Join IMEA Today!

Inside —

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IMEA Fall Newsletter 2021

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 and arts education 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 contact.

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. This year’s events may be adjusted due to the Covid-19 situation.

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 Dr. Thomas Kloss of Pocatello; Past-President of IMEA is Kathy Stefani of Moscow; President-Elect is Aaron Marshall of Arimo. IMEA Secretary is Christy Taylor of Twin Falls 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 the information on the page opposite and go online to
nafme.org/join-renew/
Or call 800-336-3768

IMEA Fall Newsletter 2021

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President’s Page

Transforming
Music
Education
(...Again?)

Dr. Thomas Kloss, Idaho State University

I, like a lot of you, was ready for a return to business as (almost) usual this year. Then the news of the more contagious version of Covid appeared in the US, as well as Idaho. Hospitals filling up and more talk of vaccines and booster shots are all in the news.

At the 2021 NAfME Leadership Assembly last June, the theme was about Transforming Music Education. We were encouraged to continue to keep some of our new ways of teaching music and add it back to the more traditional strategies of our past. Many of you learned new software that you shared with your students. Maybe you tried a digital music-making unit; bucket drumming to teach rhythms instead of singing; used the outdoors while weather was good; and made bell covers and masks part of your daily struggles to keep teaching music. However you were able to teach music to your students, we at IMEA thank all of you for trying your best to keep music alive. Keep the best aspects of your new knowledge and strategies to enrich your already amazing music programs!

IMEA has been busy this past year to make sure we can continue to move forward this year. Here are a few things we’ve been working on:

ADVOCACY: Kathy Stefani, future music educator Fayth Waters, and I met via phone with Rebecca Alcorn, Legislative Assistant to Senator Mike Crapo. We had the opportunity to speak about how difficult it has been to be a music educator in Idaho during this pandemic, how Fayth attended a district without middle school music and developed a love for choir in high school, and we asked Senator Crapo to consider voting for funding for music education.

STATE SOLO AND ENSEMBLE: Idaho successfully completed our first Virtual State Solo and Ensemble Festival. We used the Heartout.io software and app that allowed students and teachers to record their audition via phone, and forced a submission from one of their live takes. This year’s State Solo and Ensemble Festival is scheduled for May 6-7 at Idaho State University.

MENTORING PROGRAM: The IMEA Mentoring program is a hit! Several states have reached out to Kathy Stefani to talk about how we run our program. This year, we are starting with a Saturday Kick-Off event in Boise (September 18), and we have had some assistance funding the program from the Idaho Department of Education.

2022 CONFERENCE AND ALL-STATE: We have cautiously started planning for in-person events for February 3-5, 2022. Several of our NW states are doing conferences All-States in the fall, and we’ll be watching to see how they are progressing, and what decisions we can make to help create the safest events possible.

- Consider submitting a conference session proposal: Session Proposals Close - September 13, 2021!
- Please submit a recording of your groups to play at Conference: Group Performance Applications Open - April 1; Group Performance Applications Close - October 1.
- Are your students working on All-State Audition materials? All-State Honor Group Auditions are open online at http://www.idahomusiced.org/events. Deadline for uploading audition recordings is October 8.

FUTURE: In thinking about our future, we’ve pretty much outgrown EVERY space in Idaho. That is making us think about some other creative ways in which we can hold future conferences and All-State festivals. We hope to present some ideas for our future that can be more sustainable, and get some feedback from our members.

Dr. Kloss has recently resigned as IMEA President.
IMEA Mentorship Program Update

Kathy Stefani, Past-President/IMEA Mentor Chair

Two years ago, IMEA began a statewide mentorship program to help support new music teachers in the state and to help improve retention in our profession. Fall 2020 allowed for a Virtual Fall kickoff as Covid wreaked havoc with in-person gatherings. On Saturday, September 18, IMEA sponsored our first live Mentorship Fall Kickoff at the Holiday Inn Express in Boise.

Dr. Neil Anderson, a Conn-Selmer clinician and specialist in new music teacher retention, worked with all of Idaho’s new music educators. The day was split into hour-long sessions which can be counted towards an NNU credit offered in cooperation with the Idaho SDE. Nearly 50% of the course requirements were met that day.

President Tom Kloss, All-State Manager Ron Curtis and Mentor Facilitator Bob Wicks joined Mentor Chair Kathy Stefani and a number of other IMEA leaders in presenting information about, lesson planning, classroom management, self-care and how to successfully negotiate your way through the first year, IMEA, and All-State and State Solo procedures.

Each participant will be given the option to work with a mentor throughout the year, from as little as a monthly phone call to a weekly visit with another instructor. New directors can benefit from several mentors and draw from the expertise of more than one person. Both retired and current educators are needed to give support so that “Year One” is one of thriving, not surviving.

