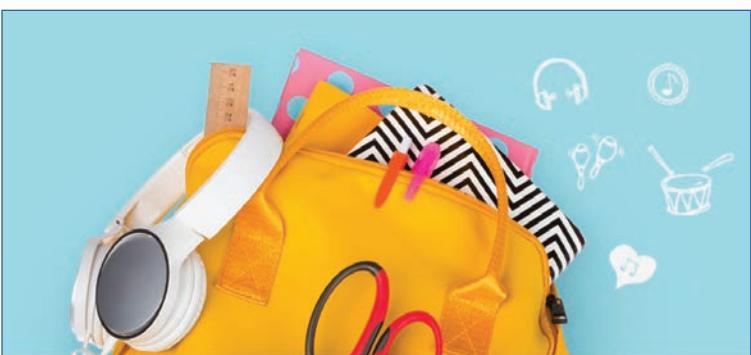
1. HAVE AN "ATTITUDE OF GRATITUDE."

You are everything your ancestors wished for. Count your blessings, and realize that many of your problems are minor. Try life in a major key!

Information Sources:

1. Rene Pelletier, <https://www.renepelletierosteocom/motion-is-lotion#>.
2. "Exercisers Achieve Greater Acute Exercise-Induced Mood Enhancement than Nonexercisers," Science Direct, January 28, 2008, <https://www.sciencedirect.com/science/article/pii/S0003999307016978>.
3. "Sleep cures 99 percent of humankind's ills."—Dr. Archer C. Wilcox, 1977.
4. If you're constantly fussing about your situation, you're protected by the First Amendment, but you may find that changing your tone changes your perspective.
5. The "5-a-Day" campaign is based on advice from the World Health Organization, which recommends eating a minimum of 400 grams of fruit and vegetables a day to lower the risk of health problems such as heart disease, stroke, and some types of cancer (<https://www.nhs.uk/live-well/eat-well/why-5-a-day/>).
6. Joe Leech, "7 Science-Based Health Benefits of Drinking Enough Water," Healthline, June 4, 2017, <https://www.healthline.com/nutrition/7-health-benefits-of-water>.
7. "Always remember: Your focus determines your reality."—Qui-Gon Jinn, The Phantom Menace [Film]. See a discussion of this perspective at https://www.youtube.com/watch?v=72w_fUJyVw4.

Ella Wilcox has worked as an editor for the National Association for Music Education in Reston, Virginia, for more than 30 years. She can be contacted at EllaW@nafme.org.



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Northwest Notes

NW NAfME President

Scott Barnes

Fall in the Pacific Northwest – Let The Music Resound!

Welcome back to a new and exciting school year! Isn't it great that teachers get "three uninterrupted months off in the summer", with "nothing to do but relax?!" Seriously, I hope that your summer camps, classes, marching camps, part-time jobs, summer school, all of the postponed doctor appointments, etc. left some time for you to truly rest and recharge your batteries! YOU are the pivotal factor that brings music alive for students, and gives them a place to belong, grow together and excel. As the year starts, students are excited to be back together, and to be part of a musical group. They feel empowered and important because of the stage that you've set. The work that happens each day in music rooms across the Northwest is the greatest form of advocacy that we have. Students, parents, community members, and even administrators will fight for a program that matters and makes a difference. Devote yourself to excellence every day; this modeling sets high expectations for your students, and will truly stand out in your building and school district. As Colin Powell stated, "Excellence is not an exception; it is a prevailing attitude."

We often say that music changes lives, but in reality it's you, the teacher, that change lives. What makes a teacher the "life changer?" Musicianship? Trophies? Degrees? Nope, it's as simple as caring. Taking the time to see the value of every student that we have the privilege of interacting with. As you focus your personal goals for the year, keep in mind the social-emotional need of students for positive relationships, building these will pay long lasting dividends. There are a lot of students in our schools that need us, and there's room for every one of them in the music classroom. For some, it's a stable home, and for others it's a launching pad giving them a stable base to explore their futures.

My new challenge this fall is in assuming the role of your NAfME NW Division President, and representing you. It's a bit intimidating to follow in the footsteps of great educators such as John Combs and Camille Blackburn. But, it's a great honor to represent the mighty Northwest Division of NAfME, and the thousands of outstanding music educators that are changing lives in classrooms each day.

