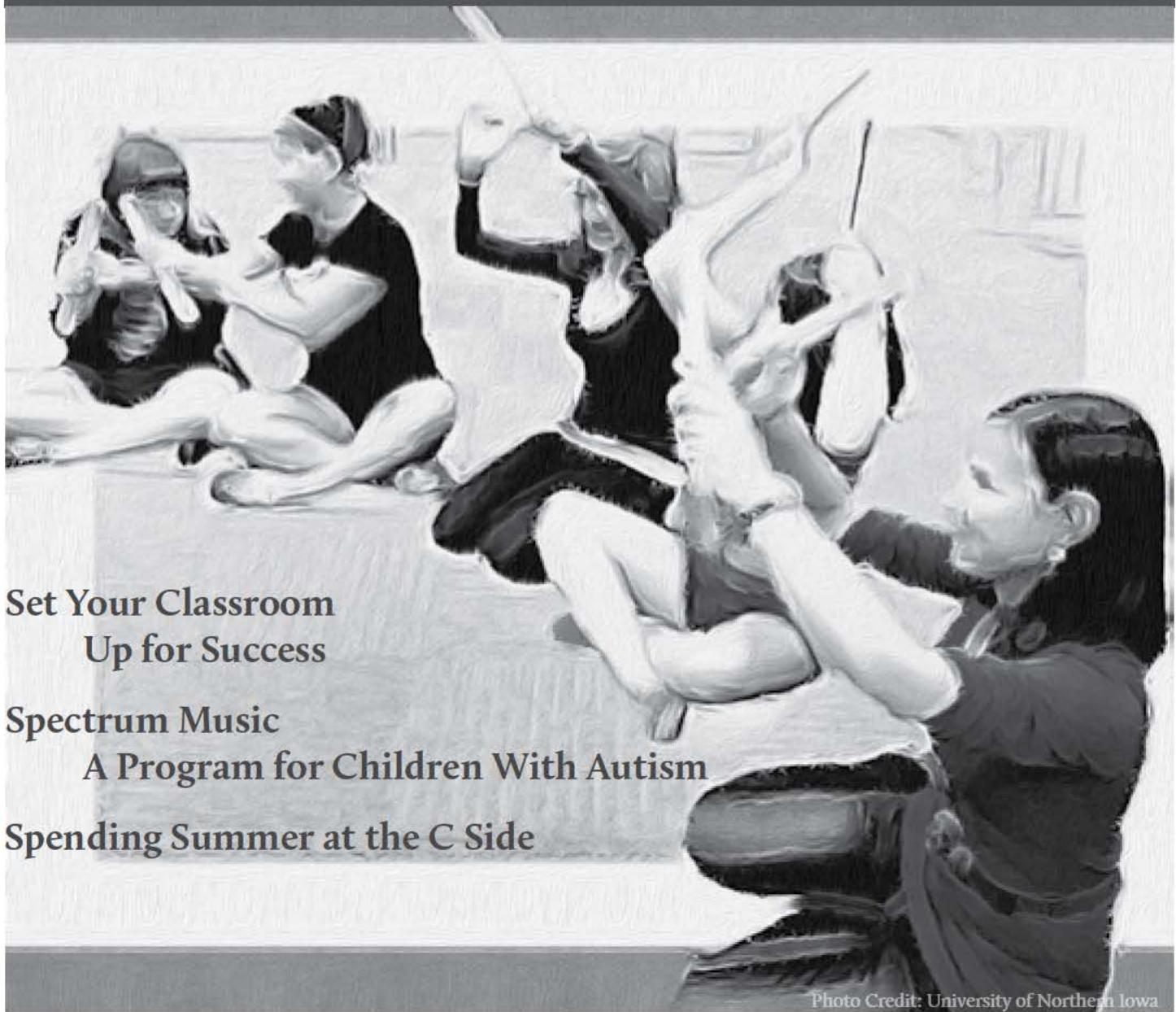


Iowa Music Educator

Spring / Summer 2014



**Set Your Classroom
Up for Success**

**Spectrum Music
A Program for Children With Autism**

Spending Summer at the C Side

Photo Credit: University of Northern Iowa



"Advancing the Heart of 21st Century Skills"

Individual Membership Form

Name: _____

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Circle one area of interest: visual arts music dance theater

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Membership Categories:

\$10: Student Member

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\$50 - \$99: Friend

\$100 - \$249: Supporter

\$250 - \$499: Sustainer

\$ ____: Additional Contribution



Please make checks payable to **IAAE** and send to:

Robin Walenta, IAAE Treasurer, West Music Company, 1212 5th Street, Coralville, Iowa 52241

Questions? www.iowaalliance4artsed.org | Membership Forms also available on-line

Leon Kuehner, Executive Director, 641-456-5580 email: llkuehner@fastermac.net

David Law, Chair, 319-377-5203 email: maestrolaw@gmail.com

<http://iowaalliance4artsed.org>

The Iowa Music Educator

Volume 67 • No. 2 • April 2014

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September — April



Jeremy J. Einsweiler, Editor



Meeting Notes

Welcome and Call to Order—Martha Kroese, President

Meeting called to order at 7:45.

Those present: Kendra Leisinger, Kris VerSteeght, David Law, Shirley Luebke, Charles Grimm, Kim Glynn, Rich Nicklay, John Luebke, Deb Hild, Kevin Droe, Judy Panning, Kelli Stoa, Jill Wilson.

2. Reading of last year's minutes—Kendra Leisinger, Secretary
3. Report of the Treasurer—Shirley Luebke, Treasurer (written copy)
 - \$41,000 in bank
 - \$3300 scholarship fund
 - \$21,000 in FoundationMMS to approve report (Kelli/Jill) Passed
4. Conference Report—Kris VerSteeght, President-Elect
 - Lisa Ott could use extra help on pin sales. So far we have 458 attendees. The late registration fee should give more of a financial incentive to register early. Presider presence could be increased for integrity in paid conference attendance.
5. President's Report—Martha Kroese, President
 - a. National events
 - i. Nashville
 - Martha attended the NAfME national conference
 - ii. NC business
 - Kris attended at Indianapolis. Presentation about the state of NAfME, including technology updates occurring. Membership will be ONLY filed electronically from now on. The revised national standards were discussed. Charlotte Danielson's teacher evaluation model will be presented tailored to music educators' needs.
 - iii. St. Louis conference
 - Research and teacher education on April 10-12. Kevin Droe will attend.
 - b. State events
 - i. IAAE Advocacy Day
 - Leon Kuehner is Executive Director. It is expected that the arts will be legislated as law into the Iowa Core in the near future. Advocacy Day is January 29 at the state capitol. Simon Estes is a supporter; Forrest Whittaker might be an attendee; Ashton Kutcher and Tom Hanks have been approached for support. There will be another proclamation signing by Gov. Branstad in March as Arts Month. The largest amount of attendees possible is desired for Advocacy Day.
Go to the website and detail how music has positively impacted your life.
 - ii. Mentoring
 - David attended this session in October. Iowa is serving as the pioneer for this program.
 - iii. Other
 -
6. Old Business
7. New Business
 - Rich Nicklay was recognized with the Distinguished Service award for the vast amount of work and organization he has done in service for IMEA.
8. Adjourned at 8:17.

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Letter From the Editor

Jeremy J. Einsweiler

Music Makes Me... So many words could finish NAfME's Music In Our School's Month slogan. Just like that diversity, this Spring's publication brings you a broad range of topics, ideas, and events.

With this Spring Issue, our contributors went to great lengths to bring you some of the most distinct voices from the IMEA board and membership. The result is a disparate offering, wherein you will find encouraging notes on managing a rowdy class, on planning a preschool music room for success, and on re-imagining your annual program: truly great ideas to add flavor to your upcoming year! Here are just a few highlights.

Kevin Droe, Ph.D. – Music Education Professor at the University of Northern Iowa – brings us a thought-provoking article on implementing new research to bring out the inner musician in children otherwise facing challenges on the autism spectrum.

Pat Toben presents a whole slate of modifications one could make to a classroom to help ensure success in student learning.

The upcoming spring and summer seasons are full of events and learning opportunities. Check the Events section to make sure you can take advantage of all of the suggestions.



It is always an absolute pleasure to work with such a talented team of contributors. The breadth and depth of this magazine are a testament to great things occurring in IMEA. I hope you enjoy it as much as I did!

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President's Report

**I Blame it on Netflix and the Snow Days We've Had
Martha Kroese**

I blame it on Netflix and the snow days we've had. Recently, I've become obsessed with watching episodes of "Doctor Who", and wishing I had the ability to travel through time and space. I found myself asking the fifth graders what Beethoven would have thought if he arrived in the TARDIS and heard "Joyful, Joyful" from "Sister Act". The amazing part was that the fifth graders didn't even blink---they had multiple, (mostly) thoughtful answers to my question.

To be truthful, it can't all be blamed on watching "Doctor Who"—part of the issue is the nostalgia involved in trying to decide when is the right time to bring a graceful end to my career as a music educator, and pass the baton to the next generation. You learn, as you take the lead in any organization, that the primary job for which you are responsible is to train someone to take your place. And you have to trust them to take it and run with it. Sometimes, as happened this fall in IMEA, you find that it gets returned to you. Scott Rieker took a teaching assistantship in Nebraska, and found that he needed to resign as president of IMEA. So the baton returned to me for another lap. I'll pass it with confidence to Kris VerSteegt following the conference in November.

The mentorship program in which Iowa Music Educators Association participates, facilitated by the Iowa Alliance for Arts Education, is all about passing the baton. Those of us who have been around the track many times realize the necessity of preparing others to step in and become the music educators for the future. The problem is that we may not be able to even imagine what that future will be like.

Recently, a young music educator in my district shared some wonderful resources she had found on-line. I marvel at the lesson plans, and teaching strategies and materials that are available in such quantity, and with such relative ease. I remember flipping through pages and pages of materials, trying to decide if the one or two usable things were worth the price of the book they were in. My shelves are full of resources and books that were purchased and acquired with much expense and time, and now those resources are so easy to find, and less expensive. I'd have a lot more money and



storage space if I started my career now, as opposed to when I did. And somebody is going to inherit a shelf full of books. Then I think back to the teachers who prepared me to teach, some of whose names are found on the list of IMEA Distinguished Service Awards. What a different world they experienced. My master's dissertation was on music as it was taught in the one-room schools in Iowa. At that time, the resources were a wind-up record player, a piano, and perhaps a radio, for a once-weekly broadcast. Now, we have all sorts of audio and video resources available on a little device we can carry in one hand! It seems almost as impossible as time travel. How can I, a product of the record player, purple mimeograph, and filmstrip projector, help prepare beginning music educators for technology that doesn't even exist? The technology I use in my classroom today certainly didn't exist when I started to teach. What will that beginning educator experience during her teaching career? I can't even begin to imagine.

How can I begin to teach my own elementary students, when they don't even fathom the idea that music used to be available only when someone was there to actually perform it? Who would have thought I can take my own students to the movie theater and see a live performance from the stage of the Metropolitan opera? Or that they could participate in a virtual choir with someone like Eric Whitacre? Or that they could perform their band solo with an accompaniment track that adjusts to them, much like a live pianist? Speaking of my students, I also think about what I pass on to them along with musical knowledge and skills—the



responsibility of being a wage earner, caring citizen, and transmitter of culture. I didn't always see things that way. I thought I was there only to teach music. In my first year of teaching, I discovered a document in the files in which the citizens in the community had been asked to name the first priority of education for the district. Their answer was "To prepare the students for the world of work". I remember being slightly offended at that reply, thinking that it was too narrow. Where was the place of music in that scenario? Well, I've learned since then that we don't just teach music, we also teach students about life.

What does preparation for life have to do with music education? Well, the first lesson from "Doctor Who" is that he valued humans for their ability to feel and to innovate and to imagine. Where else do we learn to do those things except in music class? I watch one of my kindergarten students close her eyes, and listen to a beautiful rendition of "Twinkle, Twinkle, Little Star", played expressively, and I can see from her face that she is imagining the stars. I hear my students sing "Shenandoah" before and after we've discussed what it feels like to be really homesick, and I can hear the difference in their singing. I listen as one of my English language learner students tries to express what it feels like to listen to "Pantomime", from Kabelevsky's "Comedians". We've been doing the heavy movements with John Fiereabend—and she says, "It's like you know you need to say you're sorry, but you don't." In music we learn to express our feelings.

There is one other essential skill that I feel I must pass on to my students—the skill of listening. Music seems to be the only class where students are called on to develop their skills in listening. And they have learned to resist listening, in favor of visual cues. I wonder when it happened, because it seemed so gradual.

If you don't believe me, try this sometime. Project a picture of brass instruments, or have the students look at a picture that includes a piano. Then play music that includes only string instruments, and have them tell you what they heard. I'll lay money that more than one student will insist that they heard the instrument in the picture, rather than the one they actually heard. And if they're at all like my students, they will argue that they are right, and you are wrong, because that's what's in the picture!

So---what's the future of music education? I must admit that I can only see as far as the end of this lap. I don't know what music education will look like in the future. I do know that it will be exciting and different and probably even a little bit scary. But I trust those who carry the baton after me to run the course with all the energy and enthusiasm and skill they can muster. And if you drop the baton, we'll all help you pick it up, because I do know this. Music matters to kids, and it always will—because they're human.

