WHERE DO WE GO FROM HERE?

IMPORTANT WORDS FROM
IMEA’S STEFANI, KLOSS & GRAY, & NAFME’S BARNES & SANZ

pages 6-8, 11, 12

WE HAVE ART
SO THAT
WE SHALL NOT DIE
OF REALITY

— Friedrich Nietzsche

2020 IMEA AWARD WINNERS

KATHLEEN TETWILER  MUSIC EDUCATOR OF THE YEAR
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KELLY CALDWELL  ADMINISTRATOR OF THE YEAR
IMEA HALL OF FAME — MELISSA KLEINERT  TED HADLEY  KAREN RANDOLPH

pages 16-17

Idaho Music Notes

Volume 60, 3 of 3  Idaho Music Educators Association

Spring 2020

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President’s Page: IMEA: UP & RUNNING ............................ 6
All-State & Conference Timelines; State Solo/Conference Future ... 7
IMEA/NAME News .......................................................... 8
Institutional Members ..................................................... 9
2020 College / University Scholarship Auditions .................... 10
IMEA Fall Board Meeting Summary ................................... 12
Do You Facebook, Instagram, Snap, Yolo or TikTok?? .......... 14
Collegiate President / Collegiate Volunteer Feature ................. 16
Lori Gray: Student Engagement thru Transitions & Procedures .... 22
Idaho Students in All-National Honor Groups ....................... 24
College / University News ................................................. 24
District II Elementary Workshop ........................................ 25
Scherzo! Humor for the Music Educator Soul ......................... 34

The mission of the Idaho Music Educators Association is to advance, promote, and advocate for standards-based Music Education in all Idaho schools, to foster personal and professional growth of music educators, and to encourage and enhance musical opportunities for all students throughout the state.

Contents

SPONSORS INDEX
These are the people who keep our state dues low and enable us to put out a quality magazine—please support them.

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SPONSORS INDEX
These are the people who keep our state dues low and enable us to put out a quality magazine—please support them.
Blue Rider Music ............................................................ 3
Boise State University Music Dept ................................. 21
BYU-Idaho .................................................................. 21
College of Southern Idaho .............................................. 7
Dunkley Music ................................................................. 26
Idaho State University ..................................................... 15
Meadowlark Melodies ...................................................... 2
Northwest Nazarene University ...................................... 11
Treasure Valley Community College ............................... 27
University of Idaho .......................................................... 27
University of Portland ...................................................... 14
Yamaha .................................................................... Back Cover
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SPRING 2020
President's Page
Kathy Stefani

Latest News from IMEA re: Covid-19 discussion...

A webinar sponsored by NATS, ACDA, Chorus America, Barbershop Harmony Society and Performing Arts Medical Assoc., was held Tuesday, May 5, entitled, “What do science and data say about the near term future of singing?” (https://www.youtube.com/watch?v=DFl3GsVzj6Q). The video received much attention and created a discussion among arts communities.

The IMEA Executive Board met informally Friday afternoon, May 8, to discuss the webinar and possibilities for All-State as well as what it might mean for performing ensembles and music classes of all kinds this coming fall. It was agreed that we need more information, that now is not the time to make any decisions but to keep the issue on the forefront as our schools discuss their policies for the coming year. Our hope is to be proactive rather than reactive as we plan for next year, which we will continue to do.

Since the webinar, others in the arts have published articles encouraging musicians to think outside the box. In essence, we are creative people, we can figure this out. Consider the possibilities.

If you have suggestions/ideas/options for choral and other groups this next school year, please pass them on. I spoke with IHSAA personnel Friday who says that their steering committees for football, volleyball, soccer, swimming and cross country are meeting this month to discuss policies/procedures for next year. They offered to share any of that information that might be helpful to us and they thanked us for connecting with them and meeting as well.

Things seem to change on an every-two-weeks schedule, lining up approximately with the Governor’s IdahoRebounds plan. Keep watching, listening, sharing.

From the President(s)

As our towns, states and nation consider how to “reopen,” IMEA begins the discussion as well.

On Friday, April 17, the Northwest Division presidents met to discuss next year’s All-Northwest Conference, to be held in Spokane, February 11-14, 2021. NW President Scott Barnes encouraged each state to plan to “go big” unless we have to “go home.”

So with that in mind, start making your own plans to attend the Conference, including submitting whatever kind of recording you may have of your large performing groups for consideration. Knowing that all groups lost the opportunity to make a spring recording, All-NW asks that you submit whatever recording you have, whether it be a rehearsal, a holiday performance, even a recording from Spring 2019!

We are all in the same boat and the Board wants to make sure that your group can still consider this honor for themselves.

Along those same lines, the IMEA Board met on Monday, April 20, to discuss what Idaho All-State 2021 might look like. It was determined we would continue with the same philosophy that is leading All-Northwest, to the degree we are able. The summer June 8 planning meeting has been postponed until later in the summer, when a site visit is more likely to happen. The Men’s Chorus and the Orff Ensemble are under advisement until that time, when it can be determined what the situation looks like for students and directors for the next school year.

With events canceled this spring and many unknowns as to what the fall will look like, plans are being made as we hope for the best. IMEA is also reaching out to other administrative groups to communicate that virtual options for festivals exist, and should we be put in a situation like we were this spring, State Solo festival could be held. The Board will continue to look for ways to be proactive as we plan for the next year.

Our National Need

IMEA has had a full year. Over 40 members of the Board met in early October to work on numerous initiatives and projects. Among the work accomplished was adopting a policy for cancellation of events, just in case the unthinkable happened. Taking a page from the West Virginia MEA who came moments from having to cancel their 2018 All-State Conference due to the teacher strike that year, IMEA adopted a cancellation policy based on their experience.

Within two years, that policy was used as a blueprint for districts who had to cancel their festivals due to a virus, one of the natural disasters NOT covered by association insurance. A simple procedural vote that we thought we might have to use during a snowstorm became an important action less than six months after its adoption.

It’s been a year of growth and expansion. Previous All-States saw the rotation of the ACDA Middle and Elementary choirs every other year. This year, both choirs were held simultaneously with a full docket of six senior high ensembles.

But there was more. Team up with the Idaho chapter of OASA, Idaho became only the second state to host an Elementary Orff Honor Ensemble, for a total of nine honor groups on campus, performing their Gala concerts all within 24 hours.

With all of this exceptional music being rehearsed over a period of three days, one of the highlights was organized by All-State manager, Ron Curtis, who arranged to have a picture of all 1000 Honor ensemble students, in their colorful t-shirts, taken on the final afternoon of rehearsals. That picture has been used by members all over the state to promote music education.

Open forums were held at Conference in several specialty areas, with ideas about auditions, conference session ideas, state solo offerings, All-Northwest concerns with Session Chairs hosting each, forwarding ideas to the Board for further consideration. Even at this time, plans are being made for the 2020-2021 All-State Conference in Coeur d’Alene. Committees met throughout the winter, following up proposals made by members.

Our first year of mentorship saw 27 new instructors reached by mentors throughout the state, to one degree or another. Vet-
eran teachers were teamed with new educators throughout the fall, with more mentors needed. Free conference registration was extended to mentees, and relationships were built with administrators and the Idaho Association for School Administrators. Idaho was represented in the first cohort of NAfME’s national mentorship program, so that new ideas could be implemented in the coming years so the project does not stagnate or become irrelevant.

At the National level, IMEA has again submitted an application for the Country Music Awards/NAfME Advocacy grant in hopes of moving forward with action at the state capitol. Hill Day ideas are again in the works, hoping to meet with legislators and state education leaders to advocate for the cause of music in public schools. The grant is to be announced at the June National Assembly in Washington, D. C.

Yet everything has come to a halt due to the global pandemic. School closures, the cancellation of State Solo, the possible postponement of the All-State summer planning meeting in June could bring all the work of this last year to a sudden halt...if we let it.

Currently side-tracked by online instruction, and a continual change of dates from one government leader to another, has kept our heads spinning. For my own part, I’m trying to keep from being distracted, not jump at every program, platform, free offer or subscription, and yet my computer, phone, life, have been interrupted with alert after alert. But I’ve found ways to move forward, most of which involve working with my colleagues, sharing ideas, asking for help and giving myself grace in process.

Such is the same with IMEA. Though side-tracked, not derailed, we can still plan for the future, create opportunities for our students, lean on each other for help, offer suggestions and grant grace in the process. I’m watching members find ways to continue instruction as well as find ways to make sure their students are well, concerned about the welfare of their students that only a music teacher would understand.

Thank you for the opportunity to serve IMEA, an organization that provided me with crucial professional development as a new teacher, created life changing opportunities for my students and served as the voice for music education advocacy year after year. It is my hope that our association will continue to find ways to serve Idaho music educators, more than honor groups for secondary students, but a force for elementary and higher ed programs, strengthening our support of new educators and bringing our concerns to those in a position to work for our mutual goals. Statistics say that young adults are not joining groups, that memberships in organizations of all kinds are suffering. It falls on us to remain connected and relevant if we believe our purpose is worthwhile. We are aware everyday of the sentiment that Woodrow Wilson stated during World War I.

“The man who disparages music as a luxury and non-essential is doing the nation an injury. Music now, more than ever before, is a national need.” — President Woodrow Wilson, on WWI
President-Elect Notes
Dr. Thomas Kloss
2020 All-State Summary

For those of you in attendance, you already know that this year's All-State Gala Concerts were truly excellent, and provided exceptional musical experiences for our students. It was particularly challenging behind the scenes this year, with music publishers going out of business, and some last minute schedule changes and other minor issues. It was all worth it in the end, with some of the best performances in recent memory.