If you’re interested in lending a hand, contact Kathy Stefani at mentorship@idahomusiced.org.
Professional Development Dollars Shared with IMEA

Kathy Stefani, Past-President

Great organizations all need the same things; good people, time invested in planning and……funding! IMEA has always had the first two but this year, we will be able to make huge strides in expanding our organization’s offerings due to additional funding from the State Department of Education. In partnership with the Idaho SDE Content and Curriculum Office, and with director Rebecca Martin, IMEA has $13,550 for events, activities and materials relating to professional development. All monies are intended specifically for professional development of Idaho music teachers, separate from activities and events designed for music students.

The money will be used for:

- Speakers and Clinicians at All-state Conference
- Conference registration fees for new teachers
- Academic credit for first year teachers (Fall Mentorship)
- Stipends for mentorship coordinators
- PD literature for new teachers (Spring Mentorship)

Our goal to increase teacher retention aligns with the goals of the SDE. With this additional funding, IMEA is able to allocate funds to enhance conference sessions, and to establish long term support for our mentorship program.

“YOU get PD and YOU get PD and YOU get PD!!”

Make Tri-M Part of Your Reset

Kathy Stefani, IMEA Past-President

The Tri-M Music Honor Society® is an international music honor society for middle/junior high and high school students. This National Association for Music Education (NAfME) program recognizes students for their academic and musical achievements, rewards them for their accomplishments and service activities, and inspires other students to excel at music and leadership.

As a secondary instructor in a small school, I found Tri-M to be a key aspect to retaining upper-classmen in my programs. There was a struggle with counselors who insisted students take a foreign language, math and English teachers who insisted students double up on their classes, and “onesies”, classes offered only one period, being scheduled against band or choir. I instituted Tri-M into my programs and found that as the culture of the program grew, students put great value in it. I made the induction ceremony much like that of our school’s National Honor Society program, holding it in the evening for parents and families to attend, as well as the press. Lights were dimmed, a table was decorated up front with candles, membership cards and a Tri-M ribbon prepared for each inductee. I dressed in concert attire. The formal ceremony was read with the assistance of older students in the program and each new member was given a pink carnation. At the end, students assembled behind the table for group pictures which were printed in the local newspaper and hung on the wall for the remainder of the year.

I later added the Tri-M banner to the front table, students who were members were highlighted by an asterisk in our concert programs, music advocates were awarded the honorary membership status, such as administrators or Booster parents. When my upper-classmen were faced with a schedule that would not allow them to be considered for Tri-M…..five semesters of participation in an ensemble plus GPA requirements., the pressure was placed back on the counselor to “make it work”. Students chose to purchase Tri-M tassels and honor cords for their graduation gowns. Younger brothers and sisters would see the pictures on the wall and set the goal of being in Tri-M when they were old enough.

For myself, I minimized service projects as there was only so much time in a day. But my students took it upon themselves to perform in nursing homes, and find ways to tutor younger students. Leadership, achievement recognition and excellence are all part of the Tri-M experience. As we face a year of re-building, consider adding Tri-M to your student’s opportunities and recognize them for their endurance during this historic time in their education. You will be rewarded for the investment you make.
Elly Yenne is the current IMEA Collegiate President-Elect.

1. Name: Elly Yenne
2. Current University: University of Idaho
3. What year of study: 5th Year
4. Major(s): Music Education (Instrumental Emphasis), International Studies
5. Graduated from what High School: Vallivue High School
6. Who was your High School director: Curt Griffiths
7. How did you volunteer for IMEA? I am the current state president-elect for the IMEA Collegiate Chapter.
8. How else have you volunteered as a student? I have been involved in various organizations on campus from Marching Band to a nonprofit club. All of these have provided me with a host of opportunities to get to know myself and my colleagues on a deeper level as well as how to organize, run and lead various events.
10. If you could be doing anything you wanted right now, what would it be? Making a living by playing my tuba fulltime.

Bradley Curtis is the current IMEA Collegiate President.

My journey through college began when I applied to NNU as an elementary education major two years ago. I had grown up with teachers as parents so I knew I wanted to go into education in some form but did not know which form that was, and music had not come across my mind as one of those options. I was in my first semester at NNU and I was in my field experience classroom which was a Kindergarten classroom with 32 students. For the first few times I visited I was extremely excited about teaching, but after attending a marching band competition I realized something was missing in my life. I was talking with my girlfriend (who is now my wife), and I was explaining how I did not know if I was going to be able to teach without marching band being a part of my life. So after my first semester of college I switched my major to Music Education.