We choose the Northwest for a number of reasons, or perhaps it chose us. It is a stunningly beautiful part of the country with fiercely independent people. The frontier spirit lives here -- the Oregon Trail, the Alaskan Gold rush, the Wyoming and Montana cowboys, the Idaho potato! As my insurance company's tagline goes, "We're a lot like you, a little different." People from the rest of the country don't understand taking 50 pounds of freshly frozen salmon on the plane as your carry on. We don't bat an eye.

My colleagues on the NAfME National Executive Board love our division; secretly I think they're a little jealous. They recognize the fact that we get along and work together well as a group. The North-

west and Eastern divisions are the only two that still offer divisional conferences biennially, and we do so because it's a system that works well and provides exceptional professional development and collegial time for our teachers. This was so very obvious in the highly successful 2019 NW Division conference in Portland. John Combs, and the WMEA staff did an incredible job of providing a top notch event with a little something for everyone.

Important News Items from the NAfME National Office

Candidates for National President

The candidates for 2020-2022 NAfME National President-Elect were announced by NAfME President Kathleen D. Sanz on June 20th. They are Scott Sheehan and Johanna Siebert. Both are outstanding music educators, with stellar qualifications. I encourage you to read their bios on the NAfME website, and please VOTE when the window opens in January, 2020. The election process for National Offices has been modified to be more open and candidates are encouraged to use social media to share their platforms.

Advocacy Day on Capitol Hill

On Wednesday, June 19, during the NAfME National Assembly, delegations of music educators from every state met with members of congress on Capitol Hill in Washington, D.C. to advocate for Music Education. The primary "ask" was for full funding of the Every Student Succeeds Act (ESSA). Later that week, the House of Representatives passed a very positive education budget.

NAfME Office Building

NAfME has completed the sale of the office building, and is renting back one floor for its operations. This better meets the needs of the organization going forward, and is a fiscally prudent move. The sales price of just over \$5 Million has been invested. Proceeds from the interest will pay for the rent, and additional proceeds (after one year), will be available for projects as determined by the National Executive Board.

Cook Ross Initiative

In 2018, NAfME partnered with research firm Cook Ross to undertake a comprehensive assessment that will examine all policies, practices and procedures with a lens of uncovering any unintentional institutional or personal biases. The process will include questionnaires, interviews, focus groups and a thorough review of documents. Based on the results of the process, recommendations will be made to help NAfME become a more diverse, equitable and inclusive organization.

All-National Honors Ensembles coming out West!

The All-National Honors Ensembles for the 2021/2022 school year will be held in San Diego, California, in early January 2022. There will be no National Conference in that year.

I hope that you're all having a great fall, and I look forward to seeing many of you throughout the year.

Scott Barnes, NAfME NW Division President, is currently the Manager of Visual and Performing Arts for the Edmonds School District, a position he has held for the past fourteen years. The majority of his educational career has been in the classroom as a high school band director, both in Oregon and Washington. Additionally, he has served on the Washington Music Educators Association Board for the ten years, including a term as President in 2014-16. Scott holds degrees from Western Washington University (BMUS) and the University of Oregon (MMUS) in horn performance and music education. Under his direction the Edmonds School District has been recognized by the NAMM Foundation as one of the "Best Communities for Music Education," each of the last thirteen years.



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Establishing Supported Music Teacher Roles & Music Programs within School Communities

By Lori Gray, Boise State University, IMEA Collegiate Chair

Multiple factors impact our roles as music teachers and our abilities to attain role support within our school communities. This article will present examples of music teachers' lived experiences seeking role support, ideas for establishing strong and visible music programs, and music teachers' suggestions for how to acquire role support within a school community. I presented this as a session at the IMEA conference in 2018. I hope that this reminder of the topic as we enter the upcoming school year will spark some ideas for how to be a well-supported and thriving music teacher and how to seek support for a healthy and visible music program within your school community.

My personal interest in music teacher identity and role support initially came about when I was a K-12 music teacher in Texas, during a transition between two extremely different school settings (a private preK-8 Montessori school and a large preK-5 public school). I reflected upon if I had changed as a teacher, and whether my core beliefs and teacher identity had changed due to the different school cultures. Years later, I began research in this area with my dissertation, investigating the impact of changing teaching jobs on music teacher identity, role, and role support. It seemed likely to me that at some point in our careers, teachers may change jobs, moving to a different school or district. Each change places a teacher in a different context in which to enact the role of teacher and in which expectations regarding that role may vary. This served as the purpose for my dissertation study, and I spent eight months interviewing, observing, and becoming quite familiar with the career paths of the four general music teacher participants who had changed jobs multiple times throughout their careers.

