

# IOWA MUSIC EDUCATOR

## *SPRING ISSUE, 2013*

## THE IOWA CORE...

### *AND MORE*



**Dr. Jason Glass**  
Director of the Iowa  
Department of Education



**Rosanne Malek**  
Fine Arts Consultant  
for the Department



**Sarah Jones**  
NAfME presenter

### **Also Including:**

Conference 2014 Preview  
Outstanding Administrator & Exemplary Music Program Nominations  
Tenure Award

Drake University  
**SUMMER**  
**MUSIC**  
**INSTITUTE**



**THE SCHEDULE WILL BE:**

**Iowa Comprehensive Musicianship Project (CMP) June 11-14**

**Bel Canto Music Literacy June 17-22**

**Orff Schulwerk Certification Levels II and III June 17-28**

**Kodaly Certification Levels I, II, and III July 8-19**

*Details about each course, as well as the registration process, will be posted on the Drake website ([www.drake.edu/music/](http://www.drake.edu/music/)) and mailed to Iowa music teachers in February 2013.*

**Questions?** Contact Aimee Beckmann-Collier at Drake University  
([aimee.beckmann-collier@drake.edu](mailto:aimee.beckmann-collier@drake.edu) or 515.271.2841)



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# TABLE OF CONTENTS

VOLUME 66 ~ NUMBER 2 ~ APRIL 2013

Official Publication of  
IOWA MUSIC EDUCATORS ASSOCIATION

IMEA Officers & Board Members .....	2	<i>Two issues a year</i>
Letter From the Editor .....	3	<i>September ~ April</i>
Meeting Minutes.....	4	
Financial Report .....	6	<i>Subscription included</i>
President's Report.....	8	<i>with IMEA membership</i>
President-Elect's Report .....	10	<i>\$9.00 per year for</i>
General Music Chair Report.....	12	<i>non-members</i>
2013 Scholarship Awarded .....	12	
2014 Conference Preview		
John Feierabend Returning to IMEA.....	15	<i>Jeremy J. Einsweiler, Editor</i>
Knock Your Socks Off! .....	15	
Presenter Application .....	16	
Performance Application for Appearance .....	17	
Tenure Award & Retirement recognition.....	18	
New Teacher Mentoring Thriving.....	20	
Elementary Workshop.....	20	
Spotlight on the Presenter: Aaron Hansen .....	20	
Orff Schulwerk: Explore the Possibilities .....	21	
Society for Music Teacher Education .....	22	
Data and Iowa Core, Oh My! .....	22	
Summer Professional Development Opportunity .....	22	
Partners in Artistry.....	23	
Interview With Dr. Jason Glass.....	24	
"I Can" Implement Iowa Core .....	26	
The End of Music Education .....	28	
Fine Arts in Iowa Core: A Wonderful Harmony .....	29	
Music in Our Schools Month Proclamation .....	31	
Music in Our Schools Month.....	32	
Call For Research Posters.....	37	
Everything I Need to Know I learned in Music Class .....	38	
Service Through Leadership.....	40	
Outstanding Administrator Nomination .....	41	
Why Teach the Arts.....	42	
Iowa Exemplary Music Program Nomination.....	43	
Application for Membership.....	44	

# OFFICERS & BOARD MEMBERS

## BOARD MEMBERS

President .....	Scott Rieker
President Elect .....	Kris VerSteegt
Past President, State Manager .....	Martha Kroese
Secretary .....	Kendra Leisinger
Treasurer .....	Shirley Luebke
Governmental Affairs.....	David Law
Publications Editor.....	Jeremy Einsweiler
Technology Chair .....	Chad Criswell
Middle School Chair.....	Open
General Music Chair .....	Nathan Kelley
Membership Chair.....	Kelli Stoa
College/University Chair.....	Jane Andrews
Collegiate MENC Chair ...	Natalie Steele Royston
CMENC Student Rep .....	Kara Bader (ISU)
Research Chair .....	Kevin Droe
Multicultural Concerns .....	Open
MIOSM Chair .....	Elizabeth Kirby
Historian .....	Judy Svengalis
Tri-M Chair.....	Open
Mentoring Chair .....	Martha Kroese
Retired Teachers Chair .....	Ruth Seim

## CONFERENCE/ALL-STATE

Conference Chair .....	Kris VerSteegt
All-State Band Chair .....	Chris Crandell
All-State Choral Chair .....	Jackie Burk
All-State Orchestra Chair .....	Ann Gribbins
Registration Chair .....	Emily Cox
Conference Exhibits.....	C. David Rutt
Conference Equipment Mgr .....	Charles Grim
Pin Sales Chair .....	Lisa Ott

## DISTRICT REPRESENTATIVES

Northeast.....	Aaron Hansen
South Central.....	Tom Sletto
Southeast.....	Teresa Thostensen
Northwest.....	Rich Nicklay
Southwest.....	Julia Mullin
North Central .....	Deb Hild

## ADVISORY MEMBERS

IHSMA Executive Director .....	Alan Greiner
Iowa String Teachers .....	Erin Gaherty
Iowa Choral Directors .....	Norm Grimm, President
Iowa Bandmasters .....	Pat Kearney President
Iowa Alliance for Arts Education .....	David Law Chair
Jazz Educators of Iowa.....	Chris Merz
Fine Arts Consultant, DOE.....	Roseanne Malek
Iowa Orff Chapter.....	Emily Barnes President
Sioux Valley Orff Chapter .....	Alison Bondy President
Des Moines Orff Chapter .....	Kim Glynn
Kodaly Educators of Iowa .....	Kris VerSteegt President



# LETTER FROM THE EDITOR

It's an exciting time to be a music educator in Iowa. As the spouse of a music educator and the new Publications Editor for IMEA, I am privileged to see first hand what amazing impact music educators make in the lives of the children and young adults in their classrooms. Because of that, I am proud to offer you this latest edition of the Iowa Music Educator.

Inside the pages of this magazine, you will find extensive materials to help an educator understand and implement the Iowa Core with ease. Dr. Jason Glass - Director of the Iowa Department of Education, Rosanne Malek – Fine Arts Consultant for the Department, Sarah Jones – NAFME presenter from Iowa, and others all address facets of this far-reaching and exciting lens through which to view music education.

You will also find opportunities for high-quality professional development across the state of Iowa. Regionally respected figures in music education will be sharing their expertise with you in ways that you can use in your classroom tomorrow. And, a focus on PD “coming to you” is evident in the fact that two of the workshops are located in “greater Iowa.”

Andrew Schwartz, music entrepreneur from Tunefruit.com, was featured on CNN.com on March 20th, 2013. An international audience was privy to Andrew's view that music class taught him everything he needed to know. Andrew and Tunefruit.com have graciously granted us permission to reprint his musings here.

And, no good music publication would be complete without its fair share of advocacy strategies and materials. From ideas to effectively implementing Music In Our Schools Month to strategies for defending a program's existence to recognition by Governor Branstad that the arts are an important component of Education through his proclamation that March was Arts Education Month in Iowa.

Please feel encouraged to make use of what the Iowa Music Educators Association has presented here. I'm looking forward to assisting in whatever way I can as the new IMEA Publications Editor.

All the best!

Jeremy J. Einsweiler

<b>ADVERTISER INDEX</b>	
<i>“Like quality education, advertising is expensive. Please patronize our sponsors.”</i>	
Drake University Department of Music.....	36
Morningside College.....	35
Rico Reeds.....	30
Simpson College.....	11
Summer Music Institute .....	Inside Front Cover
The University of St. Thomas.....	26
West Music.....	Outside Back Cover

# MEETING MINUTES

IMEA Full Board Meeting  
Saturday, February 23rd, 2013  
Iowa Historical Building

Those present: David Law, Rich Nicklay, Aaron Hanson, Deb Hild, Tom Sletto, Jeremy Einsweiler, Kelli Stoa, Martha Kroese, Judy Panning, Teresa Thostensen, Jill Wilson, Kris VerSteegt, Kendra Leisinger, Scott Rieker, Natalie Royston.

## 1. Minutes MMS Martha/David Passed

### 2. Treasurer's Report

- negative balance due to: purchase of projectors for conference (\$4000) and additional mailing of conference registration of \$2000
- sales down in All-State pins and All-State lists
- Foundation = \$21,000
- Amanda Lauritson received her first installment of the scholarship money
- \$600 still forthcoming on payment of All-State lists
- we make money on the conference through the exhibitors (about \$6000 net profit for last year's conference)

### MMS Judy/Kelli Passed

### 3. Conference Report

- 425 attendees; well-received
- Andy Davis would like to return in 2013; possibly the Amidons will present
- problem with a presenter in a room next to the All-State Orchestra rehearsal; taken care of in future

### 4. Past-President's Report

- Scholarship – 3 applicants  
Nick Westphal notified as the winner
- National Executive Board has proposed a \$3 dues increase for this year

### 5. President-Elect's Report

- conference planning; Aaron Hanson's Orff ensemble scheduled to perform; Marguerite Wilder contacted for John Feierabend to present sessions and the keynote; cooperation with West Music in obtaining presenters
- email Kris for presenter ideas in orchestra and band
- when the application to present is updated, it will be put on the website

### 6. Publications Editor - Jeremy

- he has received a number of articles for the Spring publication; still open to receiving more; March 1 is the due date
- publication date is April 15

### 7. Area Chairs Report

- A. NW—Rich (no report)
- B. NC—Deb
  - workshop presented on Iowa Core and IMEA (April 27)
- C. NE—Aaron
  - need for reaching NE Iowa participation in workshops; possibly hold them at Luther College?
  - book study on ICN involving various grade levels, band and orchestra being explored (UNI – Bill Fordyce as contact)
- D. SW—Vacant
  - need for this position to be filled (Kris will check with a possible contact)
- E. SC—Tom

- summer music institute will be offered every other year
- this summer has offerings of Orff and Kodaly levels and John Armstrong classes

### F. SW—Teresa

- Aaron Hanson presenter at workshop on

April 20

## 8. Reports from Elected chairs

- A. Early Childhood—Judy
  - at last session of conference, well-attended and stayed past the scheduled time to hear more
- B. Elementary—Nate (no report)
  - Kris shared that she is working on coordinating dates of presenters for workshops across the states beginning with the elementary level (Outlook or Google calendar)
- C. Middle School—Kelli (no report)
- D. Collegiate—Natalie (no report)
- E. Tri-M (high school music honor society)
  - need for a representative
  - list of Tri-M chapters in Iowa needed
- F. SMTE – Jill
  - Iowa SMTE blog started
  - Morningside – Carol Krueger with Progressive Sight Singing
    - workshop on June 8 for students interested in becoming music educators
    - K-16 summit is working on posters and informational materials for guidance counselors to distribute information about becoming a music educator
- G. All-State Band—Chris
- H. All-State Orchestra—Ann
- I. All-State Chorus—Jackie (report in absentia)
- J. JEI - Chris Mertz
  - jazz professional development strand in the 2013 conference
- K. Department of Education - Rosanne Malek (no report)
- L. First Iowa Orff
  - number of workshops increased to four per year
  - dues increase
  - looking to increase national membership to AOSA
  - Emily Barnes is new president
  - would like to have a chapter meeting at the IMEA conference
  - there are three Orff chapters in Iowa
  - April 18 – Jay Broecker will present
  - increase undergraduate membership from UNI
- M. KEI – Kris
  - accounts are in the black
  - Andrew Ellingsen presenting on April 20

## 9. President – Scott

- Martha Kroese recognized with an award for her work for IMEA
- encourage interested students in applying for the scholarship (due March 1)
- Outstanding Administrator/Exemplary Program applicants are encouraged to nominate
- award in development for recognizing a legislator for work in support of arts education
- Kris and Scott are attending National Assembly in June
- email from NAfME about the content of our website

## 10. Reports from Appointed Chairs

# MEETING MINUTES

- a. Technology—Chad
  - technology sessions at conference were well-received
  - only 10-12 laptops needed for next year's tech room
  - website – newer, more secure website; 900-1000 visitors each month, peaking at 2000 near conference time
- b. Membership—Kris
  - 550 members; many renew membership at conference time
  - starting to track number of people who register for specific days of conference
- c. Governmental Affairs—David
  - Republican governor and House are at odds politically
  - best position right now to get arts included in Iowa Core, in a bill, in law
  - there are many arts supporters currently in the Iowa congress
  - proclamation signing next month
  - allowable growth – 2% is necessary, 4% is ideal
- d. Research—Kevin (no report)
- e. Multi-Cultural—Joyce (no report)
- f. Historian – Judy Svengalis (no report)
- g. Mentorship Chair – Jane
  - Martha will be taking over for her after this year
- h. IHSMA – Alan (no report)
- i. Iowa Arts Alliance
  - this organization was instrumental in getting the arts to the position they are in the legislature for Iowa Core
  - through extensive lobbying and connections, they are planning major events to come in support of music education in Iowa

## New Business

- Possibility of more performing groups at conference? (elementary, middle school, high school)
  - discussion on the logistics of space and facilities
  - possibly use the first floor rooms at Scheman

## Board Work Session Talk

- Big Picture... Why Do We Teach?
- Begin With The End In Mind

**Scott – Why aren't more people members of IMEA?**  
Are we focused on barriers or opportunities?

## Consider

\_\_SWOT

- o Strengths (internal)
  - members and leadership
  - Fall conference
  - networking
  - reputation
  - energy and desire to be the best we can be
  - focus on education for all students
  - tradition/heritage
- o Weaknesses (Internal)
  - marketing
  - perception / philosophy
- o Threats (External)
  - curriculum
  - emergence of non-traditional ensembles
  - what do we do with the majority of students in middle and high school who are not involved in music?
- o Opportunities (External)
  - curriculum
  - emergence of non-traditional ensembles
  - what do we do with the majority of students in middle and high school who are not involved in music?