The Gala concerts began on Friday night with the Jazz Choir and Jazz Band. Rosana Eckert, from the University of North Texas, started the night with the Jazz Choir. Only a few years old, this ensemble really culminated this year with fantastic performances, mostly arranged by Rosana Eckert. The Jazz Band took the stage for the second half under the direction of Jon Armstrong, from Idaho State University. Also performing stellar new arrangements, the band also got to perform with Rosana as a vocalist on Jon’s song, Farewell. Ending the stellar concert, the groups combined to wail on Charles Mingus's Wednesday Night Prayer Meeting, which brought the house down.

The Instrumental Concert on Saturday was equally as stunning. The Concert Band, under the direction of Robert Ponto, from the University of Oregon, created a rousing concert of music based on dances and one, Pale Blue Deep, which he wanted to create the feeling of being underwater. It was a particularly challenging repertoire, which was played also exceptionally well by our students. Speaking of challenging repertoire, the Orchestra, under the direction of Carolyn Watson, from the University of Kansas, performed two outstanding works in the orchestral repertoire, Les Preludes and Polovetsian Dances. Professional orchestras typically perform these works, but our students performed these as equally as any group.

The choral concert was no different. Vijay Singh, from Central Washington University, began the concert directing the Mixed Choir. They sang a wonderful program, featuring several of Vijay’s own works. Before the Treble Choir took the stage, the choirs combined to sing Seeking The Way, which was one of my favorite moments of the weekend. The Treble Choir, under the direction of Robert Istad, from Cal State Fullerton, ended the concert with a set of excellent songs by female composers.

In all, the concerts were truly outstanding, and our students were definitely challenged, and rose to perform exceptional concerts. We thank all of the music teachers that had a hand in developing these fine student musicians.

Where Do We Go from Here?

I sit here at the end of March fully knowing that when this goes to print the world may have changed again. Many of us are scrambling to finish teaching music during school shutdowns and state “Shelter-in-Place” orders. All of us have been put into conditions my colleagues can only call “Sub-Optimal.” Basically we are all doing the best we can. I applaud all of you for your creativity and strength in this uncertain time. On a positive note, the world is responding with the most free art I’ve ever seen in my lifetime.

I wanted to encourage all of us to take some time to reflect on what it means to be a music teacher or even a music student for that matter. When your students return to you in the fall, they definitely will have missed you. And you are already missing them. The most important part of all of our programs is, of course, the students. I tell my college freshmen that I don’t teach music, I teach humans.

What this means for all of us, though, is that next school year will not be a typical year. Your students may not be returning at the same musical level you expect. Pretty much all of the summer opportunities have been canceled for you and your students. Some of them may not practice between their school closure and the fall semester. Band teachers may not have spring camps or even July band camps at this point.

I’m here to encourage all of you that this is going to be OK. With everything that has happened so far, take the time to think about what is second most important in your programs (after the students) and how you are going to approach the new school year. As we have a lot of time to plan and reflect, let us consider the best way to bring music back to our communities.

My first thought is that MUSIC has to be our goal. Many of my marching band colleagues should consider many temporary changes to their programs, considering we may not be able to meet with our students until July or even August (or worse). This changes everything. If our marching band festivals become “oratorio style” festivals, where we play standing still, then so be it. Make the most of the time we’re given. Choose music of an easier level, or consider a shorter show. This next season shouldn’t be about trophies, but sharing and celebrating the best music we can with each other, and getting back to performing live.

Second, students will need a boost to develop in the fall. Music foundations will become way more important, from instrumental and vocal tone qualities, to just getting back into making good habits. This is your chance to use your time to develop some new teaching strategies. Check out some new method books, brush up on your solfege, take home that instrument you aren’t very good at playing, and learn some new things. Having students listen to each other, breathing, embouchure, posture, singing a great phrase, intonation are our goals.

Third, our community is here to help you. I know many of us help each other out either as collaborators, friends, colleagues, or just someone to listen to your teaching frustrations and help offer solutions. This fall will be about all of us getting back into teaching, and all of us are going to need ideas and places to offer and receive help. We can all learn something new.

We are all in this new world together, and together we will help each other get through this. Do get some rest this summer, because we have a lot of work to do this fall.
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Dear NAfME member,

First and foremost, we appreciate the ongoing contributions you are making to support your colleagues and students across the country during these uncertain and difficult times. We are gratified to see how the music education community has rallied together throughout the COVID-19 crisis to support one another and our students. Thank you for all that you do!

As the National Association for Music Education (NAfME), we recognize that COVID-19 has created enormous challenges for our profession, in addition to the daily struggles we all face in our personal lives. NAfME is making every effort to provide timely distance learning and professional development resources for our members right now—and we are also looking toward the future when we can all once again convene, collaborate, and celebrate the importance of music education for all students.

We understand that your focus is on your families and students currently, but we want you to know that NAfME plans on hosting our National Conference this November, and we hope that you will be able to join us to learn, share, and inform. As we begin to look ahead to the fall and, hopefully, better times, please consider joining your colleagues at the 2020 NAfME National Conference.

On the 2020 Conference website, you’ll find 1) 2020 Schedule and Program Overview; 2) Travel Details; 3) A customizable Justification Toolkit to help you request approval from your administrator to attend; 4) See a video preview of the conference and hear why attending will be valuable to you.

Meanwhile, we are facing the tremendous challenge of teaching music from home, away from our students. Recognizing the issues that COVID-19 has created for our profession, in addition to the daily struggles we all face in our personal lives, NAfME is making every effort to provide timely distance learning and professional development resources for our members.

Please visit nafme.org and click on the “For Teachers” tab to take advantage of these opportunities for personal professional development and to learn from your peers in a virtual environment, including:

- **Free Professional Learning Community Webinars**: These brand-new webinars include quizzes for professional development recognition. New webinars are added weekly. Thousands of members have participated in the live events since mid-March, and all are available for viewing at your convenience.

- **10 Free NAfME Academy® Webinars Weekly**: Ten of our most popular music education webinars are posted weekly with free access. Complete the associated quiz to receive a certificate of completion valued at one contact hour.

- **Fourteen Music Educators Journal articles directly applicable for teaching online**, plus 104 additional MEJ articles on various topics
  
  Read the article and complete the accompanying quiz to receive a free certificate of completion valued at one contact hour.

- **More Virtual Teaching and Learning Resources**: NAfME Societies and Councils have compiled distance learning and professional development resources from their own original teaching experiences, music educators in their school districts, universities, communities, peers, or other trusted sources. Available to NAfME members at no cost to help you keep teaching, learning, and making music through coronavirus disruptions. Information is updated regularly, so check back often for new offerings!

Again, I thank you for all your efforts to continue bringing music to your students, and for your membership in NAfME and your state MEA.

We hope to see you November 4-8 in Orlando, Florida.

Stay safe and well,

Kathleen D. Sanz, President,
National Association for Music Education

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**Virtual Learning Resources for Music Educators**

NAfME Societies and Councils have compiled distance learning and professional development resources from their own original teaching experiences, music educators in their school districts, universities, communities, peers, or other trusted sources. Available to NAfME members at no cost to help you keep teaching, learning, and making music through coronavirus disruptions.

Learn more at bit.ly/VirtualTeachingLearningMusicEd or visit nafme.org.
Anicipating the “R’s” of Post-Pandemic Music Education

By Lori Gray, Boise State University

Recognize and Accept

These are strange and unprecedented times, as we anticipate rebuilding our lives after COVID-19. For some of us, this may be the forced relaxation that was desperately needed during a challenging year. For others, it may be a time of new creativity and productivity.

Yet for others, the isolation within their own homes is the hardest part of making it through the pandemic. For others still, it may be a time of caring for sick loved ones. In whatever ways individuals and groups cope with this world-wide crisis, we can all anticipate long-lasting changes for the future of education and music education.

Given the enormity of the recent events, it seems unlikely that society, education, and our lives will eventually, simply “go back to normal” and be unaffected by this global pandemic. With this in mind, it seems prudent to anticipate the ways that students, families, teachers, school communities, and our own daily interactions may be impacted by our lived experiences through this challenging time.

First, we need to acknowledge that for many, living through this pandemic will be akin to what it feels like to lose a loved one, to experience a divorce in the family, or to uproot your life through a major move or life transition. This will be a life event that may fundamentally change us and how we experience the world around us.

Moreover, we should bear in mind that the transformative effect of recent events will very likely also be experienced by the children around us and in our classrooms. As the spring “stay-home” order fades into the summer break, the students in our K-12 schools and even the college students in higher education will be forever altered by their unique experiences during the pandemic. They will finally return to school in the fall after several months in their own homes. Even the students who seem the most resilient and adaptable are currently missing their friends, upset by the abrupt cancelations of concerts, sports events, and graduations, and worried about falling behind in their school work.

For some children, school more importantly represents safety and a sense of belonging. Schools and organizations throughout the nation are doing their best to provide food and online resources for students during the school closures. However, even with all the resources and the creative online outlets, I would encourage all of us to keep in mind that this experience will likely impact everyone in countless unforeseen ways. When we do get to greet each other in our schools again, I hope that we can all accept each person’s unique journey through this experience with grace and help each other to move forward in the learning and rebuilding process.

This article is intended to encourage mindful reflection as we look toward the future to rebuild musical communities and re-establish the rhythms and routines of music education in K-12 and higher education. I have provided my thoughts on how to bring music classes back together in the fall to both celebrate making music together again and to refresh the musical skills and knowledge we may have struggled to maintain in our separate spaces at home.

Rebuild and Reflect as a Musical Community

I suggest that every music class can start with playing or singing music together to rebuild community. Celebrate that music brings us together and helps us express our emotions. Select something simple and moving and allow students to feel success right away after a long time away from their instruments, their practice, and their ensemble or music class activities. The entire world hit the pause button.

