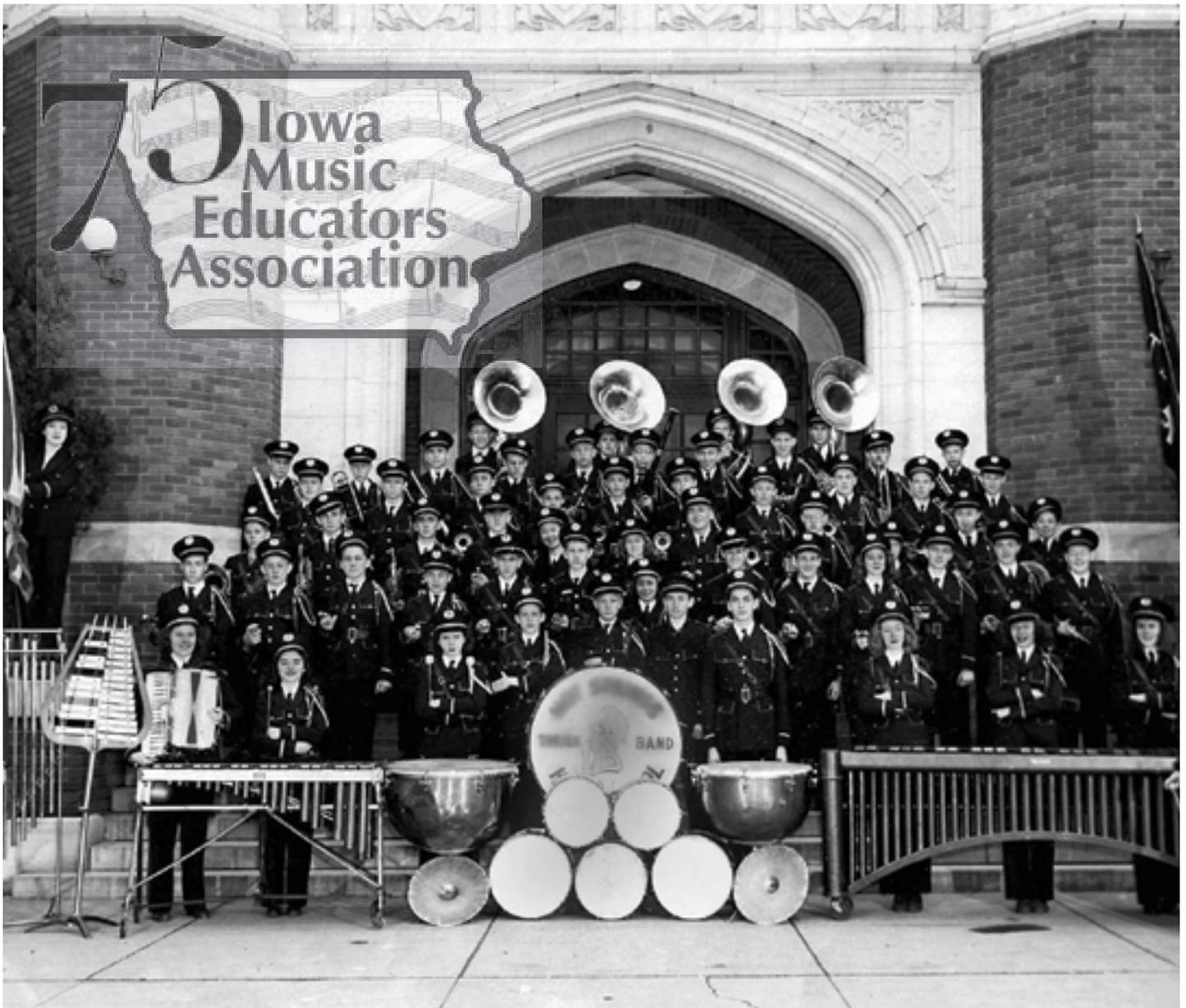
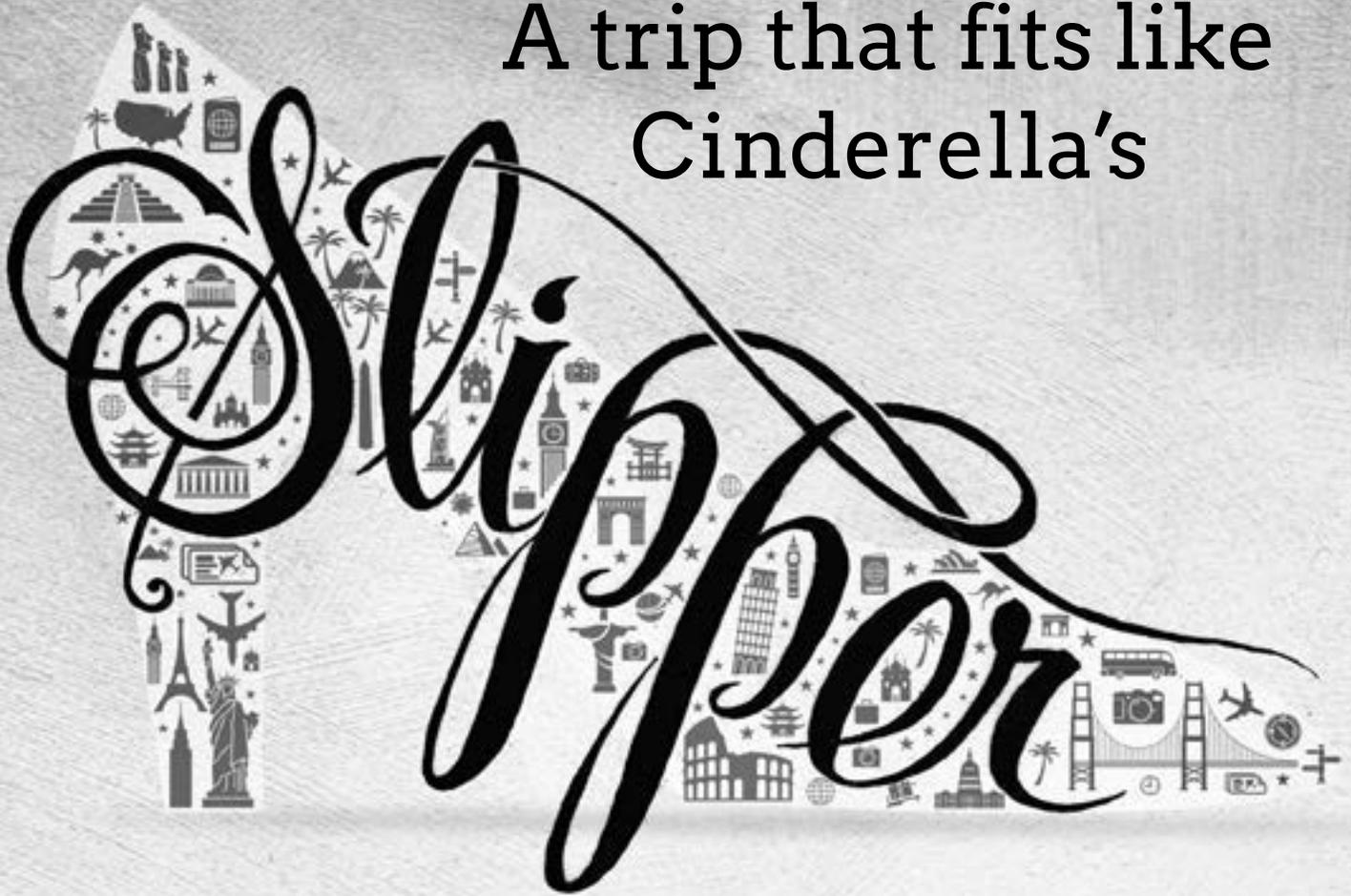