I was also curious about the reasons that teachers give for choosing to stay in challenging school environments. Madsen and Hancock (2002) investigated whether teacher mobility was related to support or lack of role support within a school community. The authors found that teachers are more likely to stay in a position longer, even if it is challenging, when they feel supported by their administrators. For a music teacher (including the four teachers in my dissertation study), role support may include verbal legitimization from students, teachers, parents, and administrators, funding for the music program, resources, or even a network of colleagues outside your immediate school (district meetings or PLCs, IMEA, or additional professional organizations related to your specialty area). From these professional groups, teachers may want or seek mentorship or mentoring opportunities, leadership positions, professional development, a community or sense of belonging, collaboration on projects, curriculum design, and contest and concert planning. We may also seek role support outside of the school community and can often find some of the support we lack within the school from our friends and family.

To me, the most fascinating finding from my dissertation study was that mobility was positive for all four participants at the start of their careers. Teacher mobility is often seen as negative, due to the impact on students, music programs, and the school community. However, I wanted to know how the teachers themselves were impacted, and it was interesting to discover they all learned from the process of changing schools and reestablishing new music programs at each new school job. While they each wished they had found their "ideal job" at the start of their careers, they each accepted that they had to put in some effort to find the "right fit" for them in a school and a school community. One participant shared that she had been looking her entire career for the right school. She said, "There's got to be a school out there where I'm going to feel comfortable, and feel like I'm getting stuff accomplished, and this is the school. I feel

lucky every day that I'm here. I don't know if it's the end of my career because I'm planning to go a lot longer, but I'm glad that it wasn't the first, because I think I did learn from those other situations. It all adds up." The reasons the four participants offered for the positive impacts of mobility included that they left toxic environments, discovered personal and teacher identity, found the right school culture and community, found the right town and community, learned how to establish their music programs quicker each time they moved, and learned how to actively seek and attain role support.

I continue to speak with music teachers and professors in all types of positions to see if they have advice for others about how to establish a strong music program and how to thrive as a happy and healthy music teacher. One teacher suggested, "Develop relationships—if a mentor isn't assigned to you, find one. Seek out help early and often—stay connected (supported). A mentor can help with so much—choosing literature, budget, dealing with difficult situations that may arise, curriculum, and assessment." I agree that mentoring, along with professional development are crucial for role support so that teachers can establish themselves successfully and have someone to turn for answers or general support. One teacher stated, "If possible, ALWAYS attend the state conference! Connect with other music teachers, learn new teaching techniques and bring exciting ideas home to use in your classes."

Active involvement in your school community and participating in non-music events allows you to support your colleagues and also to see and support students outside of the music program. This will help to build a stronger community overall and gain support for your music events and program. Collaborating with other music teachers in your district on concerts and events can also be a way to feel supported and part of a larger community while also creating a worthwhile experience for students. In addition to mentoring and professional development, one teacher explained that your relationship with your administrator and how you support others is important for your own role support. She stated, "Role support is how you personally work with your administrator and work with your teachers. How does role support differ in school contexts? I feel a lot of it has to do with how [you as the teacher] relate and build relationships. You don't just sit in your room and hide out. I'm a very social person and that helps out a lot."

Teaching is a challenging job, often with changes coming our way before we feel prepared for them. It can be easy to get frustrated, and even to place blame without seeking solutions or finding ways to positively move forward with a new school curriculum, new policies, new school management plans, or other changes that may seem like they happen to us rather than with us. I have discovered that I am much happier and my stress is less when I simply seek ways to be a positive change agent in my own classroom and in ways that I can control. I have the privilege of teaching music every day and preparing future music teachers, and I choose to focus on students' needs and providing the best learning experiences possible. I will leave you with two questions to consider as you enter this new school year: 1) How will you establish a positive and supported role as music teacher within your school community this year? 2) How will you seek support for your music program and support others within your school community this year?

Madsen, C. K., & Hancock, C. B. (2002). Support for music education: A case study of issues concerning teacher retention and attrition. *Journal of Research in Music Education*, 50(1), 6-19.

Dr. Lori Gray is Assistant Professor and Director of Music Education at Boise State University. She teaches undergraduate and graduate courses in Music Education and supervises student teachers. Lori recently joined the Boise State Music faculty in the Fall of 2017, after her position as Associate Professor of Music Education at the University of Montana. Prior to her experience in higher education, Lori taught in public and private PreK-12 schools in Texas, primarily as a general music specialist. Article reprinted with permission from the Cadenza Editor, Ginny Reese.