To pretend like that did not occur and go back to the way things have always functioned in our music classrooms would do both the teacher and the students a disservice. Come together as a musical community and support each other through meaningful reflection. How can you rebuild and redesign your musical moments together so that everyone can heal and find a way forward in this new post-pandemic world?

Re-establish Routines

One of the hardest aspects of being home all the time is the blurred lines between work or school-life and home-life. In our own home, even a basic routine seems to help both the kids and my husband and I to function more smoothly. Many teachers and students will be craving the routines of school in the fall. Re-establish those routines for students in a clear and intentional way.

If you have the same students in the fall (a high school ensemble, for example, that has students who are simply a grade higher now), this may be a great time to make some meaningful changes to routines. Were there procedures in the classroom that didn’t seem to work as well as you wanted them to? Perhaps you could address those with the class and ask students to take ownership in creating new routines and procedures. In this way, the ensemble can move forward by regaining some of the lost time through more efficient rehearsals.

Review- Review- Review

Ease students into the review activities that need to happen and mix those with engaging and enjoyable playing sessions (playing or singing music that they enjoy). We all felt isolated, likely bored, and now may be frustrated with how challenging it might be to get back into the daily routines we were used to before everything stopped.

Review activities can be engaging and fun for students. Younger children can practice musical skills through singing games, movement activities, and composition. Older students can review musical elements through interactive online games like StaffWars and by using websites like MusicTheory.net. Our students need to know that it is normal to struggle and to need some time to get back up to the ability levels they were used to before we all had to stay home.

Rekindle the Flame

Students and even teachers may be hesitant to reinvest their energy into education, perhaps out of fear that the proverbial rug could get yanked out from under them again and leave them in a similar situation as the “stay home” order we all found ourselves in this spring. Individuals may find it hard to get motivated for long-term school projects or musical groups again, fearful that the project or concert may be canceled at some point due to another societal crisis.

While it is reasonable to be hesitant and concerned about the future after living through a global pandemic, we must find a way to move forward as a society, as musicians, and as music teachers. I argue that it is our job to support each other and to rekindle the educational flame for our colleagues and for our students. If someone is struggling to reconnect and reinvest in their job or their classes, we need to make an extra effort to help them find their passion for learning or teaching again.

These are unique times that call for us all to realize the changing landscape and how it will impact education and music education in the near future. If we are successful in the task of revitalizing our music programs for our students, ourselves, and our communities, we will lay a solid foundation for a more vibrant and resilient field moving forward.

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. Prior to her experience in higher education, Lori taught in public and private PreK-12 schools in Texas, primarily as a general music specialist.
The coronavirus pandemic has changed our world, and created a new reality in the way we can do things. In the midst of this, many of us are dealing with a strong sense of loss. For some, this could include the very tangible loss of loved ones. But, for most of us, it involves the loss of community, direction, and even purpose. Once my school district made the decision to cancel all events, I felt a huge sense of loss. Large group festivals, honor groups, tours, competitions, concerts, etc., were suddenly no longer relevant. All these culminating events which are great for students were immediately gone; and the goals that we were working on were taken way.

As we entered our first week of no school, I found myself exhausted and unmotivated. I, like many others, was concerned that I was sick, but I think I was actually going through a time of mourning and grief. In light of the life and death decisions being made by first responders and others, this might seem trivial. But, it was real to me, and I think a natural response that many of you may have also experienced. As music educators we invest an immense amount of ourselves into our work. That work is centered on helping young people to grow, through community, using music. Often, we’ve measured progress and success by performances – the culmination and public presentation of the work. Right now, those parameters don’t work. It’s time to breathe, reflect, and contemplate on what is possible in our new normal.

Here’s a bit of wisdom from the airlines, back when we used to have air travel. “Before putting the mask on your child, put your own mask on first.” It’s vital that you find time to take care of yourself in this stressful and evolving landscape. Turn the video option off on your Zoom meeting and dance a little bit . . . nobody will know!

But, there is a light at end of the tunnel, and hopefully, it’s not just a train!

It has been amazing to see the music community band together to support teachers, students and music education. So many educational and professional resources have been offered for free for people to use to help support continual learning. Facebook groups have exploded with teachers collaborating and supporting one another while sharing ideas, concepts, successes and failures. Teachers are hard at work connecting with students, and creating ways to empower students to create on their own. This could have a powerful lasting impact on keeping music education relevant to students who are all digital natives.

However, none of that replaces being together.

We will get through this crisis. We will soon be back in our classrooms with excited groups of students making music together. It has been a year like no other, and one that we won’t forget. But, it will make us stronger, and it will help us to cherish the community and relationships that add richness to our lives.

### NAfME NORTHWEST CONFERENCE

Plans for the NAfME NW Conference are in full swing, and it will be an incredible celebration of our musical community. Our plan is be together over President’s Day weekend in Spokane, and we want you to be there with us. You are part of many communities, but your community of music educators is something special, and we need professional and social time together.

We have extended the deadline for session proposals and group auditions to June 15th. Please take time to submit your ideas for sessions. We want this professional development time to meet your needs. Also, please consider sending in a group audition. We realize that you may not have had the opportunity to get the recording that you want, because so many things have been cancelled. But, send in a recording from earlier in the year. Rest assured, everyone is in the same boat, and we are taking this into consideration.

**Session proposals and group auditions can be submitted at:** [https://opusevent.com/](https://opusevent.com/)

1. From the home page, look in the lower left for the “Auditions” button. A pull-down will appear.
2. You will see the event listed as “NAfME Sessions Proposals for the NW Division Conference. Spokane, February 11-14, 2021.” Or “NAfME Performing Groups for the NW Division Conference. Spokane, February 11-14, 2021.”
3. Click it . . . Directions for submission are found on the proposal form

**NEW DEADLINES for Session Proposals and**

- Conference Performing/Demonstration Ensembles Auditions
- Conference Session Proposals Deadline June 15, 2020
- All notifications will be sent August 1, 2020
- All Acceptance responses are due by September 15, 2020

**ALL-NORTHWEST AUDITION MATERIALS** and information can be accessed via main page headline at www.nafmenw.org or directly via this link: [http://nafmenw.org/ArDisplay.aspx?ID=2408&SecID=923](http://nafmenw.org/ArDisplay.aspx?ID=2408&SecID=923)

**CRITICAL DATES for NW Honor Groups**

- September 1st -- Application/Audition Window Opens
- October 6th -- Deadline for Online Applications
- November 17th -- Notifications Emailed to Teachers
- February 11-14th -- All-Northwest in Spokane

**What Could You Do With a Little Support?**

**Title IV, Part A – Funding for Music Teacher Professional Development**

You may have access to a resource for funding music program needs, and Professional Development through an increase in the Federal Title IV, Part A grant funds. After learning about the new Federal funding in the 2018 -19 school year, I met with the Executive Director of our Student Learning department with a proposal to fund conference expenses for all my Arts teachers, as well as subscriptions to the NAfME Academy, and an on-line Visual Art Academy. At that point the funds were new, and a district plan hadn’t been developed. Although we didn’t receive full funding, we did get an allocation that enabled me to send any interested teacher to our State conferences. This funding has continued this school year, and should be as long as the Federal funds are available.

Designed by a bipartisan effort, one of the many new opportunities within the Every Student Succeeds Act (ESSA) is the Student Support and Academic Enrichment (SSAE) grant, housed under Title IV, Part A of the legislation. The purpose of Title IV, Part A as defined in law, is: “to improve students’ academic achievement by increasing the capacity of states, local educational agencies, schools, and local communities to –

1. Provide all students with access to a well-rounded education
2. Improve school conditions for student learning; and
3. Improve use of technology in order to improve the academic achievement and digital literacy of all students.” (1)

In fiscal year 2019, $1.17 billion was funded, and in fiscal year 2020, $1.21 billion was funded. These funds allow school districts to receive block funds and the flexibility Congress intended for schools to invest in a well-rounded education, including music and arts education. These funds must be used to “supplement, not supplant” non-federal funds (state and local funds). So, they can’t be used to pay for things that are already in place, but must enhance, expand, increase or extend programs.

ESSA states that each State Education Agency (SEA) that receives an allotment for the implementation of Title IV, Part A must ensure that the funds are used to support local educational agencies (LEAs) in providing “programs and activities that offer well-rounded educational experiences to all students, including female students, minority students, English learners, children with disabilities, and low-income students who are often underrepresented in critical and enriching subjects, which may include activities and programs in music and the arts.” (2)

Title IV-A funds are applied for at the district level, not by a school site. The funds are distributed based on the needs assessment and/or priorities set by the district in its application process. A non-Title I school may receive Title IV-A funds if identified as a priority during the application process.

There are rules around the processes that districts need to follow in determining how the Title IV-A funds are used. For districts that receive over $30,000 a comprehensive needs assessment has to be conducted. For these districts, no less than 20% of the funds must be allocated on well-rounded education programs (which include music and the arts). For districts that receive less than $30,000, the process is less formal.

Examples of how the funds are being used to support music and the arts:

- The state of Georgia has designated $250,000 for ten grants to be used to develop arts programs in rural schools; these can include new staffing, instruments, and staff development.
- The State of California will designate $44,080,000 for grants that prioritize enhancing Visual and Performing Arts education (among other things).
- Dayton, Ohio is purchasing instruments to re-build an instrumental music program that has been dormant for the last decade.
- Longwood, NY is providing professional development on the new New York State Music Standards for its music educators.

For more ideas – check out the success stories on the NAfME website -- https://nafme.org/title-iv-a-success-stories/

What can you do?

First, find out what your district is receiving in Title IV, Part A grant funds. Secondly, you can request to be involved in the decision making process. ESSA explicitly states in Sec. 4106 the need for teacher and stakeholder participation. Finally, do a needs assessment to determine how these funds could be used to support music education in your district as part of a well-balanced education for all students. Be bold, and ask for support.

