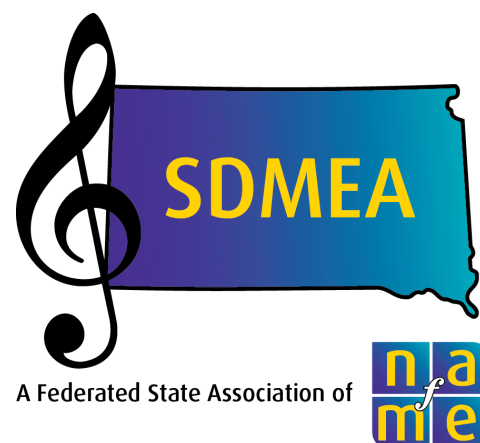


# THE SOUTH DAKOTA MUSIC EDUCATION CONFERENCE 2022

Central Time

THURSDAY; October 27th, 2022

1:00-1:15PM	Room	Registration Opens
1:15	8-10	Welcome
1:30-2:20 PM	8-10	Breathe, Focus, Sing
2:30-3:20 PM	8-10	Collegiate Recital- open to all
3:30-4:20 PM	8-10	You got the call for the interview, now what?
4:30-5:20 PM	8-10	I Just Got My First Job as a Beginning Band Director, Now What Do I Do??
5:30-7:00 PM		Dinner Break
7:00-7:50 PM	8-10	Collegiate Q & A: Getting through College



## Friday, October 28th, 2022

Central Time	Room	Choral/ MS-HS Vocal	Room	Orchestra/String	Room	Instrumental/ MS- HS Band	Room	General Music	Room	FLEX (something for everyone)
8:05-8:55AM	Ex 2	Coffee and catching up! Let's start off the conference with some time to visit. Peruse the exhibit hall, catch up with colleagues, and get ready for a great day!								
8:55-9:35AM	8-10	9:00 ASC Mandatory Directors meeting	Ex 1	The SD Music Standards: Revision Recap & Next Steps Start together, then break out into content areas in rooms at 9:15						(9:15) ASC Spotchecks SDHSAA in Exhibit 1
9:40-10:30 AM	8-10	No Experience Necessary	6-7	**ASO Mandatory Directors' Meeting, then exhibit hall time	1-2	The 'Nuts and Bolts' of the Beginning Band Program	11-13	Oh, So Many Standards	14	Rhythm and Percussion with Hand Signs
10:40-11:30 AM	8-10	Vocal Pedagogy in the Choral Rehearsal: Vocal Functions, Resonant Singing, and Pitch Matching	6-7	Bowing and Fingering Decisions	1-2	Starting and Keeping Horn Players in Your Program	11-13	The Magic of Playing Games	14	Creating Meaningful Music Programs in Rural Settings
11:30-1:30PM		LUNCH: boxed lunch offered on site for participants with pre-registration before October 20th								
1:10-1:30		Exhibit Hall Opens Hallway performance of USD Faculty Chamber Winds								
1:35-2:25PM	8-10	Honoring Gender Diversity: Helping Trans and Gender Non-Conforming Singers Find Their Voices	6-7	Brain Hacks for Music Teachers: How to Make Every Student An Obsessed Practicer (This session applicable to all)	1-2	The Road to Perfect Intonation: Bringing your students along too	11-13	If You Give A Music Teacher A Picture Book, She Will...	14	Supervising Student Teaching: University & K-12 Perspectives
2:30-2:55 PM	Exhibit 1	Afternoon spotlight performance: University of Nebraska-Lincoln Chamber Singers								
3:05-3:55 PM	8-10	3-3:30 SDHSAA **ASC Directors' Meet with All-State Conductor, then reading session	6-7	Violin and Viola Bow Strokes Made Easy -- A Practical Guide to Approach and Execute Basic and More Involved Bowing Techniques	1-2	Engaging Your Beginning Instrumental Students in Large Group Rehearsals	11-13	Singing Games with Other Aims	14	xxxxx

<b>4-4:50 PM</b>	8-10	3:30-4:50 Reading Session with Sophia Papoulis and Adam Podd	6-7	USD Chamber Orchestra	1-2	Techniques to Maximize Your Recruitment and Retention in Small Schools	11-13	Active Listening in The Music Room	14	The Art of Facilitation: Navigating Race, Culture and Difference in the Music Classroom
<b>5:00 PM</b>		<b>All State Dinner Break</b>								
<b>7:00-7:30 PM</b>	Ex.1	<b>Social Hour- come have dessert, visit with colleagues, and enjoy some great music (Open to all music educators in the building!)</b>								
<b>7:30 PM</b>	Ex.1	<b>Music Educator Awards;</b> <b>Open for conference attendees and directors of all state performers to attend- come support your fellow colleagues!</b>								
<b>8:30 PM</b>	Ex.1	<b>HEADLINER Concert US Army Band: SGT Rock and Mission Essential Brass Open to conference, and all directors and All-State Students!</b>								