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From the Top: Fall Strategies for the Instrumental Music Teacher

By Marsh Neel

Previously published in School Band and Orchestra, July 2013, used by permission

It's only a few short weeks before the beginning of the school year and if you are like most, questions like "How might I do things better this year?" will grow louder and louder as the first day of school gets closer and closer.

The new school year provides us with opportunities to enhance what we have done in the past and it is in this spirit of life-long learning that the following ideas are presented as you prepare for the fall.

Consider developing a personal checklist that will remind you throughout the year of how important it is to be genuine, enthusiastic, fair, and consistent. Although these seem to be traits that should come naturally, we can sometimes get bogged down in minutia that can chip away from all of the above.

Genuinely caring about students and sharing your love of music-making will keep you focused on the vital contributions you are making to the lives of each of your students. Enthusiasm is contagious and this will help with classroom management since students will be inspired to remain productively engaged by your level of energy. If students see that YOU are sold on your product—active music-making—it will become infectious and they will be inspired by your passion.

Being fair is always a challenge that takes constant vigilance. We naturally like some students more than others but we should look for good qualities in each and capitalize on them. Acknowledge and reward all students for their achievements—both in the music classroom as well as in other school and out-of-school activities. Viewing our students as individuals, as well as members of the ensemble, helps us to see the positive attributes of each.

Establishing a routine not only makes rehearsals easier for you—it makes them easier for the students you serve because it provides structure. To ensure consistency, consider the following sequence.

1. Students enter quickly and quietly (music may be playing in the background).

2. Students retrieve their folders and take their seats.

3. Students put their music in rehearsal order as indicated by the detailed lesson plan which should be clearly visible on the board in the same place each day. The plan should not only indicate the order of the selections you will rehearse but which sections and what specifically will be rehearsed—i.e. dynamics, articulation, etc.).

4. Attendance is taken as soon as the bell rings—can you require students to be in their seats with folders in hand by the time the bell rings? If not and students are still getting to their seats from retrieving their folders, it should be done as quickly as possible. I know of a band director who starts a recording of a march (changes weekly) when the bell rings. Students are not considered to be tardy so long as they are in their seats with instruments in hand by the conclusion. It works well because the march encourages a prescriptive expectation as well as a weekly listening lesson. The students love it!

5. Begin with scales and warm-ups and ensure there is relevance to the literature you will be rehearsing that day.

6. Try to make strides in at least 3 pieces of music each day. Remember that the more you expect, the better. I am not referring to level of difficulty of literature, but to the achievement of musical aspects within each work.

7. At the end of the rehearsal, do two (2) things.

- a. Review the musical accomplishments made by asking the students a question like, "What improvements did we make in the

Mozart today?" At the high school level, it is recommended that teachers use rehearsal review forms to record daily achievements made in rehearsals. Have students submit them every Friday as part of their course requirements. These could be used in authentic assessment and your commitment to literacy will be appreciated by all. Be certain to expect good writing, spelling, punctuation, etc.

- b. Articulate what needs be worked on "tomorrow" as a result of what was achieved "today."

8. Make relevant announcements within the last couple of minutes. Never start rehearsals with announcements—always begin rehearsals promptly with music-making.

9. Dismiss.

We should also strive to continually improve our communication skills which also includes listening. Being a more effective communicator means building meaningful relationships with everyone you come in contact with each and everyday. Communication is often viewed simply as the passing of information from one source to another but it is so much more extensive than this. Communication is also the special way that you walk through the hallway with that "approachable aura" surrounding you; the way in which you look at your colleagues with a smile on your face; the way you work cooperatively with others and the genuine concern you show by being a good listener. In short, how you communicate defines you as a person as well as you as an educator.

If you are a young teacher, seek out the advice of your immediate supervisor often and if you are an experienced educator, provide counsel and assistance to your younger colleagues—even when they aren't asking. A simple phone call from a friendly voice will be a welcomed respite to any new teacher who is going through those initial growing pains. When you think about it, instrumental ensemble directors are (or at some time "will be") accountants, architects, authors, career planners, financial planners, travel agents, politicians, psychologists, public relations executives, quality assurance executives, sales executives and, at times, magicians! To do all of these well (especially within the prescribed school or district guidelines that administrators know in detail) we need the help of these leaders as we move forward. When supervisors become actively involved in decision-making, they soon see that you are committed to providing what is best for the students. The best directors say that they have wonderful principals yet in most cases, the reason for this is because the director has repeatedly sought out the counsel of the principal along the way and has thus developed more of a professional partnership.