\_\_Operational Questions

1. Did you know we had a Strategic Plan?
2. Does your understanding of IMEA conform to the plan?
3. Could the plan be a tool for being more successful?

## Discuss

April 2013

1. What are our successes on the local level, state level, and national level?

**State:** All-State; Iowa Core work; K-16 summit

**National:** good relationship with the current administration; 2.0 Standards (due in March 2013)

2. What are our challenges at these levels?

Staffing; teaching out of content area; teacher evaluation; socio-economic status; membership transitioning from CMENC to active member; district-level professional development

3. What are strategies for turning challenges we can impact into successes we can celebrate?

**Proposal to coordinate meaningful professional development at the district level for music teachers state-wide**

**Goal: Fifteen attendees and one new IMEA member from an early childhood education session over several weeks in Ft. Dodge with a possible ICN component. (Fall 2013, Spring 2014)**

**Goal: Embed professional development sponsored by IMEA in a specific district. (exploratory)**

4. What do we do about membership?  
**Proposal of partnership with ICDA, IBA** Current dues \$115 - joint membership would not provide much money for IMEA

Alternative ways to bring in revenue that aren't as dependent on dues

**Proposal to raise non-member conference registration fee significantly.**

Dues:

**Proposal to increase from \$115 to \$130**  
= Net profit of \$12 per member  
New category of Iowa-only membership; would we lose our affiliation?

- what would Iowa-only membership involve?
- would we lose our advocacy

power?

**MMS to raise membership dues for active members from \$115 to \$120 (Rich/David) PASSED**

**MMS to set collegiate dues at \$35 (Kris/Judy) MOTION FAILED (Collegiate dues remain at \$31)**

**MMS to contact retired members in suggesting they become sustaining members in addition to their retired membership (\$45). PASSED**

**MMS to increase first year teacher dues to \$60. (Jill/Tom) PASSED**

**MMS to offer a 20% off dues if you are a dual member of IMEA, ICDA, ISTA or IBA. (David/Jill) PASSED UNANIMOUSLY**

## Plan:

How can we increase membership in the choral, orchestra and band areas? Who is available to provide professional development in these areas? Tap into leadership in each of these areas for ideas.

- Now what...?
  - o What will we do?
  - o How will we know if we've done it?
  - o Does it support our Strategic Plan?
- Outcomes

**Meeting adjourned at 3:12 p.m.**  
**Next meeting – early June**

# FINANCIAL REPORT

IOWA MUSIC EDUCATORS ASSOCIATION  
 FINANCIAL REPORT  
 JUNE 30, 2012 AND 2011

IOWA MUSIC EDUCATORS ASSOCIATION  
 TABLE OF CONTENTS  
 JUNE 30, 2012 AND 2011

	PAGE
INDEPENDENT ACCOUNTANT'S REVIEW REPORT	1
STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS	2
NOTES TO FINANCIAL STATEMENTS	3-5

**AL** ANDERSON, LARKIN & CO. P.C.  
 Certified Public Accountants  
*"Achieving your goals with our knowledge."*

Kenneth E. Conser, CPA  
 April D. Conser, CPA  
 Michael J. Podliska, CPA  
 David W. Goodman, CFA (Former Principal)  
 Robert E. Wells, CPA (Retired)  
 C. Kenneth Anderson, CPA (1952-1977)  
 Joseph C. Larkin, CPA (1960-1990)

INDEPENDENT ACCOUNTANT'S REVIEW REPORT

IOWA MUSIC EDUCATORS ASSOCIATION  
 NOTES TO FINANCIAL STATEMENTS  
 JUNE 30, 2012 AND 2011

NOTE 1: NATURE OF ACTIVITIES AND INDEPENDENT ACCOUNTING POLICIES

The purpose of the Association is to promote music education and to enhance the profession of music education in the State of Iowa.

The accompanying financial statements have been prepared on the cash basis of accounting. Under this basis, the only asset recognized is cash, and no liabilities are recognized. All transactions are recognized as either cash receipts or disbursements, and noncash transactions are not recognized. The cash basis differs from generally accepted accounting principles primarily because the effects of outstanding revenues and obligations for expenses unpaid at the date of the financial statements are not included in the financial statements.

Under a determination letter received from the Internal Revenue Service, the Association is exempt from income taxes under Section 501(C)(3) of the Internal Revenue Code.

Valuation of Investments

The Association adopted the provisions of FASB, "Fair Value Measurements" effective July 1, 2007. Under the provision, fair value is defined as the price that would be received to sell an asset or paid to transfer a liability (i.e., the "exit price") in an orderly transaction between market participants at the measurement date.

In determining fair value, the Association uses various valuation approaches. The provision establishes a fair value measurement framework, provides a single definition of fair value, and requires expanded disclosure summarizing fair value measurements. The provision emphasizes that fair value is a market-based measurement, not an entity-specific measurement. Therefore, a fair value measurement should be determined based on the assumptions that market participants would use in pricing an asset or liability.

The statement establishes a hierarchy for inputs used in measuring fair value that maximizes the use of observable inputs and minimizes the use of unobservable inputs by requiring that the most observable inputs be used when available. Observable inputs are those that market participants would use in pricing the asset or liability based on market data obtained from sources independent of the Association. Unobservable inputs reflect the Association's assumption about the assumptions market participants would use in pricing the asset or liability developed based on the best information available in the circumstances. The hierarchy is measured in three levels based on the reliability of inputs:

Level 1 – Valuations based on unadjusted quoted prices in active markets for identical assets or liabilities that the Association has the ability to access. Valuation adjustments and block discounts are not applied to Level 1 instruments.

Level 2 – Valuations based on quoted prices in less active, dealer or broker markets. Fair values are primarily obtained from third party pricing services for identical or comparable losses or liabilities.

Level 3 – Valuations derived from other valuation methodologies, including pricing models, discounted cash flow models and similar techniques, and not based on market, exchange, dealer, or broker-traded transactions. Level 3 valuations incorporate certain assumptions and projections that are not observable in the market and significant professional judgment in determining the fair value assigned to such assets or liabilities.

In instances where the determination of the fair value measurement is based on inputs from different levels of the fair value hierarchy, the level in the fair value hierarchy within which the entire fair value measurement falls is based on the lowest level input that is significant to the fair value measurement in its entirety.

The Association only holds Level 1 instruments.

See Independent Accountant's Review Report

Board of Directors  
 Iowa Music Educators Association

We have reviewed the accompanying statements of cash receipts and disbursements of IOWA MUSIC EDUCATORS ASSOCIATION (a non-profit corporation), for the years ended June 30, 2012 and 2011. A review includes primarily applying analytical procedures to management's financial data and making inquiries of company management. A review is substantially less in scope than an audit, the objective of which is the expression of an opinion regarding the financial statements as a whole. Accordingly, we do not express such an opinion.

Management is responsible for the preparation and fair presentation of the financial statements in accordance with the cash basis of accounting and for designing, implementing, and maintaining internal control relevant to the preparation and fair presentation of the financial statements.

Our responsibility is to conduct the review in accordance with Statements on Standards for Accounting and Review Services issued by the American Institute of Certified Public Accountants. Those standards require us to perform procedures to obtain limited assurance that there are no material modifications that should be made to the financial statements. We believe that the results of our procedures provide a reasonable basis for our report.

Based on our reviews, we are not aware of any material modifications that should be made to the accompanying financial statements in order for them to be in conformity with the cash basis of accounting, as described in Note 1.

ANDERSON, LARKIN & CO. P.C.  


Ottumwa, Iowa  
 November 7, 2012

# FINANCIAL REPORT

IOWA MUSIC EDUCATORS ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
JUNE 30, 2012 AND 2011

**NOTE 1: NATURE OF ACTIVITIES AND SIGNIFICANT ACCOUNTING POLICIES**

The purpose of the Association is to promote music education and to enhance the profession of music education in the State of Iowa.

The accompanying financial statements have been prepared on the cash basis of accounting. Under this basis, the only asset recognized is cash, and no liabilities are recognized. All transactions are recognized as either cash receipts or disbursements, and noncash transactions are not recognized. The cash basis differs from generally accepted accounting principles primarily because the effects of outstanding revenues and obligations for expenses unpaid at the date of the financial statements are not included in the financial statements.

Under a determination letter received from the Internal Revenue Service, the Association is exempt from income taxes under Section 501(C)(3) of the Internal Revenue Code.

**Valuation of Investments**

The Association adopted the provisions of FASB, "Fair Value Measurements" effective July 1, 2007. Under the provision, fair value is defined as the price that would be received to sell an asset or paid to transfer a liability (i.e., the "exit price") in an orderly transaction between market participants at the measurement date.

In determining fair value, the Association uses various valuation approaches. The provision establishes a fair value measurement framework, provides a single definition of fair value, and requires expanded disclosure summarizing fair value measurements. The provision emphasizes that fair value is a market-based measurement, not an entity-specific measurement. Therefore, a fair value measurement should be determined based on the assumptions that market participants would use in pricing an asset or liability.

The statement establishes a hierarchy for inputs used in measuring fair value that maximizes the use of observable inputs and minimizes the use of unobservable inputs by requiring that the most observable inputs be used when available. Observable inputs are those that market participants would use in pricing the asset or liability based on market data obtained from sources independent of the Association. Unobservable inputs reflect the Association's assumption about the assumptions market participants would use in pricing the asset or liability developed based on the best information available in the circumstances. The hierarchy is measured in three levels based on the reliability of inputs:

**Level 1** – Valuations based on unadjusted quoted prices in active markets for identical assets or liabilities that the Association has the ability to access. Valuation adjustments and block discounts are not applied to Level 1 instruments.

**Level 2** – Valuations based on quoted prices in less active, dealer or broker markets. Fair values are primarily obtained from third party pricing services for identical or comparable losses or liabilities.

**Level 3** – Valuations derived from other valuation methodologies, including pricing models, discounted cash flow models and similar techniques, and not based on market, exchange, dealer, or broker-traded transactions. Level 3 valuations incorporate certain assumptions and projections that are not observable in the market and significant professional judgment in determining the fair value assigned to such assets or liabilities.

In instances where the determination of the fair value measurement is based on inputs from different levels of the fair value hierarchy, the level in the fair value hierarchy within which the entire fair value measurement falls is based on the lowest level input that is significant to the fair value measurement in its entirety.

The Association only holds Level 1 instruments.

See Independent Accountant's Review Report

3

IOWA MUSIC EDUCATORS ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
JUNE 30, 2012 AND 2011

**NOTE 2: MID-AMERICA CHORALE SCHOLARSHIP FUND**

The Association received a gift from Mid-America Chorale in 1988 in the amount of \$12,604. The agreement with Mid-America Chorale states in part that for the first ten years the Association should use the income from these funds to make annual grants or scholarships to Iowa residents who are studying choral/vocal music as a full-time student at a college or university located within the contiguous 48 states. After ten years, the Association may use all or any portion of the income or principal for scholarship grant purposes.