## Saturday, October 29th, 2022

*EXHIBITS OPEN 8:00 AM-11:30 AM in Exhibit Hall 2*

Central Time	Room	Choral/ MS-HS Vocal	Room	Orchestra/String	Room	Instrumental/ MS- HS Band	Room	K-5 Elementary/General Music	Room	Flex	Elementary Honor Choir		
8:00-8:50AM	8-10	Stick With It: Baton Technique for the Choral Conductor	6-7	Electric String Ensembles	1-2	New Band Music Reading Session	11-13	Introducing Multicultural Music in the Classroom to Promote Global Understanding	14	Addressing DEI in your Teaching	Ex.1	EHC Rehearsal	
9-9:30am		Exhibit Time	6-7	9:15 ASTA Meeting		Exhibit Time		Exhibit Time		Exhibit Time			
9:30-9:55AM	1-2	MORNING SPOTLIGHT PERFORMANCE SMSU Community Concert Band											
10:00-10:50	8-10	Listen Up! Finding Beautiful Intonation with Your Choir	6-7	Write Here, Write Now: Composing for/with Beginning Musicians	1-2	Drum Set Pedagogy: Guiding Young Drummers through the Groove	11-13	Using Popular Music in the Elementary Music Classroom	14	Uncovering Musical Meaning & Nuance through Score Study			
11:00-11:30	8-10	SDMEA General Membership session- come hear about upcoming events, meet board members, and learn how SDMEA is working for you at the state and national level.											
12:00 PM	Break for Lunch												
1:30-3PM		Rehearsal Observations of ASC&O or EHC											
3:30 AM	Ex.1	Elementary Honor Choir Concert- Open to Conference Attendees										3:30	EHC Concert

New this year: More built in time for collaboration and a place to sit and visit in the exhibit hall.

**Headliner: US Army Band: SGT Rock and Mission Essential Brass**  
Open to all directors, All-State Students, and conference attendees

**Awards Recognition Keynote: Mike Bossman**  
SDMEA President

# Entire conference for \$100

( single day, collegiate, and retired educator options available)

## Session Information

Title of Session	Name of Presenter	Session Information
Active Listening in The Music Room	Angela Wright	We all want students to listen to songs and be able to identify form, rhythm patterns, or even instrumentation. However, asking elementary students to listen quietly and attentively for three to five minutes can be nearly impossible! Come discover ways to actively involve your students in listening beyond the use of listening maps through the use of non-musical items!
Addressing DEI in your Teaching	Latasha Thomas-Durrell	This presentation directly addresses issues of equity and access as well inclusivity and diversity by critiquing and challenging the tradition of teaching music based on the ways most were instructed to teach. By exclusively privileging one genre or one mode of teaching over another, some students have limited access to what is deemed music education. Inclusion of varied musics and teaching strategies will lead to a diversity of musical experiences for all students.
Bowing and Fingering Decisions	Sonja Kraus	An easy start into learning new string repertoire often depends on providing the students with good and logical bowings and fingerings. Many pieces have those marked by the editor, but there is a limit on the repertoire where this will be the case. It is crucial to develop the intuition of logical bowings early on as it does not only affect the playability of pieces, but ultimately musical emphasis within a bar or phrase. In my presentation, I will provide you with basic to advanced bowing rules/suggestions focusing on the most common bowing decisions we have to make. Additionally, we will tackle the topic of good bow distribution and how it affects bowing decisions and vice versa. Afterwards, we will address the same issue for fingerings. We will talk about frequent problems and the possible choices that we have to solve as well as common fingering patterns for scales in more complex key signatures. Feel free to bring your own music to address examples of your chosen repertoire.
Brain Hacks for Music Teachers: How to Make Every Student An Obsessed Practicer	Allison Wilkinson	What science has discovered about music and the brain is going to revolutionize music education in the next twenty years. Are you ready to join the revolution? In this session, we will dive into practical, applied music psychology. By the time we are finished, you will have a pile of tools that you can use to switch kids from bored to engaged, from distracted to motivated, and from scared to excited. By understanding how your students' brain is interfacing with music, you will be able to skillfully help your students through intimidation, frustration, fatigue, stress and anxiety. Session Objectives Understand the basics of brain structure in relation to music production. Discover the implications of brain mechanics for practicing, teaching, and performing. Learn to apply this knowledge to curriculum to produce the most brain-efficient lesson plans
Breathe, Focus, Sing	Sophia Papoulis	Routine is a big part of what we create as musicians leading rehearsals; it helps us and our singers know what to expect, build and shape sound, and feel comfortable. In this session, we will take a look at that together and discover how we can find balance between routine and variation. Focus exercises, breath exercises, tonal memory exercises, and warm-ups for all levels in sight reading, pitch, and rhythm will be infused into this session.