Questions that young educators may want to ask of more experienced directors might include, "What selections are best for my particular instrumentation this year? What classroom management techniques work best? How can I inspire my students to practice? What grading policies do you have in place? What does your handbook include?" The best "mentors" always make the time to answer questions because they want to help others achieve success. Ask away!

Actively engage your beginners within the first 6-7 weeks of school. The best instrumental recruiters have received an enormous response from parents by hosting an "Informance" early in the school year. The Music Achievement Council has implemented the First Performance National Day of Celebration (FPNDoC) to recognize beginners as the "graduate" to a full-fledged member of the band/orchestra. This innovative program was designed to help increase retention and it works! All you have to do is choose the pieces to play right from the method book. All of the materials (including modifiable certificates and letter samples) are complimentary and available to download at www.nammfoundation.org/fpnoc. This is when our students and their parents are the most excited about playing an

instrument and we should capitalize on this level of enthusiasm. Ask your principal to serve as the emcee of your program and provide him with the included FPNDuC that can be used or improvised on while your students demonstrate what they have learned so far. You might begin by having the principal ask the students to demonstrate how they tried to put together their instrument when they first received it. Students could then open their cases, pull out their instruments then display a very confused look on their faces as they try, unsuccessfully, to assemble the pieces. The emcee could then continue by asking the students to demonstrate how they have now learned to put their instrument together and, of course, they will do it flawlessly and get a great round of applause. This performance should last no more than 30 minutes and should demonstrate to parents how well their children perform when part of an ensemble. The students will be extremely excited to show off for their families all that they have learned and it will go a long way to creating that excitement for performing. Students will practice more because they are preparing for a concert and parents will be thrilled with the outcome.

A number of directors have also actively engaged these parents by asking the beginning students to teach their parents how to play their chosen instrument. At the final performance of the year, the parents take the stage to play several selections from the method book as they stand side-by-side with their budding musician sons and daughters. The parents enjoy participating in this supportive activity and the students learn a great deal from teaching their parents how to play. Everyone gets a kick out of seeing the parents as they struggle to play the perfect performance.

The final concept to keep in mind is to always-always-always ensure that “the student” is at the center of everything that you do – especially in your decision-making. It is very easy for “the good of the program” to supplant what was once “the good of the student.” These are not always the same thing.

A much more extensive Teacher Checklist is available in the *Tips for Success; A Guide for Instrumental Music Teachers* available from the Music Achievement Council at www.musicachievementcouncil.org. The first Tip provides an extensive checklist for teachers to not only help us become the best professional music educator possible, but also to help us realize the full potential in each and every one of our students. The list delineates a core of noteworthy concepts to keep in mind—particularly for those in the earlier stages of their careers. It also serves, however, as an effective reminder for all of us no matter at what stage of our career.

Marcia Neel serves as president of Music Education Consultants, Inc., a consortium of music education professionals who work with a variety of educational organizations, arts associations, and school districts to foster the growth and breadth of standards-based, articulated music education programs. She also serves as Education Advisor to the Music Achievement Council, a 501(c)(6) organization whose sole purpose is to assist directors in recruiting and retaining students in instrumental music programs through effective professional development programs. In 2016, Marcia was named Senior Director of Education for the Band and Orchestral Division of Yamaha Corporation of America and subsequently, a Yamaha Master Educator. Neel also serves as a member of the Board of Directors of the Percussive Arts Society.



New Musical Now Available as a Generous Fundraising Opportunity for Schools & Community Theaters

Are you thinking about your upcoming Christmas musical? Take a moment to learn how *Ebenezer Scrooge the Musical* can enrich your theatre and choir programs this upcoming Christmas season. Dickens' classic tale of Ebenezer Scrooge is told with ALL NEW songs that will delight and inspire audiences of all ages.



Deanne Casperson, high school choir teacher, wrote *Ebenezer Scrooge the Musical* as a true labor of love for music and her students. Initially, she wrote a few songs based on Dickens' *A Christmas Carol* for her choir to perform at their yearly Christmas concert. During the performance, Deanne realized how poignant the story of Scrooge could be with her songs, and slowly, over the course of 2½ years, an entire musical was born. It has since been performed for 6 seasons and has been a great fundraising success. *Ebenezer Scrooge the Musical* is now a holiday tradition in the community.