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The Iowa Music Educator

The official publication of the IOWA MUSIC EDUCATORS ASSOCIATION

Publication Schedule

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IOWA MUSIC EDUCATOR

Material received late by the printer requires extra handling beyond the original schedule and will result in late material charges billed to IMEA. Please help keep IMEA expenses down.

IOWA MUSIC EDUCATOR issue	Deadline Date*	Issue Date**
September	August 1	September 14
April	March 1	April 14

*Deadline Date: The date material must be received by the editor to ensure publication.

**Issue Date: The expected delivery date for the IOWA MUSIC EDUCATOR.

EDITOR: Jeremy Einsweiler :: imea.editor@vagusgraphic.com :: 402-853-8796

WRITING FOR THE IOWA MUSIC EDUCATOR

The following guidelines should be helpful to both prospective and established authors:

- The editor encourages the submission of manuscripts on all phases of music education at every instructional level that are appropriate to the IOWA MUSIC EDUCATOR columns:
 - Teaching Music**

Advocacy in Action	Non-Traditional
Band	General Music
Chorus	Jazz
Orchestra	Multicultural
 - Master Class**

Brass	Special Learners
Guitar	Technology
Percussion	Strings
Orchestra	Voice
Research to Practice	Woodwind
 - Professional Development and Assessment**

Workshops, Continuing Education, Camps, etc.
Iowa Core
Teacher Evaluation
Curriculum & Assessment
- Manuscripts should be concise, well-structured papers. An average length for an article should be no more than as follows:

Teaching Music	1000 words max
Master Class.....	800 words max
Professional Development	1200 words max and Assessment
Higher Education News.....	300 words max
- Avoid generalities and complex constructions. The article will generally be more interesting, have more impact, and be more persuasive if you try to write in a straightforward, clear manner.
- The IOWA MUSIC EDUCATOR is always pleased to receive photographs with a manuscript, when those photographs enhance the information in the text. Photo submissions must be actual image files (jpeg or tiff), 3" x 5" in size, and must be 300 dpi. Please email editor all digital photos. The most interesting pictures are candid scenes of individuals or small groups of people actively doing something, rather than a full class or a full ensemble.
- Write in present tense whenever possible, and carefully check all materials for accuracy in spelling, grammar and content. (Most computers offer spelling and grammar programs to check word-processing.)
- You may use as a guide any style manual appropriate to the type of article you are submitting. If you have questions pertaining to different style manuals, do not hesitate to contact the Editor of the IOWA MUSIC EDUCATOR.
- Music examples, diagrams, and endnotes (footnotes are not to be used) must be supplied as separate image files, not keyed-in to the main body of text. Do not include diagrams that are "borrowed" from copyrighted works.
- If you refer to our professional organizations as IMEA or NAfME in an article, column, or advertisement, please do not place a punctuation mark after each letter.
- Be sure to include a brief bio (three or four sentences) with your submission and a photograph of yourself. All digital images of authors must be 300 dpi at 3".
- Please send articles electronically in Microsoft Word format. Editor will contact you if hard copy and disc of manuscript are necessary.
- Each manuscript is given a careful, thoughtful reading. Articles will be selected based on editorial and content needs.
- You are encouraged to send your columns and articles early. If material is late, it often cannot be included.

(IMEA is a non-profit organization, and it is not possible to make payment for contributions to the magazine.)

PLEASE NOTE

When submitting files for IOWA MUSIC EDUCATOR articles, please save them in one of the following formats:

Microsoft Word :: Microsoft Excel :: txt :: Email

If you cannot save in any of these formats, please contact the editor.



Iowa Music Educators Association - Executive Committee Meeting
January 24, 2015, 8:30am - Grandstay Suites, Ames

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**DRAFT - These minutes will not be considered official
until they are approved at the next regular board meeting (06/13/15).**

1. Welcome / Introductions - Kris VerSteegt
2. Meeting called to order at 8:30 a.m.
Present: Kris VerSteegt, Kendra Leisinger, Rich Nicklay, Shirley Luebke,
Martha Kroese
3. Minutes of the 11/22/14 meeting read - Nicklay
MMS to approve the minutes – Kroese/Luebke
4. Treasurer's Report - Luebke
We are financially solvent at this time. The process of accepting credit cards for the first time at the 2014 conference was successful. Few tweaks to be made.
5. Update on membership drive - Kroese
 - a. Deemed a success with 39 new members joining. Goal was 50. Kris will personally email all new members.
 - b. Will be a random drawing for 25 new members to receive complimentary registration to the 2015 IMEA Professional Development Conference.
6. November 2014 Professional Development Conference Report - Leisinger
 - a. Online registration
Successful and will be continued.
 - b. Conference docs converted to google docs
Outgoing Conference Chair Kris VerSteegt has converted conference docs to google docs (calendar, presenter proposals, equipment, etc.) for consistency in the future.
 - c. Performing Groups at the conference discussion
Historically there was a junior high band, selected through application process, perform at the conference. This component has changed over the years with having choral groups, elementary groups. Decision was made that the performing group not be the focus of the conference. If a presenter would like to incorporate a performing group in their presentation; they must include the rationale in their session proposal.
 - d. Reception (Friday late afternoon)



Iowa Music Educators Association - Executive Committee Meeting
January 24, 2015, 8:30am - Grandstay Suites, Ames

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There were 27 people in attendance. The reception cost \$1,027. Historically, the purpose of the reception was for fellowship, honor past presidents, and recognize significant events/persons from the previous year.

Discussion to continue if the reception is meeting its purpose. Is there another format that would be more cost effective and have more in attendance?

e. Name tags

Increase font size and change to landscape layout for easier viewing by others

f. Room Monitors

Try to get college students involved in the conference. Room monitors would control entrance to sessions to only those who are registered for the conference.

g. Exhibitor Information Packet

Clarify that with an exhibitor's paid registration, the exhibitor will receive two (2) passes to attend conference sessions provided they are wearing their company/school name badge.

h. ISTA/Fisher Theatre costs

Discussion about the costs of theatre versus the return back to IMEA; either financially and/or increased conference attendance by educators. Kris will contact ISTA president and see if they will consider a 50/50 relationship.

i. Conference Program / Large Music Folder

Favorable discussion about the conference program and advertisements. Will not continue to use the donated music folders to hold the program and other materials. The large music folder seems too bulky. Thanks to the Iowa Music Dealers who have donated the folders in the past.