Need information about your NAfME membership?



Contact NAfME
Member Services at
1-800-336-3768
or
MemberServices@nafme2.org



www.nafme.org
Music Education
Orchestrating Success

President-Elect's Report

Making a Different Difference Kris VerSteeg

Last month, my fifth graders embarked on a 10-day citizenship challenge to raise \$5,000 for a local charitable organization. If successful, they could have provided more than 20,000 meals for people struggling with hunger. At the end of the eighth day, they had raised a mere \$2,316. When my fifth graders arrived on the morning of the ninth day, failure was all over their precious faces.

I seized a teachable moment. After a lot of comforting and coddling, I explained to them a simple truth that took me far too long to learn: Just because you haven't succeeded, it doesn't mean you aren't succeeding. They had set out to make a difference, and make a difference they had. It was just a different difference. Their money would still go to the charity, and many people would benefit.

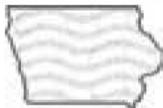
Just at the moment when it appeared to me that they had accepted their "defeat," the most amazing thing happened. Those fifth graders wrote emails and letters, made speeches and phone calls, and rallied support from their parents, grandparents, community members, and business owners and finished the challenge with over \$6,000.

As arts educators, we have not wholly succeeded either. I have not met a fine arts teacher yet who says they see their kids enough, have enough resources, have enough support from their administrators and parents, or enough respect from their general education peers. But I am not about to say they we have failed or that any part of us will ever accept defeat.



We may not have succeeded, but we are succeeding. We are making music with children everyday, covertly and overtly grooming the next generation of believers in the power of music and music education to create confident, creative, empathetic makers and consumers of music. IMEA is succeeding as well. Just like my fifth graders, we are writing letters and emails, making speeches and phone calls, and rallying support from our parents, grandparents, community members and business owners. We are also collaborating with countless organizations to strengthen the legitimacy of fine arts education in the minds of our lawmakers.

On January 29th, I had the pleasure of serving as a citizen-lobbyist and advocate at the statehouse. There I vied for the attention of state representatives from both sides of the aisle. I shared with them the many reasons why fine arts education is essential to the human experience and is the right of every child. This special event was planned by the Iowa Alliance for Arts Education, in which IMEA has a very active role. Teachers, parents, and community members turned out in amazing numbers to voice their support of the arts as a core subject and a comprehensive, sequential curriculum that can be taught and authentically assessed. This dialogue, and a moving presentation by Simon Estes, really made a palpable difference and it was my pleasure to be a part of it.



NAfME Announces Dues Increase

NAfME has announced an increase in the active member dues effective July 1, 2014. The dues will have an increase of \$3.00. This will make the active member dues for the state of Iowa \$123.00.

This increase is a national increase; the state dues will not increase.

Even though the dues will increase, we encourage all music educators to become a member of their professional organization. Why? The National Association for Music Education is the only professional association that addresses all aspects of music education. More than 65,000 active, retired, and collegiate members represent all teaching levels from pre-kindergarten through college and into community education.

Through its many programs, initiatives, and resources, NAfME works to promote the importance of music education, foster the best possible school music programs across the nation, and advance music education as a profession.

It is important to be a part of your professional association – and to take advantage of the many benefits of membership:

- Professional Development opportunities
- State and National Conferences
- NAfME Job Center
- Periodicals
- Advocacy training and resources
- Teaching Resources



**National Association
for Music Education**

The Many Benefits of Music Education—Tips to Share with Your Principal

Here are some simple ways principals can assist their school's music educators:

CREATE AND FOSTER AN ENVIRONMENT OF SUPPORT:

- Study the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- Provide adequate funding for instruments and music education materials.

COMMUNICATE CONSTRUCTIVELY

- Encourage music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- Share your students' successes with district colleagues.

Visit www.nafme.org for more Principal Resources.

In Memoriam

Marvin Kelley



Iowa Music Educators Association honors the work of Marvin Kelley in the music education field. Marvin Kelley died Thursday, January 16, 2014. After reading the many tributes and accolades by his former students, colleagues and friends, this author is regretful for not having the opportunity to have studied or to have worked with Mr. Marvin Kelley.

Iowa Music Educators Association thanks this music education giant for his service to Iowa Music, and extends sincere sympathy to Marvin's sister Bonnie, his nieces and nephews and his many friends. He will be missed.

Marvin Kelley was a 1948 graduate of Danville High School. He attended Burlington Junior College before transferring to Iowa State University, where she studied Agriculture in the field of farm operations. Marvin enlisted in the United States Army in 1952, serving until 1954. Following his honorable discharge, Marvin went back to Drake University and received his Bachelor of Music Education Degree in 1956 and his Master of Music Education Degree in 1960. Marvin taught music at Earlham Community Schools in Earlham, Iowa, Army Dependent Schools in Verdun, France, Knoxville Community Schools and Grinnell Community Schools retiring in 1990. After his retirement, Marvin taught voice to Grinnell College students two days a week at his home.

During his tenure, he joined the American Choral Directors Association and the Iowa Choral Directors Association, where he was a member of the board of directors from 1961 through 1981, and was elected president from 1968 to 1970. He was a member of the National Association of Teachers of

Singing. Marvin worked as an adjudicator for the Iowa All-State Auditions and State Music Contests for the Iowa High School Music Association from 1961 to 1990. He organized the first Iowa State Choral Directors Convention held in January of 1966 at Drake University. He was the recipient of the Robert McCown Memorial Award in 1973. Marvin was elected to the position of Iowa All-State Choral Chair, and served as Iowa Music Educators Association Choral representative from 1976 to 1982. He received the distinguished service award from the Iowa Music Educators Association in 1990. Marvin was the teacher of the year for community service at Knoxville Community School in 1968 and Grinnell Community School in 1984. Marvin directed several community choirs, church choirs, junior high and high school choirs, taking a select group to Europe for six summers.



IMEA Distinguished Service Award

Richard Nicklay



The Iowa Music Educators Association Distinguished Service Award was presented to Richard Nicklay on November 23, 2013 in Ames. Mr. Nicklay teaches middle school band in Spirit Lake, IA, where he has taught for the last 33 years. Prior to that, he taught band in Wellsburg, IA. He has served as the NW Iowa District Chair for IMEA, Elementary Band Chair and Membership Chair for NW Iowa Bandmasters Association, and as President of the Spirit Lake Education Association. He is currently Secretary of the NEA Fine Arts Caucus and Chair of the ISEA Fine Arts Caucus.

The IMEA Distinguished Service Award is designed to give recognition to individuals who have contributed to the advancement of music education in Iowa and to the functioning of the Iowa Music Educators Association. The award was first presented in 1969.

The following criteria were developed to guide IMEA members in making nominations. The person honored should be

- One who consistently displays knowledge of our cultural heritage and the forces that are a part of it; one who is aware of the constancy of change and who has the powers of discrimination to determine values of the past.
- One who pursues art, craft, and skill with genuine integrity and mastery, who has the power to display imagination and enthusiasm, who has the capacity for continual growth

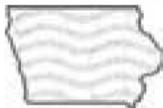
- One who has a particular, genuine interest in the development of young people in the field of music and in the entire field of education
- One who has a real concern not only for the excellence of school curriculum, but also for those facets of community life which add enrichment and enjoyment.
- One who serves the community without thought of personal gain.
- One who accepts opportunities to support local, state and national organizations that have an objective of developing youth.

Congratulations to Rich on receiving this honor.



Distinguished Service Award Recipients

1969	Lorraine Watters	Des Moines
	Delinda Roggensack	Mt. Vernon
1970	Gene Burton	Newton
	Myron Russell	Cedar Falls
	Marian Knudson	Sioux City
	Lois Grammer	Davenport
	F. E. Mortiboy	Davenport
	Francis J. Pyle	Des Moines
1971	Paul Behm	Mason City
	Lloyd Oakland	Blairsburg
1972	Paul Nissen	Mason City
1973	Herald Stark	Iowa City
	Olga Hoffman	Newton
	Alvin Edgar	Ames
1974	Leo Kucinski	Sioux City
1975	Himie Voxman	Iowa City
	Frank Piersol	Iowa City
1976	Madelin Kauffman	Cedar Rapids
	Phyllis McAdams	Burlington
	Maurice Wright	Burlington
1977	Wilma Olson	Harcourt
	Robert Bagley	Des Moines
1978	Leo Grether	Boone
	Lottie Craig	Ottumwa
1979	Milton Anderson	Davenport
	Carleton Stewart	Mason City
1980	Dorothy Bondurant	Waterloo
1981	Dale Caris	Sioux City
1982	Karl M. Holvik	Cedar Falls
	Ellen Johnson	Des Moines
1983	Jeanette Carter	Ottumwa
1984	Jane Ruby	Des Moines
	Erwin H. Schneider	Iowa City
1985	Leland Cook	Newton
1986	Jesse Evans	Rock Island
	Don Marcoullier	Des Moines
1987	Carroll Childs	Des Moines
	Dorothy Zehr	Fort Dodge
1988	Helen Frank	Maquoketa
	Luman Colton	Cedar Rapids
1989	John DeHann	Clinton
	Ralph Paarmann	Davenport
1990	Don Lomen	Des Moines
	Marvin Kelley	Grinnell
1991	Dorothy McDonald	Iowa City
1992	Weston Noble	Decorah
1993	Everett Johnson	Boone
1994	Betty Debban	Cedar Rapids
1995	Charles DCamp	Davenport
1996	Paul Rieman	Des Moines
1997	Rhonda Taggart	Des Moines
1998	Joseph C. Christensen	Ames
1999	Ruth Keraus	Mount Pleasant
2000	Guy Blair	Pella
	Lance Lehmburg	Sioux City
2001	Virginia Bennett	Des Moines
	Judy Svengalis	Des Moines
2002	Louise Frakes	Washington
	Ruth Seim	Ottumwa
2004	Myron Welch	Iowa City
2005	Aimee Beckman-Collier	Des Moines
2006	Shirley Luebke	Sioux City
2008	Scott Keese	Huxley
2010	John Aboud	Algona
2011	Alan Greiner	Boone
2013	Rich Nicklay	Spirit Lake



IMEA Tenure Award

Letter from Donna Williams,
October 30, 2013



I read the Iowa Music Educator, Fall Issue, 2013 from cover to cover and found the Tenure Award on page 86 very interesting. I was pleased with the IHSMA's 30 year award which began when I was an IMEA officer. My thought was that General Music teachers usually established a strong music foundation that resulted in successful high school programs under teachers that maximized student talents.

I taught 36 years in Iowa with my first year at Martelle Consolidated School in Jones County followed by three years at Alburnett Consolidates, ten and one-half years at Center Point Consolidated, and twenty-one years in the Cedar Rapids School System from which I retired in 1987. These three schools were in Linn County. The rest of my teaching were partial years when I had three pregnancies and two summers directing band concerts.

It was my pleasure to serve as Secretary-Treasurer of IMEA four years followed by two years as Membership Chairman. During these years I represented Iowa at MENC twice, a NE District Meeting in Ann Arbor, Michigan and as a panel member discussing Membership Techniques in Anaheim, California.

My BA degree was in 1949 from William Penn College and the MA degree in 1966 for the State University of Iowa.

A highlight in my career was when the Alburnett School Band was one of seventeen groups to perform before former President of the United States, Mr. Herbert Hoover, at the Dedication of the Hoover Park in West Branch, Iowa. I was

the only woman director.

Writing curriculum for Junior High Music at Center Point School and being chairperson in several curriculum projects for Elementary Music in Cedar Rapids helped teachers and students find new meanings in the study of music. The last three years I developed curriculum adapted for special needs students—physically and mentally challenged plus three classes of autistic children. This included singing, moving, and playing instruments including electronic keyboards. Programs presented were developed from classroom activities.

At age 86 I am still singing and directing church choirs in Iowa and Texas. My home is now Marshalltown, Iowa but I am currently residing in my winter home in Donna, TX so I cannot attend the conference in Ames this November.

My eldest grandson is following in my footsteps. He is in his 17th year at Riverdale Schools near Port Byron, IL, where he is teaching vocal and instrumental in grades 6-12.



All-National Honor Ensembles

Applications are open for 2014 All-National Honor Ensembles.

Application fee: \$30.00.
Deadline: May 16, 2014

Eligibility for 2014:

The NAfME All-National Honor Ensembles represent the top performing high school musicians in the United States. In October of 2014, the ensembles will perform in Nashville, Tennessee under the baton of leaders in the field of music education. The NAfME All-National Honor Ensembles are represented in the following components:

- Concert Band
- Mixed Choir
- Symphony Orchestra
- Jazz Ensemble

Only students which meet the requirements below are eligible to apply for the NAfME All-National Honor Ensembles. Please be sure to read the requirements carefully, as they have changed from previous years.