My family had gotten me into music from a very young age but I was not in a band until my 6th grade year at Sage Valley Middle School. When I was deciding what instrument to pick I had watched Vallivue High School’s marching band at district three win sweepstakes, and I was obsessed with their drumline. Since I was so awestruck by marching band I knew I wanted to be a percussionist because their parts were cooler than any other instrument. So when I got into High School, I joined Vallivue High School’s drumline and marched for one year with their band. During that year we won our 7th straight sweepstakes award and won best percussion for the 3rd year in a row. Even though Vallivue High School split into two schools, my love for the band never stopped growing. My Sophomore year of high school I was involved in band during the concert band season in a different way as I asked my band director which instruments we needed more of for our concert band, and so I joined that band as a clarinet player for one semester. Through that journey I learned that wind instruments were harder to play in some ways which made me appreciate them more as I knew how hard some of their music is. Through my years in high school I was given many leadership roles as I was Bass Drum section leader for marching band my sophomore and junior years then promoted to Drum Captain my senior year.

Also in high school I was involved with choir, at first, mainly because my dad was the teacher. My freshman year of high school was the first time I was enrolled in choir. I had grown up watching my dad’s choirs and I wanted to be involved in Advanced Men’s, but my dad said I had to make All-State before I could join because he did not want other kids to think he was favoring me over them. So I worked hard and tried to understand and learn how to become a better singer. My freshman year I managed to make the All-State Mixed Choir, which was a huge shock to me and my family for good reasons because freshmen did not always make it. That achievement my freshman year carried on throughout my whole high school career as I made All-State every year after that, even participating in NAfME’s All-National choir one year. In choir, I was able to lead the bass sections in Advanced Men’s and Choral Legacy at Ridgevue High School. Those positions taught me how to lead and how to be patient with other students because every student learns at their own speed. Being in choir helped me as a musician and helped me grow as a person.

My love for music grew throughout high school and I wanted to keep the love going throughout college. I had grown up going to NNU sporting events and concerts because my grandma worked as an admissions officer and my mom is a professor at NNU. I thought going into college that I would know everything about NNU until I became a student, then realized there was a lot more to learn! Through my first two years at NNU, I was elected president of my collegiate NAfME chapter for NNU. I loved being more involved in the planning process of events and All-State which made me realize I wanted to continue this leadership at the state level. This past spring semester I decided I wanted to run for the position of President of IMEA CNAfME groups throughout the entire state. I loved the thought of planning All-State and began to see the process of IMEA on the state level.

The challenge to be state president is humbling, but one to see as an opportunity. As we all learn at our own universities, I would love to facilitate some opportunity for connection and learning together. One of the plans or goals I have in mind would be for inviting music education students from across the state to participate in a panel of music educators through Zoom for the purpose of asking questions that have not been answered during our clinical experiences. I would love to have an elementary, middle school, high school, and charter school teacher involved to teach and give tips to students that they wish they had gone into teaching in the upcoming years. Expanding the next session in the spring would be for the specific endorsements, for example, a band teacher would be with the band students, choir with choir and so on. This would give us a first look of what our futures would look like through the perspective of practicing educators.

Another goal I have is to unite the universities in Idaho throughout their chapter presidents. Once a month, I would arrange topics and objectives for each chapter president to look for in their programs that would help us build a better sense of community through the chapters. This would help each university to see what Idaho colleges and universities are doing that is different from theirs and possibly improve their schools music programs from an idea shared from this experience. A lot of times we get caught up in the competition of music but in reality we are more alike than we are different, and can practice collegiality while in college.

The third and final goal I have is for collegiate students to be encouraged to go to the All-State conferences each year. For many university students, the conference is not held on their campus, making it more difficult to find time and money for a trip to the conference. My goal would be for music education students to go to the conferences to learn, having different breakout sessions specifically for pre-service teachers. Collegiate members have unique needs, and I believe there are many topics of interest. All-State is usually in the Spring semester, so start planning for a great showing from your campuses!

I cannot wait to begin this journey and I am very excited for this new opportunity! I am thrilled to be working alongside my president elect Elly Yenne from the University of Idaho. At the beginning I talked about how my love for marching band started, Elly was also involved in Vallivue High School’s marching band the year I was there so it is going to be awesome to reunite with her and to get to train her to become the next IMEA Collegiate President!
Making the Most of Our 112 Hours!

I've heard that if you feel that time is moving too fast, try going on a diet. (Great—so now I can be both swamped and hungry.)

If I do the math correctly (always questionable), a week has 168 hours. Subtracting roughly 56 hours a week—8 hours/day for sleep or some facsimile thereof—leaves 112 conscious hours at your disposal. Since “time is the one thing we can't get more of” (to quote Phil Rabin), here are a few ideas for more effective time use...