Creating Meaningful Music Programs in Rural Settings	Chris Harper	This session offers a framework to aid in recruiting and retaining students in rural/small schools. Attendees will learn how to work with limited resources, how to develop and maintain community engagement, build positive relationships with administration, and methods to get students excited about joining your program and staying in. Additionally, techniques for developing skills for innovative thinking and strategic planning will be discussed with consideration of the standards creativity, performing, responding, and connecting.
Drum Set Pedagogy: Guiding Young Drummers through the Groove	Benjamin Fraley	Drum Set Pedagogy: Guiding Young Drummers through the Groove will explore the learning and teaching process of drum set through key learning levels and categories. This organized approach breaks down technique, coordination, musicianship, and resources to help students and educators better navigate learning how to play and teach drum set.
Electric String Ensembles	Andrew Travers	For string centered music educators interested in the probable pitfalls and proud, pulchritudinous potential of electrifying your string ensemble. This presentation will detail do, don't, and maybe. Side dish of fundraising and crowd-funding advice. Instruments and gear on hand to demo during the presentation. Y'all are invited to bring your electric instrument and a 1/4 inch input and join us as well.
Engaging Your Beginning Instrumental Students in Large Group Rehearsals	Scott Kummrow	<p>This session will provide strategies that make beginning band fun, engaging and productive. Participants will see how incorporating aspects of Whole Brain Learning, Soundpainting, Breathing Gym, Émile, and other teaching strategies keep beginning students on the edge of their seats as they learn how to play an instrument and function in an ensemble. These strategies do not just apply to beginning band. They can be used in any music classroom to help manage students and make the short time we have together productive.</p> <p>The Fergus Falls beginning band utilizes concepts from Teaching with Love and Logic, "Whole Brain Learning", Soundpainting, The Practice Revolution and other tools to create an engaging atmosphere for all the learners. We will share these techniques and tools with the beginning band in front of us.</p>
Honoring Gender Diversity: Helping Trans and Gender Non-Conforming Singers Find Their Voices	Olivia Flanigan	<p>Many students are in desperate need of gender-sensitive instruction. Without the support of trusted teachers, trans singers can feel unwelcome, uncomfortable, and disconnected from their authentic voice. As music educators, we have an obligation to create inclusive music communities that express the fullest diversity of gender expression.</p> <p>This session specifically addresses feminizing and masculinizing speaking and singing voices for students in gender transition. You will leave this session with a toolbox of techniques, including trans-effective teaching elements and strategies, trans voice resources and trans-specific vocal anatomy concerns. The session is designed to equip singing teachers and choir directors with powerful tools to customize instruction that addresses the individual needs of each student, keeping these talented students in your program.</p>
I Just Got My First Job as a Beginning Band Director, Now What Do I Do??	Del Hubers	Congratulations on your first job as a beginning band director! This presentation will provide you with practical, hands-on applications that you can use during those first few crucial rehearsals to set your young players up for success and establish the habits necessary to ensure their continued success throughout their first year of band.
If You Give A Music Teacher A Picture Book, She Will...	Angela Wright	Find a way to tie it to music! This session will explore ways to incorporate literature into the music classroom. Attendees will walk away with a not only a list of great picture books, but also lessons that can be used with those picture books. Lessons will incorporate singing, movement, and/or playing instruments.
Introducing Multicultural Music in the Classroom using Ethnomusicological Perspectives to Promote	David Akombo	This presentation will address how to introduce African music in the classroom. The presentation highlights approaches that are ethnomusicological in nature helping the learners place the music in the social-cultural contexts of the people that create the music by way of enhancing cultural education.

Global Understanding		
Listen Up! Finding Beautiful Intonation with Your Choir	David Holdhusen	The ability of a choir to sing in tune is a significant aspect in the quality of the ensemble's performance. Several factors contribute to the intonation of the performance group. The choir's ability to shape vowels, the balance of chords, proper vocal technique, and how each voice part approaches its line can all have a substantial effect on the tuning within the chorus. This session will explore these elements and others which most influence the choir's tuning and offer strategies and techniques that can be used by the choral director in rehearsal to enhance the choral performance.
No Experience Necessary	Sophia Papoulis	Join Sophia Papoulis in an interactive "rehearsal space" for young singers! Sophia will share how she sets the foundation for independent musicianship at the elementary level, empowering children to find their voices, develop identity through music, and build long-lasting community.  From the moment our children step into the rehearsal room, how do we teach them independence while also contributing to the experience as a conductor? How can we discover, create, and evolve our sound with each new season or school year? How do we utilize our repertoire to build musicianship and literacy while also working toward a beautiful artistic product? At the same time, how can we hold steadfast our focus on intentional community-building in every rehearsal? What are some ways we can recognize, focus on, and channel the assets brought to the room by each child? Explore all this and more in this session as we celebrate the unique magic we are able to create with children.
Oh, So Many Standards	Dr. Kateri Miller	This session is a lesson demonstration that incorporates objectives that meet all the national content standards. Objectives, standards, rubrics, and more are discussed. The goal is to paint a clearer picture of standards - presented in real, every day language for teachers to better understand!
Rhythm and Percussion with Hand Signs	Daniel Jimenez	Rhythm and Percussion with Hand Signs is an innovative way to create and teach music. In this new form of playing music, a group improvises under the guidance of a conductor who, using a sign language, directs and instructs the musicians in a real-time collective improvisation. Santiago Vazquez, an Argentinian musician, developed the language of Rhythm and Percussion with Hand Signs based on his experience as a conductor, percussionist, composer and producer. There are benefits to introducing rhythm and percussion with hand signs to any performing ensemble or into a general music classroom of any age. This language is an immersive, playful, and involving in its nature. Students practice and learn internal and external hearing, proactive attitude, comprehension of a role within a group, valuing of diversity, taking advantage of mistakes, and leadership skills. Educators can use this language to direct ensembles, teach improvisation, teach different musical styles, reading rhythms, and enhance ensemble participation, as well as develop musicianship in students.
Singing Games with Other Aims	Tara Hahn	Let's have some fun! We'll explore some favorite early elementary singing games that are purposeful and content driven. These games can help retain student engagement while practicing their new skills and having fun at the same time. This will be focused on lower elementary learners, but anyone interested in joining is invited to attend!
Starting and Keeping Horn Players in Your Program	Amy Laursen	Horn players are becoming a dying breed in the band world. It is challenging to teach the horn for numerous reasons, but we are a much-needed middle voice in large ensembles. Find out who best to start on horn or move to horn, whether you should use a single F horn or double horn, and develop strategies for helping your horn players be successful.  <b>Please bring a horn, as we walk and play through some exercises together.</b>
Stick With It: Baton Technique for the Choral Conductor	Brian C. Murray	Conducting with a baton affords conductors with another tool for gestural communication with their choirs. However, many choral conductors completely avoid using a baton. Conducting with (or without) a baton should be a decision based on various musical and personal factors, not the result of uncomfortability or