ALL APPLICANTS MUST:

- Be in grade 10, 11 or 12 during the 2014-2015 school year;
 - Attend schools in one of the fifty states of the United States, the District of Columbia, the Department of Defense School in Europe or International.
 - Students must be accepted to their states 2013-2014 All-State Festival. If no All-State festival is held during the 2013-2014 academic year the following festivals are acceptable: 2012-2013 All-State or Division festival. If your state MEA does not sponsor the All-State Festival, the state MEA will determine which students are eligible to receive an invitation to apply. Please contact Jane Balek (JaneB@nafme.org) for additional information if your state does not sponsor an All-State Festival.
 - Be a member of his or her school's choral, string, or instrumental ensemble corresponding with the ensemble for which application is made.
 - Receive endorsement from his or her ensemble director. (*ensemble director must be a current member of NAfME).
- (Disclaimer: All final eligibility decisions will be made by the state music educators association.)*

Prepared Music

Students must prepare 2 minutes of the piece they used for their all-state audition, OR 2 minutes of any piece of music on their state's approved all-state audition repertoire list. If your state does not publish an approved repertoire list, please choose a selection from standard solo repertoire that would be appropriate for high school festival or a college audition with guidance from your ensemble director.

FACT:
ONE OF THE ONLY ACTIVITIES
THAT ACTIVATES, STIMULATES,

AND USES THE ENTIRE BRAIN
IS MUSIC

Noah Hickman Chosen as a Member of The All-American Marching Band

An Iowa student was chosen as a member of the All-American Marching Band. Noah Hickman, a student at Sheldon High School, was chosen to play sousaphone in the 2014 band. Only 125 students are chosen from across the nation to receive an all-expense paid trip to San Antonio, TX. The band performed at the half-time show of the US Army All-American Bowl. Noah is a student of Cliff St. Clair. Congratulations to Noah and Cliff.





Five Days in March: An Odyssey of Musical Sharing

Kendra Leisinger

For five days in March, I share my classroom with parents who have made time in their day to share a music class with their children. Grandparents, friends of the family and even some younger siblings showed up for a visit.

A few years ago in my district, general music instructional time was severely reduced. In response to having music class 45 minutes only once a week, my colleagues and I decided to reduce concerts for our youngest students and instead offer parents the opportunity to visit music class.

Why offer a music class visit? We knew that we could continue teaching with hardly a blip in learning while simultaneously informing the parents of what their children are actually doing in music class. We could provide an authentic example of music education in action.

The first year we set sail on our journey of parent visits, we invited parents for a two-week period in March. Oh, how we under-estimated the levels of exhaustion we would experience from sharing 4/5 of our day for ten days with visitors!

This year, our second and far wiser year, parents visited for five days in March. Each of my colleagues handles the registration process in their own way. I created an Online sign-up document that I sent to each classroom teacher, grades K-3, to forward to their parent list. This particular Online source allowed me to collect parent information like visitor names, date of the visit and email addresses to be used as reminders for their visit.

I had eighteen classes eligible for parent visits and 280 people signed up. The largest number of people visiting one class exceeded 25 people!

I told the parents up front that this would not be a program or a presentation; they were here to visit music class and to see what their children were actually doing and learning during their 45 minutes once a week. I provided a paper copy of the national music standards as well as the curricular program



used in our district. (We are using First Steps in kindergarten-first grade and Conversational Solfege in grades 2-3, both authored and researched by Dr. John Feierabend.)

So what came of this week of parent visits? Parents (and friends and family) were able to see firsthand what and how their children were learning. They could see the smiles and hear the laughter. They witnessed the singing and dancing and game-playing designed to cleverly make learning effortless and fun. They realized that their children could speak, sing, read and write notation at a level that is truly amazing. They experienced real musicianship from children as young as five years old.

Perhaps the most impressive thing that came from our March parent visits was the realization by parents that their children are engaged in meaningful, exciting and deeply satisfying musical experiences that will contribute not only to their cognitive and motor development but will most importantly contribute to happier, more fulfilled lives.

As Dr. Feierabend describes in his 30-year plan, what do we want our students to be doing musically in 30 years? We want them to sing lullabies to their children, dance confidently at their wedding and choose to listen to great music in concerts or in their daily lives.

Kudos to the hundreds of parents who participated in their children's' March music class visits! My sincere hope is they left that day with a feeling of assurance and satisfaction that music education is a good thing for their child.

JULY 20-27, 2014



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Is Your Classroom Set Up For Success?

Pat Toben

Many times we find ourselves coming and going from one class to another or one rehearsal to another. Often taking the time to reflect on what is working or what is not working in our classrooms for our students. Many days as I reflect on what I have done, some element of classroom management creeps in. What would have happened if What could I have done differently to engage.....

While preparing for my student teacher to take over my classrooms this semester, there was one prominent question that stood out while she was observing. "How do you manage these kids? What do you do if..... ? How will I know.....?" From time to time, I believe we are all searching for new techniques for our tool box or suite case.

With that, I sent out the following email to get some "tried and true" techniques that have worked for teachers to share with my student teacher. When bouncing from building to building or grade level to grade level as most of us do, the most important thing we can remember is that building relationships with our kids must be our top priority and then curriculum. The old adage of "they don't care what you know until they know you care" truly sums it up. I have to admit, after 21 years in the classroom there were some pretty cool ideas shared and I would like to share them with you.

I first shared this poem from Annette Breaux, 101 Answers for New Teachers and Their Mentors, 2nd ed. (Larchmont, NY: Eye on Education, 2011), p. 1.

How Does One Manage a Classroom?
By Annette Breaux

"How does one manage a classroom? Is it really rocket science? For I've been told that it's difficult to control so much student defiance."

Well, management is about the teacher, and what the teacher expects. Because everything about the teacher absolutely affects how students will or won't respond, how they will or will not act, And with excellent classroom management, students behave well. That's a fact!



So set clear rules and procedures, and show how you want things done and remember that on the scale of importance, being consistent is number one!

- Consistent in how you treat each one,
- Consistent in your preparation.
- Consistent in being professional, regardless of your level of frustration.
- Consistent in saying what you mean and meaning what you say.
- Consistent in making every student feel special every day.
- Consistent in your refusal to give up on anyone.
- Consistent in helping students to see a task through 'til it's done.
- Consistent in having a good attitude, for your attitude sets the tone.
- Consistent in being available, so that no student feels alone.
- Consistent in helping every child to know he can succeed.

Yes, being consistent is the key to classroom management, indeed!

Being consistent is not difficult— just be consistent at being consistent— And soon your discipline problems will be a memory that is distant!

The following are a few of the responses that I received back from educators throughout our district.

Children and Puppies

Children are like puppies. When they are learning something, the first time you do it they will shake their little heads and have to work themselves up to try it. The second time you do it, they will give you the look that says, "OK, I'll try this again. It seemed to work pretty well the first time." The third time you do it they will sail right into it with confidence, knowing they have done this and done this. After that, woe betide you if you try to change the procedure, because for them it is now carved in stone.

Teach them the procedure you want them to follow as soon as you get a hold of them, practice it the first three class periods, and revisit it every once in awhile when they need a reminder.

Tips and Tricks

- Have visible, clear, simple rules to follow that are fair for all
- Never raise your voice unless it's an emergency
- Use positive reinforcement more often than negative
- Greet each student at the door with a smile
- Remember that each student carries baggage through the door, just like you do; be flexible with the daily assignment
- Always approach a student with a question first. Appearances on what is happening are often deceiving. If you want to know what is happening, simply ask "What are you doing?" or "What is going on?"
- Be 100% positive, meaning eliminate negatives from addressing what you want students to do. Instead of saying "don't talk," say, "please sit quietly." Instead of saying "Do not touch your recorder," say, "Please put your hands in your lap." Start fixing things by telling students what they did well and then telling them how they can build on that.
- Reward good behavior frequently—acknowledge good listening, following directions, good singing. Don't get in the habit of talking over kids. Use the school reward systems of tickets/coupons—if they have one in place. Enlist the help of classroom teachers and principals for severe or disrespectful behavior problems.
- Set a high expectation and follow through.
- Be humble and willing to admit when you are wrong. Being human is part of being humane and students respect an honest apology. They learn so much more from an adult making it right than they ever will from an "It doesn't matter, because what I say, goes."

Class Tickets

My class earns tickets. If I catch a student picking something up that isn't theirs, helping a friend, standing the correct way

in line, setting a good example, answered a hard problem etc, etc., I will have the student get a ticket and put it in the "Compliment Box." If a teacher in the hallway tells my class they are walking nicely that is worth 10 tickets for the class. BUT, the students can also lose tickets. If they are rude, not following directions, running in the hallway, talking out of turn, etc, they have to take a ticket out of the "Compliment Box." (They hate doing that by the way, so it really helps with the good behaviors :)) As soon as the class has earned all 300 tickets, I then give them a class party. Usually a "sound party," like a "K (k sound) Party" and I bring Cookies, Capri Sun, and we play Kickball. They all start with the "K sound." It is simple, but effective with the class.

Management: Path of Least Resistance!

When behavior is acceptable, **say it**. What you **reinforce** repeats itself. (This cuts down immeasurably on poor behaviors in the first place).

1. When behaviors are very slightly going wrong, treat them seriously. **Jump on it**, then get off it. **Reinforce good behavior happening very nearby**.
2. When poor behaviors are just beginning to accelerate, use hypotheses, directed to the whole class. Voice soft and a little stern. ("My quietest classes will NOT owe me a recess." "Kids who give consistent good effort, oftentimes find the best grades on their report cards.") **Reinforce good behavior happening very nearby**
3. When unacceptable behaviors are getting serious, or habitual, direct your corrections to individuals. Use your **teacher voice**. ("John, I was thanking Dave for using his maturity in this situation because I wanted you to do it too- of course!" "Susan, if it's too difficult to keep from getting so **easily distracted**, you'll be sitting away from the kids. I'll see if I can **trust** you better before you can come back.") **Reinforce good behavior happening very nearby**.
4. When behavior looks like all-out mayhem, use the "P.A." voice – a microphone is best – to choose a person or group for a privilege of some sort. ("ENOUGH. FIND YOUR SPOTS – NOW. Let's get down to business of who goes on the Minneapolis trip, and who we would NEVER even let on the bus!" "FIND YOUR PLACES... No, I WILL TELL YOU. It looks like Mary will get to play her instrument first. Who knows WHY that is?" – proceed to honestly spell it out; this exposes evil-doers – "ONE: When I told this class to SIT DOWN, she was the first one there. TWO: her mouth was CLOSED. THREE: her eyes are WATCHING.")
5. ***At this point, to nip any planned bad behavior in the bud – particularly if the group is not quite subdued yet – it may be necessary to actually mention the negative here. ("Why didn't I say 'Anna' just now? Did you catch



it?" – let peers offer the negatives Anna was doing. You turn them around into positive statements as to what behavior Anna needs to do. End with a calm direction: "Anna, make your corrections. I expect this to improve right away.") **Reinforce good behavior happening very nearby**

6. Behaviors any worse? Enlist the help of the office.

Good luck! No one has all the answers, all the time, and it's OK to stumble; get back up and find what works best for you.

Many of us are finding ourselves in districts that are initiating PBIS ~ Positive Behavior Intervention and Supports, some are using CHAMPS and yet others have acronyms that fall in line with classroom management. I was fortunate enough to be a team leader for our building PBIS team. I highly encourage you to be a member of the team in your building if you are part of PBIS/RTI.

Below are a few resources that I have found to be of great use as I am continually filling my suitcase:

Websites:

Behavioral Interventions - numerous ideas with sound advice.
<http://IMEago.us/12>

Dianna Browning Wright - Fabulous Consultant.
<http://IMEago.us/13>

Todd Whitaker - Fabulous Consultant. Twitter -
<http://IMEago.us/14>

Books:

Discipline with Dignity: New Challenges, New Solutions by Richard L. Curwin, Allen N. Mandler and Brian Mandler

Teach Like a Champion by Doug Lemov

50 Ways to Improve Student Behavior: Simple Solutions to Complex Challenges by Annette Breaux and Todd Whitaker

Mindset: The New Psychology of Success by Carol Dweck

Teaching with Love and Logic: Taking Control of the Classroom by Jim Fay

I hope that you will take the time to fill your toolbox or suitcase with a variety of techniques. It is my hope that not only will you benefit professionally from some of these ideas but that your students will benefit as well!



Student Collaboration in the Elementary Music Classroom

Kelli Stoa

I hear about more student collaboration in the classroom, i.e. students working, discovering, debating, creating, and, together, depending on one another to learn and succeed. Is it a positive trend? As adults, we're asked to work together and collaborate on various levels all the time. It's incredibly difficult. It can be difficult to facilitate. But I think it's worth it.

In music classrooms and rehearsal spaces, we already ask students to work together on a regular basis. We frequently accomplish the goal of collaboration. This article is a reminder that you're already doing the right things, and will hopefully help you reflect on ways you can more purposefully ask students to engage in learning with one another.

I teach in the Johnston school district and our professional development has been focused on the gradual release of responsibility, which is a framework of instruction as presented by Dr. Douglas Fisher and Dr. Nancy Frey in Better Learning Through Structured Teaching. This model indicates 4 steps toward student independence - "I do it. We do it. You do it together. You do it alone." We spent much of our entry into this work in the "I do it" category. We've focused on making sure students understand what we want them to know (purpose statements) for each lesson and/or unit and on effective teacher modeling.