**Automate The Basics:**

- Is your grocery list on your device? Once you've got “apples,” on your digital list, you won't have to retype it. You can also have a master list on your computer that you print out when you need to shop, then just circle or highlight what you need. And make sure your reusable shopping bags are visible so you'll remember to grab them when you go out, or just keep then in your car.

- Do you have a schedule that tells you, for example, when trash gets picked up in your area and, if you're a homeowner, when to change the furnace filter? An in-your-face paper calendar can help you stay sane and can reduce the chances of forgetting important events or a relative's birthday or anniversary (or your own!).

- Make bill-paying automatic, and snag a portion of every paycheck for savings. Kids who learn this technique won't rely on their elderly parents—in fact, if they young people saving early enough, their parents may be borrowing money from them.

**Do The Worst Thing First:**

- If your to-do list contains something you don't especially enjoy, get it done first thing. I'm a devoted couch potato, so I take a short walk weekdays right after getting up. Even if the rest of the day gets spent putting out brush fires, you'll have completed the one thing you don't relish. I like to say “tackle the monster first”—or at least first thing after lunch.

**Goals Are Gold!**

- My mother Doris Wilcox had daily, weekly, and monthly objectives (written in black ink on 3x5 cards). She took pleasure in accomplishing these and crossing them off using a bright color so she could see what she'd done. Using a list of of items you need/want to do and can check off one by one may provide a sense of climbing a mountain: Even if you only make it to the treeline today, you'll summit later in the week.

**Regular Schedules/Good Plans Can Simplify Things:**

- My kith and kin don't call me after 9 p.m. because they know I've crashed for the night so I can get up by 6:00 a.m. the next day. Answer communications in designated chunks of time so you don't interrupt your work every 10 minutes. Take everything to the mailroom or post office during a single trip.

- For errands, plan your route so it's all on one circuit and you don't have to double back for anything. Try to cluster two or more medical or other appointments on the same day if you can. Making trips count saves gas and annoyance.

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**Check Out The Book...**

...**Make Time: How to Focus on What Matters Every Day** by Jake Knapp and John Zeratsky. You'll find 87 tips for time mastery, and many of them may work for you.

**Keep Like Things Together:**

- Library books can easily escape if you don't wrangle them back into the designated tote after reading them. Have separate laundry baskets for dark and light garments to save time sorting later. A bin near your desk, both at home and at work, makes it easy to recycle paper.

- At home, keep your shoes by your front door so they don't wander off (a tip learned from Muslim friends). If your keys go in the same place each time you come into the house, you'll know where they are.

**REWARD YOURSELF!**

- Plan at least one fun thing daily. Hard workers also play hard, so balance your life by scheduling at least an hour a day for something you truly look forward to or is on your list of goals.

- The **quantity** of time you have isn't the most important thing—it's the **quality** that matters above all else. **Enjoy!**

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**Six Steps from Survive to Thrive for the 21-22 School Year**

By Sean Meagher, NAfME Council of State Editors Chairperson
New Hampshire MEA Director of Publications and Exhibitors

1. **Voice Amplification System**
   - I loved the RODE Wireless Go and a lavaliere microphone to improve clarity and maintain my vocal health.

2. **Digital Agenda**
   - I used ClassroomScreen.com to project my agenda and use timers to keep my rehearsals on schedule.

3. **Video Assessments**
   - FlipGrid offered me a great way to maintain an individual connection with students and give short video clips back for feedback and suggestions.

4. **Building Strong and Safe Relationships**
   - Ice breakers can be too public! Use a digital version of a getting to know you activity and find out more about your students! Craft it with students to make it even more effective.

5. **Self-care**
   - Keep up with the hobbies and interests you may have started during quarantine. Whatever fills your cup and revitalizes you will help you from burning out.

6. **Reclaim Your Time**
   - Start a Tri-M Music Honor Society chapter and see how your students can gain leadership skills while taking some of the smaller tasks off your to-do list.

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Ella Wilcox is an editor who lives in Falls Church, Virginia
Photo of Ella Wilcox by Miriam Kilmer © 2019 RisingDove.com
A Return to Music Making
Rebecca Martin, State Department of Education

As you are preparing to return to school after what has been a tumultuous year, remember that for as long as there has been people, there has been music. Music makes us more human and making music together makes us better people. Music making with others teaches empathy, collaboration, acceptance, and understanding. Music making is essential to the human experience.

During the early months of this pandemic it was through music and the arts that people from around the world joined together in order to be part of a community and to be calmed ... for the pandemic is obvious and that is why we need learning opportunities in these areas when students return to school.

You will undoubtedly be bombarded with ideas of “learning loss,” “remediation,” and other terms that will likely make you feel that music is again being put on the shelf. There ... to remind those that need to hear it, how studying music can help make those connections to overall academic success.