**NOTE 3: CONFERENCE**

The following is a schedule of conference expenses for the years ended June 30, 2012 and 2011:

	2012	2011
Registration	\$ -	\$ 150
Facility rental	26,850	27,877
Clinicians	813	1,271
Postage	45	5
Refunds	-	85
Miscellaneous	563	1,452
Housing	2,443	2,395
Programs	1,613	1,558
Plaques	134	120
Total	\$ 32,461	\$ 34,913

**NOTE 4: CASH AND INVESTMENTS**

The cash and investments balance is comprised of the following:

	Reserved Scholarship	Unreserved	Total
Balance – June 30, 2010	\$ 5,129	\$ 20,689	\$ 25,818
Receipts	4	67,903	67,907
Disbursements	(500)	(60,638)	(61,138)
Balance – June 30, 2011	\$ 4,633	\$ 27,954	\$ 32,587
Receipts	6	62,515	62,521
Disbursements	(1,253)	(53,554)	(54,807)
Balance – June 30, 2012	\$ 3,386	\$ 36,915	\$ 40,301

See Independent Accountant's Review Report

4

IOWA MUSIC EDUCATORS ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
JUNE 30, 2012 AND 2011

**NOTE 5: FAIR VALUE MEASUREMENTS**

The Association's assets recorded at fair value on a recurring basis have been categorized based upon a fair value hierarchy in accordance with the provision. See Note 1 for a discussion of the Association's policies.

The Association's Level 1 assets measured at fair value on a recurring basis are as follows:

**Fair Value Measurements Using**

	Cost	Fair Value	Quoted Prices in Active Markets for Identical Assets (Level 1)
June 30, 2012			
Certificate of deposit	\$ 3,386	\$ 3,386	\$ 3,386
June 30, 2011			
Certificate of deposit	\$ 4,633	\$ 4,633	\$ 4,633

Fair values for investments in Certificate of Deposit are determined by reference to quoted markets prices and other relevant information generated by market transactions.

**NOTE 6: OPEN TAX YEARS**

The Association's tax returns, for the years ending June 30, 2012, 2011, 2010, and 2009 are subject to examination by the IRS, generally for 3 years after they were filed.

**NOTE 7: SUBSEQUENT EVENTS**

Subsequent events were evaluated through November 7, 2012, which is the date the financial statements were available to be issued.

See Independent Accountant's Review Report

5

# PRESIDENT'S REPORT

SCOTT RIEKER  
President



Please raise your hand if you believe that there is nothing exciting about a Strategic Plan. It is true for most organizations that you create a strategic plan because that's what organizations do. Then, you place the plan in a binder, place the binder on shelf, dust the binder regularly, and re-open the strategic plan after a year or so to ensure it still exists. Lather. Rinse. Repeat.

During her presidency of IMEA, Martha Kroese cast a wide net to gather leaders and advisors of the Iowa Music Educators Association together, to meet with the Executive Director of the National Association for Music Education (NAfME), and to create a daring, comprehensive, challenging strategic plan for IMEA. And, as we were discussing my transition into the presidency, Martha challenged me to help the strategic plan become a living, guiding document for our organization.

"Vital" – full of life – is the key to our organization. We continue to have record-setting attendance at our Fall Professional Development Conference. We continue to have a seat at the table in education policy discussions. We continue to collaborate with our colleagues in other music organizations and at various levels. But I am challenging all of us to do more.

At the national level, our vocal participation with NAfME continues, as we advocate for far-sighted policies that benefit the students and teacher in Iowa while maintaining the integrity of the state and national organizations. In

fact, two of our members will be presenting at the annual NAfME research conference this fall in St. Louis. Further, we continue to meet with our national elected officials, and NAfME continues to advocate in an effective but low-profile way with Arne Duncan and the Department of Education. If you ever wonder what your national dues get you, here are two big returns on your investment:

1. Music is still listed as a core subject in the reauthorization language of the Elementary and Secondary Education Act (ESEA);
2. Teaching artists (musicians who are not certified as teachers, who would be tasked with delivering music education in schools) are not being presented as a viable alternative to a comprehensive, sequential music education taught by certified, qualified teachers.

At the state level, music was the first (and perhaps still the only) subject area to complete writing for the Iowa Core. In fact, though it was not included in last year's education bill as a part of the Iowa Core, Dr. Jason Glass, the Director of the Iowa Department of Education, has agreed to support the arts as core through Department of Education policies. Also at the state level, music educators from Kindergarten through undergraduate collegiate music education are collaborating to define what we want music teacher training to look like in Iowa.

***At the national level, our vocal participation with NAfME continues, as we advocate for far-sighted policies that benefit the students and teacher in Iowa while maintaining the integrity of the state and national organizations.***

Where can we go from here? The Iowa Music Educators Association is known for providing top-quality music professional development in Iowa through our fall conference and May workshop. I challenge the

organization to think outside of that model. True to our strategic plan, we are expanding our offerings to the IMEA District (not school district) level, providing regional professional development opportunities. We continue to explore how we can assist our members in their classrooms – especially when you may be teaching both in and out of your comfort zone (band & first grade music, for example).

Where can we go from here? The Iowa Music Educators

# PRESIDENT'S REPORT

**SCOTT RIEKER**  
**President**

Association is often known as the professional organization for general music teachers. I challenge the organization to think outside of that model. True to our strategic plan, we will be collaborating with our colleagues in other music organizations to find common areas of growth and development. True to our strategic plan, we must also leverage our national presence and legacy of professional development to supplement the good work being done in this state on non-traditional music, composition, theory, core-music, the conservatory-model ensembles, and at various grade levels.

Where can we go from here? No organization can exist without a growing member base. Our affiliation with a vibrant and effective national organization provides us great benefits, but also has a financial implication to our members. To continue their necessary work in Washington and in Iowa, NAFME requires a substantial component of our dues amount to be remitted to them. As that number increases, our dues will need to increase as well. This can make membership in IMEA seem cost-prohibitive. I challenge YOU to think outside that model. We are paying a down payment on our profession. Our dues are markedly less than the dues of other professional organizations outside of music (e.g. Math teachers joining their professional organizations spend \$190/year without the national and state advocacy component). The benefits we derive from our dues far outstrip the actual cost. I would ask you to invite one teacher you know to join IMEA. When you get pushback (It's too expensive!), reference this article, and let's see if we can continue to grow membership as we move forward.

Some of the benefits for joining IMEA include:

- Reduced fee for conference admission & professional development workshops
- Subscription to the Iowa Music Educator magazine, Music Educators Journal, General Music Today, and access previous editions of these periodicals
- Membership in NAFME (formerly MENC) - the only group that provides lobbyists and advocates for music education in the statehouse and at the federal level
- Advocacy support and resources you need to protect your music program should the need arise
- A network of serious, committed music educators addressing issues such as standards, assessment, scheduling and diversity
- Access to professional development experiences including journals, national and state conferences, books, e-learning events, and online mentoring

It all comes back to the strategic plan, and it all comes down to you. Let's provide excellent, multi-form professional development. Let's continue to help shape the discussion at the state and national level. Let's continue to increase our membership. Let's be that vital organization that exists to advance a quality, comprehensive, and sequential program of music education for all.

## Iowa Music Educators Association STRATEGIC PLAN



# PRESIDENT-ELECT'S REPORT

## A PARADOX! A PARADOX?

Kris Vergsteegt



Recently, I have been hearing the word “philosophy” kicked around a lot, particularly in regard to elementary and secondary points of view. A common argument has been an apparent paradox between the elementary philosophy and the philosophy of those teachers at the secondary level. While it is possible for these two perspectives to

seem at odds, I think we have more in common than we readily admit.

As children age they also specialize in their pursuits. This is the natural course of life after all! Thus, the elementary music specialist must simultaneously prepare students for further study in music education while providing all students (even those who do not enroll in music at the secondary level) with the necessary skills for a lifetime of enjoying and supporting music.

The elementary music teacher is constantly focusing on many things at once: balancing preparation for musical success and the musical success that can be achieved right now; working tirelessly to balance making music with understanding music; harnessing the power of music as a collaborative art while encouraging and developing the art of each individual student, and balancing each lesson with a variety of learning modalities to ignite each student’s intelligence while synthesizing each lesson into a cohesive whole.

***ALL children have a right to this kind of music education because ALL children will have a need for these musical skills as adults.***

Without question, the elementary music specialist’s number one goal is to provide students with a plethora of joyful experiences which prepare the child for a lifetime of musical endeavors great and small. Within these experiences, it is of utmost importance that music specialists provide a balance of singing; moving; playing instruments; listening to quality musical examples; reading and writing rhythmic notation to include beat, divided beat and rest in simple and compound meters; reading and writing melodic notation to include the diatonic tone set; and creating musical thoughts and musical expressions in a variety of ways—the more the better! Regardless of future avenues for musical expression, ALL children have a right to this kind of music education because ALL children will have a need for these musical skills as adults: to worship with music, to parent with music, to celebrate with music, to relax with music, to grieve with music, and so on.

Just as parents enroll their children in a multitude of sports activities when they are small, the teacher of small children must provide a variety of experiences in which the children create musical outcomes. Think of all the sports you or your children tried when they were young. How many are still actively pursued? How many are enjoyed and supported?

Meanwhile, secondary music specialists have classrooms full of students who have decided to make music part of their elective course of study. This is a completely different animal than the one facing the elementary teacher who instructs 100% of the school population. However, I would argue that our classrooms and our philosophies are really not that different! I ask you to ponder these questions: What secondary student would not be served by an elementary music class like that described in the above paragraphs? What secondary classroom does not concentrate its efforts on developing each student’s abilities in contribution to the ensemble? What secondary classroom is not focused on future experiences while developing musicianship for that which is closest on the horizon? What ensemble does not focus on both making music and understanding music? Who among us would not say that children should be prepared for a lifetime of enjoying and supporting music?

At this challenging time education, the answers to these questions can unite us. A collective vision among teachers of music—a collective voice—is a powerful thing. We have that collective voice in music education but we must agree to speak with it. A house divided cannot stand.

# Orpheus

SUMMER MUSIC CAMP  
JULY 14-21, 2013

## *The Best in the Midwest*



- Daily lessons, instrumental and choral ensembles, musical theatre workshops
- Tuition, room and board: \$495 by May 1, \$525 after May 1
- Postmark deadline for scholarship CD is May 13
- For more information and application forms go to our web site

[www.simpson.edu/orpheus](http://www.simpson.edu/orpheus)

**FOR MORE INFORMATION  
CONTACT:**

Dr. Timothy A. McMillin, Chair  
Department of Music

musicatsimpson@simpson.edu  
515-961-1637 or 800-362-2454

[www.simpson.edu/music](http://www.simpson.edu/music)



**SIMPSON  
COLLEGE**

DEPARTMENT OF MUSIC

# ANNOUNCEMENTS

## GENERAL MUSIC CHAIR REPORT Nathan Kelley



Dear Iowa Music Educators;

I am pleased to inform you that General Music Education has a strong presence in the state of Iowa, and it is because of all of our hard working teachers throughout the state. We are close to having music as part of the Iowa Core. Thank you to the team that worked on making this possible. This is a tremendous step in the right direction, making sure the arts are not left behind in our state, since we're still dealing with "No Child Left Behind," which was passed so many years ago

now.

If you don't know a lot about the new Iowa Core Curriculum 21st Century skills I would suggest going online and reading about it at: <http://educateiowa.gov>. You can use this knowledge when asking for supplies, and when defending your program with administration.

I am very excited to pass on to you that IMEA this year, with the sponsorship of West Music, will be hosting Connie Van Engen and Sarah Fairfield for a workshop rich in the Orff Schulwerk process in Des Moines on May 10th and 11th. This workshop will be full of activities that will get your kids active in class, and empower them to use their creativity. This workshop is being offered for re-certification credit and/or graduate credit. IMEA members also receive a discount on the workshop registration fee. (No discount is available on the fee for credit.) You can download a brochure for more information and register by going to the address below.

<http://www.tinyurl.com/playfulprocess/>

I would like to ask you to become a member of IMEA and also your local Orff and Kodaly chapters if you haven't done so already. IMEA and these chapters bring so many great presenters to the State of Iowa, and they need your support to keep them running.

Nathan Kelley  
IMEA General Music Chair  
Robert Lucas Elementary  
Iowa City Community Schools  
[Kelley.nathan@iccsd.k12.ia.us](mailto:Kelley.nathan@iccsd.k12.ia.us)

## IMEA 2013 SCHOLARSHIP AWARDED Martha Kroese

The Iowa Music Educators Association scholarship for 2013 has been awarded to Nick Westphal, a student at Calamus-Wheatland High School in Wyoming, Iowa. Nick plans to attend the University of Iowa in the fall, with a double major in music education and horn performance.