Recently, we've moved toward the "You do it together" category of the gradual release model. Doug Fisher and Nancy Frey support collaborative learning as outlined in their book Productive Group Work as best practice for students to work together. Our district PD leaders have encouraged teachers to take a closer and more purposeful look at how we ask students to engage with each other.

The following are a few components of Productive Group Work;

- Positive Interdependence: every member of the group is necessary for success
- Face-to-Face Interaction: students are working together – interacting, supporting, engaging, listening, sharing, etc.



- Individual and Group Accountability: each student is responsible for his or her contribution and the group is responsible for the overall outcome - feedback should support both the individual and the group

Here are two PGW activities I've tried with the first grade students I teach:

Peter and the Wolf –
After students were fairly familiar with the characters, instruments and music motives of this piece, I had students do a productive group work activity called "Find Your Partner." Each student was given a card with a character picture, an instrument picture and the written name of an instrument or a brief description of the music motive like "quick and high." We practiced asking each other about our cards using the sentence frame, "Do you have something that matches _____?" with the response frame, "Yes, I have a match because _____" or "No, I don't have match because _____." Students stay with their matching partners while looking for the rest of their group. After groups had all four cards, they sat down together, double-checked their work and then displayed their cards on the floor. Students then took a "museum walk" to quietly discuss and double-check the work of others.

Overall I found this to be a successful activity with first graders. They were positively interacting with one another



during a short activity that required them to process ideas from Peter and the Wolf in a new way. It was easy for me to see who knew what their matches were, and which students were dependent on others to help them find their matches. I purposefully gave picture cards to students who are struggling readers and saved the trickier written descriptions for the high fliers. In each of the first grade classes I teach, there were debates about whether "low and gruff" or "low and mysterious" belonged with the grandfather or the wolf. I heard students supporting their ideas with actions we had practiced with the motives, descriptions of the characters, and a few even sang the motive as evidence of his/her ideas. Students also had to remind each other about the double reed on the oboe versus the single reed on the clarinet. That's a tough one for 7 year olds. It was an excellent step before hearing the whole piece.

Yankee Doodle Dance

Nancy Schwartz shared an idea with our elementary music team and this is my twist on it. First graders have been referring to a movement word wall during folk dancing and other movement activities throughout the year to build a more robust vocabulary. In November, students worked in groups of 4 to choreograph motions to the recording of Yankee Doodle on Phyllis Weikhart's Rhythmically Moving 2 CD. Each child had to choose a favorite steady beat motion to contribute to his or her group's dance. Then each child wrote down his or her idea to create 4 eight-bar phrases of movement for their dance. As a group they determined a formation (line or circle) and practiced together, repeating their 32 beat pattern to fit the form of the recording. Students responded to each other after each group performed their dance with supportive comments.

Students were able to complete this activity with varying levels of success. All of my students were able to choose a steady beat motion that everyone in their group could do, but it was more difficult for them to agree on an order for performance. Some groups did their motion in a stationary line and could barely remember their patterns with repetition as they performed, but they did work together and were able to perform with steady beat and to follow eight-beat phrases. Other groups applied more complex ideas of folk dancing, which had been demonstrated in other dances during the fall. They changed direction, levels, and chose purposefully contrasting steady beat motions to create interesting dances. This activity took longer than I anticipated. Students needed time to explore alone and with each other. Despite some preparatory experiences, it took time for students to come to a consensus. I'll continue to do group performances, but fear I'll always be looking for ways to help students through the process more quickly.

More Ideas

Composition - Other Johnston music teachers have done compositions on white boards or worksheets where each student composes a line (using a specific set of rhythmic or melody ideas). Then the group performs the entire compositions on recorders, drums or instruments of their choosing. Each student is responsible for his/her part, but the overall performance is dependent on students work as a whole. Students could also add text to rhythms to create a themed poem (I did this with 2nd graders at Halloween time and incorporated phrase form. Costumes, candy and 'scary things' are really fun themes to get kids thinking.) Using composition as a collaboration tool could take many forms.

Dictation Practice - One student can work with manipulatives to create, iconically notate, and read/sing/play a pattern. A partner can write down the pattern and then both can check each other's work, aurally and visually. Connie Van Engen uses coffee (two eights) and tea (quarter note) as manipulatives and small cups to represent beats. This can be a motivating way for students to practice a concept and it truly forces them to depend on one another to complete the task each time.

Purposefully planned productive group work is time consuming and requires thought and reflection, **it does** belong in the music classroom. I'm glad my district has encouraged me to think intentionally about student collaboration and we are implementing age-appropriate strategies for students to work together in all subject areas.

Fisher, D., & Frey, N. (2008). *Better learning through structured teaching: A framework for the gradual release of responsibility*. Alexandria, VA: Association for Supervision and Curriculum Development.

Everlove, S., Fisher, D., & Frey, N. (2009) *Productive group work: How to engage students, build teamwork, and promote understanding*. Alexandria, VA: ASCD.



Paying it Forward - Preparing Tomorrow's Music Educators

Natalie Steele Royston, Iowa State University

Jill Wilson, Morningside College

Tom Sletto, Drake University

Michelle Swanson, University of Northern Iowa



Do you want to play a significant and vital role in the development of the next generation of music teachers? Become a mentor/cooperating teacher!

Across the state of Iowa there are hundreds of young men and women who have chosen to major in Music Education and pursue a career teaching music to children. These students are bright, talented, and eager- and they are relying on you to help them succeed. The music education profession needs practicing music educators willing to accept practicum and student teachers into their classrooms. Locating and finalizing placements has become increasingly more difficult as the demands of the state legislature increase for both the teacher and the university student.

When asked to mentor a student teacher or practicum student, please do not panic! Rest assured that college supervisors often have some control as to where music students get placed, so you should take the request as a compliment; you wouldn't have been asked if the college/university supervisor didn't feel you would provide a quality placement! If you have never been contacted and you have taught for more than 3 years in the state of Iowa, please contact the Music Education faculty at the university nearest to you. Sometimes we, at the university, have trouble making contact with all that are qualified and interested. Just because we haven't reached out to you yet, doesn't mean we don't need you!



We are also here to support you and work together every step of the way. In the following paragraphs we have provided some additional information regarding time and work commitments, benefits, and requirements for mentor/cooperating teachers.

Did You Know?

Research has long shown that the most beneficial components of teacher education are the clinical experiences. The term clinical is used to include all experiences that take place in a PK-12 placement, where the university student is given the opportunity to observe and assist a teacher and learn about how a classroom and a school really function. This authentic, "hands-on" learning cannot take place in a classroom.

In the state of Iowa there are mandates in the Iowa Administrative Code (IAC) Chapter 79 regarding a student's required clinical experiences prior to licensure.

281—79.14(256) Teacher preparation clinical practice standard. The unit and its school partners shall provide field experiences and student teaching opportunities that assist candidates in becoming successful teachers...

79.14(i) Candidates admitted to a teacher preparation program participate in field experiences including both observation and participation in teaching activities in a variety of school settings and totaling at least 80 hours' duration, with at least 10 hours occurring prior to acceptance into the program.

<http://IMEAgo.us/15>

As the second excerpt states, all students must participate in a minimum of 80 hours of observation/participation in a classroom PRIOR to student teaching. Each university handles the scheduling and placement of these experiences in slightly different ways. These are usually coordinated through the School of Education or Music Department. While the required number of hours has remained constant for a few years, this has been a regular topic of conversation in the state legislature. In addition, all contiguous states with Iowa require 100+ hours.

What do these experiences look like and require?

These experiences should not require a large amount of additional time or effort on the part of the cooperating teacher. A practicum or student teacher does not have to hurt or slow the teaching in your classroom. Each university organizes these experiences differently. When you are contacted by a university, the specific details will be discussed.

The university classroom cannot adequately simulate a PK-12 experience and these students have so much to learn in a short amount of time. Practicum students and student teachers are in your classroom to learn from you; you all have much to teach. You do not have to do anything more than welcome the student to your room, introduce him/her to your students, and include the university student as much or as little as you choose. Many teachers choose to have practicum students be active in the class: participating with elementary students by singing and dancing or playing the piano, sitting in and singing or playing with middle school and high school ensembles, running sectionals or teaching lessons, performing, or any other activity which takes place in the classroom such as assisting with paperwork, moving equipment, or filing music. The practicum student can be a big help to the mentor teacher, especially when individual students need attention. Practicum students will typically be in the classroom a few hours a week for a specified time.

Student teachers are there to learn and teach as much as possible and will be in the classroom all day every day for either a half or full semester. These students can do as much as you are willing to let them. They should be learning everything about your job, including the less attractive aspects such as filing music, making copies, setting up the classroom, etc. Most students learn best starting in a co-teaching environment, where the cooperating teacher and the student teacher plan and teach together. This can be a great growing experience for both the mentor and the student.

Working Together

Have you ever felt a sense of panic when asked to mentor a student teacher or practicum student? Rest assured that college supervisors often have some control as to where music students get placed, so you should take the request as a compliment; you wouldn't have been asked if the college/university supervisor didn't feel you would provide a quality placement! Rather than thinking of the commitment as a master teacher apprenticeship, see it as an opportunity to model the role of teacher-as-learner in a setting in which the student teacher can become a reflective practitioner. Consider the huge influence you could have on a future teacher's skills and way of thinking!

You would not be alone in the task. Mentoring pre-service teachers is truly a group effort that requires collaboration between all parties. An exchange of ideas should take place regularly among all participants. As a matter of fact, music teacher educators are very interested in developing an

equitable relationship between schools and universities. We want to work together to connect theory to practice. We want to share ideas and learn from you, too!

According to Conkling and Henry (1999), mentoring deepens the knowledge of the experienced teacher. Collective reflection can be as effective for the master teacher and college supervisor as it is for the student teacher. The goal is to empower pre-service teachers to "think about expanded ways of engaging in music and in pedagogy" (Campbell, 2007, p. 50). As a result, master teachers are often prompted to continue to investigate scholarship in music teaching and learning to enhance their teaching and performing skills.

Benefits

In addition to developing relationships and helping to guide the future music educators of Iowa, there are some personal benefits to you. Often a school district will give the mentor teacher professional development credit for accepting a practicum student or student teacher. In addition, the university maintains a relationship with those mentor teachers and can offer in-service opportunities for the mentors. Perhaps a university ensemble director would be willing to arrive at the mentor's school to help prepare for large group contest or act as an on-site judge in preparing for contest. The university supervisor can act as a clinician for the mentor teacher, since observation visits could include comments on ensemble rehearsals or guest conducting, if the mentor is interested.

It is also possible to earn license renewal credit by mentoring pre-service teachers in your classroom. Three points = one renewal credit. Points may be earned in the following ways: serving as a cooperating teacher for a full semester (two points)

- Serving as a cooperating teacher for a half semester (one point)
- Hosting a practicum experience/early field experience student for 60 contact hours - may be accrued over several semesters (one point)
- Attending a cooperating teachers workshop in conjunction with serving as a cooperating teacher (one point)
- Serving as a multi-year member of a teacher education program's advisory committee (one point)

*Renewal points cannot be carried over after a five-year period.

Other than state renewal credit, expectations and benefits offered by the schools and universities will differ slightly.

Serving as a cooperating teacher is truly a professional development experience. Hookey (2002) defines professional development as "a lifelong project... of activities designed to promote personal professional change" (p. 888). In-service teachers have reported increased confidence in their own knowledge, intellectual stimulation, and an increased sense of professionalism (Conkling and Henry, 1999). It's a win-win situation. You will be helping ensure a quality future for music education while growing professionally.

Final Thoughts

Please do not worry about having "strange" people in your classroom or that this "isn't a good time in my career" or "it will interfere with my teaching." If you have these concerns, we encourage you to talk with your local university music education faculty and other music teachers who have served as mentor/cooperating teachers. Music departments count on exemplary teachers to serve as role models for pre-service teachers. Whether serving as practicum mentors or student teacher mentors, college students need to observe, reflect, and then imitate these skilled practitioners. The next time you are asked to mentor a pre-service teacher, we hope your answer will be a resounding "Yes!"

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Iowa Music Educator

From the Research Chair

Kevin Droe

Last year's Iowa Music Educators Association Research Poster session was held on Nov. 23, 2013 at the Schemann Center during the Fall Professional Development Conference. We had eight posters presented by seven presenters, representing four institutions and two states. Here is a listing of the posters:

- Joyce A Brokke (University of Iowa): A Literature Review of Promising Sight-Reading Practices for Secondary Choral Programs
- Joyce A Brokke (University of Iowa): Surviving and Thriving in the First Two Years of K-12 Music Teaching: The Roots and Components of The Iowa Alliance for Arts Education Mentoring Program
- Patrick K. Cooper (Arizona State University): Examining Correlations when Using Amabile's Consensual Assessment Technique to Support Validity of Music Teachers as Expert Judges of Children's Musical Creativity.
- Abby C. Haywood (University of Iowa): Timeline Integration Model: An Interdisciplinary Approach Using Socio-Historical Context to Enhance Musical Learning in K-6 General Classrooms
- Jessica Hemann (University of Northern Iowa): An Investigation of the Relationship Between Music Literacy and Reading Literacy
- Tyler J. Kalina (Williamsburg Community Schools): Percussionists' Artistic Fulfillment Through Performance in a Collegiate Wind Ensemble
- Nathan Smith (University of Northern Iowa): An Investigation of Predictors of Success in Aural Training
- Sarah N. Van Waardhuizen (University of Iowa): Stifling or Stimulating Musical Creativity: Sarah Glover's Norwich Solfa System

Information for entering your research poster for consideration this year is available on page 48

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*Visit iame.org for information about your State's Music Education Association and their respective annual repertoire lists.