I am most concerned about the mental health and well-being of not only students but of educators. I watched as innovative lessons, thinking outside the box learning, and never before use of technology soared in the early stages of remote learning. As teachers submitted excerpts for the Music in our School’s celebration at the Capitol, my heart sang as I witnessed the multiple ways you were making it work. I know there were a lot of learning curves, a lot of work, and I’m sure it began to take its toll. I know it was frustrating to not be able to reach the students who became weary of the online platforms and were either not engaging in the learning or not showing up as the year continued. Ultimately the power of making music in person will win overall but I can not compliment you enough on the virtual concerts, asynchronous classes, and remote performances that you successfully accomplished this past year.

As you return to what we can only hope to be a much better year, I hope you can work toward achieving a personally fulfilling work-life balance and a practice towards self-care. I ... past 16 months of teaching practices, many of which included new technologies and were inspired by virtual and hybrid teaching.

I hope you will have an opportunity to think about which methods are worth taking into the future, which should be left behind, and which can potentially transform your teaching. I would like to ask yourself where you found new ways to foster student curiosity and reflection and keep those moving forward. The IMEA series “Quick Transitions” is still available on the IMEA YouTube channel for anyone who might need some inspiration in starting the year. We know that music and the arts are the anchor to so many students engaging in school. But, it goes much deeper than that. The power of music and the arts is providing what the country needs right now, which is healing. Thank you for all that you do.
Always forward

Any teacher will tell you the quickest way to grow is to march forward with purpose – set a goal and start moving towards it. This year we celebrate you – the music teacher who serves our community, enriching the lives of so many. Music is a vital and dear part of our human experience. From all of us at Pepper, we thank you for making the music happen.
2021-2022 IMEA Institutional Members

Please support our Institutional Members—
Their membership shows their support for us!

Become an IMEA Institutional Member — Email thadley@cableone.net

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### IMEA All State Chairs & Conductors 2021-22

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<tr>
<th>Role</th>
<th>Name</th>
<th>Email</th>
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</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>AS Orchestra Asst.</td>
<td>Brendan Burns</td>
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**HONOR GROUP**

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<thead>
<tr>
<th>Role</th>
<th>Guest Conductor</th>
<th>Where teaching/from</th>
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<tbody>
<tr>
<td>All State Band</td>
<td>Richard Saucedo</td>
<td>Former Director of Bands at Carmel High</td>
</tr>
<tr>
<td>All State Orchestra</td>
<td>Dr. Thomas Taylor Dickey</td>
<td>Oklahoma State University</td>
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<tr>
<td>All State Mixed Choir</td>
<td>Dr. Paul Torkelson</td>
<td>University of Nevada Reno</td>
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<tr>
<td>All State Treble Choir</td>
<td>Lori Marie Rios</td>
<td>College of the Canyons</td>
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<td>All State Jazz Band</td>
<td>Matt Harris</td>
<td>Cal State Northridge</td>
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<tr>
<td>All State Jazz Choir</td>
<td>Jeremy Fox</td>
<td>Southwestern Community College</td>
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February 1, 2022
Mastery Learning and Standards-Based Grading: Student Investment and Growth

Lori Gray, Boise State University

Mastery learning and standards-based grading are becoming more common practice in K-12 schools across the Nation, though they are not yet utilized in all school districts. This summer, I took a graduate level course, “Standards Based Instruction, Learning, and Assessment,” from a colleague of mine in the College of Education at Boise State. I had two goals in mind for my class and curricular work this summer: 1) brush up my knowledge of mastery learning and standards-based grading at the K-12 level and, 2) design a new course for Music Education majors, “Assessments, Standards, and the Learning Environment for the K-12 Music Teacher.” In this article, I will define mastery learning and standards-based grading and explain how these approaches to learning and assessment encourage student investment in their learning and foster lifelong and independent learners.

Simply stated, “standards-based grading is a system of assessing and reporting that describes student progress in relation to standards” (Heflebower, Hoehg, Warrick, & Flygare, 2019, p. 4). In a standards-based grading model, students will see multiple scores on a report card for each class, showing where they are on the continuum of proficiency for each standard and/or each learning target under the standard. Typically, schools will use a 4-point grading scale, with 3 being the proficient score. Standards-based learning and grading provides more accurate information about where students are in their learning and gives teachers, students, and families information about what students should do next to relearn, practice to improve skills, or to build upon knowledge. A shift to standards-based learning and grading is a positive change for students and families once they understand what it is because, “the purpose of grading is to communicate proficiency with the academic standards...traditional grades have lost meaning because nonacademic factors can falsely inflate or deflate them” (p. 28). Schimmer, Hillman, & Staletes (2018) explain that traditional letter grades do not give us a clear understanding of a student’s learning or where they are developmentally in their knowledge and skills. A single letter grade at the end of a class, that often includes nonacademic and punitive components (i.e., attendance, timeliness with assignments), does not indicate how well a student has learned the content or if a student has met proficiency with certain skills. If we consider that our focus as teachers and as students should be on learning, not on the final grade, then grades need to represent where students fall on the continuum of proficiency for each standard.