His teacher, Bethany Seedorf, says of Nick:

Nick is the best band student I have ever had the pleasure of teaching. He is incredibly talented, extremely hard-working, and always enthusiastic. He works harder than any student I have ever had, as is evidenced by his two years in the Iowa All-State Band. He has a passion for music that I've never seen in someone his age. He attends classical music concerts, he seeks out difficult pieces to play on his French horn, he has taught himself to play the piano, and he enjoys helping other students. He has helped teach lessons to other brass students in the school district, and he is extremely knowledgeable and helpful. He gets other students excited about music, and he helps them to be their best just as much as I do as their band teacher. I fully believe that Nick is special and has the potential to be a great music educator and this scholarship will help him on his journey.

Congratulations to Nick, and thanks to all the students who submitted scholarship forms.



# "Playful Process Serious Thought"

Presenters:  
Saturday May 11<sup>th</sup>, 2013  
**Connie Van Engen**  
Friday May 10<sup>th</sup>, 2013  
**Sarah Fairfield**



**May 10-11<sup>th</sup>, 2013**  
Harmon Fine Arts Center  
Drake University Campus  
(CORNER OF 25TH AND CARPENTER AVENUE.)  
2505 Carpenter Avenue  
Des Moines, IA 503011-4505

**Friday: 5pm - 9pm**  
**Saturday: 8am - 5pm**

## Register for Class

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_ State \_\_\_\_\_ Zip: \_\_\_\_\_  
Email: \_\_\_\_\_  
Telephone: \_\_\_\_\_  
Attending: (please circle)

Friday & Saturday Or Saturday Only  
(Credit Available) (Non-Credit Only)  
(Must attend both days for credit)

Credit: 1 Hour LR / Drake Credit  
\$25 \$100

You can sign up for credit when you sign in to the workshop!

**IMPORTANT:** You need to register for this class by contacting Nathan Kelley at the mailing address below with workshop fee.

OR

Register online at  
[www.tinyurl.com/playfulprocess/](http://www.tinyurl.com/playfulprocess/)

And pay registration fee at the door.

There is a **\$20.00 workshop fee** payable by mail to the address below with registration information from above or at the beginning of the workshop if registering online.

(Checks payable to: **IMEA**)

**Registration mailed to:**

Nathan Kelley  
IMEA General Music Chair  
Robert Lucas Elementary  
830 Southlawn Drive  
Iowa City, IA 52245

**Course Schedule (15 Contact Hours)**

**Friday:** 5pm – 9pm

**Saturday:** 8am -4pm (1 hour break)

(4pm – 8pm Group Reflection (credit only))

*(We understand teachers may be late arriving to Friday start time because of contract obligations)*

**Course Overview**

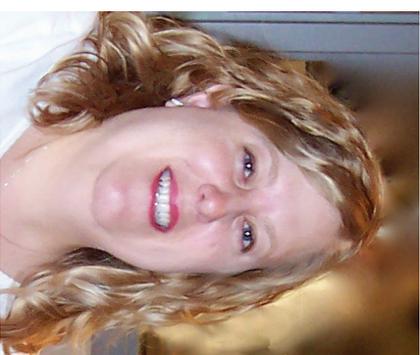
Music Educators have a unique opportunity to engage children in not only the art of making music but in the art of creative thinking. In an educational landscape that frequently narrows the focus, music educators can invite students to take the elements of rhythm, melody, harmony, form, timbre and expressive control and utilize them in ways that impact the whole.

During this workshop educators will explore the possibilities for teaching musical elements through the Orff Schulwerk Process of Imitation, Exploration and Improvisation. Educators will utilize various structures to engage students in thinking about the music they make. These structures will encourage student collaboration and the transfer of ideas and knowledge across curricular content.



**Connie Van Engen**  
**Saturday May 11<sup>th</sup>, 2013**

Teaches K-5 music at Bell Prairie Elementary School in the North Kansas City School District. She has an MA in Music Education from the University of St Thomas. Connie received her Orff Certification from Hamline University. She teaches Level I Orff Schulwerk Pedagogy courses in Texas and Iowa. Connie is a recipient of the Dan Kahler Innovative teaching grant and the NKC Excellence in Teaching Award. She has served AOSA as a Region III Representative and is an active presenter in the Orff Schulwerk approach. Connie is a member of the Kansas City Symphony Chorus. She lives in Kansas City, Missouri with her husband and two sons.



**Dr. Sarah Fairfield**  
**Friday May 10<sup>th</sup>, 2013**

Has been an active music educator in the elementary general music classroom for many years. Her undergraduate degree is from the University of California in Irvine, where she graduated with a degree in Vocal Performance. She holds a Masters of Music Education and a Ph.D. in Music Education from the University of Iowa. Dr. Sarah Fairfield completed Levels I, II, and III, Curriculum Development for Orff Teachers, and Master Class at the University of St Thomas in Minneapolis, Minnesota. She also participated in an Orff Master Class at the San Francisco School in California. She is a member of First Iowa Orff and has served as Member-at-large Recording Secretary, President elect, and Chapter President. Dr. Sarah Fairfield has experience as an Early Childhood Music, Movement Instructor, and a Music Therapist.

# CONFERENCE PREVIEW

## JOHN FEIERABEND RETURNING TO IMEA

Kris Vergsteegt



This November, IMEA conference attendees will once again have the joy of witnessing Dr. John Feierabend in action as he presents four hours of newly-developed sessions from his curricula First Steps in Music and Conversational Solfege and his Move It! DVD series. While at the IMEA conference, Dr. Feierabend will present on using classical music to ignite and improve

tonal and rhythmic literacy skills, and move expressively and creatively while enriching form, beat, and meter competency.

Dr. Feierabend is considered one of the leading authorities on music and movement development in early childhood. He is a Professor of Music and the Director of Music Education at The Hart School of the University of Hartford and is a past President of the Organization of American Kodály Educators.

Dr. Feierabend promotes music education through frequent presentations in the United States and abroad. He is the author of more than 70 books, recordings, and DVDs, many of which served as the inspiration for the award winning PBS children's television series Lomax: The Hound of Music.

Dr. Feierabend has been honored as a Lowell Mason Fellow by the National Association for Music Education (NAfME); named University Educator of the Year by the Connecticut Music Educators Association; received the Outstanding Educator Award from the Organization of American Kodály Educators, the James Bent Award for outstanding achievement in scholarship and creativity from the University of Hartford, and was the first U.S. recipient of the LEGO Prize, an international award given annually to "an individual who has made a distinctive contribution to the betterment of children."

You won't want to miss him at the conference, or the rest of the outstanding professional development conference you have come to expect from IMEA!

## KNOCK YOUR SOCKS OFF!

Kris Vergsteegt

IMEA is pleased to announce that the Waverly Shell Rock Percussion Ensemble, under the direction of Mr. Aaron Hansen, will perform on Friday afternoon at our November Conference. This outstanding Orff ensemble has presented at three national level American Orff-Schulwerk Association conferences and will knock your socks off this year at IMEA.





# MUSIC EDUCATORS ASSOCIATION

A FEDERATED STATE ASSOCIATION OF  
THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

**2013 PROFESSIONAL DEVELOPMENT CONFERENCE**  
November 21, 22, 23, 2013 :: Iowa State Center :: Ames, Iowa

## Presenter Application

(Submit by May 1: after that date, inquire about possible openings)

Name: \_\_\_\_\_  
Business or School: \_\_\_\_\_  
Position: \_\_\_\_\_  
Address: \_\_\_\_\_  
Phone: \_\_\_\_\_  
E-mail: \_\_\_\_\_

Education and Employment Background (qualifications)

Presentation Title: \_\_\_\_\_

Professional Development Strand (select all that apply):

- General Music  Kodály  Recorder  Early Childhood  Band/Orchestra  Best Practices  Orff  
 New Teacher/Collegiate  Technology  Non-Traditional  Choral  Jazz  Other

Brief Summary

Is your session sponsored (No cost to IMEA)?:  Yes  No

Approximate cost to IMEA (include session fee, travel and lodging): \_\_\_\_\_

Preference for session date:  21<sup>st</sup>  22<sup>nd</sup>  23<sup>rd</sup>

Submit forms electronically (preferred) to: kversteegt@gmail.com

Paper to: Kris VerSteegt  
705 NW 20th Street  
Ankeny, IA 50023



## Performance Application for Appearance

IMEA Conference November 20-22, 2014

Page 1 of 2: All Ensembles

### Procedures for application and selection of Performing Groups

1. Only groups directed by current IMEA/NAfME members are eligible to apply for consideration.
2. Submit this application, a CD or DVD recording of the group and a recent program to IMEA.  
*Recordings must include two selections of differing styles. If there are more than two tracks on the CD or DVD, please indicate which two should be evaluated.*
3. Recordings will be evaluated by committee and recommendations will be made to the Conference Chair.
4. Quality of performance recordings will be a determining factor in the final selection of performance groups. Balance within the conference program will also be considered.
5. K-12 ensembles must also complete the second page of this application.
6. Applications must be received no later than February 1, 2014.
7. Mail all submission materials to:  
Kris VerSteegt  
705 NW 20th Street  
Ankeny, IA 50023
8. Invitations to perform at the IMEA Conference will be issued by April 15, 2014.
9. In addition to a CD or DVD, the following information is required:

Ensemble name \_\_\_\_\_ School/Organization \_\_\_\_\_

Type of ensemble (band, choir, drum group, etc.) \_\_\_\_\_ # Performers \_\_\_\_\_

Teacher/Clinician \_\_\_\_\_ NAfME ID # \_\_\_\_\_

Email (school) \_\_\_\_\_

Email (alternate) \_\_\_\_\_

Phone (school) \_\_\_\_\_ Phone (alternate) \_\_\_\_\_

Age Level of Group (check all that apply):

- |  |   |
|--|---|
| <input type="checkbox"/> Elementary      | <input type="checkbox"/> Middle School/Jr. High |
| <input type="checkbox"/> High School     | <input type="checkbox"/> College/University     |
| <input type="checkbox"/> Adult/Community |   |

Please check ALL days/times your group could be scheduled to perform.

- |   |  |
|---|--|
| <input type="checkbox"/> Thursday 9am-12n | <input type="checkbox"/> Thursday 12n-4p |
| <input type="checkbox"/> Friday 9a-12n    | <input type="checkbox"/> Friday 12n-4p   |
| <input type="checkbox"/> Saturday 9a-12n  | <input type="checkbox"/> Saturday 12n-4p |

**K-12 ensembles: This application continues on the next page.**

\_\_\_\_\_  
**Signature of Teacher/Clinician**

\_\_\_\_\_  
**Date**



## Performance Application for Appearance

*IMEA Conference November 20-22, 2014*

Page 2 of 2: K-12 Ensembles

*This is application is continued from the previous page.*

**For K-12 ensembles ONLY:**

The following questions will be used to provide context for the listening committee and the Conference Chair. We know that ensembles are influenced by many factors in your school and community. Our intent is to select quality ensembles representing a broad spectrum of schools in Iowa.

Is this an auditioned/select ensemble, or is it open to all students? \_\_\_\_\_

How much does the group rehearse? Days per week \_\_\_\_\_ Time per rehearsal \_\_\_\_\_ min.

How many students are enrolled in this school? \_\_\_\_\_

How many students are enrolled in this district? \_\_\_\_\_

Approximately what percent of students in this school receive free or reduced lunch? \_\_\_\_\_

What other characteristics should we consider when evaluating your CD/DVD?

**For K-12 Instrumental Ensembles ONLY:**

In what grade does instrumental music instruction begin in your school? \_\_\_\_\_

\_\_\_\_\_  
*Signature of School Administrator*

\_\_\_\_\_  
*Date*

# IMEA TENURE AWARD & RETIREMENT RECOGNITION

*IMEA would like to recognize your valuable contribution to Iowa music students and honor your membership in IMEA.*

## ***Guidelines for the Tenure Award:***

Any IMEA member who has taught music in Iowa for 30 years or more.

Years need not be consecutive

Recognition at the November IMEA Conference Keynote Address

## ***Guidelines For the Retirement Recognition:***

Any IMEA member who plans to retire in Spring.

Recognition at the November IMEA Conference Keynote Address

.....  
: If you are a member of :  
: IMEA, and have taught :  
: 30 years or more in Iowa :  
: or retiring, please con- :  
: tact me, so I can add your :  
: name to the list of hon- :  
: orees. As an honoree, :  
: you will be recognized :  
: at the November confer- :  
: ence. You will receive a :  
: certificate at the keynote :  
: address with your name, :  
: photo, and a brief biog- :  
: raphy will be published in :  
: the Spring IMEA publica- :  
: tion.  
: .....  
: .....