#TakeFirst

Entries must be received by the 20th day of each month (March, April, or May) in accordance with the competition timeline for consideration for that month's winning entry. One monthly winner will be selected from 5 finalists each month, with a Grand Prize Winner selected in June 2014. Entries judged on the student's effort, execution, and demonstrated commitment to music excellence. No purchase necessary; void where prohibited by law. All students must be at least 13 years old. Entrants must give D'Addario permission to use and post the videos. For complete rules and entry instructions, see <http://www.daddario.com/takefirst>.

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Planning for Success in the Preschool Music Room

Judy Panning

Three year olds tapping the bottoms of their shoes on the beat. Four year olds echoing song fragments in tune. Five year olds playing tone bar accompaniments as they sing the hello song. This is the time of the year for measuring progress. It's so wonderful to see the benefits of the lessons planned, the opportunities provided, the encouragement given.

Of course it doesn't begin like that. The year starts with the messy process of discovering how to fit everything into the schedule. Many schools are now serving preschool students, and there's no better time to build the music program than with these young people. The time when children learn music best is birth through age five because they simply take in the instruction through the body. Their brains are like sponges, building timing through movement experiences and a sense of pitch through vocal exploration coupled with movement. Amazing things can be accomplished in as little as 15 minutes a week, allowing your kindergarten program to be about building skills rather than basic exploration.

Wonderful resources are available, and planning is easier than you think. Children at this age need a great deal of repetition. John Feierabend once said that a person needs 16 repetitions of a song to feel ownership. Singing a song four times in one class period isn't too difficult. Remembering to plan it for four classes is more challenging.

If you don't use a published curriculum with pre-made lesson plans, a month-by-month plan is very easy to implement. Choose your pieces at the beginning of the month and work from the same plan, keeping track of what each class covers to keep them together. I currently cover six classes of three and four year olds and two classes of five year olds. I use a different plan for the five year old classes because their skill level is a bit higher since most of them have had at least one year of instruction.

Every class needs a greeting or gathering song, beat exploration with movement and instruments, vocal exploration games and simple songs to sing, some large movement piece like a circle game or creative movement, and a closing song. A book to sing will round out your monthly plan. By rotating through these activities all month you will have plenty of material to fill your time, and students will develop good



Preschool Lesson

Month _____

Objectives

Materials _____

Theme:

Gathering Song

Vocal Exploration

Movement Exploration

Instrument or Rhythm Exploration

Goodbye Song

Notes

musicianship and feel comfortable with the pace. If you have more than fifteen minutes of class time, choose two activities for each category per month and switch off. When children tire of a piece, drop it for a week and use it again the last week of the month when it will feel like an old friend.

This interview with Rex LaMore, the director of the Michigan State University Center for Community and Economic Development, and Cynthia Taggart, a professor of Music Education at Michigan State, motivated me to think more about the value of creative activities in my classroom.

<http://IMEAg.us/16>

They discuss a study showing the importance of lifelong involvement in the arts to the development of well-rounded creative entrepreneurs. It also made me realize the necessity of teaching skills quickly enough to allow for creative work. In these times of cutbacks in schools and especially in the arts, finding time in the schedule for young learners is more important than ever.

See an example learning plan on the next page.



Re-imaging the Annual Program

Julia Weisshaar-Mullin

Almost every elementary general music teacher is expected to produce at least one annual public program. It's a cherished holdover from the days of one-room schoolhouse recitations and pageants. For some general music educators (who may have a bit of Trevor Nunn or Cameron Macintosh in their blood!) programs are the highlight of their year! For others, programs are a bothersome requirement that sucks up valuable instructional time. To serve this need, many teachers have come to rely on pre-packaged musicals.

Over the past 40 years, the variety and scope of children's musicals has grown to encompass every theme imaginable! The best/most popular composers have mastered a formula that combines the following: a simple story line with a moral or lesson, a script, and generally good quality music that is easy to teach and learn. Most also include suggestions for movement, props, scenery and costumes that adapt to almost any situation. Recent publications even include alignment with NAfME national benchmarks. If you can work out a reciprocal loan agreement with a colleague with similar tastes and needs you'll always have access to a different show, with the option of a revival in several years .Easy peasy!

Creating your own program from scratch may demand extra time on top of an already demanding schedule. Maybe your well of creativity is a bit dry this year. Given the convenience, affordability, predictability, general good quality and popularity of prepackaged musical plays, why try anything different?

One size does not fit all

If your classroom situation trends anywhere out of the range of normal, a pre-packaged musical may not be a good fit, even with extensive script re-writing or re-arranging of music. By creating your own production you can specifically tailor your show to highlight the strengths, accommodate the needs, and investigate the interests of your own students.

Ownership builds enthusiasm

No matter what age, giving students a genuine role in the creation of a good quality production will increase their commitment to the project and generate pride in their own efforts.



I'm sure I'm preaching to the choir - you all are professionals with amazing ideas, and have probably already done all of the following and more in a multitude of settings with your students! But.... if you're needing new ideas or want to shake it up a bit, consider this little list of alternatives to add some variety to your program offerings:

Tried but true! Arrange a musical review around a unifying theme

Musical reviews are old school but still a goodie! Whether it is Broadway or butterflies or basketball, there are endless opportunities for themes. Its most fun when the students have so much enthusiasm for the theme they generate much of the show themselves. A few years back I had a group of students who LOVED telling jokes. Taking advantage of the school climate, our theme for our spring program was "Make 'em Laugh!" following the suggestions and research of students, we integrated humor and jokes and feel good songs into all aspects of our show. Some highlights included a hilarious student-composed 12 bar blues entitled "School Time Blues", (original, eh?), performing a humorous dance routine set to Haydn's Surprise Symphony, and featuring some classic novelty songs like "Hello Muddah Hello Fadda". The first grade brought the house down with their version of James Brown's "I Feel Good!" complete with dance moves!

An event in the community can inspire the creation of a program

When Clearfield celebrated its Quasquicentennial, (125 years) I helped students research the history of the community. Together we created a timeline of significant events. Using this timeline as a framework, we chose songs from our curriculum texts that would dramatize each event, ("Home on the Range", "Wells Fargo Wagon" from Music Man, "I've Been Working on the Railroad" to name a few) and found anecdotes and stories from the centennial book that would serve as narrative. It was a unique program that was enjoyed and treasured by the entire community!

Have a "showcase" program!

Have the students show what they know and demonstrate what they do in the classroom. Among my Kodaly-trained colleagues, this is standard practice. A large part of every program consists of students actively demonstrating a wide variety of Kodaly games and movements, at times engaging audience members in their activities! Moving away from a "risers and presentation" style program may require that you educate and persuade administration and audience members of the value of a different format. And one doesn't have to go whole hog: all students need to learn how to sing in traditional concert presentation! However, when your audience has the opportunity to observe your educational process and the students' process of learning, they will hopefully begin to understand and appreciate the multitude of qualities that must combine to create a good musician, and subsequently, a good performance. Include the audience.

Collaborate with an educator from another discipline

Collaborate with the art teacher to create your very own "Pictures at an Exhibition". An entire program could be created around this theme. Mussorgsky's original work could be the focus, or you could highlight your own students' art works with music chosen to complement it. I once visited a program (all 4th graders) that was a collaboration between the classroom teachers, the art teacher, and the music teacher. It was an amazing festival of all things rainforest! Another option would be to invite your visual arts educator colleague to showcase student work at a gallery simultaneous to your program, in an area close to your performance space or on the walls of the gym or auditorium where you are giving your program.

Build on established frameworks

My school has a long tradition of service learning that serves the needs of the residents of our local nursing home. Through weekly visits and cooperative learning projects

students have developed friendships with the residents. A few years ago, as Thanksgiving approached, some students shared how they greatly enjoyed hearing stories from their elderly friends about their lives decades ago. That inspired a story-gathering project, where the students interviewed the residents about Christmas memories. Their stories were incredibly interesting, and ran the gamut from joy to bittersweet. For each memory gathered, a holiday song was chosen. The result was a truly memorable program that was cherished by all – especially when we returned to the nursing home and performed it for those who had provided our initial inspiration!

Vary your accompaniment

Don't let the lack of a pre-packaged accompaniment track hold you back. Vary piano accompaniment by using different settings on an electronic keyboard. Always have your students sing some songs a cappella! Recruit musicians from the community and staff and older students to play with you - this reaffirms to the students and your audience how music is a lifelong avocation. You might be surprised who in your community has a unique talent that will add a special zing to your program; accordion? Mouth harp? Bagpipes? our school custodian loves to accompany us on guitar, and there's always a couple of high school kids to add a trumpet fanfare or help the descant singers by doubling their part on flute. Seek out karaoke soundtracks for your accompaniment; there is a truly astounding selection available Online!! If you can't find just the right key or tempo to your liking, use Garage Band/Audacity editing technology to change the key and tempo of the track, and even edit it to your specifications!

Go all Verdi on your kids, have them write an Opera!

Remember, the process is the product. The show they write may not be ready for the Met, but through the creative process, your students will gain a deep understanding of the magic of words set to music –much better than watching a DVD or even going to a live performance. (It may be useful to give your students a tutorial in a basic writing program, such as Garage Band, so they can experiment with recording vocal tracks and creating accompaniment.)

Good resources available Online and locally:

Music!Words!Opera! "create your own" module designed by OPERA America guides teachers and students through the process of composing and producing an original work of opera or music. Published by GIA: <http://IMEAgo.us/1> Explore the OPERA America website for a wealth of resources: <http://IMEAgo.us/2>



Creating an Original Opera From WNET New York Public Television:

A bare bones lesson plan with procedures for teachers and organizers for students. Gives you a foundation on which to build <http://IMEAgo.us/3>

Utah Festival and Opera Theatre

<http://IMEAgo.us/4>

The UFOT has an outreach educational program for schools in Utah for child created opera. This is blog created by the UFOT with organizers and outlines and some good ideas to spark the process.

Little Opera San Francisco

<http://IMEAgo.us/5>

An example of a 14 minute opera "An Accidental Trip to Candyland created by San Francisco area ten-year olds, with the help of a local composer.

Need inspiration? Book a visit from *OPERA Iowa!*

<http://IMEAgo.us/6>

A performance from The Des Moines Metro Opera outreach company would be the perfect primer to inspire your students to do it themselves. They are available for school and community workshops and performances

Seek funding from the Iowa Arts Council

<http://IMEAgo.us/7>

or your county endowment fund program

<http://IMEAgo.us/8>

It's a challenge

Doing something new can be a growing experience that is invigorating for you as well as your students. If your audience has become used to the same-old-same-old, a new format or student-created show can invigorate interest and support in your program. Draw on the expertise and experience of your communities and seek collaborators. Include your audience in the experience of the show! Give your students the opportunity to have actual creative input in the creation of the program, be genuine in the utilizations of their efforts. I hope this has sparked some ideas. Good luck!

"De Colores"

Multi-Cultural Report

Lisa Ott



The gesture was simple - "De Colores". As the students turned to it in their music folders two Latina girls excitedly high fived, smiles beaming from their faces and superb choral posture rising from their chairs. There were also a few grumbles from those with a different perspective. The students who thought this song was "too hard", the phrases "too sustained" and the language - well, "why don't we sing everything in English - we are in America". Some of the challenges that come with teaching multicultural music: intricate percussive patterns, vocal timbre that is often different from what we strive for before competition, and attempting to teach a style, culture, language that is not our own. Therefore, we sometimes deny our students the perspective on life that multicultural music brings.

As music educators, we often find ourselves in the position to advocate, justify, and explain the significance of our craft. Dr. Mary Goetze gave a presentation during November's IMEA conference that emphasized our power as music educators. Sometimes we pick a piece of music for the structural elements. However, we do so much more than teach the "skill" of music. Aesthetics, feeling, emotion, appreciation, expression, understanding is at the heart of our subject. We need to capitalize on these valued qualities of our craft and use them to teach students about the world. Dr. Goetze spent some time on the concept of "social justice". Injustices and violence in the world are created by fear. It is human nature to be hesitant and fearful about things we aren't familiar with and don't understand. Integrating cultural music helps familiarize students with other places and the uniqueness of people. It is

one step in broadening our student's perspectives. For some of them a piece of cultural music may be the first building block they receive in exploring the value of cultural uniqueness. Dr. Goetze expressed during her presentation, that if we don't learn about the world, the value of our differences, we are at risk of making the same judgment of others and societal mistakes in the future.