		unfamiliarity. Whether you're out of practice or confident in your stick technique, let's examine some basic elements of choral conducting with a baton.
Supervising Student Teaching: University & K-12 Perspectives	Dave Sanderson	This session will start with a brief overview of the music education programs in the state (USD, DWU), overview the requirements and process for becoming a supervising teacher, and the responsibilities and expectations of supervising teachers, student teachers, and university supervisors from the university perspective. Ample time will be allotted for Q & A with both university music education faculty and a panel of K-12 music educators who've served as supervising teachers for student teachers.
Techniques to Maximize Your Recruitment and Retention in Small Schools	Chris Harper	This presentation offers a framework for directors in small settings to work with limited resources, how to develop and maintain community engagement, build positive relationships with administration, and methods to get students excited about joining the band and staying in. This session is designed for a new and or well-seasoned band director. More and more we are finding jobs in rural settings and trying to imitate activities or goals of a program we admire that has 400 in the program. Anyone can be successful teaching in a small system/rural area, but you need guidance for approaches to gain results that are just as successful as a large system/school in addition to relationships with the administration and the community. They can make or break our school year. Also, during this time period, we are so much a technology world and kids need excitement to join and stay in the band. I have approaches that I found work extremely well that also incorporate technology and students can enjoy their time in the band. It is not all about going on a trip, it's what you can do in the band room.
The 'Nuts and Bolts' of the Beginning Band Program	Del Hubers	Whether you are just beginning your teaching career or have been in the field for a number of years, this presentation will touch on a variety of topics in order for you to make the most of your time working with your youngest musicians. Topics will include: setting the foundation with the first few rehearsals, motivation throughout the school year, repertoire, and retention.
The Art of Facilitation: Navigating Race, Culture and Difference in the Music Classroom	Marshaun Hymon	The importance of having conversations around race, culture, and difference in the music classroom is heightened. To ensure productive dialogue regarding these concepts, educators must build the necessary skills to meet the demand for an inclusive and equity-minded curricular approach. Through small and large group discussion, live facilitative practice and classroom-based scenario planning, participants will leave this session able to: 1. articulate the key concepts of effective facilitation, 2. identify instructional components accessible to racial and cultural engagement, and 3. employ high-impact questions that drive integrated and relevant conversation in the music classroom. These outcomes are sure to strengthen community, build empathy in musicians, and improve connection to performance literature.
The Magic of Playing Games	Angela Wright	Want a way to get those most difficult students to engage in learning in the music room? Playing games may be the answer! Yes, learning can take place while having fun! This session will provide you with a bunch of different games that have been proven to be effective in the elementary classroom. Some are familiar games with a music spin and others are original games that students love to play. Games shared will cover almost every music concept you can think of. Come and play and walk away with pdfs of games that you can take back to school and play next week!
The Road to Perfect Intonation: Bringing your students along too	Todd Cranson	Developing "perfect intonation" is a journey for brass players. How can we nurture young musicians so that they speed down the road to perfect intonation as quickly as possible? And are there any things we can do ourselves to get a little further down that road? This presentation will include an organized list of the challenges we all face and suggestions for future steps down this road! Bring your instrument and a tuner if you like... we can test some theories and demonstrate ideas for success as we discuss all things intonation.

The SD Music Standards: Revision Recap & Next Steps	Dave Sanderson	This roundtable discussion with members of the 2021 SD Fine Arts Standards Revision Committee will present the revised SD music standards of 2021, discuss how standards can connect with curriculum and how SD music educators may move forward with implementation and other next steps.
Uncovering Musical Meaning & Nuance through Score Study	Brian C. Murray	Intentional score study is an essential component of a conductor's process. However, finding the time to devote to this task in the hustle and bustle of everyday life can be difficult. In fact, it's often easier to learn the music along with our ensemble rather than study it meticulously in advance. In so doing, we miss out on the practical and musical benefits of thorough score study. To mitigate this challenge, we will explore strategies for score study that break down this gargantuan task into accomplishable steps that unveil musical nuance for the benefit of conductors and musicians alike.
Write Here, Write Now: Composing for/with Beginning Musicians	Jon Bakken	Some ideas for teaching your beginning instrumentalists how to write their own tunes. ALSO! Some ideas for YOU to write your own tunes FOR your beginning instrumentalists.
Using Popular Music in the Elementary Music Classroom	Stefan Wolf	Educators know that students are more engaged in learning and more successful when they see themselves represented in the curricula. What has become increasingly clear is that, while they are essential to the elementary music experience, traditional and folk musics are not sufficient to provide students with a comprehensive music education that actively affirms and validates their musical vocabulary, which is most often rooted in popular music. This session will provide participants with a wide variety of strategies for engaging elementary-aged students in joyful, active music making. Interacting with pop music allows students to demonstrate their "musical literacy" through a wide variety of modalities, with an eye towards fostering a more inclusive and equitable elementary educational experience for all students. Participants will be actively engaged in music making and play for the entirety of the session.
Violin and Viola Bow Strokes Made Easy -- A Practical Guide to Approach and Execute Basic and More Involved Bowing Techniques	Dr. Ioana Galu	<p>This presentation proposes a quick and straightforward approach to the basic and more difficult bow strokes/bowing techniques for violin and viola. Beginning with the etymology of each term, we will quickly navigate from the basics of Detaché to the Spiccato, Staccato, Sautillé, Portato/Louré, Martelé, etc.</p> <p>This presentation is also a hands-on approach, so the participants are warmly encouraged to bring their instruments in order to try the bow strokes on the spot as soon as they are discussed.</p>
Vocal Pedagogy in the Choral Rehearsal: Vocal Functions, Resonant Singing, and Pitch Matching	Alan Davis	This presentation provides choral teacher-conductors with a science-based approach to vocal functions and pedagogy within the choral rehearsal. The primary focus would be to introduce vocal functions with the goal of achieving "appoggio" and full resonance of the singing voice. To connect vocal functions to singing application, one aspect will be vocal ranges and another aspect will be helping non-pitch matching singers of all ages to match pitch.
You got the call for the interview, now what?	Chris Harper	Your dream job can be obtained even in a competitive market. This session will provide tips and strategies to prepare for the extensive interview and make a positive impression where they will want to hire you! Other topics include the importance of a clear and easy-to-read resume, cover letter, and a collection of 65 frequently used interview questions that will be provided to the attendees.