Looking for more information? NAfME has a toolkit that can help you understand and access these funds, and what they can be used for -- https://nafme.org/nafme-unveils-title-iv-a-toolkit/

(1) P.L. 114-95, 4101-4110
(2) P.L. 114-95, Sections 4104(b), (3)(A), and (f)(ii) and Section 4107

NAfME NW Division President Scott Barnes is currently the Manager of Visual and Performing Arts for the Edmonds School District, a position he has held for the past fourteen years.
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Grant-Writing 101

Let’s face it, money is tight, budgets are thin, and there never seems to be enough to cover classroom costs. Welcome to the world of grant writing! I get how frustrating, confusing, time-consuming, and overwhelming grant writing can be and understand the urge to give up. But I also understand that grants can mean a child experiences the magic of theatre for the first time. They can mean an art teacher acquires the supplies to teach print-making to a future designer. Grants can help narrow gaps, improve equity, and be the reason a child holds an instrument in their hands and thinks “I can do this!”

Grant writing is a skill that improves with practice. Below are tips to help navigate through the grant writing process.

Give Yourself Time

Make a calendar of grant-related dates that include technical assistance sessions, internal due dates, and any follow-up dates. Most grants require a final report and you will need to review the guidelines for both the grant and the final report. Find a grant that fits your program. If a grant isn’t the right fit for your need, don’t try to “fit a square peg into a round hole.”

Many granting organizations post previous award winners on their website. Familiarize yourself with successful programs and projects that have received funding in the past. Lastly, waiting until the last moment to begin writing and submitting a grant application will not give you enough time to handle whatever unexpected questions, documents, or budgetary issues may arise.

The Writing Process

Answer the questions that are asked in a clear and concise way. So often we feel the need to justify our work and sound like an expert. Grant panelists are reading dozens of applications and do not have the time to search for the answers to the questions asked. Make a checklist of required documents and digital “fields” to ensure you have included everything. Think beyond the narrative. Don’t spend too much time answering the questions and then neglect the budget form. The budget is another opportunity to tell your story and support the narrative. Take advantage of technical assistance. Many granting organizations have some form of assistance available.

However, they likely have an assistance deadline so be respectful of that time. Don’t overuse acronyms and don’t assume that panelists are familiar with your program. Know your audience. If you are writing an arts education grant to the Idaho Commission on the Arts, you don’t need to write paragraphs defending the value of the arts. Likewise, if you are writing a grant to the Idaho STEM Action Center to expand your STEM program into STEAM, it would serve well to share some statistics about the value of the arts in schools. Think about who will read your grant application and try to write through that lens. Lastly, proofread. I cannot emphasize enough how important it is to present a clear, concise, and polished application.

Follow Up

If you can, attend the grant panel. Many panels can be observed either in person or by calling. Take notes on what is said and how you can adjust future applications based on the feedback. Make a checklist of post-award responsibilities. The process doesn’t end once you receive a grant. Make note of what your responsibilities are to the granting organization.

Rebecca Martin is the Arts and Humanities Coordinator for the State Department of Education. She supports all content areas and helps with professional development. She has a BA in Music Education from Boise State University and a MM in Violin Performance and String Pedagogy from East Carolina University. A passionate educator and advocate for the arts, she worked as a string educator for fifteen years in various public schools but most recently as the Orchestra Director of the Wood River Orchestras in Hailey, Idaho. rmartin@sde.idaho.gov, 208-332-6940

nafme.org/ANHE

AUDITION DEADLINE: May 15, 2020, 11:59 PM ET

2020 All-National Honor Ensembles Gaylord Palms Resort & Convention Center Orlando, Florida

November 5–8, 2020
Audition Deadline: May 15, 2020, 11:59 PM ET

nafme.org/ANHE

Above all, don’t be afraid of writing grant applications. Grant writing should be a creative process and an opportunity to show the great work you are doing in the classroom. Happy writing!

Rebecca Martin is the Arts and Humanities Coordinator for the State Department of Education. She supports all content areas and helps with professional development. She has a BA in Music Education from Boise State University and a MM in Violin Performance and String Pedagogy from East Carolina University. A passionate educator and advocate for the arts, she worked as a string educator for fifteen years in various public schools but most recently as the Orchestra Director of the Wood River Orchestras in Hailey, Idaho. rmartin@sde.idaho.gov, 208-332-6940
2020 Conference Open Forum Summaries

STRING FORUM
The discussion was led by String Chair Meagan Andrew. Members expressed a desire to see an increase in the number of string students represented at All-State. Possible ideas include:

- Top students rehearse/perform with the Mixed Choir on large pieces, ex. requiems;
- Starting in 2022, offer both String and Full Orchestra;
- Increase the String orchestra from 90 to 120 or more every year;
- Several tweaks were suggested for auditions: 1) Align auditions with All-NW (current practice); 2) Eliminate the solo requirement, no optional choice; 3) Use 1 etude, 2 orchestral excerpts, most available from public domain, leave scales as is; 4) Detailed rubric for screeners, be certain to deduct points for inaccurate tempo; 5) Make cello audition of equivalent difficulty, currently far more difficult than the other parts and the literature being performed.

The committee appointed at the Conference worked on audition suggestions. Here is what they came up with:

- New and exciting things are on the horizon for string auditions for All-State. The time has come to change the process to encourage more students to submit audition recordings. One thought that came up during string meetings at the most recent All State Conference is that we ought to vary the material from year to year. To help us to be able to do this we decided it would be easiest to move to a 2 year rotation.

- During the year with All-State and All-Northwest we will be adopting the audition material that All-Northwest is using. However, there will be one difference. For All-State we will not be requiring the one minute solo selection. We have found that the solo portion is a significant deterrent for students submitting recordings. During the year with only All-State we will be moving to a slightly different format. The audition will include: the same three octave major and melodic minor scales, one alternating technical etude, one lyrical orchestral excerpt, and one technical orchestral excerpt. We hope that this will encourage more students to submit audition recordings while still demonstrating the skills that are necessary for being in the All-State Orchestra.

ELEMENTARY FORUM
Discussion was led by Elementary Chair Shirley Van Paepaghem. Members were pleased with the addition of the Orff Honor Ensemble. Suggestions were offered to continue the event both in the North in 2021, 2022 at NNU, and East in 2023. We should look into grants help lower the student fee. Would a 2 year rotation, leaving the event in Nampa, be a better schedule?

Should the ensemble be state wide rather than regional?
Advertising this spring is needed for the NIC 2021 ensemble
People to serve as Chairs in the North are needed for 2021
A director for 2021 needs to be contracted asap. Lori CK is working on it.

CHORAL FORUM
Discussion was led by Choral Chair Max Mendez. Several ideas for future sessions were collected, including clinicians as presenters within their rehearsals, young male voice or changing voice help, the “hows” of Dr. Boers sessions, fund-raising, touring and retreat ideas, more choral reading.
2020 IMEA Music Educator of the Year
Kathleen Tetwiler

Kathleen Tetwiler is a person who is willing to do what it takes to get the job done. She has been teaching in public education for over 27 years, starting in Oregon, Colorado and 23 years in Idaho. She has taught for 18 years in the Orofino Joint School District, in Orofino, Idaho, a community in North Central Idaho that has seen its ups and downs with the logging industry, water and forest recourses and Idaho correctional institutions.

Kathleen has taught at all levels of public school and currently teaches 6-12 bands and choirs and is the advisor for the Orofino dance team. The last few years she has even gone out to teach music at a one-room school house in her district to ensure students receive music instruction each week by a certified music teacher.

While in Orofino she has had to move from a 5-day school week to a 4-day week, the closing of their towns middle school which was absorbed into the jr/sr high and the elementary school. Through all of this, Kathleen has fought to ensure that students receive the best quality education in music as possible. Kathleen has served as District II President, Middle/Jr High Mass Band coordinator, MS/Jr. High Festival coordinator, and IMEA Middle Level Chair and Social Media Chair.

Kathleen has a large heart for students and is able to motivate them in times of struggle to rise above, dig deep, and challenge them to be not only a better musician but a better person.

2020 IMEA Young Music Educator of the Year
Brendan Burns

Brendan Burns graduated from the University of Idaho in the spring of 2014 with a Bachelor’s of Music in Instrumental Music Performance and Instrumental Music Education. Mr. Burns began teaching at Lewiston High School in the fall of 2014 teaching Concert Band with a membership of approximately 50 students. His teaching assignment also included Jazz Band, Guitar, Music Appreciation and Piano/Keyboarding. In addition to his normal teaching schedule, Brendan conducts pep band and the pit orchestra for the theatre department's musical each school year. Since his time at LHS, the instrumental music program has grown to around 100 band members, the addition of a second jazz band, and for the first time since 2006 a String Orchestra class. The program is expected to grow even more as Lewiston High School will transition from a 10-12 school to a 9-12 school.

Since Brendan was hired in 2014 he has co-hosted the District II High School Large Group Festival with Lewiston Choir Teacher Julie Burke.

Mr. Burns’ service as the current District II Vice President and the current Idaho All-State Orchestra Chair. Brendan has also serves as an Assistant Orchestra Chair and has hosted the District II High School Large Group Festival since his hire in 2014.

In 2018, Lewiston High School Jazz Band I, was selected to performed at the IMEA in-service conference in Moscow.

In addition to his teaching schedule, Brendan performs regularly with the Lewiston Community Band playing baritone, Lewis Clark State College Jazz Band on trombone, and conducts pit orchestras for the Lewiston Civic Theatre. He is a member of the Katz Band, a cover band, which performs for local community events in Lewiston area. Brendan is a hard-working individual who cares about the well-being of his students and supports them through a safe learning environment for all students. Brendan is married to Danalyn and they are expecting their first child this May.