Students need to be challenged to think and feel through another's perspective. As they sang "De Colores" for a brief moment some students felt the struggle, insecurity, and even joy that came from singing in another language. For a brief moment there was some perspective into the challenge the Latina girls face daily as English Language Learners. Weeks later as the students watched a video clip of Figaro's opening aria from "The Barber of Seville" one of my Latina girls said to me after class, "I know you said it was in Italian - but I understood most of it, guess it's kind of like Spanish, huh?". The similarities outweigh the differences. Add perspective and social justice to the music advocacy list in your classroom.

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Music Makes Me...Better

Elisabeth Kirby

Keeping our attitudes and classrooms fresh and full of enthusiasm may seem impossible at this point when spring seems like it will never arrive. Luckily, NAfME's Music In Our Schools Month (MIOSM) is happening NOW, and there are a ton of things you can do with your students to boost energy levels and renew the passion for music.

At Harding Elementary, one of my favorite MIOSM activities to do each year is Student Interviews. I ask the students questions about music in our classroom and beyond. Every year I am stunned by their brilliant answers. It's a great chance for me to gather feedback as well—I love hearing what they have to say about the activities we do in music and get some further ideas of what they would like to learn about.

Here are some examples:

Mrs. K:

What do you like best about music at Harding School?

Students:

"I like to learn new songs."

"I like to learn about the famous guys on the wall." (This student was referring to the composers—Mr. Beethoven was his favorite)

"I like to play the drums and the [Orff] instruments."

"I like to dance and sing in the music programs."

"I like to sing alone."

Mrs. K:

Why is it important for kids to learn music in school?

Students:

"Because we will need to know how to sing when we get to high school."

"If we want to have a band someday, we will know what to do."

"So we can have FUN!"

"So we don't get bored with math and reading and science all day."

"Because we are going to be in the orchestra or band in high school."

...and my favorite answer:

"To make us better people."



I spoke a little further after class with the fourth grade boy who had given me that answer, and I asked him to elaborate on his response. He described something he had overheard his older sister talking about at home not long ago: how involvement in music at school has made her a better student and a nicer person. I was so pleased to hear this, and it reminded me of the amazing testimonies teachers share at ICDA Summer Symposium and the IMEA Fall Convention—students' lives have been changed and even SAVED through music in their schools. It goes beyond making great music: it's the relationships that are formed and the memories that are made that last a lifetime.

What a privilege we have as music teachers. Every day we have opportunities to change lives.

During the month of March, you may be swamped with contest preparation, concert planning, show and jazz choir/band competitions and more. Finding time for one more thing may be downright impossible. My challenge for you is to dedicate some time to talk openly with your students about music in your school. Use the questions above and create more of your own. Find out what makes your students' faces and hearts light up. Find out what they love about your classroom and your teaching. Discover their musical joy and let them put it into words.

Enjoy, friends, and until spring arrives—warm wishes from my school to yours!



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Mike Hilson
Guitar

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Clarinet

Stephanie Kocher
Flute

Lorrie Thomas
Bassoon



MIOSM What Can We Really Do?

Elisabeth Kirby

- Take pictures of students making music. Display them along with the MIOSM logo (found at 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.com!) 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.
- 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!

I asked my friend Rebecca Harper, who teaches K-6 music at Garner Hayfield Ventura Elementary, about her “Musical Olympics” activity that she is using for Music In Our Schools Month. This is an excellent classroom motivator for any grade level, and she was gracious in sharing the details with us!

“MUSICAL OLYMPICS—everyone watched the Winter Olympics in Sochi. The kids hear about it and think “Wow, how cool to be one of the top athletes in the WORLD and be recognized for your hard work.” Well, I created our very own GOLD-SILVER-BRONZE medals that will have a music theme on them (templates taken from Online). Opening music activities in class typically include singing and/or rhythmic

call and responses. Based on this opening activity, I want the chance to see who really comes to music with their minds set on the task. I will award a gold-silver-bronze medal to 3 students every class (I see kids every other day, on a 6 day rotating cycle). These students will have the opportunity to sign their names on a class medal list in my room, so that we can keep track of who won a medal and when. I would hope this would motivate students, as they witness their friends earning medals, to work hard. It is not whether or not someone is always spot on with pitch or if they have perfect rhythm. It is about doing their job, having fun, and enjoying their time with their peers.”

Bravo, Ms. Harper—what a great way to create a connection with students’ experiences outside the classroom and motivate them to do their best! Good luck as you find your own unique avenues in musical advocacy! Please let me know if I can be of any help to you—my email address is ekirby@masoncityschools.org.



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Spectrum Music: A Musical Experience for Children on the Autism spectrum

Kevin L. Droe, Ph.D.

Timothy runs into Russell Hall, far ahead of his parents, grinning from ear to ear, ripping off his coat and handing it to me as he goes in. His UNI Buddy is waiting to greet him. Walking up the sidewalk to the front doors, David is hesitant about coming today. He's accompanied by his mother and younger sister, who are both, in contrast to David, overly happy and apparently glad to see me. Steven walks confidently up to the front of the music room with family members trailing behind. He greets me with a very polite and rehearsed greeting and asks how I am today. From the look on his face, he is trying hard to listen to my answer and generate an appropriate response to my answer.

Timothy, David and Steven all have a form of autism. Autism is a developmental disorder that can affect cognitive processing, motor coordination, attention and physical health. The result of this umbrella term disorder known as Autism Spectrum Disorder (ASD) can be seen in limited social and communication skills. Children and adults with ASD can also find much success and happiness in the arts, including dance, art, theater and music.

What is Spectrum Music?

Since the spring semester of 2013, the Spectrum Music project has been providing musical opportunities to families of children with autism in the Cedar Valley region. It began and still functions as offshoot of Spectrum Theatre, which is a series of drama workshops began by UNI Professor of Theatre, Gretta Berghammer. Each Spectrum Music session services approximately 6 to 12 children with the assistance of approximately 8 to 15 UNI students.

Opportunities for Children with ASD

The first identified need is that of opportunity. Families of children with special needs can face many challenges, especially when attempting to locate extracurricular or after school activities for their children. Although the resources available and extra opportunities for children with disabilities is increasing, it is far from equal to that of non-special needs children. In 2013, the U.S. Department of Education issued an opinion letter addressing extracurricular and after school activities for children with disabilities (U.S. Department of Education, 2013). This letter referenced a report from the



U.S. Department of Education Government Accountability Office that recommended "access to, and participation in, extracurricular athletic opportunities provide important health and social benefits to all students, particularly those with disabilities" (U.S. Department of Education, 2011). This same report found that students with disabilities were not being afforded an equal opportunity to participate in extracurricular and after school activities.

Although music activity for children with special needs continues to receive more attention, it is far from equal to that of non-special needs children. When presented in inclusion settings, families may still question whether their child's participation is the best choice for the child and peers. Since extracurricular and after school programs are elective in nature, this can cause families to contemplate participation for their child.

Community

Spectrum Music provides an arts-based extracurricular program for children with exceptionalities. In the same manner than sports clubs and dance schools provide enjoyable weekend experiences, the purpose of Spectrum Music is for children to enjoy themselves in a world of music for 90 minutes. For each session, the UNI Buddies and teachers strive to create a welcoming environment for all involved: children, siblings, and parents. Through this program, children have a place they feel accepted and wanted.

When one encounters another group of people, it feels much better to be "wanted" than to be "accommodated." Think of your friends: would you prefer that they want to be

with you or that they simply accommodate your presence? Obviously, if they are true friends, they want to be with you. In Spectrum Music, we look forward to the children coming and we want them to be there. It can be seen on the faces and enthusiasm of the UNI Buddies and all the preparation that goes into each session. Whereas other organizations may make modifications to what they do so that children with ASD can be included, Spectrum Music is primarily designed from the beginning for children with ASD. Although siblings are invited to participate, the same activities designed for children with ASD are used with all children.

Social skill development

Another need for this program is social skill development outside of school. A primary focus of school inclusion environments is to help develop social skills for children with disabilities. Children want to belong to a social group. Within a school, they learn skills appropriate for this activity. Although many extracurricular activities can provide opportunities for these children to practice their learned social skills, Spectrum Music is designed to help children transfer those skills within a comforting environment using music activities. With this being a goal of the program, staff are trained and activities are designed around social skill development.

Music educator development

Currently, most teacher education programs require one course for teaching students with special needs and rarely is that course related to the arts, let alone music. Spectrum Music provides music education majors with the experience needed for working with children with ASD and other special needs. The following account is from a student teacher teaching two students with autism in her class:

However, when the first of these two students was talking about joining band at the beginning of the year, some of the staff were uneasy about if the student would be able to be successful or not. It was from my experience with Spectrum Music that I was able to recommend that perhaps we could start the student with something simple like rhythm sticks, which I had seen students be very successful with in Spectrum classes. As a result, the student ended up starting as a percussionist and he can now play snare drum and is beginning to learn marimba (reading pitch is a new challenge for him!). I work with this student in the percussion section during some ensemble rehearsals and if he struggles with something, I usually have a couple of ways to help him - from techniques I picked up at Spectrum.

The benefits of Spectrum Music go beyond the music education majors. We have had practicing teachers volunteer to help with the sessions. For them, it is common to have a handful of children with ASD in a music classroom, but

uncommon to have a whole room full of children with ASD all participating in music. Spectrum Music allows teachers to become more familiar with behaviors and cognitive processing patterns of those handful of student they have on a weekly basis.

National Programs

There are few programs in the United States that are designed for music and autism. The Boston Conservatory Program for Students with Autism pairs of music education graduate students with students with autism in weekly lessons. Rock the Autism is a California-based, after-school program that engages students on the autism spectrum through rock band-type ensembles. Ball State University's Prism Project is a Saturday afternoon music, dance and theatre program



for students with autism and other special needs. Spectrum Music Project is another step toward making these types of programs available and expanding this consortium of arts-based autism programs.

Challenges

Challenges are an inherent element within anything of value. With Spectrum Music, the challenges are more in the mindset of the teacher than they are in the children. There are three main challenges that are either immediately apparent or discovered through doing music activities with children with ASD.

First, doing music is temporal activity, meaning that it is art that occurs over time. This temporal element can be a challenge for children with ASD who have cognitive and psychomotor developmental disorders. In addition, this temporal processing is different for every child in the room.



Although it is a challenge, it is not a barrier. As opposed to a traditional music classroom, not all Spectrum Music activities need to happen at the same time. This can be a different mindset for music educators. Music can be both an individual and group activity. We've found it very important to keep the individualistic aspect of music making part of every child. Although group music making can be very enjoyable, if the child's cognitive processes needed for a group music activity cause frustration in that child, the purpose of the activities (enjoyable music making) can't be achieved.

In Spectrum Music, we keep a balance of activities that require temporal cognitive and psychomotor skills in order to participate and individual activities where children get to create their own music. Some of the most enjoyable experiences are when children create their own sounds and patterns, and with the help of a UNI Buddy, add it to the rest of the group's music.

Second, monitoring the children for what they find rewarding and what they find frustrating requires constant attention on the part of the UNI Buddies. Not only can this fluctuate from day to day, but it can change during the session. In response, the future educators need to observe, assess what is triggering the behavior and decide what actions should be done to either continue the beneficial behavior or modify the distracting behavior.

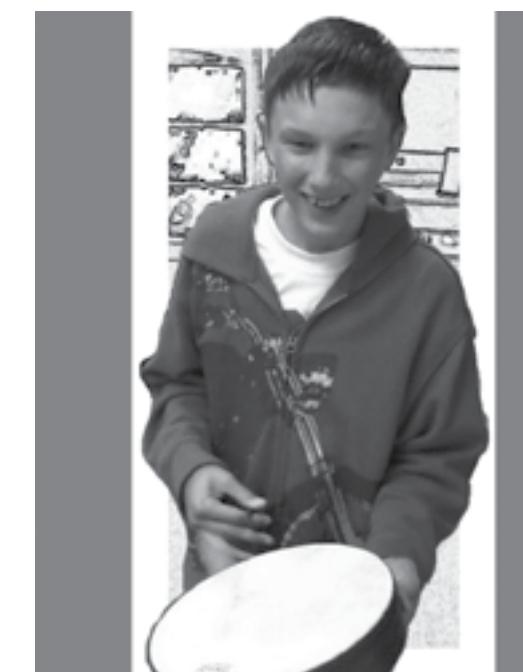
Third, everyone who volunteers with Spectrum Music gets to exercise what can be called "excited patience." On one hand, they are excited for what the child is doing, but at the same time, they need to have patience for the child to complete what they want to do. These activities are designed to be



enjoyable and fascinating, but not for an extended period of time in avoid over stimulation. When directions are given, it's important to allow processing time for each child.

Overall, the biggest lesson learned from Spectrum Music is that each child is different. There is an inside joke with those who teach children with autism. What are strategies for working with children with ASD? First, get to know everything you possibly can know about the child. Second...teach them. For some teachers, it can frustrating to discover there is no one common autism teaching strategy. In the end, working with children with autism makes you a better teacher because it requires skills that should be used in all teaching situations. Just as the Iowa Core Universal Constructs represent good teaching in every kind and grade of classroom, teaching music to children with autism represents good teaching in every situation. The development and practice of child-centered instruction is what makes the teacher better.