# Performing Groups



## **Friday 2:30 Conference Spotlight Performance, 3PM Hallway Performance University of Nebraska-Lincoln Chamber Singers**

The Chamber Singers is the University of Nebraska-Lincoln's vocal chamber ensemble. A small choir of 16-24 voices, it is intended to provide the highest level of choral chamber-specific performance experience for graduate and undergraduate singers at the Glenn Korff School of Music and throughout the University of Nebraska-Lincoln. The ensemble is open to all majors. The choir explores a broad range of repertoire specializing in literature for unaccompanied and contemporary small vocal chamber ensembles including works from early music eras and composers from underrepresented communities. They also regularly premiere new music.

## **Saturday 9:30 Conference Spotlight Performance SMSU Community Concert Band**

The SMSU/Community Concert Band was founded in 2007 under the guiding principle of life-long music making. Over the years the band has consisted of students from nearly every department and program on campus while also remaining open to any community member seeking the opportunity to play. As a result the band regularly includes members ranging in age and experience from upper middle school students looking for a challenge to local retired persons eager to share their musical gifts. While the band also includes music majors, often those members are playing on secondary instruments or serving as student conductors during their last semester of conducting study. The band performs a diverse range of music from some of the classics of the literature to newer works by up and coming composers. The band has also been part of several commissioning consortia with composers including Aaron Perrine, Donald Grantham, Shelley Hanson, Ryan Fraley, and Andrew Boysen.



## **Friday 9:15 Hallway Performance 4PM Orchestra Spotlight USD Chamber Orchestra**

The USD Chamber Orchestra is an elite conductor-less strings ensemble with members chosen by audition from the Department of Music and across campus. The concept of performing without a conductor is an innovative approach that creates individual musical responsibility and exact roles in achieving exceptional quality performances. The USD Chamber Orchestra tours the region regularly, performing throughout South Dakota, Minnesota, Nebraska and Iowa. The group has been selected as a performing ensemble for the South Dakota Music Educators Association Conference and the Iowa Music Educators Association Conference. Some of the recent highlights

include side-by-side concerts with high school orchestras from the region as well as serving as the ensemble-in-residence for conducting workshops at music education conferences. As a part of their upcoming CD "Music by British Composers", the group already recorded Rutter's Suite for Strings and is preparing for its first international tour in Denmark, scheduled for August 2023.



## **Friday 1:10 Hallway Performance USD Faculty Chamber Winds**

The South Dakota Chamber Winds is a chamber ensemble comprised of faculty at the University of South Dakota. Members include: Stephanie Kocher, flute; Luis Viquez, clarinet; CJ Kocher, soprano saxophone; Amy Laursen, horn; and Todd Cranson, tuba. The ensemble is a rather unique adaptation of the typical woodwind quintet, with the use of soprano saxophone and tuba. The group frequently performs on recitals both on





and off the USD campus, in addition to numerous outreach school concerts around the area.

## Presenters

**Alan Davis** Alan Davis has taught in public high school choral programs in Oregon, Colorado, and California, served as a church music director, and was the assistant conductor for a community chorus. Throughout his choral music teaching and conducting career, both vocal pedagogy and choral pedagogy have served as a foundation for his ensembles. When he taught at the high school level, his ensembles consistently received superior ratings at festivals, his solo voice students consistently were accepted to all-state choral ensembles, and a number of his students all went on to pursue music education degrees. Davis completed his B.M. degree at Pacific Lutheran University, M.Ed. degree in secondary education/music at Portland State University, M.M. degree in choral conducting at California State University-Los Angeles, and is currently a doctoral student in choral conducting at the University of Nebraska-Lincoln.

**Allison Wilkinson** Allison Wilkinson is the CEO and Founder of the I Am School of Music and the Making Musicians Training Program. Each year, she teaches the tools of Applied Music Psychology to music educators from around the world, from Australia to Zimbabwe and everywhere in between. A veteran teacher with more than 15,000 hours of direct teaching and many more in research, Allison is also the mother of four children and the favorite aunt of fifteen more.

**Amy Laursen** Dr. Amy Laursen is the Assistant Professor of Horn at the University of South Dakota and a member of the music theory faculty. She completed her DMA in 2015 at the University of North Texas. She currently performs with the USD Chamber Winds and Faculty Brass Quintet, orchestras in Sioux Center, IA, Sioux City, IA, and Billings, MT. Additionally, she plays horn in Trio di Velluto, a low brass trio who recently performed at the International Women's Brass Conference and the International Horn Society Conference. Prior to teaching at USD, Dr. Laursen taught horn, theory, and music education courses at Henderson State University in Arkadelphia, AR. Additionally, Dr. Laursen taught elementary music in Gillette, WY and enjoys her role training future music educators. She is happily married to Dr. Todd Cranson, and together they have a dog, Joey. She enjoys gardening, yoga, and cooking.

**Andrew Travers** Andrew Travers grew up in Sioux Falls and began studying music in the fifth grade following a performance of Jaws by a visiting orchestra recruiter. What followed, with the help of lessons, camps, and competitions, was a growing love of music, performance and teaching. This summer Mr. Travers directed the return of Summer Youth Orchestra Camp to the Sioux Falls Community with through Community Education in the SFSD.