Contact Martha Kroese via email: [mkroese@cfu.net](mailto:mkroese@cfu.net)



# ANNOUNCEMENTS

## ELEMENTARY WORKSHOP Theresa Thostenson



The southeast district is excited to announce that we will be presenting a workshop for elementary music teachers on Saturday, April 20 at Iowa Wesleyan College in Mount Pleasant. Aaron Hansen will be the presenter.

Aaron is currently a K-6 Music Specialist in the Waverly-Shell Rock School District where he also directs the 5th & 6th Grade Choirs and Orff Ensembles.

Come and join in the fun and go home with many new ideas to use during the challenging month of May and next school year. Look for information via e-mail coming soon. If you do not receive an e-mail about the workshop please contact me at [teresa.thostenson@ottumwaschools.com](mailto:teresa.thostenson@ottumwaschools.com). See you on April 20!

## NEW TEACHER MENTORING THRIVING Kris Vergsteegt

Thirty eight first and second year elementary music teachers were matched with retired mentors this year assisting them through the difficult task of starting their careers. This program, funded through the Department of Education, serves all fine arts departments in the state. IMEA serves the elementary general music portion of the grant. Additionally, a one day free fall symposium in October. New teachers come together for conversations, questions, and concerns.

How can you help? It's easy. If you know a job opening for next year, let us know. If you are or know a retired elementary music teacher, let us know. If you know a first or second year teacher in fine arts, LET US KNOW. We need to make sure all are matched and get this valuable help. The new teachers also have access to cash to help with fees to organizations like IMEA, so it's a win-win. Mentors also get paid for their time and service.

Contact Martha Kroese IMEA mentoring chair, at [mkroese@cfu.net](mailto:mkroese@cfu.net) if you have information.

## SPOTLIGHT ON THE PRESENTER: Aaron Hansen



Aaron Hansen is a K-6 Music Specialist in the Waverly-Shell Rock School District. Hansen also directs the 5th and 6th grade Choirs and Orff Ensemble. Hansen earned both his Bachelors and Masters Degrees in Music Education from the University of Northern Iowa. Hansen has completed three levels

of Orff-Schulwerk teacher training and Orff Master Class at the University of St. Thomas in St. Paul. Hansen has presented workshops for the First Iowa Orff Chapter, IMEA Music Conference, and the American Guild of English Handbell Ringers. Hansen's groups have performed at the IMEA Music Conference and the AOSA National Conferences in Omaha and Milwaukee.

In addition, Hansen stays active as a handbell soloist performing around the country. He has performed twice as a soloist with the Waterloo/Cedar Falls Symphony Orchestra, and with the Wartburg Community Symphony and the UNI Varsity Mens Glee Club. Hansen has recorded two CDs, *Holidays in Bronze* and *Winter Moon*.

Hansen is a member of AOSA, AGEHR, NafME, and IMEA. He serves as Programming Chair for the First Iowa Orff Chapter and chimes chairperson for the Iowa AGEHR State Committee.



# ORFF SCHULWERK

*Explore the Possibilities*

**Featuring: Aaron Hansen**

**April 20<sup>th</sup> 2013**

**9:00<sup>AM</sup> through 3:00<sup>PM</sup>**

*One Hour Lunch (on your own)*

Explore activities, songs and dances that will engage your students and work to build musicianship in your classroom.

Using the Orff media, participants will sing, say, dance, and play throughout the workshop. Lesson process and teaching strategies will be a common theme

**Learn more about Aaron Hansen In the *Iowa Music Educator* Spring 2013 Edition!**

## **Please Register**

e-mail [teresa.thostenson@ottumwaschools.com](mailto:teresa.thostenson@ottumwaschools.com)

Please include your name and school district

**If available bring a Soprano Recorder (optional)**

## **IMEA Workshop Fee**

\$20.00<sup>members</sup>

\$25.00<sup>non-members</sup>

Fees will be collected at the door

## **Iowa Wesleyan College**

Old Main

Room 300

Mt. Pleasant IA

# ANNOUNCEMENTS

## SOCIETY FOR MUSIC TEACHER EDUCATION Jill Wilson, State Chair



Music teacher educators from all colleges and universities in Iowa were invited to a lunch meeting on Friday, Nov. 16, 2012 (during the IMEA Fall Conference). Please let me know if you fall into that category but did not receive an invitation. The main discussion topic was the sophomore barrier/jury process. We also discussed the Praxis II exam as well as

how each school handled practicum and student teaching experiences.

An Iowa SMTE Blog has been created. Please let me know if you'd like to join (wilsonj@morningside.edu) so we can continue the conversation.

I hope many of you will consider attending the SMTE Symposium in Greensboro, NC on Sept. 26-29, 2013!

## DATA AND IOWA CORE, OH MY! Deb Hild

Can you hear the chant? We're not in Oz any more, Toto. And the chant is echoing from our state capital to each building level and discipline. So, if you're looking for a brain, a heart or some courage, put NC IMEA spring workshop on your calendars: **April 27th, from 8:30-12:00, NIACC campus, band room 168 in the activity center.** Cost of the workshop is \$10.00 for IMEA members and \$20.00 for non-members.

Two of Iowa's creative **brains**, Amanda Freese and Sarah Jones, intermediate teachers in the Marion school district, will share the presentation they've been invited to share at the national NAfME convention. Their goals are to share how learning targets can create more rigorous, relevant and measurable music education experiences; to help fellow educators develop learning targets and "I can" statements aligned to national music standards and core curriculum; and also to share assessment strategies that will guide instruction.

Leon Kuehner will share his work with the Iowa Alliance for the Arts on music and the Iowa Core effort. If you haven't

## SUMMER PROFESSIONAL DEVELOPMENT OPPORTUNITY

Dr. Carol Krueger, author of *Progressive Sight Singing* (Oxford University Press), will be in residence for a workshop at Morningside College in Sioux City on June 10-12, 2013. "Developing the Independent Musician" is a three-day workshop and is available for one or two graduate credits. See <http://music.morningside.edu/DevelopingIndMus.htm> for the full brochure. Contact Jill Wilson at wilsonj@morningside.edu for more information.

heard Leon before, you will definitely hear his **heart** for music in Iowa!

IMEA president, Scott Rieker will give us **courage** as he paints a "big picture" perspective that includes our national organization, our legislature, and efforts taking place in music rooms, preK-16, across the state.

I believe that NC can lead the state in not just the conversation but in unity and practice. But we must come together first to understand before we can be understood. Spring is a busy time...but so is summer, winter and fall in this, our chosen profession. I do have a "smart goal" in mind for the workshop...I'll let you know that day if we hit the target.

To register for the workshop, contact me, your NC rep: Deb Hild [dhild@masoncityschools.org](mailto:dhild@masoncityschools.org) or call 641-421-4411 and leave a message.

# ANNOUNCEMENTS

## PARTNERS IN ARTISTRY

### Thomas Sletto



The music professional organizations of SAI [women] and Sinfonia [men] worked together to raise a large amount of money during their fall 2013 "Practiceathon" at Drake University. The funds raised from this event were to be spent on allowing students in a needy school to have the opportunity to extend their musical experiences in meaningful ways.

Thus the officers of these groups have purchased a set of Orff, barred instruments for a school in need. West Music Company, Coralville, IA has partnered with Drake students by donating part of the cost of the instruments. Drake students will use the balance of the money raised to offer a scholarship to one music teacher to take Orff-Schulwerk training at a nearby institution.

Upon recommendation from Dr. Shirley Luebke, Head Music Educator in the Sioux City Public Schools, Drake and West Music will present these instruments to Hunt Elementary School and music teachers Alison Bondy and Emily Cox.

Representative students from these organizations will deliver this set of instruments to Hunt School on either April 5th or April 12th. Three percussion students will also present a 30-45 minute concert demonstration on concert-sized xylophones, marimbas, and vibraphones for the students of this school in the afternoon on either date.

In addition, a large check of approximately \$1000 plus will be given to Emily Cox as a scholarship to study the Orff-Schulwerk, Level I at the University of St. Thomas this coming summer 2013.

Students who are directly involved in this project include Bryan Hummel, Project Chair; Bobby Starace, Sinfonia President and Dana Slotter, SAI President. Tom Sletto, Assistant Professor of Music Education at Drake University has acted as liaison between the various partners and will oversee the completion of this project this spring.



# THE IOWA CORE

## INTERVIEW WITH DR. JASON GLASS Scott Rieker



Dr. Jason Glass, Director of the Iowa Department of Education, participated in a question-and-answer interview with IMEA President, Scott Rieker. Here are excerpts from that interview:

*Director Glass, thank you for taking the time to discuss music, music education, and your relationship with the arts with us.*

*IMEA believes that a comprehensive, sequential music education taught by certified, qualified music educators is essential to a child's success both in school and beyond. Could you give us your thought on or reaction to this idea?*

Every student should have access to a quality arts and music education, and some students should be provided the opportunity to explore a specialization in arts and

***Standing in front of an audience performing or presenting artwork ... it doesn't get much more performance-based and authentic than that! These are the exact qualities we want to see more of in traditional academic assessment.***

music. The configuration of how that happens can look different from school to school. In any case, someone with expertise in arts or music needs to be centrally involved in the design and delivery of the instruction.

*One of the core components of the vision of education in the 21st Century that you have consistently championed is an incorporation of data and measurement to assist with student learning. Please expand on your vision of the value of standards and data in the music classroom.*

All classrooms should be using clear objectives tied to high quality standards. Further, all classrooms should be using formative measures and a "response to intervention" framework to determine if the instruction is working. These concepts are universal and not limited to just pure academic content. Good teaching involves knowing where you want the class to get to, and making informed adjustments to instruction to ensure that's happening.

There are elements of good instruction that transcend content area or student age. We need to provide teachers time and a structure to collaborate and work together.

We've made some progress on that front recently in Iowa but we need to do much more.

*How do you think that music educators are already using assessment in their classrooms, and could you give some examples of how a teacher could easily use data and measurement during the course of a lesson?*

In the course of delivering an art curriculum, an art teacher could develop some outcomes or skills they expect students to demonstrate based on high quality standards. As part of each lesson and unit, the art teacher could ask students to demonstrate those skills and hold the student results up against a performance rubric the teacher developed. Based on student performance on those formative assessments, the teacher can adjust the scope and pacing of instruction based on the assessment results. I'm not an expert on formative music assessment, but I could imagine music educators developing unit and lesson assessments and then adapting instruction based on the outcomes of those measures.

*You have previously mentioned that music educators often measure and assess naturally in the course of their teaching. Yet, often it seems as though music assessment is artificially constrained into forms of assessment more suited for subjects like reading or math. If we turned the model on its head, how do you think music (and the arts) could be a model for assessing other disciplines?*

Music and the arts are great examples of "authentic assessments," and are most frequently "performance-based" assessments. Standing in front of an audience performing or presenting artwork ... it doesn't get much more performance-based and authentic than that! These are the exact qualities we want to see more of in traditional academic assessment.

*What role could a core curriculum play in fostering student learning?*

A "core curriculum" – some common curriculum in arts and music based on state, national, or internationally recognized standards – can play a role in fostering student learning. A core curriculum in music and arts



# THE IOWA CORE

## INTERVIEW WITH DR. JASON GLASS

Scott Rieker

serves to make sure the teacher gets to a rigorous scope and sequence of learning targets and objectives. If this curriculum was a standard across schools or districts, it opens up the possibility of significant collaboration and sharing of resources between teachers. While each class and student is different, there is some value and efficiency to be found in some co-labor on curriculum.

*The Governor's Blueprint had an arts component, and the Iowa Core Curriculum in music is essentially ready to roll out. Please describe how you see the role of music and music education in the curriculum.*

One aspect of the Governor's reform bill from the 2012 legislative session included officially adding fine arts and a number of other areas to the Iowa Core along with the resources to do that work. Unfortunately, this didn't make it through the last legislative session. At the Iowa Department of Education, I've made the decision to include the fine arts as a companion set of standards to the Iowa Core. This means developing standards and a model curriculum just like we do with the other academic areas – it will just take us more time to get there.

***If we fail in this effort to make sure every student has access to arts and music, we just create a different kind of achievement gap for students.***

*One of the avenues that has been proposed for increasing access to music and the arts is through arts integration. How do you feel about arts integration?*

I'm supportive of music and arts integration, though I think the choices about the delivery of these should be contextual based on the curriculum and staff. What we want to make sure is that every student has access to quality music and art education. If we fail in this effort to make sure every student has access to arts and music, we just create a different kind of achievement gap for students.