To assist learners, the standards need to be broken down (unpacked) into individual learning targets that can be the focus of learning, feedback, and assessment. The standards can be daunting at first as each standard includes multiple concepts and skills, so I find it can be quite useful to color-code the standards to show concepts (what they need to know, nouns) in one color, and skills (how they need to do it, verbs) in another color. Next, it is helpful to create a chart listing each concept, skill, and finally the teacher actions, student actions, and collaborative or group actions to learn or practice the concepts and skills in each standard.

When the standards have been unpacked and you have created bite-sized learning targets, you now know what students need to know and be able to do. The next step is to design a proficiency scale that outlines what students need to know and be able to do to meet the learning target(s) and the overall standard (for the summative assessment). “A proficiency scale defines a learning progression or a set of learning goals for a specific topic, relative to a given standard. It shows teachers and students what proficiency looks like, what knowledge and skills students need to achieve proficiency, and how students might go beyond proficiency” (Heflebower, Hoehg, Warrick, & Flygare, 2019, p. 8). Once you have the end goal in mind, you can design learning opportunities and formative assessments that will allow you to focus on each learning target and adjust instruction accordingly, to ensure that all students can move toward proficiency. Students should see these proficiency scales from the start of the unit, so they understand the expectations of learning and where they are headed in their learning to meet proficiency. Formative assessments are used to inform instruction, adjust as you go, and to differentiate learning and practice opportunities for students to keep students moving toward proficiency. According to Erkens, Schimmer, & Vagle (2017):

*The primary goal is to identify the discrepancy between where students are in comparison to where they need to be (the standards), and then provide specific information (feedback) for how this discrepancy can be reduced or even eliminated. Using assessment information formatively is about keeping students on the pathway to proficiency. (p. 31)*

The purpose of the summative assessment is “to determine and verify a learner’s overall achievement level” (p. 32). Summative assessments typically take place at the end of a lesson or unit. When students have thoroughly engaged with the learning target(s), they can demonstrate learning for the complete standard during the summative assessment (at the end of the lesson or unit).

Communication, in the form of a communication loop between the teacher and the student, throughout the learning process is crucial. The standards and learning targets need to be presented to students up-front, and learning goals and expectations need to be transparent for students. It will be much easier for students to successfully make it to the end of the summative assessment if they understand the purpose for learning the content and how it relates to the broader subject and to daily life. Formative assessments not only allow the teacher to check for understanding, but they also provide opportunities to check in with individual students along the way to see how they are progressing along the continuum toward proficiency and to provide them with constructive feedback that will assist them in their learning. After providing feedback, students might go beyond proficiency” (Heflebower, Hoegh, Warrick, & Flygare, 2019, p. 8). Once you have the end goal in mind, you can design learning opportunities and formative assessments that will allow you to focus on each learning target and adjust instruction accordingly, to ensure that all students can move toward proficiency.

When feedback is provided on student work, but students do not have the opportunity to revise and resubmit their work, it is quite possible that students will not learn from the feedback that
has been provided. What is the point of telling students what they missed on an assignment and what they still need to work on, if they are not given the chance to revise that work and grow in their knowledge and skills? “If the purpose of a grade is to report mastery, then educators must look for evidence of learning over time with multiple opportunities for improvement” (Buckmiller, Peters, & Kruse, 2017, p. 156). Learning opportunities need to be broken down into smaller chunks with feedback throughout the learning process, so that students have multiple chances to engage with their work and the feedback, reflect, relearn, or add to their knowledge, and resubmit their work. Erkens, Schimmer, and Vagle (2017) refer to the pattern of resubmission as “relentless revision” (p. 127). This term implies that students are resilient and confident in their learning process, always seeking to gain more information and to improve upon their skills. Along with the chance to revise and resubmit multiple times, there may be different ways that students are able to demonstrate learning. It is possible that a student has learned the content, but the assessment format was too challenging for the student. For this reason, teachers can either provide options for demonstrating learning, or students can propose options. If students have decision-making power in the classroom and understand the purpose behind learning opportunities, they will likely feel a sense of ownership over their learning. “Student investment is not about getting students to be compliant; it is about developing students’ ability to reflect upon their learning in light of a clear learning progression, track their progress, and develop a process for persisting through struggle and growing to achieve more” (Erkens, Schimmer, & Vagle, 2017, p. 113).