Deanne wrote her first song at the age of seven, in which she saved Christmas by defeating the mean little trolls at Santa's workshop. Today, her new adaptation of *A Christmas Carol* will help save Christmas again by inspiring all of us to be a little kinder and a little more generous. Please join us in this new telling of *A Christmas Carol* that harnesses the true spirit of Christmas through heartfelt, captivating songs. Visit ebenezerscroogethemusical.com to learn more. You won't be disappointed.

Deanne Casperson is an award-winning songwriter whose music has been featured on syndicated radio, on PBS, and at events throughout the country, including the National Christmas Tree Lighting in Washington, D.C.

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- Perfect for choir & theater collaboration
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- All new unforgettable songs that all ages will enjoy



Visit EbenezerScroogeTheMusical.com

More Than Half of the 2020 GRAMMY Music Educator Award Quarterfinalists are NAfME Members

Brittany Brings of Boise Makes the List for Idaho!

The Recording Academy™ and GRAMMY Museum® has announced 189 quarterfinalists for the 2020 GRAMMY Music Educator Award™, and of that number, 120 are currently members of NAfME. In all, nominations of teachers from 179 cities were submitted. From elementary general music teachers to band directors, choral conductors, string teachers, and college professors, NAfME congratulates these exemplary, dedicated music educators.

Idaho's own Brittany Brings, Centennial High School, Boise, is among the quarterfinalists.

The Music Educator Award was established to "recognize current educators from kindergarten through college in public or private schools. The Music Educator Award honors teachers who have made a significant and lasting contribution to the field of music education and demonstrate a commitment to the broader cause of maintaining music education in the schools. Each year, a recipient is chosen from 10 finalists and recognized for their remarkable impact on students' lives." A joint partnership and presentation of The Recording Academy and GRAMMY Museum, the recipient will be recognized during GRAMMY® Week 2020."

The 2020 recipient will also be flown to Los Angeles to attend the 62nd Annual GRAMMY Awards® ceremony and other GRAMMY Week events. The nine additional finalists will receive a \$1,000 honorarium, and the schools of all 10 finalists will receive matching grants. Additionally, 15 semifinalists will receive a \$500 honorarium with matching school grants, all made possible by the GRAMMY Museum's Education Champion Ford Motor Company Fund. The matching grants provided to the schools are made possible by the generosity and support of the GRAMMY Museum's Education Champion Ford Motor Company Fund. The National Association for Music Education supports this program through outreach to music education supporters.

Semi-finalists will be announced in September.

All six of the previous GRAMMY Music Educator honorees, Kent Knappenberger, Jared Cassedy, Phillip Riggs, Keith Hancock, Melissa Salguero, and Jeffery Redding—who is a keynote speaker at the 2019 NAfME National Conference in Orlando this November—are NAfME members.

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UNIVERSITY/ COLLEGE NEWS

BOISE STATE UNIVERSITY

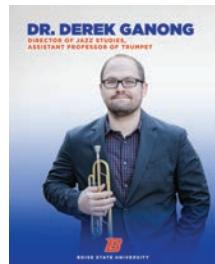
NEW FACULTY

Dr. Zach Buie is Assistant Professor of Trumpet and Music History at Boise State University. Prior to accepting this position, Dr. Buie was on faculty at Western Wyoming College where he taught applied brass and directed the symphonic and jazz bands.



Hailing from Hallsville, Texas, Dr. Buie has performed extensively throughout the United States, Europe, Asia, and Central America in various genres.

In recent years, Dr. Buie led a public-school band program including junior high and high school ensembles in Marfa, Texas. He serves as a clinician for the MusAid Organization, which supports El Sistema-inspired programs in several developing countries. Dr. Buie received his Bachelor of Music from the University of Texas at Austin, his Master of Music from Baylor University, and his Doctor of Musical Arts from the University of Utah. For more information, visit zachbuie.com.



Dr. Derek Ganong, Director of Jazz Studies, Assistant Professor of Trumpet, holds a Doctorate of music in Jazz and Classical trumpet from the

University of Miami, as well as a Master of music in studio music from NYU, and a Bachelor of Arts in Ethnomusicology from UCLA.