Arts Integration depends on a lot of things coming together within a school in a coordinated way. I don't imagine it being successful if a lackadaisical implementation strategy is used. If arts integration is to be of high quality, it must be thoughtful, intentional, and purposeful. Staffing qualifications would be a major concern in a purely integrated approach. A school would need to work to make sure all the teachers were skilled, trained, and supported in the integrated approach. This is not impossible to overcome, but it won't be overcome by chance.

*How do you think a quality experience of music education enhances the whole educational endeavor?*

There are probably more benefits than I could possibly provide, but I can provide one major benefit. Some students who struggle academically experience their only successes in school in music and art classes. For some students, the fine arts class is what keeps them interested and coming to school, where they can also work on and learn in the academic areas.

*In the past, we have spoken about your experiences with music in school and beyond. Could you tell us about the role that the music education you experienced plays in your life today?*

I still occasionally play guitar and sing, either on my own or with friends. Probably like many, I don't get to play as much as I'd like to! I still perform with a band out of Denver, CO a couple of times a year for personal fun or reconnecting with friends I've made making music through my life.

*Clearly, you are passionate about empowering successful learning experiences for our children. What other thoughts would you like to share with us?*

My own personal experiences with music and arts education are treasured parts of my upbringing and personal growth. My wife has been an art teacher and we both very much want our children to have the fine arts be part of their education and their lives. I think it's important that we not set up a discussion about academics or the fine arts with a debate over one being more important or central than the other – both of these are important and we must have a commitment to making sure all the children in our charge have access to a quality learning experience in all these areas.

*Thank you for taking time to share your thoughts, insights, and experiences with us. Music educators across the state are excited about the prospect of a renaissance of music education in Iowa.*

The preceding article was composed of excerpts from an interview, edited for cohesion.

# THE IOWA CORE

## "I CAN" IMPLEMENT IOWA CORE

Sarah Jones



What is Iowa Core? Where does music fit? Like many music educators, my journey with Iowa Core began with confusion and uncertainty. Through classes, conferences, and conversations I began to find answers. Professionals such as Leon Kuehner (2012 FNHS Outstanding Music Educator), Myra Hall (Grant Wood AEA Iowa Core facilitator), and Roseanne Malek (Department of Education Fine Arts Consultant) were able to provide me with information

and experiences I needed to develop a deeper and more meaningful understanding of Iowa Core.

I teach K-2 general music at a small neighborhood school in Marion, Iowa. Marion Independent School District is a 3A district located in the Marion/Cedar Rapids metropolitan area. I am fortunate to work in a district with supportive and encouraging administrators, school board members, staff, and community. I am most grateful to be a part of an

incredible music team. Long before my arrival at Marion this team was known for its camaraderie and united pursuit to provide students with the highest level of music education.

Our music team like many others had adapted the National Music Standards to serve as our standards and benchmarks. In 2010 our team decided to revisit the National Music Standards and determine where we were deficient. After a professional development presentation on "I can" statements we decided to follow this new format. "I can" statements are learning goals written in student friendly language. These statements are posted where students can see them and are referred to regularly throughout every lesson.

How do "I can" statements relate to the implementation of Iowa Core? From the Iowa Core Characteristics of Effective Instruction perspective "I can" statements contribute to improved student centered instruction, teaching for understanding, assessment for learning, rigor and relevance, and teaching for learner differences. From a curriculum standpoint, thanks to the hard work of the

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# THE IOWA CORE

## **"I CAN" IMPLEMENT IOWA CORE**

Sara Jones

Iowa Core Fine Arts writers, we are able to articulate the connection between the National Music Standards and the 21st Century Universal Constructs (critical thinking, complex communication, creativity, collaboration, flexibility, adaptability, productivity and accountability).

As a vertical team we began the process of identifying "I can" statements based on the National Music Standards in the K-4 grade levels. After our K-4 "I can" statements were completed we decided that these statements would become the music portion of our student progress reports. It became important to me to develop strategies for assessing "I can" statements that provided individual students with specific feedback regarding their attainment of each goal. This desire led to a learning target ticket system.

The "I can" statements for every lesson are posted on the board. On days when I am ready to conduct individual assessments, I bring out a set of tickets (2"x 1/2" cardstock) with a specific "I can" statement (e.g. I can match pitch) printed on one side. When a student demonstrates mastery

learning. My favorite outcome of using this system is the emphasis my students and I place on practice. Every time the tickets are used, we talk about what it means if we do not get a ticket. I might ask, "Does it mean you are bad at music?" The students declare, "No! It means we just need more practice." We talk about how everything in life takes practice, and that it's ok if we don't do something perfectly the first time. I believe this assessment system is not only improving student learning, but is teaching students about accountability, perseverance, and overall "stick-to-it-iveness."

At this time our music team has completed 5th -8th grade and are near completion of our high school "I can" statements. We have begun considering how to best implement and assess the statements in classes and ensembles at this level. At the end of this school year, K-4 music teachers will need to review, reflect, and revise our statements based on implementation results. When the new National Music Standards are released we will need to review and revise to align to these new guidelines. According to Leon Kuehner,

***"I can" statements contribute to improved student centered instruction, teaching for understanding, assessment for learning, rigor and relevance, and teaching for learner differences.***

of a concept or skill, he or she is given a ticket. After receiving a ticket students take their ticket to their class pocket chart on the side of the room, they put the ticket in the pocket with their name or picture on it and return to the class activity. About once a quarter students glue their collected tickets onto an 8x11 cardstock template with their name on it. Photocopies of these cards are provided to parents at conferences and students will take the cards home at the end of the year.

As one might imagine, there are some inconveniences with this system. The primary drawback is time. It takes time to create the tickets (although I think parent volunteers could help) and it takes about 10 minutes of instructional time 3-4 times a year to glue the tickets to the cardstock. However, the benefits have been so meaningful that the extra time has been well worth it.

Colleague Amanda Freese has implemented the same system and we agree that students have become more excited about their music learning and are significantly more articulate about the concepts and skills we are working on. As teachers we feel more confident about student attainment of concepts and skills and are more focused in our lesson planning and goal setting for student

"Iowa Core is just good teaching!" Iowa Core is not finite; it is never done because good teaching is never done. Our work with "I can" statements will never be finished. We will continuously need to review and revise to improve alignment horizontally, vertically and across disciplines.

The creation and implementation of Iowa Core in our educational system has brought fine arts educators a unique opportunity. The essence of Iowa Core is not individual subject curriculum, but is the identification of essential skills and the horizontal, vertical, cross-discipline alignment and assessment of these skills over the course of every student's K-12 career. The essential skills are outlined for us in the 21st Century Universal Constructs. The Iowa Core Fine Arts writers and leaders in the profession have given us a blueprint and are providing opportunities for us to understand our role. It is our responsibility to seek out this information, develop our understanding, implement these practices, and share all we have learned with our colleagues and administrators. Together we can lead our districts and our state to effective and meaningful implementation of Iowa Core.

For ideas or questions contact Sarah Jones:  
sjones@marion-isd.org

# THE IOWA CORE

## THE END OF MUSIC EDUCATION

Scott Rieker



The six Universal Constructs on the Iowa Core (critical thinking, complex communication, creativity, collaboration, flexibility and adaptability, and productivity and accountability) are vital for success in the 21st Century. If you avail yourself of quality professional development, you will easily see how we music educators have been addressing the universal constructs for as long as we have been teaching music. If you delve even deeper, you will see that documenting evidence of

student learning in the music classroom – especially given the quality of the Iowa Core – will be an easy task, even if necessitating a slight shift in perspective.

development...good heavens, we have the means! But what is the end of education? And, specifically, what is the end of music education?

Today, I would propose a simple survey of your classrooms, your televisions, and your lives. What do you find lacking? Do you see a culture capable of experiencing or understanding joy? Do you experience the majority of people passionately pursuing goals of lasting value and intrinsic worth? Do you frequently encounter folks who value human beings as persons: as unique, individual, and infinitely worthwhile?

Education – particularly music and arts education – does and should allow children and young adults to experience those fundamental qualities of a worthwhile existence in a profound way. While other disciplines often herd students toward the “right” answer, rank and sort children by scores on exams, and proceed with a relentless focus

***Education – particularly music and arts education – does and should allow children and young adults to experience those fundamental qualities of a worthwhile existence in a profound way.***

But don't you ever wonder, “Why?” Anyone who has spent time with a toddler rapidly tires of “why”? Yet “Why” is the most natural question for humans to ask. It's our human nature to understand the world around us. A framework of understanding – cause and effect, means and ends – empowers us to tailor our actions for a positive outcome. We know this from the classroom. If our students understand “where we're going” in a lesson, they are much more likely to figure out how to arrive there successfully. In other words, once we understand “Why?”, THEN we can ask, “How?”

The universal constructs tell us, on the highest level, “how.” They are the tools we will use to be successful in our lives. No one would ever propose that having critical thinking skills is an end in itself. It's a tool – a means – to achieving our goals. The same may be said for collaboration, complex communication, and the lot. They are the most rarefied means towards that end.

Wait. Towards what end?

That is the question that we must ask, over and over. It is incumbent upon us particularly to recall our pupils and our policy makers to the fundamental question: what are we trying to achieve? The means have been well defined for us. In statute, in policy, in legislative debate, in professional

on “achievement,” music education encourages students to create new answers. Music education urges participants to understand their role in a complex system; to realize that every other person is also intrinsically vital to the success of the endeavor. Music education teaches that sometimes the true reward is the process, and the “product” is simply an affirmation of a job well done. (That, by the way, is joy: where the reward is in the “doing,” not in the “having” or the “having done.”) Good education in any discipline can achieve this, with a proper focus on the end.

So, as we consider universal constructs, student learning, data, collaboration, professional learning communities, data teams, and other powerful, valuable ways to empower teachers to teach well and students to learn effectively, we must also continually return the discussion to the actual end of education: the creation of human persons – citizens in the classical sense. Only with the end in mind can we evaluate which tools will enable the children and young adults in our classrooms to achieve goals of worth. The end of music education is a vital component in EVERY policy discussion. And, it is up to us to insert it (forcefully if necessary) into the discussion if it is absent. If we fail to do so – if we fail to bring the discussion around to “Why,” – then we will soon be discussing another end of music education.



# THE IOWA CORE

## FINE ARTS IN IOWA CORE: A WONDERFUL HARMONY

Roseanne Malek



A wonderful harmony is created when we join together the seemingly unconnected (Heraclitus).

At first blush, the mathematics, literacy, science and social studies skills and concepts written for Iowa Core seem unconnected to the instruction and understanding of arts education skills and concepts taught in Iowa schools. A deeper understanding of the Iowa Core

shows how arts education is more than connected to other content areas; arts education is a leader in the student-centered focus to Iowa Core implementation.

simultaneously through their active participation. I cannot imagine a highly qualified educator who cannot already see the strong connection of arts education with the Iowa Core universal constructs.

Practicing Iowa arts educators continue to maintain a vigilant commitment to participate in Fine Arts/Iowa Core meetings, discussions, writings and presentations to provide Iowa Core guidance for arts educators. The writing teams representing general music, middle/secondary music (instrumental and vocal), visual art, and drama/theatre have completed documents for each arts discipline that align national standards, the universal constructs and Iowa Core skills and concepts. These documents are in the final editing stage at the Iowa Department of Education and are intended to be posted on the Department of Education website within a few weeks. The fine arts skills/concepts

***Arts education is more than connected to other content areas; arts education is a leader in the student-centered focus to Iowa Core implementation.***

The Iowa Core is not course-based, but rather a student-based approach that supports high expectations for all students. To make this shift from a culture of teaching courses to a culture of student learning, the Iowa Core is structured around the areas of content, instruction, and assessment. Content, instruction, and assessment must work together to develop the competencies and habits of mind that are essential for future success in college, careers, and citizenry in an increasing complex and global society. In addition to quality content, student-centered instruction, and effective assessment processes, other building blocks for success have been included the Iowa Core. The six universal constructs identified as building blocks for success in the 21st century include: critical thinking, complex communication, creativity, collaboration, flexibility and adaptability, and productivity and accountability.

Quality arts education instruction teaches skills that directly align with each of the six universal constructs. Arts educators are already teaching skills that align with the Iowa Core universal constructs. In fact, this is where arts education excels within the Iowa Core. Within our classes students experience and demonstrate multiple skills and constructs

outlined in the documents as well as sample lessons were presented at the Fine Arts in Iowa Core professional development day in June 2012.