IMEA Hall of Fame 2020 Inductee
Melissa Kleinert

Colleagues have used words like: amazing, incredible, having high standards, calm, compassionate, caring and willing to take the time to help her students learn from early childhood to the collegiate level.

Melissa received her Bachelor of Music from Utah State University, Masters of Music from the University of Idaho, and holds a Master Teacher Certificate in the Kodaly Method and Levels I, II, and III in Orff-Schulwerk certification.

She began teaching elementary music in Indiana in the mid 1970’s and then later moved to Moscow, Idaho. As an elementary music teacher, Melissa developed and implemented the music curriculum at St. Mary’s Elementary School in Moscow. In 1981 she began teaching at Lena Whitmore Elementary School and then in 1991 transferred to a choral position at Moscow Jr. and Sr. High Schools. She held that position until retiring in 2007. During her public school teaching Melissa also taught the Elementary Music Methods courses and a Summer Music program to 2, 3, and 4-year old students through the University of Idaho. Throughout her teaching career, she influenced and inspired many students and educators across our state and region with regard to high standards for music and music instruction.

Melissa co-founded the University of Idaho Holiday Concert with Professor Dan Bukvich which has developed into a regional tradition with over 700 students performing for an audience of over 5000 people and more through live streaming. Melissa was also the co-founding director for the Moscow Arts Commission Youth Choir. It was through her strong advocacy that the choir was financially supported by the Moscow Arts Commission. The choir has become an integral part of the cultural experience for children and adults in the Moscow community.

Melissa’s service to IMEA included being a festival adjudicator and regional conference presenter. She would also present in-service workshops outside of the IMEA Conference. She has written many articles that appeared in the Music Education National Conference Journal, sharing her knowledge of music education and passion for teaching to educators across the United States, and has been a guest speaker at the All-Northwest ACDA conference.

Through many hours of preparation, Melissa’s choirs students have performed for IMEA/MENC and ACDA conferences, and many of her former students performed in large group festival, solo/ensemble festival, state Solo/Ensemble festivals, All-State, All-Northwest, ACDA Choirs, and other area music festivals.

Melissa was awarded the Moscow High School Outstanding Teacher award, a student-nominated award, on three different occasions. The City of Moscow presented her with the Award for Outstanding Contribution to the Arts.

None of these achievements could have been reached had it not been for countless supporting musicians and community members. She was delighted to have the opportunity to publicly thank them at the IMEA awards dinner.

”First of all, thank you to Bob Wicks for nominating me for this honor. I am honored to stand in front of a room full of music educators to say thank you. As you know there are so many who help us throughout the school year and I would like to thank those who helped me for their amazing support.

”First I would like to start with those of you in this room for dedicating your lives to music education. It is a worthy and honorable profession. Thank you for dedicating your lives to educating the young people of Idaho who need you so much. You all have had school days that have been filled with success and energy that invigorates you to go on. You’ve also had days when you are sick and tired and can barely walk through the school doors, let alone create art. But it is a privilege to teach these Idaho learners and they’re always waiting day after day for you to create your magic. Idaho students are definitely worth the effort.

”I would also like to give a heartfelt thank you to the Dist. II Music Educators who were so much fun to work with, I think we had something special. It was our camaraderie that made planning festivals and concerts so enjoyable. I’m lucky to have worked with such talented and positive people.

”There were some University of Idaho professors who were always there to help with creative ideas and support. What a gift to have them in the same town.

”There were several accompanists, who worked for pennies and partnered in the success of the students with whom we worked. Behind every successful choir was the innate desire of the students who worked precisely together to achieve their musical goals. It is a joy to stand before them and help create art.

”There are three men who are very close to me who supported me 365 days of the year to help me achieve my goals. Two of them are my sons, David and Paul. They put up with my requiring them to take piano lessons until they were 18, and for years they sang and played piano in choirs directed by their mother and they didn’t bat any eye. I think that takes courage. My husband, Dale Kleinert, was always there to pick up the pieces, get the bass to the right room during jazz festival, and record every
Karen Goodrich Randolph was raised in Soda Springs, Idaho and graduated from the University of Idaho School of Music in 1976. She was fortunate to have her mother, Winifred Alldaffer, as her choral director during her Jr. and Sr. High School years. Winifred was the first female elected to the office of IMEA President (1982-1985), received the IMEA Music Educator of the Year Award (1985), and was the very first inductee into the IMEA Hall of Fame in 2004.

Following graduation from the U of I, Karen and her husband moved to Northern Virginia where she was part of the Sears & Roebuck Executive Management Training Program, which helped to develop her organizational skills. After the birth of her daughter, Ami Jihan Abou-bakr, and living in Cairo, Egypt for 14 months, Karen moved back to Idaho to pursue her music teaching career. She taught elementary general music and Jr. High / Middle School choral music. The last 5 years of her teaching career was spent as the Choral Director at the new Canyon Ridge High School in Twin Falls. She has been an active member of MENC / NAfME since 1982.

She retired as a music educator in 2014 after teaching music in the Twin Falls School District for 31 years. Karen also directed the Twin Falls Presbyterian Church choir and Soroptimist Christmas City Park Children’s Choir for several years. She performed in many productions with the Northside Playhouse and Magic Valley Dilletantes as well as singing in the Magic Valley Chorale.

Karen is currently the IMEA Executive Director, a position that began when she was elected Secretary-Treasurer in 1996. She helped IMEA navigate through some very challenging financial times. As stated by Camille Blackburn, “It’s impossible to list everything Karen has done in services to IMEA. We would not be who we have become without her!”

Serving on the IMEA Board has been very important to Karen. She always looked forward to seeing music educators and friends from throughout the state of Idaho at the Board Meetings, Conferences, All-State and State Solo events. She is amazed at the talented and dedicated music educators in our state and thankful for those outstanding individuals who have taken leadership roles in IMEA. She was honored to receive the Idaho Music Educator of the Year Award in 2005 and the IMEA Distinguished Service Award in 2016.

IMEA Hall of Fame 2020 Inductee
Ted Hadley

In 1974 the Twin Falls School District was lucky enough to grab the University of Idaho’s top summa cum laude graduate of the School of Music to teach in its schools. This partnership lasted for 40 years.

It was not an instant success. The first few years were a struggle, with more bad days than good. But eventually the good days out-numbered the bad. As every band teacher has experienced, great relationships are formed with students you teach for as many as six years. Wedding invitations and notes of appreciation from students, and notes from parents saying “You are a saint!” piled up through the years.

Key to a lot of this teacher’s success was his involvement with the Idaho Music Educators, serving in almost every leadership capacity, and attending IMEA conferences to learn how to be a better music teacher. Because of his love of music for Idaho and belief in the good the IMEA does, in retirement he has continued to be an important part of the IMEA.

He has been an integral part of the Twin Falls community for 45 years, currently serving his 30th year as conductor of the Magic Valley Symphony, and recently retired as director of the Twin Falls Municipal Band after 40 years of service. Since his retirement, he keeps in touch with students through Saturday morning rehearsals of the Magic Valley Youth Orchestra, and he continues to be a sought-after accompanist for vocal and instrumental students.

He was recognized by this group as Music Educator of the Year in 1992. In 1996 he was named a Paul Harris Fellow by the Twin Falls Rotary Club. He was honored to receive the Governor’s Award in the Arts for his support of arts education in 2012.

His three children are all musicians, and his first grandchild is now playing the French horn. He has been involved in Community Christian Church for over 40 years and is a member of Gideon’s International.

We are pleased to induct our Music Notes editor since 1988 and convention publications chair, Theodore Anchor Hadley, into the Idaho Music Educators Hall of Fame.
When a colleague of mine was facing some doubt, Kathy made a point of making sure that teacher felt welcome and important in our community. I was so touched by her example and leadership. Overall I loved this conference, and I can't wait to see what happens next year.

Stephanie Luker teaches band students in Blackfoot, Idaho.

### Twin Falls Music Teachers Remember Senior Class with Yard Signs

By Elizabeth Hadley, KMVT TV News, Twin Falls, Idaho

Seniors in the Canyon Ridge High School and Twin Falls High School band and orchestra were met with a surprise earlier this week.

Students in the music department at Canyon Ridge and Twin Falls High School were met with a surprise this week. (Source: KMVT/KSVT)

“I just miss my students and hope everyone is doing well,” said Elizabeth Thompson, the Canyon Ridge band and orchestra teacher.

The Twin Falls High School band teacher Christy Taylor agrees.

“I just miss all of my kids so much and I hope we get to see each other again soon,” Taylor said.

Many seniors across the Magic Valley aren’t getting to celebrate the last few weeks of their high school experience, and in the Twin Falls music department, the band teachers wanted to do something to remember their seniors.

“Normally what we do is at our end-of-the-year concert we give them their cords, we recognize them and have them tell us where they are going for college and tell us their plans after high school,” said Thompson.

“It’s a really cool experience for our seniors, and then the younger kids that are coming up through the program get to have something to look forward to as they continue through the program.”

But this year, the spring concerts have been cancelled. So the band teachers decided to make yard signs for their senior students.

“Since we can’t be together, and they are missing their senior band nights, so I went and I called BLIP Printers and they said they can get me the signs in a week and they did so I drove around on Tuesday and spent the day seeing kids and putting them in their yards,” Taylor said.

Thompson and Taylor say they hope it made their students smile.

“They love that they have something in their yard for people as they go past that there is someone there who has spent a lot of time in the music program, and it’s the end of the year,” Thompson said.

The signs also let the students know how much the teachers miss them.

“I miss them a ton,” Taylor said. "Band is our family, and we got separated from our family without much notice, and it’s been really hard. I miss them a lot. It’s been tough.”