Derek has performed with numerous ensembles including the Palm Beach Symphony, the Miami Symphony, The Space Coast Symphony, Orchestra Miami, the Boca Sinfonia, the Orchid City Brass Band, and the New World Symphony. On the commercial side, Derek has shared the stage with Arturo Sandoval, Barry Manilow, Maria Schneider, Kevin Spacey, Danilo Perez, Vince Mendoza, Terence Blanchard, Wayne Bergeron, and many others.

A California native, Derek is highly regarded as both a jazz and classical trumpeter and has developed a reputation for professionalism and excellence in all areas of music.

Dr. Bill Waterman joined the faculty at Boise State University in the fall of 2019 as Assistant Professor of Tuba and Assistant Director of Athletic Bands. He holds a Bachelor

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of Music degree from the University of Kansas, Master of Music degree from Texas Tech University and his Doctor of Musical Arts degree from Michigan State University.



Within the marching arts community, Dr. Waterman brings a diverse background of performing and teaching experience. As a member with the Crossmen Drum & Bugle Corps he was a two-time top ten DCI Finalist and has taught for the Madison Scouts.

As a performer, Dr. Waterman's career is highlighted by a 2011 solo recital given in the world-famous Carnegie Hall (NY). As an orchestral musician, he served as Principal Tuba with the Topeka Symphony Orchestra (Topeka, KS) for nine seasons. Please feel welcome to email Dr. Waterman if you'd like to inquire about performances with your ensemble.

UNIVERSITY OF IDAHO Lionel Hampton School of Music

Committed to Supporting Music Educators & Students

The Lionel Hampton School of Music is committed to supporting K-12 music education and providing reinforcement for your music program in any way possible. If there are specific ways we can assist you and your students, please do not hesitate to contact us. music@uidaho.edu, 208-885-6231

Vandal Marching Band's 100th Year Anniversary

At over 260 members strong with more than 55 majors represented across campus, the University of Idaho Vandal Marching Band is excited to celebrate the ensemble's 100th anniversary this season. Please join us for the 100th Year Reunion Saturday October 19th in Moscow. For more information, please contact Spencer Martin: spmartin@uidaho.edu.

LHSOM Events Fall 2019 and Spring 2020

October 2019

• 5 – Future Vandal Game Day

> In its 16th year, high school juniors and seniors throughout the Northwest are invited to visit the U of I campus and experience collegiate music, academics, and university life first-hand. Students receive masterclasses on their instruments from U of I music faculty, and then rehearse and perform with the Vandal Marching Band in the stands at the U of I vs. Portland State University football game. Last year we hosted over 220 students from 23 different high schools and hope to see you in 2019! > Register here: spmartin@uidaho.edu

• 19 – Homecoming Parade & Band Day

> A tradition of over 85 years, please join us for the parade through downtown Moscow and/or the pregame show performance in the Kibbie Dome. We typically host over 1200 band students, ranging from elementary school through college, and would love to have you and your students play a part in this great event. > Register here: spmartin@uidaho.edu

• 25 – Palouse Preview Marching Band Festival

> Includes a full performance of your field show in the Kibbie Dome, on-field clinics by VMB directors and staff, an exhibition performance by the VMB, rehearsals with U of I Jazz Bands, and masterclasses by U of I faculty. > For more information, please contact Spencer Martin: spmartin@uidaho.edu

November 2019

• 22 – Future Vandal Singing Day

> Sit in on a day of classes at the LHSOM! Activities include vocal masterclasses with U of I music faculty, ear training clinics, theory workshops, and rehearsals with the Vandaleers and Jazz Choir I. Please contact music@uidaho.edu for more information

December 2019

• 13 – Jazz Choirs Holiday Concert

> 500 local and regional youth from over 20 different schools, along with the faculty and students of the Lionel Hampton School of Music, perform holiday favorites to a full house in the Kibbie Dome. Please contact music@uidaho.edu for more information.

January 2020

• 17-18 - Bandfest/Stringfest

> For more information or to register, please contact music@uidaho.edu

• 25 – Boise Regional Audition Day

> Timberline High School. Register: music@uidaho.edu

• 25 – Seattle Regional Audition Day

> Auburn High School Register: music@uidaho.edu

• 25 – Palouse Chamber Music Workshop

> In collaboration with the U of I's Auditorium Chamber Music Series, this workshop brings about 50 regional musicians together with music coaches in preparation for a day-long workshop with the Pacifica Quartet. Please contact Leonard Garrison for more information: leonardg@uidaho.edu

• 28 – Idaho Falls Regional Audition Day

> Hillcrest High School Register: music@uidaho.edu

February 2020

• 7-8 – World Music Celebration

> Come help us celebrate the diversity and beauty of world music! Featuring concerts and masterclasses, the 2020 celebration welcomes international musicians. Also featured are U of I ensembles: Jazz Band I, Jazz Choir I, World Beat Ensemble and Flute Ensemble.