The positive feedback and excitement from last summer is the catalyst for planning additional professional development days for spring/summer 2013. The Iowa Department of Education is planning professional development opportunities to be announced in the near future. All interested educators are welcome to participate in an exciting day of music, art and drama instruction and assessment presented within the framework of Iowa Core.

Colleagues recently presented me with a framed print that says, "Where ever there is dis-chord may we bring harmony." This message is so appropriate for the time in which we are currently teaching. The message places a challenge before us - to kindly and professionally articulate the arts education and Iowa Core connection to our colleagues and administrators, so together we can create a harmonic and student-centered environment for education reform in this world of education reform dis-chord.

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# MUSIC IN OUR SCHOOLS MONTH

## PROCLAMATION

On March 7th, Governor Terry E. Branstad signed a Proclamation making March Iowa Arts Education Month. David Law, chair of the Iowa Alliance for Arts Education and Rosanne Malek, consultant for the Department of Education and an Advisory Board member to the Alliance, were present at the signing.

This marks the 5th year that March has been designated as Arts Education Month and the Alliance appreciates the support of the Governor and the importance of Arts Education for Iowa Students.



IN THE NAME AND BY THE AUTHORITY OF THE STATE OF IOWA

### PROCLAMATION

**WHEREAS,** Arts education contributes powerful educational benefits to all elementary, middle, and secondary students, including:

- arts education develops students' creative problem-solving and critical thinking abilities
- arts education teaches sensitivity to beauty, order and other expressive qualities;
- arts education gives students a deeper understanding of multi-cultural values and beliefs;
- arts education reinforces and brings to life what students learn in other subjects;
- arts education interrelates student learning in such essential skills as collaboration and innovation, assisting real-life and work readiness; and

**WHEREAS,** our national leaders have acknowledged the necessity of including arts experiences in all students' education for the "whole child"; and

**WHEREAS,** March is officially recognized as National Youth Art Month;

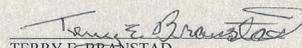
**NOW, THEREFORE, I,** Terry E. Branstad, Governor of the State of Iowa, do hereby proclaim the month of March, 2013 as

### IOWA ARTS EDUCATION MONTH

and encourage the support of quality school arts programs for our children and youth.



IN TESTIMONY WHEREOF, I HAVE HERETO SUBSCRIBED MY NAME AND CAUSED THE GREAT SEAL OF THE STATE OF IOWA TO BE AFFIXED. DONE AT DES MOINES THIS 7<sup>TH</sup> DAY OF MARCH IN THE YEAR OF OUR LORD TWO THOUSAND THIRTEEN.

  
TERRY E. BRANSTAD  
GOVERNOR OF IOWA

ATTEST:  
  
MATT SCHULTZ  
SECRETARY OF STATE



# MUSIC IN OUR SCHOOLS MONTH

## MUSIC IN OUR SCHOOLS MONTH

Elisabeth Kirby



Greetings from the “arctic” North!

As I sit here in my classroom at Harding Elementary School on the seventh of March, the sun is shining through the windows but the thermometer reads a bitter 8 degrees! Even though we’d rather have some warmer temperatures, I am reminded of a very important truth: no matter what the weather is

doing outside, as a music teacher I have daily opportunities to warm hearts and spread joy in my classroom. This is what “keeps my motor running” through the winter: reminding myself how blessed I am to have this job, and watching the kids’ excitement grow as we continue to experience music together throughout the year.

This month, our organization has a very important mission: advocacy! NAFME has designated March as Music in our Schools Month. The goal of this nationwide effort is to

***with a little extra effort, time and teamwork, we can create memorable experiences that promote music at school without breaking the rules.***

raise awareness of the importance of music education in schools. It is a wonderful opportunity for music teachers to put their programs on display and share the benefits of music with the entire school, as well as families and communities. I am pleased to be the MIOSM chair for our state and look forward to sharing my own ideas, and also hearing about what you have been doing to be an advocate for music in your school.

I imagine you are a lot like me when brainstorming ideas for a special event – I immediately think “What is the budget? When can I fit it into the busy school day? Which colleagues would be willing to do a little extra and help?” Each of these is an important factor to consider when planning an event outside your classroom. When we are under pressure to honor instructional time and save as much money as possible, it is often much easier to avoid special events and activities altogether. But with a little extra effort, time and teamwork, we can create memorable experiences that promote music at school without breaking

the rules. I’d like to share some ideas with you. Some have become annual traditions for the month of March at my school, and some of them are activities that I regularly incorporate into my instruction.

### **MIOSM: What Can We REALLY Do?**

- Send home communication to your parents, like the brochure on the next page.
- Take pictures of students making music. Display them along with the MIOSM logo (found at [nafme.org](http://nafme.org)) on walls outside of the music room, or in your school’s foyer.
- Interview students about music: favorite song, best thing about music class, etc. Print a poster for each of them with their answers and a picture, and decorate the school walls with the posters.
- Download (free at [nafme.org](http://nafme.org)!) and teach the music for the Concert For Music in Our Schools Month, and host a special concert, or lead an All-School or Grade Level Sing.
- Lead a Song Parade: Each grade level can choose a favorite song to perform in a hallway parade.
- Involve music at lunchtime: bring an iPod dock to

the cafeteria and set the tone with a classical or jazz playlist over lunch.

- Host lunch in the music classroom for one classroom per week – use it as a productivity incentive. Discuss music topics with the kids over lunch!
- Make a special announcement each or every-other morning over the intercom with fun music trivia: “Did you know that Elvis Presley, the King of Rock ‘n Roll, enjoyed eating grilled banana, peanut butter and bacon sandwiches?”
- Involve the local media in showcasing MIOSM: TV, radio, newspaper.
- Invite local high school musicians to visit the elementary school and perform during an assembly or music class. I try to invite as many former Harding students as I can!
- Encourage classroom teachers to use music strategies in their instruction during MIOSM. Do your best to provide them with materials, or help them create chants, rhymes, raps and songs centered on their curriculum.

**GOAL:**

To nurture a love of singing and music, develop skill in using the singing voice, and build self-confidence and self-esteem.



Check out our  
MUSIC WEBSITE:

[www.schooltrack.com/hardingvocal](http://www.schooltrack.com/hardingvocal)

for UPDATES,  
STORIES, LINKS, and  
MUCH MORE from

Mrs. Kirby!



# MUSIC IN OUR SCHOOLS MONTH

**March 1-31  
2013**

**Brought to us by Iowa Music  
Educators Association**

Music In Our Schools Month:

## WHAT IS IT ALL ABOUT?

March has been officially designated by the National Association for Music Education for the observance of Music in Our Schools Month, the time of year when music education becomes the focus of schools across the nation.

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



That's right...

An ENTIRE month dedicated to our school's music program!



## HARDING PARENTS!

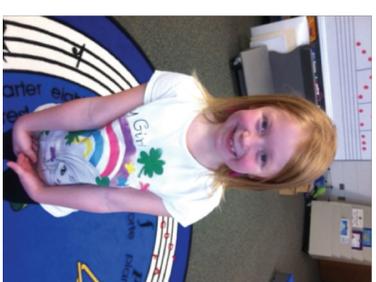
You can be a part of MIOSM!



During the month of March, you are invited to attend music class with your child!

Check out the schedule on our website, and come see what music at Harding School is all about!

[www.schoolrack.com/hardingvocal](http://www.schoolrack.com/hardingvocal)



Harding kids will be participating in the following activities this month to celebrate MIOSM:

### Spotlight Posters

Harding students were interviewed and photographed for their very own poster, to be displayed in our hallways at school!

### Song Parade

Each grade level will vote on a special song, and give a special parade around the school while performing it for the entire student body and staff.

### Rockin' Teachers

Harding has many teachers that have musical talents! They will be sharing their music with us during music class!

# MUSIC IN OUR SCHOOLS MONTH

## MUSIC IN OUR SCHOOLS MONTH

Elisabeth Kirby

- READ! Expose students to “books that sing.” Read, sing and move with literature. Some favorites of ours at Harding include: Berlioz the Bear (Jan Brett), Charlie Parker Played Be-Bop (Chris Raschka), Do Re Mi: If You Can Read Music, Thank Guido d’Arezzo (Susan Roth), and Max Found Two Sticks (Brian Pinkney).
- Hang posters, give away pencils or stickers, and send a special brochure home with students.
- Invite parents to attend music class with their son or daughter, and teach interactive lessons.
- Invite local musicians, parents, or teachers to share musical talents with your students.
- Arrange a trip to a local nursing home or shopping center and perform a concert, or go “caroling” in your school’s hallways.
- Research musicians born and raised in your state or that have connections to your state. Dress up as one of them or invite a local theatre pro to come dressed as one, and teach a lesson about this musician.
- Middle School and High School teachers: expand the

performance opportunities for your students. Find local meetings and gatherings that can host entertainment (PTO, Lion’s Club, and Rotary) and give a small recital. This would be a wonderful way to sing or play in front of a “practice audience” before solo and ensemble contest!

Please contact me if you have stories or more ideas! I would love to hear what you have done in your school to take part this nationwide initiative. I encourage you to get your students and school community involved with MIOSM – we truly have the chance to make music known and loved!  
Elisabeth Kirby

K-4 Music Teacher, Harding Elementary  
5th Grade Chorus Director, Lincoln Intermediate

# A Day in the Life of a Music Major

## ATTENTION HIGH SCHOOL STUDENTS:

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# CALL FOR RESEARCH POSTERS

ACCESS TO YOUR RESEARCH BENEFITS AN ENTIRE COMMUNITY

*Submissions are now being accepted for the Research Poster Session at the 2013 Iowa Music Educators Association (IMEA) Annual Conference.*

**“This is an exciting opportunity to share research with colleagues and conference attendees!”**

The poster session will be Saturday, November 23, 2013. This is an opportunity to share research with colleagues and conference attendees.

Researchers whose papers are selected will be expected to be available during the poster session to discuss their work and furnish copies of abstracts to those interested. Reports can be of complete or on-going research.

**The participation of graduate students is strongly encouraged.**

**email all submissions to [kevin.droe@uni.edu](mailto:kevin.droe@uni.edu)**

**The fine print:**

To have your report considered for the poster session, please email me ([kevin.droe@uni.edu](mailto:kevin.droe@uni.edu)):

1. Your name
2. Title
3. Contact information
4. Abstract of research (no longer than 300 words)

Due by: October 21, 2013. Attached submissions need to be in Word document (.doc or .docx) or Portable Document (.pdf) format.

Notification of acceptance will be made by October 23, 2013.

**Kevin Droe**  
*IMEA Research Chair*

# SPECIAL FEATURE

## EVERYTHING I NEED TO KNOW, I LEARNED IN MUSIC CLASS

Andrew Schwartz via CNN.com



(CNN) - It's no secret that education in America is broken. We can't define a good school, let alone figure out a way to measure success. Yet when money is tight, as it is right now because of the forced budget cuts, the first thing to be cut is always the arts. And that's a tragedy.

I spent six years in music school before making a switch to business school. I was

convinced that I was going to be a musician. I loved music. I was good at it, and I was willing to do anything to get to the top. But then I realized that, even at the top of the music game, the job security isn't there. So I dropped out of grad school and am now earning an MBA.

But through that transition, I've realized why music needs to be a cornerstone of education. Music is an art and a science, and it's one of the best ways kids can learn creativity and those mythical critical thinking skills. The focus of the curriculum isn't forcing everyone to learn about Bach or Mozart. It's about learning how to think, rather than what to think.

That "how" is the holy grail of education. It's exactly what makes a good scientist, a good entrepreneur or a productive member of society. I don't play the tuba anymore, but I think the lessons I learned from it are actually more ingrained into me now that I have some distance from the actual medium I learned them in. Here is just a portion of the many life lessons I learned through music:

### Work hard and it pays off

This one came early on in my short-lived musical career. I wasn't a very good musician when I first started out. It was obvious why: I only practiced an hour a day. But Katie down the street practiced four hours a day. My solution was to kick it up to six hours a day until I was just as good as she was. I had to make up for lost time, and I soon overtook her.

### Make it happen

An amazing musician once said to me: "Make it happen."

There will always be obstacles in your way. My junior year in college, my quartet was making a recording for an international tuba competition. (Seriously.) It seemed almost impossible for us to get together to record, but we found one time: 10:00 p.m. on a Thursday. We had all been in class since about 8 a.m., and I had a serious sinus infection. It might have been the coffee and more meds than a doctor would recommend, but I'm convinced that these simple words cleared my head and allowed me to power through the pain and exhaustion. We made the semifinals.