Every senior in Canyon Ridge High School band and orchestra got a sign, as well as every senior in Twin Falls High School band.

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Congratulations to Aaron Marshall, IMEA President-Elect and Christy Taylor, IMEA Secretary. The other candidates were congratulatory as well and offered their services wherever needed.

### 2020 CONFERENCE REFLECTIONS

TERRYN PITCHER

It was a great conference to attend. The ability to network with other music teachers and to listen to them sharing the same struggles and their solutions. I was able to attend many sessions on elementary music and was able to apply what I learned into my lessons easily and effectively.

Using tools I picked up from this year’s IMEA conference, my students and I were able to have positive musical experiences. I was also able to use resources from the conference to help inform my administrators of things we can work on to make our program better for all of our students. I learned many other things from the conference that I can’t wait to share with my students. This was a great conference to attend.

Terry Pitcher teaches K-12 music students in Cottonwood

STEPHANIE LUKER

I teach band at Mountain View Middle School in Blackfoot, Idaho. I co-teach 6th grade band with the high school band teacher; I teach 7th and 8th grade bands, a combined percussion class, and two jazz bands on my own at the middle school; and I also assist with the marching band at the high school in the fall.

This last IMEA conference was my first as a full time public school music teacher. I have made it a priority to attend this conference any time I can ever since my time in university, and it never disappoints. I love going to a place where I am surrounded by people who share a love of music and a passion for teaching. I also love finding answers to many questions I have as a teacher in a new setting.

The clinics and classes are always fantastic, and this year did not disappoint. I was in one of these classes as a presider, so I had the opportunity to chat one-on-one with the professor as we set the room up. This was a major highlight to my experience at the conference, and I wish everyone could have this kind of opportunity. I met big names from far and near, and learned brand new strategies and teaching methods that I was able to take back and try out with my students. Some of the most rehearsal-changing classes I attended focused on breathing, score study, and ensemble intonation. I picked a few tips and tricks that were taught in these sessions to apply to my own teaching as soon as I returned to my own classroom, and I noticed a change right away. It surprised me what I had been letting slide as I was adjusting to my new job. My students noticed improvements as well, and we became better together.

When I wasn’t in class, I had the opportunity to connect with my fellow music teachers and soak up some of their knowledge. I met up with my mentor and her other mentees and we had some great discussions about our different teaching environments. It was fantastic to share our experiences and help each other solve problems. I was able to network with teachers from all over the state and make friendships and connections that I hope will last. The down time at the Conference is really my favorite because it gives me these kinds of opportunities.

I also met some of the IMEA leadership, particularly Kathy Stefani, and I was able to have some moments to talk to her about my experiences. She was so kind and easy to talk to. I was so impressed by how approachable she was and how much she cares for every single teacher.
SUPPORTING MUSIC PROFESSIONALS EVERY DAY

Whether it’s your first day on the job or you’re approaching retirement, you need a partner who listens to your needs and works to provide you with prompt solutions. That’s the type of partner Pepper has always strived to be. When you need us, we’ll be here to help. Pick up the phone and call. We’ll answer. That’s our promise. That’s the Pepper difference.

From Day 1 to Day 10,001, Pepper is your partner in music education.
TIMELINES!

2021 ALL-STATE TIMELINE
• All-State Audition information posted - May 1, 2020
• Online Audition Registration Opens - August 15, 2020
• Audition Registration Closes - Midnight, October 2, 2020
• Audition Fees Due - October 12, 2020
• Notification of accepted students - October 23, 2020
• Online Registration and Payments Due - November 20, 2020
• Music Mailed - December 4, 2020
• Check-in, rehearsals & performances - February 3-6, 2021

2021 CONFERENCE TIMELINE
• Session Proposals Open - April 1, 2020
• Group Performance Applications Open - April 1, 2020
• Group Performance Applications Closes - June 15, 2020
• Group Performance Application Screening Completed - August 1, 2020
• Accepted Performance Groups Notified - August 15, 2020
• Session Proposals Close - September 14, 2020
• Session Proposals Screening Completed - Sept. 28, 2020
• Accepted Session Proposals Notified - October 12, 2020
• Conference Registration Opens - November 1, 2020
• Conference Pre-Registration Closes - January 12, 2021

ALL-STATE/CONFERENCE
• 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 CONTEST
2021 - Mountain View HS, April 30-May 1
2022 - Idaho State University, May 6-7
2023 - Mountain View HS, May 5-6
2024 - Post Falls HS, May 3-4
2025 - Mountain View HS, May 2-3
2026 - Idaho State University, May 1-2

Will Your Retirement Party be Logging Off Google Classroom?

May 1, 2020 7:34 PM

Today New York joined the ranks of the states who have closed school buildings for the year. Some are calling it the ultimate snow day, or Senior Skip day gone too far. For any music teachers though, this presents a new set of challenges and heartaches.

When I retired 2 years ago, I posted a wish for you all on here that you take your last year of teaching music and make it a victory lap. Enjoy every concert, play all your favorite songs, stage your favorite musical, etc. Maybe there are a few of you out there who started the year with this in mind, and it didn’t work out the way it should have.

My wife is one of these music teachers. Instead of warm hugs from students, recognition from administrators, congratulations from fellow teachers, and lots of gifts from the PTA, she will end her year by logging off of Google classroom. I’m hoping that her friends & fellow teachers will at least be able to pull together a small party at some later date. But not getting to say goodbye to her kids. It’s heartbreaking.

To those who will remain in the classroom, next year will not be easy. You have my admiration.

I hope you go into the year next year with a sense of urgency that you never had. Every rehearsal, every performance, every time you sweep the stage or set up the risers or flush out the trombones, I hope you do it with a sense of joy and pride. Because you never know.

Edwin Newell, Albany, NY, Retired

Lionel Hampton Music Camp—JUNE 2021!
WE WILL BE BACK!

Lionel Hampton School of Music | Moscow, ID

The University of Idaho invites you to join us for our annual summer music camp! The LHMC is a week-long program for High School students (entering 8th Grade and older) featuring:

• Specialized instruction for brass, woodwinds, percussion, strings, piano, and voice
• One-on-one study and group classes with University of Idaho faculty members
• Performance in large ensembles including band, choir, string orchestra, and jazz ensemble
• Participation in coached chamber music ensembles
• Faculty recitals
• A variety of evening activities, including jam sessions, movie nights, and game rooms

www.uidaho.edu/LHMC
Arts Education is Essential

Hello Everyone, Here’s a statement that was created by NAfME and approved by CBDNA (college band directors). The more we see this type of language, the better time we’ll have defending our music teaching positions in Idaho. Tom Kloss

Arts Education is Essential

It is imperative that all students have access to an equitable delivery of arts education that includes dance, media arts, music, theatre, and visual arts that supports their educational, social, and emotional well-being, taught by certified professional arts educators in partnership with community arts providers.

Teaching and learning will never quite be the same in our post-COVID-19 world. However, our commitment to provide rich and varied educational experiences remains unwavering. The arts have played an important role in these tumultuous times and will continue to do so for all students, including the traditionally underrepresented, those with special needs, and from low-income families. Here’s why:

Arts education supports the social and emotional well-being of students, whether through distance learning or in person. Self-awareness, self-efficacy, self-management and perseverance, social awareness and relationship skills are central to any arts education activity, no matter the age and ability of the student or the environment in which the learning takes place. The arts, with their strong emphasis on team building and self-reflection are supremely suited to re-ignite students’ interest in learning through collaboration, while simultaneously fostering creativity, critical thinking, and communication.

Arts education nurtures the creation of a welcoming school environment where students can express themselves in a safe and positive way. Celebrating our ability to come together as educators and students is vital to creating a healthy and inclusive school community. The arts, through a rich partnership among certified arts educators, teaching artists, and community arts providers, play a valuable role in helping students and their families build and sustain community and cultural connections.

Arts education is part of a well-rounded education for all students as understood and supported by federal and state policymakers. As defined in ESSA, “music and the arts” are part of a well-rounded education. Every state in the nation recognizes the importance of the arts as reflected in rigorous PreK-12 state arts standards. Forty-six states require an arts credit to receive a high school diploma and 43 states have instructional requirements in the arts for elementary and secondary schools. As noted in Arts Education for America’s Students: A Shared Endeavor: “An education without the arts is inadequate.”

The healing and unifying power of the arts has been evident as the COVID-19 pandemic swept the country. We have seen and heard it play out through works of art on sidewalks, shared musical moments from porches, in plays and dance performances, and every other imaginable iteration of art making. As states and schools work through multiple challenges in the years ahead, arts education must remain central to a well-rounded education and fully funded to support the wellbeing of all students and the entire school community.

Stay tuned for more to come.

ITEMS OF NOTE...

IMEA has submitted an application for the Country Music Awards Advocacy Grant, awarded in conjunction with NAfME. Five states will be awarded grants from $3000-$5000 to help with innovative ideas for advocacy in their states. Idaho has written a proposal for a Hill Day event for March 2021, simultaneously with Music in Our Schools Month. The proposal includes a kick off performance in the morning followed by committee visits and culminating in a midday luncheon for up to 50 state leaders. The winners will be announced at the June National Assembly in Washington, D.C.

THANK YOU to the Idaho Commission on the Arts for their $2000 donation for expenses associated with our Inservice Conference at NNU in Jan/Feb 2020! We appreciate the support!
COLLEGIATE NEWS

Resources for Teaching Music
By Briana Smith,
IMEA Collegiate President

With the worldwide spread of COVID-19, teachers across the world have suddenly been forced to teach online. Many of us are struggling to make these adjustments. For one of my classes, I was recently given an assignment to find twenty resources that I can use as a future music educator. I have decided to share a few of these resources with you that I hope you can find useful as we learn to navigate this new world. Most of these resources can be found online. I included one book that is an easy and quick read if you so desire.