**Angela Wright** Angela Wright is in her 23rd year of teaching; 20 years as a K-5 Music Specialist (Kearney Public Schools) and 3 years as K-12 vocal/instrumental teacher (SEM Public Schools). Angela has served as a mentor for new teachers in KPS and as a cooperating teacher for UNK Elementary Music Methods students and teacher candidates. She has been guest clinician for numerous festival and honor choirs. Angela is a director for Platte River Children's Chorale, the middle school choir at First Lutheran Church-Kearney, and two bell choirs; and has a private piano studio. Angela is a member of NAFME, and NCDA/ACDA. She has presented at NMEA, NETA and Central Nebraska Elementary Music Teachers workshops. She has served as the Elementary General Music Chair for NMEA State Board and is the current NMEA All State Children's Choir Coordinator. Angela received her Bachelor of Arts in Education and Masters in Music Education from the UNK. Angela and her husband, Dave, have four wonderful children.

**Benjamin Fraley** Dr. Benjamin Fraley is a percussionist, composer, and educator currently residing in Eau Claire, WI. He holds degrees from The Hartt School, the College-Conservatory of Music, and The Florida State University. A veteran of many musical genres and percussion disciplines, Dr. Fraley has performed and studied throughout the United States and abroad. He has been a performer at the Percussive Arts Society International Convention, the Midwest Band and Orchestra clinic, the Percussion Festival at the Escola Superior de Musica de Lisboa, Make Music New York, the College Music Society, the National Flute Association Conference, the International Clarinet Association Clarinet Fest, multiple National Association for Music Education conferences, and Bang on a Can

Summer Festival. He proudly endorses Pearl/Adams Musical Instruments, Remo Drumheads and Percussion, Innovative Percussion, Grover Pro Percussion, and his compositions can be found at Tapspace Publications and Media Press Publications.

**Brian C. Murray** Dr. Brian C. Murray is the Associate Director of Choral Activities and Assistant Professor of Music at the University of Wyoming. He conducts the Singing Statesmen and the Laramie Civic Chorus and teaches courses in choral and vocal methods. Dr. Murray earned his Doctor of Musical Arts degree in choral conducting at the University of North Texas. Prior to beginning his doctoral coursework, Dr. Murray taught high school choir for seven years in Carrollton, Texas. He received a Bachelor of Music degree in choral music education from the University of North Texas and a Master of Music Education degree from the Florida State University. Dr. Murray has proudly served the Texas Music Educators Association and the American Choral Directors Association in various leadership capacities. Dr. Murray is a frequent clinician, adjudicator, and guest conductor, and his professional affiliations include ACDA, Choral Canada, NAFME, TCDA, TMAA, TMEA, WMEA and Pi Kappa Lambda.

**Chris Harper** Chris Harper is the Band Director at Martha Puckett Middle School in Jesup, Georgia. He earned his music education degrees from Valdosta State University and Troy University. He is active as a consultant, guest conductor, and adjudicator for band programs and festivals throughout the state. During his 22 years as a teacher, bands under his direction have received consistent Superior ratings. Mr. Harper holds professional affiliations with the National Association for Music Education, Georgia Music Educators Association, National Band Association, and the Professional Association of Georgia Educators. Mr. Harper has been featured in numerous publications for his ideas of ensemble programming, integrating music technology within a wind band program, and practices for recruitment/retention of band students. Mr. Harper's research interests include building successful band programs in rural areas and the effects of teacher burnout on a music program.

**Daniel Jimenez** Born and raised in Cochabamba, Bolivia, Daniel Jimenez is a musician and educator. Daniel specializes in latin percussion and drum set. Daniel currently works in Summit SD where he teaches general music, choir and band. Daniel freelances as a session drummer and records from his home studio, where he also teaches online lessons. In the summers, Daniel teaches percussion at the Rushmore National Music Camp. Daniel graduated from Northern State University with a bachelor of music education.

**Dave Sanderson** David N. Sanderson is the Assistant Professor of Music Education at the University of South Dakota where he teaches undergraduate and graduate courses in music education and music technology. Dr. Sanderson earned his PhD in music education from the University of Minnesota, Twin Cities, and holds M.M and B.M.E degrees from the University of Nebraska-Lincoln.

**David Akombo** Dr. David O. Akombo is Associate professor and Dean of the Faculty of Culture, Creative and Performing Arts at the University of the West Indies, Barbados, West Indies. Having graduated with a Bachelor of Education (Hon.) with a double major in Music and Education from Kenyatta University in Kenya, Dr. Akombo proceeded to earn two master's degrees, one in Education from Point Loma N. University in California, USA and the other in Ethnomusicology from Bowling Green State University in Ohio, USA, and soon thereafter he went on to The University of Florida in Gainesville, Florida, USA where he completed his Ph.D. degree in Music Education. Dr. Akombo maintains an active research and scholarship agenda with publications in journals such as Approaches: Music Therapy & Special Music Education, Journal of Cultural Diversity, Voices: A World Forum for Music Therapy, Nordic Journal of Music Therapy, and the Interdisciplinary Society for Quantitative Research in Music and Medicine where he serves as a member of the Executive Board.

**Dr. David Holdhusen** David Holdhusen is the Director of Choral Activities and the Douglas and Susan Tuve Distinguished Professor of Choral Music at the University of South Dakota. His responsibilities include serving as conductor for the USD Chamber Singers and teaching courses in conducting. In addition to his teaching duties, Dr. Holdhusen is the Chair of the Department of Music and Director of the university's annual Choral Directors Institute and the USD Summer Music Camp. Dr. Holdhusen received his Ph.D. in Music Education from Florida State University. He holds an M.M. from Northwestern University in Choral Conducting, and a B.A. in Music with education certification from Gustavus Adolphus College. Dr. Holdhusen was the recipient of the SD-ACDA Encore Award for excellence and achievement in the field of choral music and the prestigious Belbas-Larson Award for Excellence in Teaching, the highest honor USD bestows on its educators. He is in demand as a guest conductor, adjudicator, and clinician throughout the county and has had research

published in several national journals. Choirs under his direction have been invited to perform at state and regional festivals and conventions and have been honored the American Prize for sustained excellence in Choral Performance.