### Know where you stand

My teacher in grad school was fanatical about controlling variables. (Hey, a business school lesson!) This meant everything from designing your own instruments to recording everything that you play. But it didn't stop there. What about your diet? Your exercise regimen? Everything that could have an impact on your performance needed to be taken into account. In music, and in life, to make decisions or move forward, you need to have as much data as possible about current conditions.

### Do your research

A piece of sheet music doesn't tell you exactly how to play everything. In fact, it's just a general guideline. You would play a staccato note differently in Shostakovich than you would in Mahler. It's important to fully understand context, and the only way to do this is to do some serious research. Read a biography, read what the composer wrote, talk to the composer if you can, look at several different versions of the score and listen to different records to figure out exactly what you need to do. If you don't have accurate or complete data, you can't make a decision, right?

### Make connections

Before I went to business school, my classmates and I always related the music to something else. Wagner's intense "Ride of the Valkyries" is a waltz, which makes it fundamentally no different from Diane Birch's "Photograph," except that

## EVERYTHING I NEED TO KNOW, I LEARNED IN MUSIC CLASS

Andrew Schwartz via CNN.com

you're more likely to hear Birch in the background at a coffee shop. What you know about one thing can apply to the other. The deeper you go, you can make different links. Everything in life connects.

### Work with others

In business school, everything is a group project because in the "real world," you work in teams. Great. That's what music school was. Put five people in a room together, all with different ideas on how a piece of music should sound, and you need to figure out how to make the best music that you can. There is no escaping these people; you have to work together because you can't just eliminate an instrument. If your French horn player gets mad because you didn't eat the cookies he brought and walks out, you can't perform. It's better than the lesson that came from business school – please, if a team member's work isn't up to snuff here, I can do it myself.

### Be responsible for your work

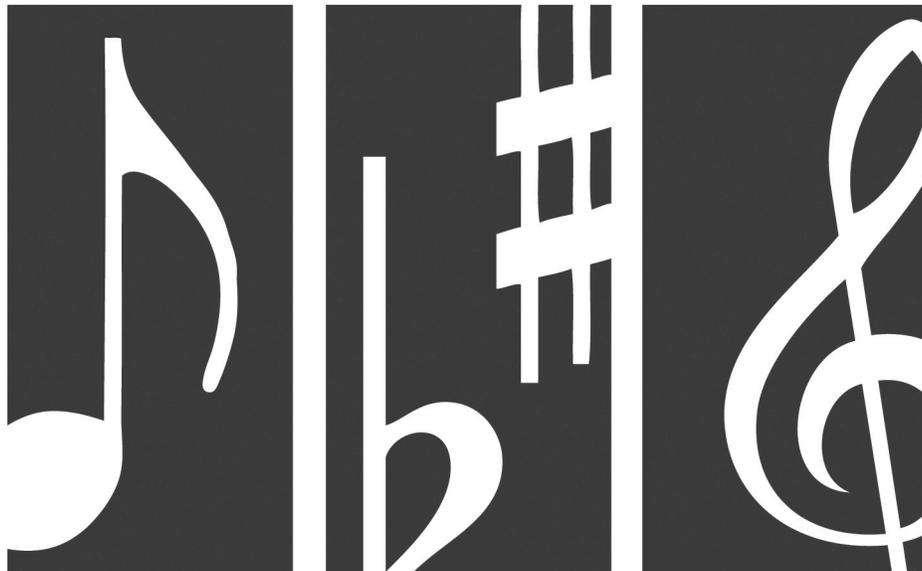
When you're performing music, you can't cheat. You can't say to the audience, "You don't get it." If they didn't understand it or like it, you

failed. You are completely responsible for your product being well-received.

I recently spoke to a recruiter from a large tech company and was told that two of the most important traits they look for in new hires are their ability to think like the customer and taking complete responsibility for their work. It's a sense of responsibility that has to be learned, and I learned it as a musician ... in high school.

I'm not advocating for everyone to go to music school. I am saying that we, as a nation, need music education to teach everyone these lessons and more. It's what will help prepare students to join the workforce, whether they're part of an orchestra, a lab or a startup. Keep kids involved in the arts and stop underestimating the inherent value of music education.

# music education



# ORCHESTRATING SUCCESS

National Association for Music Education

*Originally published on [www.cnn.com](http://www.cnn.com) on March 20th, 2013. Originally located at: <http://schoolsofthought.blogspot.com/2013/03/20/my-view-everything-i-need-to-know-i-learned-in-music-class/>. Permission granted to reprint this article*

# LEADERSHIP

## SERVICE THROUGH LEADERSHIP (ONE PERSON'S PERSPECTIVE)

David Law

### It's all about the students

That really is why we became teachers in the first place, isn't it? The most important kids are the ones in front of you. Just as the most important people are the ones at the meeting. If you have ever wondered who those officers and leaders of your professional organizations are, they are people just like you who decided to make a difference in the lives of children. They simply took it one step further and got involved in their professional organizations.

### Service beyond the regular day

Ever felt that you just could not pack anything else into an already overcrowded day? Too many activities at school and not enough time, too many family activities and not enough time and/or drivers, too much, too much, too much!!!! Overload, right? RIGHT!!! We have all been there and those people who are serving your organizations are just as busy and just as overloaded. Why are they doing it then? Because without dedicated and caring individuals, the organizations will fail and all the members will have less resources and materials to draw upon.

### Pay it forward

These individuals care about the long range good of the organization and are giving of their time and energy because they hope to make a difference in the lives and careers of future educators.

### Be the change you want to see

If you have a concern or want to see a change then step forward and volunteer. It can be as simple as being on a committee that is meeting that day (or once in the year.) Without your input the organization you belong to can only go in the direction set by others. Step up and offer to help by suggesting ideas and offering to be part of the group.

### Live your Passion

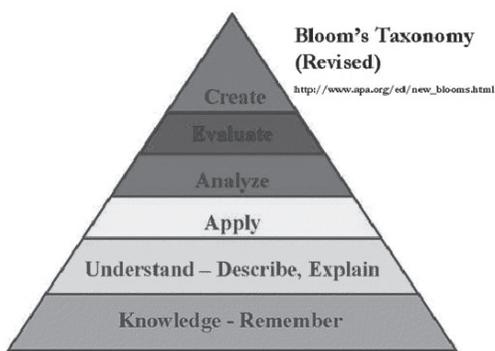
Your professional organizations live and die with the involvement of their members. We are all passionate about our subject area and our teaching. Now take it to the next level and live your passion through the professional organizations of which you are a member.

### It's all about the students

In the end that is what it is really all about! Service to others will come back to you in many forms. Step up now and offer your help and assistance to your professional organizations. Don't wait to be asked. Get Involved!

The above reasons are why I became involved and why I continue to be involved.

Sincerely,  
David Law  
Iowa Bandmasters – Past President  
Iowa Music Educators Association – Past President  
Iowa Alliance for Arts Education - Chair



Based on an APA adaptation of Anderson, L.W. & Krathwohl, D.R. (Eds.) (2001)



# MUSIC EDUCATORS ASSOCIATION

A FEDERATED STATE ASSOCIATION OF  
THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

## Outstanding Administrator for Support of Music Education

I would like to nominate an administrator for the Outstanding Administrator for Support of Music Education Award

**Name of Administrator** \_\_\_\_\_

**Position** \_\_\_\_\_

**Name of School** \_\_\_\_\_

**Address** \_\_\_\_\_

**Phone Number** \_\_\_\_\_

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Nominating Music Teacher Signature

(Must be IMEA member)

This application must be accompanied by a statement from the nominator indicating that the administrator being nominated demonstrates that he or she:

1. Supports music as an important part of the total curriculum.
2. Supports the application of curriculum concepts in the classroom.
3. Provides administrative support of public performances.

The nominating teacher(s) should include the outstanding characteristics of the nominee relating to music education.

**Application deadline: June 30, 2013**

Return to:

Kendra Leisinger

Crocker Elementary School

2910 SW Applewood

Ankeny, IA 50021



# ADVOCACY

## WHY TEACH THE ARTS

David Arzouman

When American presidents talk about education, they inevitably stress the need to focus on math and science. In a technological world, they say, math and science ultimately equate with economic competitiveness. This line of thinking may be smart politics, but it makes education merely the means to an economic end.

President Obama is no exception to this tendency. But as a candidate, he also routinely noted the importance of the arts, as does Education Secretary Arne Duncan. It is fair then to ask what art actually offers.

Science emphasizes quantities. Art emphasizes qualities. Their mix, although paradoxical, moves us closer to completeness. We express such paradox in ideals like the student-athlete, warrior-poet, compassionate-conservative, even “wise as serpents, and gentle as doves.”

***Science emphasizes quantities. Art emphasizes qualities. Their mix, although paradoxical, moves us closer to completeness.***

The arts offer both a key educational component and the unique experience of handling each stage of a project – coordinating hand, eye, and mind – from inspiration to finishing touches. In contrast, business realities necessitate specialization.

Schools also practice specialization, both in the estrangement of various studies and by progressively narrowing the focus. Perhaps because expertise pays, it is not generally the case that the “higher” people go in education, the broader, more interconnected, integrated, and holistic becomes their vision.

If the arts provide an alternative metaphor applicable to education, it is that elements must balance and synergize. The attractive color, “catchy” musical passage, or favorite rhyme that doesn’t fit only weakens the work. With synergy, grayed colors combine into brilliant paintings, just as in sports a coordinated team beats an unsupported superstar.

We arrive at a dilemma. In groups, individuals play roles and specialize; completeness arises from the coordinated activity spanning the group. But if education’s defining goal is only preparing students for those roles, it suffers for balance.

So where is the education model that not only emphasizes balance, but also explores the parallels and connections across disciplines?

One example is the quadrivium – arithmetic, geometry, music, astronomy – a model that reaches back to

Pythagoras. Consider its strengths. Arithmetic explains the relations between numbers. Geometry explains numbers in space; music, numbers in time; and astronomy, numbers in space and time. It was a vision of correspondences conducive to analogic thinking. Our wiser cultural ancestors considered geometry more than an engineering tool and music more than mere entertainment. They were key, parallel studies, manifestations of numbers, which were therefore seen as embodying both quantity and quality, a clue to the complementary unity of science and art. Segregating the two, and regarding only one as essential, is a costly disintegration, expressing a quantitative bias necessary for technological expediency.

Admittedly, art is peripheral to making microchips or jumbo jets. But it’s important to distinguish what our technology gets us, and what it doesn’t. The technological gap between

a smart bomb and a spear is vast. But the gap in intent can be imperceptible. Cable television, cellphones, and computers don’t ensure a more meaningful quality of discourse, only faster and more far-reaching. While our means far outrun anything from the past, our purpose and moral intent struggle to keep pace.

So, yes, education is vital to everything. But it requires an element of inspiration, and inspiration rides on metaphor, correspondences, and relating, the surprising and far-reaching connections that put the world back together, that elicit the “aha” response. This is precluded by overspecialization, but it just happens to be the work of art, whose root meaning is “to fit or join together.”

Thinking outside the box of each school department would be edifying. A math lesson might include rhythmic examples, or ratios also experienced as musical intervals. A geometry lesson could show how the master painters once ordered their compositions on geometric underpinnings.

Reopening these pathways would not bypass the traditional curriculum, but simply inspire the artist inside each student, longing to see the big picture. Unforeseen social benefits would surely follow.

*David Arzouman is an artist, composer, writer, and educator developing a new art school in Tokyo.*



## Iowa Exemplary Music Program

Name of School \_\_\_\_\_

Address \_\_\_\_\_

Phone Number \_\_\_\_\_

Principal \_\_\_\_\_

School Population \_\_\_\_\_

Grade Levels \_\_\_\_\_

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Nominating Music Teacher Signature

(Must be IMEA member)

This application must be accompanied by the following information:

1. List and briefly describe courses and musical opportunities offered by your school.
2. List and describe unified music education goals for general music, instrumental music, and vocal music in your school.
3. Briefly describe departmental guidelines for instruction in conceptual area. (You may provide a copy of your Curriculum Guide. Please indicate when it was written or last revised.)
4. Describe the application of the department guidelines from #3 above in the classroom and/or performance activities.
5. Briefly describe why you believe your department should be considered for this award.

Please submit any other materials (programs, books, etc.) in support of your application.

**Application deadline: June 30, 2013**

Return to:

Kendra Leisinger

Crocker Elementary School

2910 SW Applewood

Ankeny, IA 50021