Tonal Energy, Metronome/Tuner App
I have been using this app since my violin professor recommended it. I have fallen in love with it and have used nothing since. It contains every possible combination you can think of for the metronome, including subdivisions. You can choose which, if any beats are accented. The sound is customizable. The tuner is nice because it shows a green smiley face when it is in tune. The instrument is also customizable. Another cool feature is you can record audio in the app. You can set presets on the metronome. When you open the app, you can see how long you have practiced with it that day as well as previous days. It will show you how many days you have practiced in a row. This is by far my favorite metronome/tuner I have ever used and it was well worth the $3.

Teachers Pay Teachers
This is a fantastic resource for any teacher, not just music. It is a place for teachers to share things they have created. Some of the things on there are free. Others cost money, but are extremely useful. There are quite a few different sub binders with lessons. One can find pretty much any concept for any grade. There are movement lessons, worksheets, review games, holiday activities, and much more. I plan to use this in my classroom, no matter what I end up teaching.

Classroom Management for Art, Music, & PE Teachers

Glancing through this book, I see it as a valuable resource for classroom management. Classroom Management is something I am worried about for my future classroom. This book is full of fantastic ideas. It is also a fairly easy read. As I read different sections, I wanted to go through and highlight different phrases. I have already gained so much information just from reading it for a few minutes. Teaching Art, Music, and PE is different than a typical classroom and thus, behavior management is different. There are many great ideas in this tiny book that I plan to utilize in my future classroom.

Smart Music
This is a great resource for ensemble directors. Students can play along with recordings of music and receive instant feedback such as “Measure 3, beat 2 was out of tune” or “The rhythm in measure 4 is incorrect.” It has a huge library of repertoire. It has a built-in metronome and tuner. Students and teachers can leave comments on the music. Teachers can grade student's recordings. It is a tool well-suited for beginning to intermediate students. What is even better is that Smart Music is currently offering a free subscription to teachers due to the CoronaVirus.

Music Theory.net
This is a fantastic resource for a music teacher, especially at the secondary and college level. There are lessons on music theory as well as countless, customizable exercises for students. Students can use it to learn everything from Note Names to Diminished 7th chords. I would use it in older classrooms rather than elementary. However, it is a great resource for a music teacher.

Classics For Kids
This website has tons of general music information that is taught in a fun, interactive way. It appeals to a younger audience. Students can learn about composers, the sections of the orchestra, note names and rhythms, and even compose their own music. It is an educational website where kids will not always realize that they are learning. It is great for elementary students.

Collegiate Feature:
Livi Johnson, University of Idaho

How did you volunteer for IMEA?
Heavily involved in hosting IMEA 2018 at the University of Idaho.

How else have you volunteered as a student?

What is your dream job?
I hope to teach kids through music. Although I am leaning towards band, I look forward to learning more and more wherever I end up.

If you could be doing anything you wanted right now, what would it be?
Building relationships is so important. Right now, I would love to be with my friends and students making music.
(Fall 2020 entry)

Vocal and Instrumental
Music Scholarship Audition Dates
Saturday, February 22, 2020
Saturday, March 14, 2020
Saturday, April 11, 2020

Theatre Scholarship Audition and Art Portfolio Review Dates
Saturday, January 18, 2020
Saturday, February 8, 2020
Saturday, March 14, 2020

Apply online or call 208.459.5275

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March with the Band  Perform with the Orchestra
Sing with the Chorale  Compose Music
Paint/Draw/Create Digital Art
Perform in the Theatre Arts
IDAHO BANDMASTERS OFFER CREDIT FOR VIRTUAL CONFERENCE

June 8, 2020 - July 19, 2020

Get professional development on your own schedule!

The Idaho Bandmasters association is offering an asynchronous online conference this summer that will result in either 1 or 2 credits of professional development that can be used towards Idaho State Board of Education teacher re-certification. We recognize that our band teaching community is in a tough place this summer, so you cover your credits, and we will cover the conference at no charge this year. However, if you can please consider visiting www.idahobandmasters.org to make a donation to support future IBA activities.

The conference will be completely asynchronous and online so teachers can progress at their own rate through it and can enroll through July 19th. The conference will include development in: Teaching Rudiments Methodically, Hand drum technique for the class room, Beginning Oboe instruction, Do It Yourself at home digital music projects, Changing heads and maintaining Timpani, Brass tips and tricks, Tuning up your master educator portfolio, Student participation in band: research presentation, Jazz Band Pedagogy, a virtual round table, and collaborative research on ongoing best practices related to teaching wind instruments in the world of COVID-19. IBA REGISTRATION LINKS: There are 2 different tracks you can sign up for, the content is the same, the reflection requirements are deeper in the 2 credit option. Here is the link if you'd like to take IBA for 1 credit this summer: https://workforce.csi.edu/trainings/course/idaho-bandmasters-conference-1-credit.aspx

Outcomes — Teachers will...

• ...gain or refine knowledge of teaching techniques pertinent to the band classroom.
• ...learn digital music editing techniques relative to distance learning.
• ...learn techniques in maintaining and repairing band equipment.
• ...collaborate to learn research centered best practices for teaching wind band in light of the emergence of COVID-19.
• ...provide experienced based learning to a community of educators on specific challenges pertinent to current band education.

Requirements for 1 Credit —

• Interact with each module in the Idaho Bandmasters Summer Conference 2020 canvas page
• Complete the basic reflection for each topic on the Canvas learning management system.

Requirements for 2 Credits —

• Interact with each module in the Idaho Bandmasters Summer Conference 2020 canvas page
• Complete the basic reflection for each topic on the Canvas learning management system.
• Complete the topic application reflection for at least 5 modules, demonstrating how you might implement the concept in your curriculum.

Walk Away With — 1 professional development credit for the Idaho State Department of Education teacher re-certification. Upon the course close (July 29, 2020), the professional development credit will appear on the student’s transcript. For questions regarding the course or course content, please contact Scott Farkas at sfarkas@csi.edu.

For information on how to access official and unofficial transcripts, please contact Dale Mallows at dmallows@csi.edu. Credits cannot be put towards an academic degree and are not eligible for financial aid.

Logistics — Date: June 8, 2020 - July 19, 2020; Time: Self-Paced; Location: Online; Cost: $40 per person

New Percussion Book Expands Popular Adaptable Duet Series

Excelcia Music Publishing brings unprecedented flexibility to music educators with a new percussion book added to its Adaptable Duets wind instrument duet series. Adaptable Duets is made up of 29 newly composed or arranged duets which can be played with any pairing of wind — and now percussion — instruments. The series offers music educators opportunities to use fresh and dynamic repertoire in both small and full ensemble contexts.

Adaptable Duets is a much-needed resource for the modern classroom by providing the flexibility of unique instrument pairings. Composed or arranged by dedicated educators and composers, Tyler Arcari and Matthew R. Putnam, along with percussion specialist Robert Clayson, the new Adaptable Duets, 29 Duets for Any Wind and Percussion Instruments, is written for grades 1.5 through 3, making the series perfect for use in the classroom and for recitals and festival adjudications.

Expanding the possibilities provided by the new percussion book even further, the third line in the percussion book can also be used alongside or as accompaniment with the string version of the Adaptable Duets series.

Books in the Adaptable Duets series for wind and percussion are available for Flute, Oboe, Bb Clarinet, Bb Trumpet, Bass Clarinet or Baritone T.C., Alto Saxophone or Baritone Saxophone, Tenor Saxophone, Horn in F, Trombone, Euphonium or Bassoon, Tuba and Percussion, and for strings are available for Violin, Viola, Cello and Bass.

Adaptable Duets is available for $14.99 from music retailers everywhere and from excelciamusical.com.

New Mid-Level String Repertoire Books from Excelcia Music Publishing

Rounding out its Accessible Solo Repertoire, 18 Festival Solos with Piano, Excelcia Music Publishing is expanding its string offerings with the addition of Viola, Cello and Bass books to compliment its Violin book in this series. Each Accessible Solo Repertoire book contains 18 newly composed or arranged solos with piano accompaniment written at grades 2 to 2.5. These solos are perfect for use at an adjudicated solo festival or recital.

Each book is compatible with SmartMusic and comes with beautifully written solo parts. Piano accompaniment parts and Piano only recordings of each piece are available for download from the Excelcia Music Publishing website.

Written by talented composers and music educators Larry Clark and Tyler Arcari, and edited by string specialist Josh Dampier, these books will add fresh and unique solos to your repertoire that are fun to play and musically stimulating.

Macie Publishing Offers FREE Online Recorder Instruction

Due to the recent events surrounding Covid-19 and the uncertainty of school schedules, many teachers have been considering how they can work with their recorder students from home. Macie Publishing Company wants to help! You can use the online, interactive version of Be A Recorder Star with your students for the remainder of the school year at no cost! We will provide you with a master access code that will give unlimited internet access for you and all of your students.

If you would like to take advantage of this offer, you may email us at info@maciepublishing.com or better yet call us at 888-697-1333. Please provide us with your name, school name and address (that’s how we generate the codes), preferred email address and the number of students that need access. We will email you a code and answer any questions you have regarding the curriculum. We are happy to provide a quick review of the features of the program.

We have just launched a Facebook group Recorder Talk - a discussion group for recorder teachers to share their ideas and teaching strategies. During this difficult time, we are excited to help ensure that students will continue their musical development and never miss a beat. We look forward to hearing from you! Thank you. Be safe!

Musically yours, Julie Sueta and Ed Sueta, Jr.

Hello again from Gusthold Music Publisher!

I hope that you and everyone else are safe and sound during the pandemic sheltering, and I trust that your orchestra, like mine, is still making plans for next season. Our catalogue has grown since I contacted you last year. Most of our works are still for full orchestra, but we now also have more string orchestra works. At present I am publishing works by 11 composers including myself, with 3 others’ works under contract.