**Del Hubers** Del Hubers just began his 38th year of teaching 5th Grade Beginning Band and his 25th season in the Brandon Valley School District. Prior to teaching in Brandon, he taught 3 years in Chester, SD, and 10 years on the southwest side of Chicago. Del typically starts 140-170 beginning band students each season. Del was honored to be awarded 'Teacher of the Year' this past season in the Brandon Valley School District. To promote the creation of new music for beginning bands, Del has commissioned over 10 new Grade 5 and Grade 1 works for beginning band repertoire so far from composers such as Randall Standridge, Heather Hoefle, Carol Brittin Chambers and Ward Miller, to name a few. To encourage the next generation of music educators, Del has established the Del Hubers Music Education Scholarship which awards \$1,000-\$1,500 to any Brandon Valley High School senior pursuing a degree in Music Education. In addition to his teaching position, Del is also active in the Sioux Falls community as a church choir director/organist and is the former Artistic Director of the Singing Boys of Sioux Falls.

**Dr. Ioana Galu** Ioana Galu, a native of Romania, has enjoyed a national and international career in both Europe and the United States. Former Assistant Professor of Violin and chamber music at Gheorghe Dima Music Academy in Cluj, Romania, Galu has also been on the faculty at Heidelberg University, Bowling Green State University, and The College of Wooster. In August 2016, Galu joined the University of South Dakota as an Assistant Professor of Violin and member in the Rawlins Piano Trio. She has been on the faculty of the Eastern Music Festival (Greenboro, NC) since 2004. A graduate of Gheorghe Dima Music Academy, Galu earned a second master's degree in violin performance from Bowling Green State University, an Artist Diploma from University of Cincinnati's College Conservatory of Music and a doctorate in Contemporary Music from Bowling Green State University. Galu has been awarded prizes in several national and international competitions, including Second Prize in the Mozart International Competition for Piano Trios (Romania), and First Prize and Special Prize of the SOROS Foundation at the George Enescu Violin National Competition (Romania). In 2014 Galu performed the world premiere of Marilyn Shrude's violin concerto Libro D'Ore with the Central Ohio Symphony and the European premiere with the Sibiu State Philharmonic in Romania. She gave the US premiere in October 2014, and subsequently recorded the concerto for Albany Records. In January 2015, Galu recorded "Music Under Political Unrest" - Works for Two Violins by Grażyna Bacewicz, Henryk Górecki, and Michał Spisak with Iuliana Cotirlea, violin, to be released in the near future. Galu will give the European premiere of Samuel Adler's Violin Concerto in Romania during the next season.

**Jon Bakken** Jon Bakken has taught 4th and 5th grade strings in Brookings, SD for ten years. He has served as the SDMEA Orchestra Chair and Conference Exhibit Chair, as well as the SD String Teachers Association President. Jon is a gigging classical cellist and jazz bassist along I-29. Since the start of 2021, Jon has been creating Tiger Meat: a website & quarterly zine about the best SD albums and music (TigerMeatMusic.com). Before that, Jon taught Pre-K through 12th grade general/vocal music in Selby, SD. And before that, he was an entertainer at Valleyfair Amusement Park in a children's rock band called The Squiggles playing a bass guitar in the shape of a pig.

**Dr. Kateri Miller** "Kateri (Kate) Miller, Ph.D., is assistant professor of music education at Minot State University in North Dakota. She has over 20 years of experience teaching music to children and adults and is certified in Orff-Schulwerk, Kodály, and has training in Dalcroze Eurhythmics. She is past president of the Orff chapter in Las Vegas and served as a trustee on the national board of the American Orff-Schulwerk Association. She has presented original material at KMEA, NDMEA, SDMEA and various Orff Chapters, and the National Orff Conference and has presented the GAMEPLAN curriculum in various school districts throughout the United States. In addition, she has presented research at NAFME, Mid-South Music Education Research Symposium, Mountain Lake Colloquium, and OAKE. Currently, Dr. Miller teaches music education majors both elementary and secondary choral methods as well as nonmusic education majors at Minot State University. In addition, she also conducts the Western Plains Junior Choir and Music Makers, an elementary Orff instrumental group.

**Latasha Thomas-Durrell** Latasha Thomas-Durrell is an Assistant Professor and the Coordinator of Music Education at the University of Dayton, where she teaches music education courses and serves as supervisor for music education student teachers. Her research interests include various identity topics in music education and culturally responsive pedagogy. Thomas-Durrell holds three music education degrees (a Ph.D. from Michigan State University, a MM from the University of North Carolina at Greensboro, and a BME in from the University of Tennessee at Martin). She also holds an MM in music performance from University of Central Arkansas. Her public-school teaching experience includes middle and high school band positions, elementary general music, and choir.

**Marshaun Hymon**

Dr. Marshaun R. Hymon is the Co-Founder and Principal Consultant of True Change Alliance (TCA), a diversity, equity and inclusion consulting firm. Dr. Hymon is excited about the recent release of the Book, ""The Business of Choir,"" where he served as a contributing author, writing the DEI chapter entitled, ""Embedding Diversity into your Organization's DNA."" He is an avid podcaster and sponsors the ""DARE Diversity in Music"" series for the Savannah, GA based, Music (ed) Matters Podcast. Dr. Hymon earned a Bachelor of Choral Music Education from Florida State University and a Master of Educational Leadership from the University of West Florida. He earned his Doctorate in Educational Leadership from UCLA and researches race in America and Black identity development.