In a mastery learning and standards-based classroom, the teacher and the students become co-learners and co-creators, navigating the learning environment together as they make choices about which learning opportunities will be most authentic and relevant for each student, allowing each student to learn and then demonstrate learning in a format that best suits their needs and their abilities. The assessment and feedback cycle are all focused on learning, with the individual student in mind, so that adjustments can be made along the way to ensure that all students learn and understand where they are on the path toward proficiency for each learning target and each standard. In this type of classroom environment, the focus is taken off the final grade and placed on student learning and growth, fostering lifelong and independent learners.

References

Erkens, C., Schimmer, T., & Vagle, N. D. (2017). Essential assessment: Six tenets for bringing hope, efficacy, and achievement to the classroom. Solution Tree Press, the Solution Tree Assessment Center.

Dr. Lori Gray is Associate Professor and Director of Music Education at Boise State University. She teaches undergraduate and graduate courses in Music Education and supervises student teachers. Lori 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.
Two New Online Master of Music Degrees

The University of Idaho’s Lionel Hampton School of Music will offer two new online master degrees this fall through the College of Graduate Studies.

The Master of Music in composition and the Master of Music in performance are accredited by the National Association of Schools of Music and the Northwest Commission on Colleges and Universities.

The U of I is the only school in Idaho to offer these online master’s degrees, which are designed for professional musicians wanting to advance their careers.

“For musicians around the world, these two new online programs provide the flexibility to earn a highly valuable degree without having to disrupt careers,” said Vanessa Sielert, D.M.A., director of LHSOM.

“Students can deepen their knowledge and expand their professional network while learning from our distinguished faculty. Not to mention that out-of-state residents pay only in-state tuition,” said Javier Rodriguez, D.M., director of graduate studies at LHSOM.

The online graduate degrees require an audition and interview with members of the LHSOM graduate committee as well as demonstrated technical competencies. Rodriguez can be contacted at jrodriguez@uidaho.edu. More details can be found at https://www.uidaho.edu/class/music/degrees/graduate.

2022 Lionel Hampton Jazz Festival

Grounded in tradition while breaking new ground, the 2022 Lionel Hampton Jazz Festival will offer an inclusive hybrid experience to participants worldwide. Students and educators can visit the beautiful UI campus for the traditional in-person experience, while those that are not able to make it to campus can participate in online offerings. The Lionel Hampton Jazz Festival experience includes student performances, artist and educational workshops, and exciting concerts featuring some of the brightest stars in jazz.

The festival begins with the Lionel Hampton School of Music Day on Wednesday, February 23. A long-standing tradition, this day features our outstanding LHSOM faculty leading educational workshops and culminates with our traditional Hamp’s Gala Concert, featuring inspiring LHSOM student performances for jazz and classical enthusiasts alike.

Thursday, Friday and Saturday of the festival will include educational workshops, student performances and evening concerts featuring world-class artists that include the Lionel Hampton Big Band, NEA Jazz Masters and more.

For details about the 2022 Festival and how to participate in person or online, visit uidaho.edu/jazzfest. You won’t want to miss this special event! Join us February 23-26, 2022 as we continue to be grounded in tradition while breaking new ground.

LHSOM Supports K-12 Music

The Lionel Hampton School of Music at the University of Idaho 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;

Adaptable Trios for Christmas Expands Popular Flexible Series with Holiday Release

Excelcia Music Publishing announces the holiday release of Adaptable Trios for Christmas, a timely expansion of its flexible instrumentation series, Adaptable Ensemble Series. The new flexible Christmas collection contains 27 new trio arrangements written at accessible 1.5 to 3 grade levels. Specifically designed for the needs of the modern music room, professional or at home families, Adaptable Trios for Christmas exponentially broadens holiday music options by providing genuine flexibility with winds, strings and percussion.

Designed to be used with any combination of wind instruments and/or percussion (in the Wind series) or string instruments (in the Strings series), Adaptable Ensemble Series — including Adaptable Quartets, Adaptable Trios and Adaptable Duets — has emerged as a leading resource in flexible instrumentation. Like all books in the Adaptable Ensemble Series, the line scoring arrangement in Adaptable Trios for Christmas not only facilitates the needs of the classroom, but also offers sound pedagogic progression from small chamber to full ensemble playing, making a class set a remarkably useful tool.

New flexible trio arrangements include Hark! The Herald, Angel’s Sing, Deck the Halls with Figgy Pudding, Auld Lang Syne, Away in a Manger, The Huron Carol, Dance of the Sugar Plum Fairy from Op.71a The Nutcracker Suite, Greensleeves and many more.


Adaptable Trios for Christmas as well as Adaptable Duets, Adaptable Trios & Adaptable Quartets are available for $14.99 from music retailers everywhere and from the publisher.