You can view scores and listen to most of the works for those of you with pandeminc sheltering, and I trust that your orchestra, like mine, is still connected and informed.

Best regards, Davis Brown, Gusthold Music Publisher

www.gustholdmusic.com

QuaverMusic Offers FREE resources!

Hello, I hope you are staying safe and healthy! It’s hard to believe that a few weeks ago many of us were looking forward to attending upcoming events and connecting with other educators. But as event coordinators, we understand that sometimes things don’t always go as planned and we have to “roll with the punches.”

At QuaverEd, we want to minimize the stress that music educators may be feeling right now as they transition to distance teaching due to COVID-19 school closures. We also want to provide your members with professional development to help bolster their skills and confidence in this area. We’re offering FREE webinars and general music resources to help music teachers keep their music class moving!

QuaverMusic is offering the following FREE resources:

• **Professional Development** - Small and large group webinars about Distance Teaching are a fun way to learn from the comfort of home! Teachers can digitally deliver assignments to their students and stay connected. Click here to view a full list of upcoming webinars.

• **Video Resources** - Share Quaver’s Song of the Month from our YouTube channel!

• **Printable Resources** - Explore printable worksheets and coloring pages you can download and share with your students! Click here to explore QuaverMusic downloads.

We hope you’ll also think of us as a resource to your organization as you brainstorm additional ideas. We are ready and willing to get creative with you to deliver a digital experience that will keep you members connected and informed.

Respectfully, Johna Jackson, Events Coordinator
615-922-2020, johna@quavered.com

Macie Publishing Company presents:

<table>
<thead>
<tr>
<th>Blended Learning In The Recorder Classroom</th>
<th>Solutions For The Top Ten Challenges For Teaching Recorder</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday, January 30, 2:00 pm</td>
<td>Thursday, January 30, 3:00 pm</td>
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BE A RECORDER STAR is:

• fun
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Come to our sessions or visit our booth for a free trial code - Be A Recorder Star is available in both printed and digital versions.

QuaverMusic.com/IDMEA20

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ADAPTS to every teacher.

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AmPopMusic: Online, Interactive, Etext

We are an online site offering a complete course in American popular music history. For the past 16 years, AmPopMusic has been used by several thousand college students as an online text for their music history course. We’re now looking to make the site available for class licenses to high school music teachers as well.

This course in American Popular Music History brings reading, listening, watching, and testing together in a unique learning environment.

Whether you are in a class of one or 100, AmPopmusic can help deliver the learning outcomes both students and instructors desire to achieve.

AmPopMusic starts in 19th century America and unfolds nine musical genres including folk, country & western, jazz, blues, rock ‘n’ roll, rap/hip-hop, and musical theatre. A Study Unit on “Understanding Music” is also included for those with no previous knowledge in basic musical concepts.

AmPopMusic Study Units cover the historical unfolding of musical genres from their very beginnings. Throughout over 100 chapters in the Etext, users discover the birth, but also the evolution, of American musical styles.

Audio and video examples are woven throughout the reading material, making learning an engaging multimedia experience. Periodic chapter quizzes test the readers’ comprehension of facts, terms, and concepts in Study Unit chapters.

For further exploration, over 800 historically and stylistically representative videos are available for viewing in the Audio/Video Room. Organized by musical style and time period, these videos are also searchable by name, instrument, or topic.

The Audio/Video Room is invaluable for instructors looking for readily available in-class demonstrations of musical examples.

Gem State Jazz Camp

Calling all jazz band directors! We’re offering the 2nd annual Gem State Jazz Camp hosted at Northwest Nazarene University in Nampa. Dates are on the flyer. Information and registration is at gemstatejazzcamp.com.

The middle school camp is taking instrumentalists (horns and rhythm) at any level, entering 7th, 8th, and 9th grade. Instructors for the middle school camp are TJ Eriksen, David Gluck, Jared Sene, and Jimmy Lawrence.

The high school camp is taking instrumentalists (rhythm section only) with at least one year of jazz band experience, entering 9th, 10th, 11th, and 12th grade. High school camp is capped at 15 students. Instructors are David Gluck, Jared Sene, and Jimmy Lawrence.

Send this to your students that you think might be interested in this! Go to gemstatejazzcamp.com for more info and registration.
The Sun Valley Music Festival Reimagines Their Upcoming Summer Season with Online Broadcasts

Current concert dates and times will remain scheduled as planned, but new repertoire from the Festival Orchestra and guest artists will be delivered live, online from the Festival website. New musical selections and concert formats will be announced late June.

The Sun Valley Music Festival is going online this summer and work is underway to create an entirely new season of music. Concert dates remain the same; broadcasts will take place live, on the Festival website July 27–Aug. 19 on evenings currently scheduled for a performance. The Festival’s Music Institute summer education programs will also be delivered online. This transformation will allow musicians to make music, faculty to teach, students to learn, and audiences to enjoy music all while accommodating guidelines for health and safety that may be in place in July and August, as well as personal preferences for attending.

“While we will all miss the social gatherings of the summer, this transformation also gives us the chance to produce all-new programs from our musicians in their homes and hometowns. We’re looking forward to delving into a great treasure trove of music one doesn’t usually hear at an orchestra concert. We’ll have the opportunity to get to know the musicians in a more relaxed and intimate environment. And, most of all, we will be able to further strengthen the bonds that already tie us together so wonderfully.” —Alasdair Neale, Music Director

The season is transforming out of an abundance of caution with regard to in-person gatherings, not only in the seating areas of the Pavilion and other performance venues, but also in the homes of housing hosts, in classrooms of students and faculty, in areas used for various Festival dinners and receptions, as well as in spaces used by the musicians, volunteers, and crew including the Pavilion stage, backstage, and rehearsal areas.

This shift does not rule out the possibility of in-person attendance if health guidelines permit. While the Pavilion interior and seating will not be used, the Big Screen and sound system on the lawn may be activated, in addition to the online broadcasts, allowing audiences to gather outside to enjoy each concert. The Festival is exploring many options and protocols to ensure the safety of guests who may wish to enjoy concerts from the lawn, including reserved seating with limited capacity, carefully managed entry and exit, an additional screen, and physical distancing and other safety measures. Conditions in the Wood River Valley will be monitored closely, and attendance on the lawn could be closed at any point to prioritize safety. No matter what, online broadcasts will be available.

All guest artists and orchestra members remain slated to perform. Local favorites Time for Three and pianists Orion Weiss and Daniil Trifonov will all create special performances, and Leila Josefowicz and the Villalobos Brothers will also make appearances. Programs will include chamber music and full orchestra works, along with storytelling and conversation, all designed to bring the community together around music. A series of concerts and lectures celebrating the 250th anniversary of Beethoven’s birth remains, with a few repertoire adjustments. Many of the large orchestral programs scheduled this summer will be moved to the 2021 season.

Notable among the changes, the Gala fundraising concert will remain as scheduled, but will be broadcast online and offered for free to everyone as a thank you to the community. Guest artists Audra McDonald, Brian Stokes Mitchell, and Kelli O’Hara will create a special, once-in-a-lifetime concert, featuring a tribute to Earl Holding and Family, to be broadcast from the East Coast on August 3. Tickets already purchased for the concert will be refunded, with no action required by purchasers.

All concerts will be broadcast at 6:30 p.m. Mountain Time on the Festival website. And all performance broadcasts are live, not available on demand or for download, so please be sure to attend on the scheduled dates. An announcement later in June will outline the exact repertoire and concert format, as well as protocols and health guidelines for attending concerts should the lawn at the Pavilion be available.

For the latest news and information on the Sun Valley Music Festival, visit the Festival website at svmusicfestival.org or sign up for e-news at svmusicfestival.org/subscribe.
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Scherzo!
Humor for the Music Educator

Born Tuba Wild

Tripped and hit my head on a snare drum and now I think I have a percussion.

If you added up what all this equipment cost, it would be in the thousands of dollars.
And if I’m being honest, we’re not much better as musicians than we were before we had all this stuff.

What does that say to you?
We need to buy some new equipment?

It’s just silence, but it keeps getting faster.
this is stressing me out.
Lionel Hampton
School of

MUSIC

Degree Options

Bachelor of Music
Music Education
Performance
Composition
Music Business

Bachelor of Arts or Science in Music
Applied Music
Music History and Literature
Music Theory

Master of Music
Performance
Composition
Choral Conducting
Collaborative Piano
Piano Pedagogy and Performance Studies

Master of Arts
Music History

Minors

(Minors may be added to any undergraduate degree)
Music
Musical Theatre
Jazz Studies

2019-20 Guaranteed Academic Merit Scholarship Programs

• The Go Idaho! Scholarship Program is designed for residents of Idaho with a guaranteed level of scholarship funding.

• Western Undergraduate Exchange (WUE) students earn a reduced tuition savings of over $12,456 per year.

Participating WUE states are: Alaska, Arizona, California, Colorado, Hawaii, Montana, Nevada, New Mexico, North Dakota, Oregon, South Dakota, Utah, Washington and Wyoming.

2020 Audition Dates
Boise: Jan. 25, 2020
Auburn, WA: Jan. 25, 2020
Idaho Falls: Jan. 28, 2020
Moscow: Feb. 8, 2020

Priority Audition Deadline: FEBRUARY 29, 2020

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The YBS-480 Baritone Saxophone is proof that even legendary instruments can get better. Born of the widely acclaimed YBS-52, its intonation and durability remain unrivaled. Yet students of all sizes will appreciate the lighter weight, shorter bell, and updated ergonomics. Easier to hold, even more satisfying to play and hear, the YBS-480 lets you perform and project your voice with power and confidence.