**Olivia Flanigan**

For singers and speakers whose voices don't align with their identity, day-to-day life can be painful and dangerous. Olivia Flanigan, a gender-affirming voice educator and singer-songwriter based out of Chicago, IL, found her passion for the voice and being of service to others leading her to gender-affirming voice work. She is motivated to help clients feel confident and joyful by uncovering their authentic voice. Olivia has been working with transgender speakers and singers since 2018, when she received training from One Weird Trick author, Liz Jackson Hearn, through The Voice Lab in Chicago, IL. Olivia holds a MM in Jazz Studies, Voice, from the University of Illinois at Urbana-Champaign, and spent the year after her graduation as the Jazz Voice Faculty member there. She was then recruited to spend a year as the Director of Jazz Voice at Universidad San Francisco de Quito in Quito, Ecuador, a Global Partner of Berklee College of Music.

**Scott Kummrow**

Scott Kummrow is a music educator at the Fergus Falls Public Schools. His duties include beginning band, two high school concert bands, ALC Music, Jazz Ensemble I, Pep Band and Marching Band. Kummrow was a semi-finalist for Minnesota Teacher of the Year in 2021. During his time in Fergus Falls ensembles have performed at various state and national events. Kummrow directed the 8th grade band at the 2008 Minnesota Music Educators Conference. The Fergus Falls High School Marching Band has performed at the Presidential Inaugural Parade (2009, 2013), National Independence Day Parade (2017) International Lions Parade (2006, 2007, 2008, 2010), and they were asked to perform at the 2020 National Memorial Parade before the pandemic hit. As founder and co-director of the Gold Regiment Drumline he helps youth and adults with developmental disabilities learn about and create/perform music. Mr. Kummrow is Executive Director of the non-profit organization "Masters of the Musiverse." The mission of this organization is to provide cost-effective, enriching content for the professional development of music educators. Kummrow oversees the YouTube channel, podcast, and social media presence and uses it as an outlet for experts in the field of music education to share new pedagogy, discuss current teaching trends, connect educators with resources for the classroom and explore works with composers of various backgrounds.

**Sonja Kraus**

Dr. Sonja Kraus, a native of Germany, is an internationally acclaimed cellist, teacher, and music scholar, whose concertizing and teaching career has taken her through Europe, Asia, Latin America, and the United States. Currently, Kraus holds the position of Assistant Professor of Cello/Bass at the University of South Dakota and is the cellist in the renowned Rawlins Piano Trio. Prior to joining the faculty at the University of South Dakota, Kraus was the Cello Professor at the Universidad de Especialidades Espíritu Santo as well as the principal cellist of the Orquesta Filarmónica Municipal de Guayaquil in Ecuador.

**Sophia Papoulis**

Sophia Papoulis serves as Associate Conductor for the award-winning Young People's Chorus of New York City, and has conducted choruses in a number of the city's most prestigious venues, including Carnegie Hall, Lincoln Center, the 92nd Street Y, Merkin Concert Hall at Kaufman Center, and Symphony Space. Sophia has prepared choruses for national and international radio and TV appearances, recording sessions, collaborative performances with such artists as the New York Pops, Meredith Monk, and the Kronos Quartet, and for performances not only in NYC, but also in major venues throughout North America, Asia, Europe, and South America. In addition to her work at YPC, Sophia is the Creative Director for the Foundation for Small Voices (FSV), bringing choral, songwriting, and mentorship programs to children nationally and internationally. Together with her husband Jim Papoulis, composer and FSV founder, she aligns her passion for sparking joyful musical experiences with Jim's founding vision of providing access to these artistic endeavors to young people from all walks of life. Together they travel and work with young people and choral educators alike, sharing their combined, ever-evolving knowledge in creation, composition, world music, pedagogy, curriculum, and conducting.

**Stefan Wolf** Stefan Wolf is a music specialist at Cedar Island Elementary in Maple Grove, MN. He is passionate about making the music room a welcoming place for all students, regardless of background, and one where all students can learn, grow, and explore the world of music. He loves making music with children and giving them the tools to be lifelong music learners, appreciators, and makers. He also enjoys bringing these experiences to other current and future music educators through mentoring pre-service teachers and presenting sessions like this one! Stefan received his B.A. in Music and teacher licensure from the University of St. Thomas in St. Paul, MN. He also holds a M.A. in Differentiated Instruction from Concordia University-St. Paul. He has received training in the Kodaly and Orff methods as well as First Steps in Music.

**Tara Hahn** Currently in her tenth year of teaching, Tara Hahn is a music educator in the Spearfish School District teaching Kindergarten through 2nd grades. She earned her Bachelor's in music education from Black Hills State University and her Master's degree from Temple University, focusing on early childhood music education and curriculum development. Tara is a member of American Orff-Schulwerk Association, former president of the Black Hills Area Orff-Schulwerk Association, and current elementary chair-elect of SDMEA. She's passionate about delivering quality music instruction to her students and is constantly on the lookout for great professional development opportunities. Tara, originally from the south-central part of South Dakota, has lived in the Black Hills since 2006, and in her free time enjoys spending time with her family, drinking coffee, and recalling unnecessary movie and TV show quotes.

**Todd Cranson** Dr. Todd Cranson is the Assistant Professor of Low Brass and Director of Athletic Bands at the University of South Dakota. He also performs in a professional brass trio, Trio di Velluto, with Drs. Amy Laursen, horn, and Jamie Lipton, euphonium. The trio has commissioned new works by such notable composers as Corrado Maria Saglietti and Barbara York. They have performed across the American South, Midwest, and West, including performances at numerous regional and international conferences, most recently at the International Women's Brass Conference in Denton, TX, the International Horn Conference in Kingsville, TX, and the Associação de Eufônios e Tubas do Brasil Conferência Nacional in Belém, Brazil.

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