Excelcia Music Publishing is based in Lakeland, Florida, and publishes and sells music internationally. Composers, educators, and retailers are invited to contact Excelcia Music.
New Book Shares Practice Techniques from the Experts

Artist/Musician/Teacher Becky Chaffee’s new book *Passion for Practice With Musings From Music Masters* encourages students to practice smarter. Practicing an instrument regularly can be tedious, but if you know how to approach solving problems efficiently, it turns into a fun challenge.

Becky writes, “Instead of practicing mindlessly, have a plan when you start your practice; warming up with scales and exercises is important for many reasons; always practice with good tone so that it is a habit, as it’s critical to sound good! Don’t start every practice from the beginning of a piece. Sometimes, spend all your time just practicing the hard measures. These are just a few of the ideas that I have included in the book. I like to use humor and bright pictures to help people remember the messages.

“I feel I have listened to 20 years of music lessons between taking my kids and myself to violin, piano, flute and guitar lessons in both jazz and classical genres. These music lessons were from fine teachers including university music professors, teachers with a master or PhD degree from Juilliard...”

“I have heard the same concepts expressed in so many ways, and thought it would be fun to show them in my paintings. In addition, collecting stories from high profile musicians around the world to share in the book was a lot of fun. I’m glad to share that pleasure. “I grew up in a musical family and raised a musical family. I took my kids to music lessons starting at ages 3 and 4 to expand their education. I love to be able to contribute to music education. It is so important!”

“Several teachers have already ordered this book for all the students in their studios. Teachers will receive a discount for this book, if they contact me through my website, MusicTeacherGifts.com. Otherwise you can purchase on Amazon.”

Ms. Chaffee hosts an Annual National Youth Music Composition Competition through MusicTeacherGifts.com.
As If It Were Yesterday!

By Shirley Van Paepeghem

As if it were yesterday, I remember:

It was 1965 and I was five years old. It was summer, and our new German Shepherd puppy named Mico had just died of distemper. My sweet father couldn’t bear seeing his three girls so sad. He gathered the three of us and our mother in the car and took us to our first movie at the Wilma Theater in downtown Coeur d’Alene, Idaho.

What was playing? The Sound of Music had just come out! Even at the age of five, I was completely captivated by every scene of this three hour film. I believe this is when I decided I wanted to bring music to others. I have considered nothing else in my life. Even after finishing my Music Education degree at BSU, I didn’t know if I would be any good at it, but I DID know that if I had music in my life, every day of my life, I would be happy. And so it has been.

Our son and his beautiful wife live in Portland, Maine, her home state. As we planned our week to spend with them this summer, they opted to fulfill a dream of mine. They booked us a night at the von Trapp Family Lodge in Stowe, Vermont (four hours away).

This is where the von Trapps settled when they eventually found it best to stay in America. Their true story is captivating and as inspiring as the movie version. I had read many of the books and knew of many of the challenges they experienced. I never dreamed we would one day visit the American von Trapp estate.

It was an emotional 22 hours that we spent learning of how they developed this run-down heavily wooded 2500-acre farm (including their “home,” a shack that the snow could blow through) into a destination location that lives on. Their first few years in the US left them homeless and their only income was performing. After saving to purchase the farm, they thrived by harvesting maple, vegetables, flowers, livestock, and hay, plus doing missionary work, while continuing to perform their music throughout the United States. They did it all and stayed true to their faith and family.

We visited the burial place of Georg and Maria located just outside the lodge (the original burned down in the early 80’s but was rebuilt over a three-year period). We hiked up the hill behind the lodge to visit the tiny chapel that the two eldest sons built when they returned from war, after defending the United States. Apparently, it was customary in Europe for a chapel like this to be built on the highest ground a soldier owned upon their safe return. The chapel is tiny and simple and made of rock and cement. It is a testament of their faith and gratitude. The rundown shack they first lived in became a lodge that they built by working together, even while the two sons were gone serving their new country. Eventually all 10 children lived there with Georg and Maria six months of the year, while they toured the world performing the other six months of the year.

Having had my spirit and energy dampened from Covid pandemic, my passion to share the joy of music with children is ignited again after this experience. The lessons for me were:

a. I will continue to do what I can, any way I can… given the circumstances we continue to struggle with, to bring the joy of music to my students.

b. My struggles may be different than others, but we cannot deny that struggles are a part of life. Don’t give up.

c. Our hearts need the music more than ever and I will be here to be a catalyst for my students.

Shirley Van Paepeghem, SVP@northstarcharter.org
208-283-6480, Eagle Idaho
Lionel Hampton School of Music

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IMEA Fall Newsletter 2021
Even Teachers Need Teachers

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