If one looks back at the previously mentioned benefits and challenges of teaching music to children with autism, it is clear that it requires planning, patience, and a thorough knowledge of each child, all with the primary purpose of an enjoyable musical experience. That description can be applied to every kind of music teaching experience. With that in mind, Spectrum Music becomes the ideal music experience for children and the ideal music teaching situation for teachers and college students.



Now It's Our Turn - The Time Is Now!

**Alan Greiner, Executive Director
Iowa High School Music Association**

Friends, the work that has been done and is being done by the Iowa Alliance for Arts Education in our state is vital work. Iowa has a rich tradition and expectation that a quality arts education is an equal part of the comprehensive curriculum offered by each of our schools. In Iowa, we strive to educate the whole child. No one part of the curriculum has more merit than another. One of the unintended consequences of Iowa Core Legislation enacted in 2008 is that schools now place more emphasis (time, money, energy, resources, etc.) in the "core" areas identified than other "non-core" areas. By placing emphasis in these areas this legislation has established the idea that we now have content areas of instruction in our schools that are "more important" than other content areas. In that legislation Arts Education was not identified as a "core" content area. This leaves us in a quandary, "How do we restore the balance in our schools curriculum and elevate arts education to its appropriate place as an equal partner in educating the whole child?"

January, 29, 2014 marked a huge step in working to answer that question. On January 29, 2014 the Iowa Alliance for Arts Education (IAAE) hosted an Arts Advocacy Day at the Iowa State Capital. I witnessed history that day. This was the first such day of its kind. Its purpose was to create, celebrate, and legislate.

Prior to the actual event, the IAAE worked diligently to introduce legislation adding Arts Education as one of the identified areas of Iowa Core Legislation. Senator Herman Quirmbach, Chair of the Senate Education Committee, agreed to sponsor that bill. The Alliance assembled an impressive team of over 50 advocates (students, parents, educators, patrons, and concerned community leaders) and trained them on their mission for the upcoming day. The Alliance also collected over 300 testimonials from 65 of Iowa's 99 counties answering the question "How has fine arts (music, visual arts, drama, theatre, dance) education impacted your life?"

The day began with Simon Estes singing for the opening of the session in the House of Representatives and the Senate. Immediately following, Leon Kuehner, IAAE Executive Director, testified before the Senate Education sub-committee concerning the proposed legislation. Before that meeting



concluded the sub-committee voted to move the bill forward for consideration by the entire Education Committee. The advocates then took center stage. Each team of advocates was charged with meeting with up to 5 legislators, providing each legislator with a packet of information and testimonial booklet, answering any questions the legislators might have, and encouraging their support for this legislation. To witness these advocates in action was a magical experience. I witnessed this team of advocates transform from a jittery, apprehensive but dedicated mob at the beginning of the day, into a vibrant, positive force for change. At noon, the IAAE hosted a luncheon for Legislators at which drama/theatre students from the University of Northern Iowa recited key testimonials. Immediately following the luncheon, Director Kuehner, and Simon Estes were asked to testify before the Senate Education Committee with regard to the proposed legislation. Mr. Estes testified to the value of an arts education in his life. Director Kuehner clarified what the legislation really meant "restoring arts education to its former place within the schools curricular framework".

The lobbyist engaged by the IAAE for this effort, Larry Murphy, was invaluable. He was everywhere that day; continually meeting with key legislators, guiding advocates, and setting up meetings. While the job is yet unfinished, the day was a huge undertaking and success.



This day was only the latest in an ambitious agenda. For those of you that might be unaware, here is a listing of some of the work the IAAE has done within the last year:

- Planned and executed Fine Arts Advocacy Day on January 29th at State Capitol to advocate for support for Fine Arts instruction in Iowa Schools and ask for legislative support to add Fine Arts to Iowa Core
- Executive Director/Advocates appeared before Senate Education subcommittee to move Iowa Core/Fine Arts bill language forward in Iowa Senate
- Executive Director/Simon Estes testified before Senate Education Committee on importance of Fine Arts Education/addition of Fine Arts to Iowa Core
- Collaborated with National Association of Music Merchants/Support Music.com in promoting Fine Arts education in Iowa
- IAAE was responsible for getting Iowa House of Representatives to pass House Resolution #103 celebrating the Fine Arts in Iowa Schools and Communities
- Arranged for Simon Estes to testify for Senate/House leaders on the importance of Fine Arts education
- Hired a new lobbyist to assist in promoting fine arts legislation
- Advocated for and secured funding for "Iowa Model of Excellence Mentoring Program" for another year. Presented information to other subject areas in Iowa schools about beginning mentoring programs. Presented the mentoring program to Iowa Department of Education Director, Dr. Brad Buck.
- IAAE presentation at National ASBDA convention in July, 2014 on mentoring program
- Planning Fine Arts Educator Leadership Conference, June 16-17, 2014 in Des Moines. Provide leadership training for members of AEI, IBA, ICDA, ISTA, IMEA, Theater & Drama teachers at no cost to participants/organizations. This is a collaborative effort of IAAE, the Iowa Arts Council and Iowa Department of Education. IAAE wrote and received a matching grant from the IAC for the event.
- Met with Iowa Department of Education Director, Dr. Brad Buck, informing him of activities of IAAE
- Met with Legislative Liaison of Iowa Department of Education to Iowa Legislature for passage of Iowa Core/ Fine Arts Legislation
- Held meetings with Midwest/National Arts Education leaders on activities that Iowa is doing to promote Fine Arts
- Partnered with Iowa Department of Education to provide professional development activities for fine arts teachers across the state
- IAAE participates in K-16 Music Curriculum Task Force

- IAAE will participate in the Iowa Arts Summit on June, 6, 2014
- Participated in the NAMM Fly-in in March 2013 in Washington D.C. to lobby for Fine Arts Education funding at the national level. IAAE was featured in a panel discussion at the Kennedy Center as part of this event.

Friends, the work that has been done and is being done by the Iowa Alliance for Arts Education in our state is vital work. It's important work. It is work that is key and pivotal. The time is NOW! The work being done comes at a cost. For the IAAE to continue to move forward with this important work they need our individual support. Many of our state arts organizations do support the IAAE through financial gifts. I certainly don't mean to overlook the importance of those gifts but we, as individuals, can't look at those "organizational gifts" as a substitute for our individual support of this organization. Individual membership is \$35.

Go to <http://IMEAgo.us/9>, download your membership form, and send it in along with your check today! They need us - ALL of us!

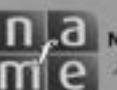


National Association for Music Education Announces the Creation of



Touching the Lives of 20 Million Children

Give A Note Foundation was established by the leaders of the National Association for Music Education in order to expand and increase music education opportunities for all children and help them develop skills needed for success in the 21st century.



National Association
for Music Education

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please visit
www.giveanote.org



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Ankeny, IA	July 14
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Memphis, TN	July 16
Fort Mill, SC	July 18
Homewood, AL	July 20
West Chester, PA	July 20 & 21

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Kutztown University, PA July 6 - 9
West Chester University, PA July 22 - 25



Fine Arts Advocacy Day

Leon Kuehner

On January 29, 2014, the Iowa Alliance for Arts Education sponsored a Fine Arts Advocacy Day at the State Capitol in Des Moines. The purpose of the day was to advocate for Fine Arts instruction in Iowa schools, and to ask for legislative support for addition of the Fine Arts to the Iowa Core. The special guest of IAAE for the day was world-renowned opera singer and Iowa native, Simon Estes.

The day began with Dr. Estes singing at the opening of both the House and Senate chambers. The first order of business of the House of Representatives was the passage of House Resolution #103 which urged all Iowans to..."enrich their lives and communities by taking advantage of the fine arts programs, and urged all schools, public and private, to offer a variety of fine arts opportunities to their students at every level." House Majority Leader, Linda Upmeyer and House Minority Leader, Mark Smith proposed this resolution.

Dr. Estes spent the morning accompanied by David Law-IAAE president, Larry Murphy-IAAE lobbyist, and Leon Kuehner-IAAE Executive Director, meeting with leaders of the Iowa House of Representatives and Iowa Senate and discussing the importance of Fine Arts Education.

The IAAE Executive Board had collected the names of 60 Iowans from across the state who indicated they would be willing to spend the day in Des Moines talking to legislators and advocating for Fine Arts instruction. In preparation for Advocacy Day, two webinar training sessions were held. During these training sessions, the advocates were given information on the make-up of the Iowa legislature, how to speak to legislators, and specific talking points about the Iowa Core/Fine Arts legislation. The talking points were refined over several months by discussions with educational and legislative leaders.

The advocates were divided into teams who were each assigned to speak to five legislators during the Advocacy Day. Our goal was that all 150 legislators would be contacted and given the Fine Arts advocacy material. The advocacy material included:

- An Arts Education Partnership brochure outlining the benefits of a Fine Arts education



- A summary of Fine Arts involvement in the Iowa Core process
- A list of talking points outlining the reasons for adding Fine Arts to the Iowa Core
- A booklet with over 300 testimonials from Iowans across the state indicating how Fine Arts education has impacted their lives. This booklet also contains art work from students across the state.

At the Senate Education Subcommittee hearing, testimony was given by Linda Murphy-chair of the Elementary Music Writing Team, Larry Brandstetter-founding member of IAAE, and Leon Kuehner on the Iowa Core/Fine Arts legislation. This was followed later in the day by a presentation by Simon Estes and Leon Kuehner to the full Senate Education Committee. Both presentations were very well received. It was an exciting day for Fine Arts Education in Iowa.

IAAE, in conjunction with NAMM (National Association of Music Merchants) and Support Music.com, sponsored the event. The Fine Arts Advocacy Day was very successful in increasing awareness of the importance of Fine Arts education and in advancing the cause of adding Fine Arts to the Iowa Core. IAAE has been continually monitoring the legislative process as the 2014 legislative session continues. IAAE is planning on making the Fine Arts Advocacy Day an annual event at the State Capitol in Des Moines.

June is Busting Out All Over! The New National Standards

Kendra Leisinger



What can you look forward to in June 2014? The web-based release of the 2014 National Core Arts Standards by the NCCAS is planned for June.

Who is the NCCAS?

The National Coalition for Core Arts Standards is a group of eight national arts and education organizations (including NAfME) who revised the 1994 arts standards.

What are the 2014 National Core Arts Standards?

These are voluntary, web-based standards intended to affirm the place of arts education in a balanced core curriculum, support the 21st-century needs of students and teachers, and help ensure that all students are prepared for college and career.

Which disciplines are included?

The new standards reflect a uniformity of purpose between all arts disciplines – dance, music, theater and visual arts. This collaboration is represented by a shared conceptual framework and matrix in one document, which was not available in the 1994 standards.

Why get excited about the new standards? Won't it merely be one more resource that collects dust on the shelf?

The new standards are intended to guide curriculum development and instructional practices that will lead to arts

literacy for all students. They have been written for effortless inclusion into the classroom and include supplemental materials such as Model Cornerstone Assessments. These are incorporated into the standards to include real-life examples of student assessment that demonstrate a variety of strategies in creating authentic assessments.

And it's web-based; no dust collection!

Are they easy to use?

Unlike the 1994 standards which covered broad, general areas of learning, the new standards were written around the processes of Creating, Performing and Responding. These processes are fleshed out using Anchor Standards (or what most of us would call benchmarks). These standards are developed at each grade level in Pre-K through grade eight. High school standards are presented in three levels: proficient, accomplished and advanced.

There are many more standards than were presented in the 1994 version but they are written for effortless inclusion in the classroom.

Source material:

<http://nccas.wikispaces.com>



All-State Band Chair

Chris Crandell

Spring Greetings IMEA Membership,

It is with great honor that I address you today on the upcoming, 2014 Iowa All-State Music Festival in Ames, this coming November. As many of you who know me well, know that I cherish my role as All-State Band Chair, a role that allows our state to host an outstanding conductor and awesome high school music talent each year!

With the present weather conditions outside today, it seems as if we are entering the Fall Season; what a crazy weather year we've all endured in our state. It is with great pleasure I introduce you to Dr. Andrew Mast, Guest Conductor of the 2014 Iowa All-State Band.

Andrew Mast is Associate Professor of Music and Director of Bands at the Lawrence University Conservatory of Music, Appleton, Wisconsin, a position he has held since the fall of 2004. Only the third person to hold the title of Lawrence University Director of Bands since 1951, he conducts the Wind Ensemble and Symphonic Band while teaching courses in band history, conducting and the freshman studies program. Prior to his appointment at Lawrence, he was Director of Bands at St. Ambrose University in Davenport, Iowa where he conducted the Symphonic Band, Orchestra, served as department chair, conducted the Quad City Wind Ensemble and founded the Quad City Area Youth Wind Symphony. He has been recognized for his teaching via the Freshman Studies Teaching Award in 2011, Young Teacher Award at Lawrence in 2009 and the Faculty of the Year award at St. Ambrose in 2004.

Bands under his direction have appeared at several conferences, including the College Band Directors National Association (CBDNA) National and North Central Regional conferences and the Wisconsin Music Educators Association. A 2012 CD released on the Mark Records label features music commissioned and premiered by the Lawrence Wind Ensemble. Mast taught for seven years in the public schools of Iowa and Minnesota, teaching at the elementary, middle and high school levels of instrumental music.