• 8 – LHSOM Audition Day

> Meet one-on-one with U of I music faculty and students, hear U of I faculty and students perform, audition for admission and scholarships, discuss financial aid, and tour our beautiful campus. Register here: music@uidaho.edu

• 28-29 LIONEL HAMPTON JAZZ FESTIVAL

> 27: Free bonus day for those traveling in early. Music workshops and breakout sessions led by U of I music faculty. > 7:30 p.m. Hamp's Gala, Administration Auditorium

> 28: Elementary/Junior high school vocal and instrumental competition. High School vocal competition. Young Artists Concert: featuring guest artists and competition winners on stage. Evening concert

> 29: High School instrumental competition. Young Artists Concert. Evening Concert

> www.uidaho.edu/jazzfest

IDAHO STATE UNIVERSITY

NEW FACULTY

Idaho State University welcomes a new tenure track Assistant Professor of trumpet,



Eddie Ludema. Dr. Ludema has degrees from Indiana University and the University of Utah, in addition to a performance Masters from the University of Freiburg, in Germany. Dr. Ludema comes to us by previous way of Indiana State University, where he was an instructor of trumpet and jazz studies. We are so pleased to have him on board!

WILLAMETTE UNIVERSITY

Willamette University Department of Music presents "Hauntcert" Oct. 29!

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willamette.edu/go/musicauditions

Hauncert, a Halloween-themed family-friendly concert featuring the University Chamber Orchestra and Wind Ensemble on Tuesday, October 29th at 7:00 p.m. in Hudson Hall.

The orchestra will be in costume, as conductor Hector Aguero leads the performance of Halloween favorites from popular music, the classics, and film scores. Included on the program are music from the films *Ponyo* and *Fantasia 2000*, along with concert favorites such as Beethoven's *Symphony No. 5*, Offenbach's *Orpheus in the Underworld*, and many more. The concert starts at 7 p.m. and audience members are encouraged to wear their costumes. Sweets will be provided at the end of the concert, so bring your trick-or-treat bag.

Hector Aguero, conductor of the University Chamber Orchestra and Wind Ensemble, said audiences can expect a family-friendly, spook-tacular concert of fun music.



For further information contact the Willamette University Music Department at 503-370-6255.



IDAHO MUSIC EDUCATORS ASSOCIATION
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The National Association for Music Education (NAfME) is the largest network of music educators. Since 1907, NAfME has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction, taught by qualified teachers. NAfME provides resources for teachers, parents, and administrators; hosts professional development events; advocates at the local, state, and national levels; and offers a variety of opportunities for teachers and their students.

Where Music Educators Belong

Members of the NAfME community have access to a wide variety of professional opportunities, benefits, and resources, including:

- Amplify, NAfME's member-exclusive online, peer-to-peer learning community where music educators across the country can connect, post discussion threads, and upload library resources.
- 80+ hours of professional development opportunities through NAfME Academy, an online platform that offers a breadth of webinars to further enhance teaching through dynamic, effective materials and learning opportunities.
- Updates on music education policy and how the Every Student Succeeds Act (ESSA) affects your music program.
- Membership for preservice music educators, with 700 Collegiate NAfME chapters nationwide, and access to resources exclusive to members and networking events with future colleagues.
- A wealth of innovative research studies within the music education profession.
- Complimentary annual subscriptions to NAfME's various periodicals, including *Teaching Music* and *Music Educators Journal*, as well as the opportunity to have your blog published and shared via our biweekly e-newsletter.
- Opportunities for your students to participate in NAfME-sponsored events—including the All-National Honor Ensembles and the Student Composers Competition—and to create or join a Tri-M® Music Honor Society chapter in your middle or high school.

NAfME can make a difference for you, for your students, and for your school. Learn more at nafme.org, or contact Member Services at 1-800-336-3768, or at memberservices@nafme.org.

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2020 Audition Dates

Boise: Jan. 25, 2020

Idaho Falls: Jan. 28, 2020

Auburn, WA: Jan. 25, 2020

Moscow: Feb. 8, 2020

Priority Audition Deadline: FEBRUARY 29, 2020

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