Professional affiliations include the College Band Director's National Association (currently serving as the Past President of the North Central Division), National Band Association, Conductor's Guild and the World Association of Symphonic Bands and Ensembles. He is a co-founder and President of the Vincent Persichetti Society. He has made scholarly contributions to *The Instrumentalist*, *Journal of Band Research*, the *Teaching Music Through Performance in Band* series and *The Annals of Iowa*. Dr. Mast is an Iowan, through and through, having been raised in Mason City as well, taught in Madrid and Urbandale.

My conversations with Andy have been fantastic! We talk and email often. Having assisted him in the repertoire selections he'll have the students learn and perform, the 2014 concert will be outstanding. A year or so ago, I asked Andy if he'd like a DVD or CD of a past concerts to help him remember the sounds of our Festival Concert. His reply to me was "...not needed, we gather at the Mast Family Thanksgiving in Mason City each year. It's a family tradition to watch the Iowa All-State Concert on IPTV".

As Chair of the All-State Band, it is an honor to welcome home Iowans to conduct our prestigious festival band. There is no greater person than Dr. Andrew Mast. His musical talents, his gift of teaching and certainly his artistic baton will leave a lasting impression on our youth. The 2014 Iowa

All-State Band should be a celebration of talent as it is year in and year out.

Here's a brief insight to our Fall Auditions, from an etude standpoint. With the ever-changing times, we as the Iowa All-State Staff understand full well the lack of contact time you have with your students. We also want to see our very best rise to the top, in being selected to this fine ensemble. The past couple years, it has been a focus of ours to select (2) etudes for auditions, one in which a student should be able to look at and feel a sense of "I can play this with some work". The other etude, well, it would "allow the cream to rise to the top". Encourage your students to tryout. Preparing for this audition only makes them a better player! I continue to use the following phrase with my private students: "It's not always about making it, it's about the journey!" Have a goal, be prepared and on that audition day, truly anything can happen. Please also let me know if there is any way myself or a member of my team can assist you in "anything" Iowa All-State Band. An email is listed below for you to contact me.

Before I close, I'd be remiss if I didn't thank a team of gentlemen who are outstanding music educators in our state. They assist me on nearly every task that has to do with the Iowa All-State Band. Myron Peterson, Director of Bands at Urbandale High School; Thad Driskell, Director of Bands at Cedar Rapids Jefferson High School; and Chris Ewan, Director of Bands at Ames High School. Great friends, dedicated to our youth, they are collaborators all, helping me keep the Iowa All-State Band, among the nations best!

I wish everyone well in the Spring Semester; summer break will be here before you know it! As always, please pay close attention to details in working with your students for the fall audition. Summer is a great time to polish off the scales and have the solo ready, that way in July; it's just the unveiling of the etudes that a student has to work hardest on in preparation for auditions. The rules and guidelines are listed for you in the Fall IHSMA Bulletin or Online at www.ihsma.org

All the Best!
Chris Crandell
Iowa All-State Band Chairman
Crandellclans@gmail.com

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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 2014 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 22, 2014. 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

The fine print:

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

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

Due by: October 22, 2014. Attached submissions need to be in Word document (.doc or .docx) or Portable Document (.pdf) format.

Notification of acceptance will be made by October 27, 2014.

Kevin Droe
IMEA Research Chair

Developing the Independent Musician

With Dr. Carol Krueger

Level I : June 9th - 11th

Level II : June 11th - 12th

Graduate credit is available

Morningside College

Music teachers at all levels will find this workshop highly beneficial for their students and for their own teaching. Level I is designed for those completing the workshop for the first time. Level II will be of additional advantage for those who completed last year's course.

This activity-based workshop will focus on developing musical literacy and musicianship in the K-12 music classroom/rehearsal. Music educators will learn practical and positive ideas and techniques for cultivating music reading, audiation, dictation, elementary composition, musical memory and aural skills. Participants will explore how we 'learn' music, be given specific techniques for developing reading readiness and tonal, rhythmic and melodic literacy, and be presented with teaching strategies and techniques for integrating and applying reading skills to choral literature. Materials and teaching strategies will illustrate how the National Music Standards can be put into action in the music classroom.



Host: Contact Jill Wilson (wilsonj@morningside.edu) for registration forms or more information.

Language, Movement, and Music Woven Through the Grades

May 16 - 17, 2014

Grandview University

Rasmussen Building -- Rooms 219 – 220
1200 Grandview Ave Des Moines IA 50316

Course Registration

Name: _____

Address _____

City _____ State _____ Zip _____

Email _____

Telephone _____

Please Circle:
 Friday & Saturday or Saturday Only

(Credit Available) (Non-Credit Only) – Must attend both days for credit

Register Now!

www.tinyurl.com/musicthroughthegrades

Mail registration to:

Nathan Kelley, IMEA General Music Chair

Robert Lucas Elementary
830 Southlawn Dr
Iowa City IA 52245

There is a \$35.00 workshop fee for IMEA members and a \$40 workshop fee for non-members. You may send a check to the address below with this registration form OR you may register Online and pay at the beginning of the workshop. (Checks payable to IMEA)

If you would like to receive credit, you may sign up for one of two credit options when you sign into the workshop

Credit: 1 Hour LR / Drake Credit

\$25 \$100

Course Schedule (15 Contact Hours)

Friday: 5:00pm – 9:00pm
Saturday: 8:00am – 4:00pm
(1-hour break)
4:00–8:00pm Group Reflection
(credit Only)

(We understand teachers may be late arriving to Friday start time due to contract obligations)

Course Overview

Language, Movement, And Music Woven Through the Grades

Workshop participants will be involved in a number of different activities for elementary and middle school children, including songs and dances from America and around the world. Activities will involve the participants not only in singing and dancing, but also playing the barred instruments and recorders. Participant should look forward to the opportunity to improvise and create as well.



Dr. Layton and Ms. Schrader have been teaching adults in Orff Schulwerk teacher education courses in the U.S. for over twenty years. Since the late 1980's they have taught at Southern Methodist University in Texas, and George Mason University in Virginia. In addition to their work in the US, both are internationally in demand, having taught classes in Taiwan, China, Australia, Poland, Slovakia, Canada, Germany, Dubai, and at The Orff Institute in Austria.

Westmusic





More Great Events

April 29, 2014 - Simpson College Choral Invitational

This is a special event where invited choirs join the choral faculty at Simpson College for a day of music-making. The evening concert (7pm) features guest choirs as well as the Simpson College choral ensembles. Contact Dr. Tim McMillin, 515-961-1578 for more information.

May 5-8 - Graceland Artist in Residence: Dr. Morten Lauridsen

- May 5 7:30pm Welcome Reception
- May 6 - 7pm Lecture
- May 7 9:30am Reception welcoming workshop participants
- May 7 & 8 Meet the Maestro Series: Dr. Morten Lauridsen Workshop & Concert!
- May 8, 7:30pm Concert

The Graceland University Choral Department presents a wonderful workshop with world renowned composer Dr. Morten Lauridsen. High School choirs are invited to work with Dr. Lauridsen to enhance their musicianship through rehearsal, workshops, performances and mentorship. Dr. Lauridsen is considered to be one of the foremost living American choral composers and his ground breaking choral compositions are in high demand and performed all over the world. Students will be conducted and coached by Dr. Lauridsen and will have the opportunity to sing in a culmination performance alongside the Graceland University Choirs.

Please contact Dr. Leonardo Lebas, Director of Choral Activities at 641-784-5082 or lebas@graceland.edu.

June 1-7 Midwest International Piano Competition

Pianists will compete for a collective \$25,000 in prize money, with top honors also earning a recording contract with the Blue Griffin Record label valued at \$5,000. (<http://IMEAgous/a>)



June 9-13 Vernacular Music Workshop

Workshop for teachers to learn vernacular instruments (electric guitar, bass and drums) and how to integrate it into a music curriculum (<http://IMEAgous/b>)

June 9-13 Camp Musicmania

A multifaceted music and arts camp for children kindergarten thru 9th grade. (<http://IMEAgous/j>)

June 15-21 Jazz Combo Camp

High school students going into 10th grade and above learn skills for playing in a jazz combo. (<http://IMEAgous/c>)

July 7-12 String Camp

For students, 6th- 8th grade, to focus on string playing each day through guided listening and musicianship seminars. (<http://IMEAgous/d>)

July 13-18 Exploring Chamber Music

Students from the UNI Suzuki School and UNI Community Music School participate in small music ensembles. (<http://IMEAgous/e>)

Spending Summer at the C Side

Julia Weisshaar-Mullin

Although the ground may still be thawing in your corner of Iowa, its not too early to think about summer! I encourage you to encourage your students to consider attending summer music camp. There are many excellent, affordable options all over our state and just outside the borders from which to choose. Most camps offer scholarships or students can seek sponsorship from local civic/service organizations or your school music booster club.

Listed here are only overnight camps, with day camp options.

Central College Music Camps, (Central College, Pella)
Several music camps (Percussion, Show Choir, Orchestra) for middle through high school students in June and August.
<http://IMEAgous/t>

Dorian Summer Music Camps, (Luther College, Decorah)

Middle School: June 8-14 students entering grades 7, 8, and 9
<http://IMEAgous/k>

High School: June 15-21 students entering grades 10, 11, 12, and 2014 graduates
<http://IMEAgous/l>

Iowa Summer Music Camps (University of Iowa, Iowa City)
June 15-20 (high school) Percussion, Piano, Jazz, and Musical Theatre
<http://IMEAgous/m>

Northwest Missouri State University Music Camps, Maryville MO
June 15th - 20th middle school and high school camps, running concurrently. Band, Choir & String Orchestra
<http://IMEAgous/n>

Simpson College Music Camps (Indianola IA)
Simpson College Jazz Combo Camp
June 8-13 ages 12-18
<http://IMEAgous/f>

Simpson College Orpheus Summer Music Camp
July 20-27 high school
<http://IMEAgous/o>



Southwestern Community College School for Music Vocations (Creston)
Vocal Jazz Camp, July 28-August 1 High school-adult.
<http://IMEAgous/g>

University of Nebraska at Omaha Jazz Camp (Omaha NE)
June 15-20 middle school through college/adults, instrumentalists & vocalists.
<http://IMEAgous/p>

Wartburg Music Camps (Wartburg College, Waverly, IA)
Eastern Iowa Clarinet Camp June 8th-13th, 2014 middle through high school
<http://IMEAgous/q>

Wartburg High School Band Camp
July 20-26
<http://IMEAgous/r>

Information on the following camps were not online as of press time: Graceland University (Lamoni) piano camp, ISU Drumline Camps (Ames) and University of Northern Iowa Music Camps (Cedar Falls).

Let your students know about these challenging, inspiring summer music camp opportunities!



IOWA MUSIC EDUCATORS ASSOCIATION

A FEDERATED STATE ASSOCIATION OF MENC
THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

Outstanding Administrator for Support of Music Education

Name of Administrator: _____

Position: _____

Name of School: _____

Address: _____

Phone Number: _____

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, 2014

Return to:

Kendra Leisinger
Crocker Elementary School
2910 SW Applewood
Ankeny, IA 50021



IOWA MUSIC EDUCATORS ASSOCIATION

A FEDERATED STATE ASSOCIATION OF MENC
THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION

Iowa Exemplary Music Program

Name of School: _____

Address: _____

Phone Number: _____

Principal: _____

School Population: _____

Grade Levels: _____

Music Faculty: Please list all music faculty along with position title as general music, strings teacher, professional development involvement, etc.

Nominating Music Teacher Signature (must be IMEA member)

This application must be accompanied by the following information:

List and briefly describe courses and musical opportunities offered by your school.

1. List and describe unified music education goals for general music, instrumental music, and vocal music in your school.
2. 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.)
3. Describe the application of the department guidelines from #3 above in the classroom and/or performance activities.
4. 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, 2014

Return to:

Kendra Leisinger
Crocker Elementary School
2910 SW Applewood
Ankeny, IA 50021

UNIVERSITY OF ST. THOMAS

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To advance quality arts education, IAAE provides:

- a UNIFIED message with strength in numbers, acting as one state arts education advocacy association.
- continual contact and coordinated leadership with all of the major arts education associations, the Iowa Department of Education, the Iowa Arts Council, the Iowa Association of School Boards, the School Administrators of Iowa and AEA consultants responsible for arts support in our schools, who operate as collaborative and advisory organizations for IAAE.
- a strong voice for arts inclusion education for the whole child in those discussions, in which proposed education changes take place, affecting arts education on state and national levels.
- alerts concerning issues facing arts education in the Iowa Legislature and Congress.
- a Mentor Program for beginning arts teachers through a grant from the Department of Education.
- arts education information and resources through electronic updates, newsletters, issue pieces, and the IAAE website: www.iowaalliance4artsed.org
- professional development in areas current to member needs.
- assistance in proactive and reactive advocacy to maintain quality arts programs.
- an active, working board including members from arts education and other community arts education supporters.
- an Executive Director who represents all members at various conferences, collaborations, partnerships and communications to advance our mission.



IN SHORT, The Iowa Alliance for Arts Education strives to increase awareness, recognition and support of policies, practices, and partnerships that ensure and advance quality arts education for all Iowans.

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