7. President's Report - VerSteege

a. National Assembly - June 25-28, 2015, Tyson's Corner, VA

Kendra and Kris will attend. This year, Hill Day visits are on Thursday, hopefully allowing us to meet with actual senators and reps instead of their aides.

b. National News

NAfME working hard to list fine arts and music as enumerated subjects in any reauthorization of ESEA, including assessments of students (and possibly teachers) that are germane to the content of fine arts instruction.

c. National Executive Board (NEB)



Iowa Music Educators Association - Executive Committee Meeting
January 24, 2015, 8:30am - Grandstay Suites, Ames

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NEB established committee on Special Learners, echoing what the IMEA membership had voted on (Nov 2014) and approved to add a Special Learners position to the IMEA board. NEB will raise dues within the next several weeks.

- d. Advocacy Day, January 28, 2015
Kendra, Martha, Kris attending
- e. Publications—article assignments
Kris will contact chairs and remind them of their responsibility to submit. Kris will ask David and Leon to write about Advocacy and Advocacy Day. Martha will assist Kelli in writing an article about the membership drive. Judy Svengalis will write “75 years of IMEA” article.

8. President Elect’s Report - Leisinger

- a. Conference 2015
If you have suggestion for presenters - share with Kendra
- b. Fall 2014 Election follow-up
The elected position of Special Learners, which was voted on and approved by the IMEA membership, will be added to the Bylaws & Manual of Operations.
- c. Board Elections for Fall 2015 - 3 yr positions
 - i. Southeast Iowa Chair
 - ii. Middle School Chair
 - iii. Collegiate Chair
 - iv. All-State Band Chair-elect

9. Old Business

Elected Officers/positions in IMEA Reminder - must be a current IMEA/NAfME member during the position.

10. New Business

- a. 2015 Conference Registration fees
On-site registration fees will increase by \$5 per category, widening the difference between on-site and pre-registration to \$10.
- b. Lowell Mason Music Center request
There is a national campaign to rebuild and renovate Lowell Mason’s house. Lowell Mason was the founder of music education in United States schools. His house was saved from demolition in 2011 and efforts are now underway to restore the house to active use. Once the house is occupied, Mason’s personal and professional possessions will be displayed in a first-floor



Iowa Music Educators Association - Executive Committee Meeting
January 24, 2015, 8:30am - Grandstay Suites, Ames

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museum. The basement will house music space for lessons, practice, and small group performances. The second floor will provide office space to local music and arts associations.

With NAFME (formerly MENC) being founded in Keokuk, Iowa in 1907, the Executive Committee voted it was very appropriate that IMEA donate \$500 to the Lowell Mason Renovation Music Centre Project.

11. Next Full Board Meeting meeting - Ballard Golf & Country Club, Huxley
Saturday, June 13, 2015
Executive Committee - 9:00am
Full Board - 10:00am

Meeting adjourned 2:30pm (Kroese/Leisinger)



Letter From the Editor

Jeremy J. Einsweiler

A lively sense of history and a vision for the future are the hallmarks of a vibrant organization. A lively sense of history provides any organization with perspective and roots. The Iowa Music Educators Association celebrated 75 years of advocacy and professional development: service to the teachers and students in the state of Iowa. This remarkable longevity is the result of the dedication of generations of music educators who valued and passed on their art to the students—many of whom are teachers today. But a lively sense of history is not enough. A vision of service for the future keeps an organization full of life and purpose. This issue effectively celebrates both. Judy Svengalis takes a thoughtful retrospective on the last 75 years, and Erin Wehr focuses on how the job of music education has changed in just the last quarter century. Then, Judy Panning and David Law provide us with ways that IMEA can provide service to the music education community in Iowa. And, our advertisers present a host of opportunities for professional growth and development over the summer. I hope you enjoy this issue: it truly is the best of the past looking toward the best future.



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President's Report

Swerve!

Kris VerSteegt

So, my 15-year-old son is about to have a birthday. I would caution all of you to stay off the roads, but he really is an excellent driver. He uses his blinker. He obeys traffic lights. He even goes the speed limit (almost). But, just when I am thinking "Relax, Mom..." he throws me a curve ball and sets me right back on the edge of the passenger seat.

Just the other day, he was driving me to Target when a scampering little squirrel darted out into the road, happy to be awake and alive. THUD. "Jacob Bradley! You killed that squirrel," I exclaimed. I could tell he felt bad, but far be it from any teenager to not assert their inalienable right to deflect: "I am supposed to stay in my lane, Ma." All that careful teaching, all the hours white-knuckling it and slamming on my imaginary passenger-side brake, and this is how he repays me? Surely, I mentioned that SOMETIMES it is okay to SWERVE, right?

Retrospectively, I can honestly say that my older son is not the only one who steadfastly remains in his lane. We are all creatures of habit. We order the same food at the same restaurants. We visit the same vacation spots. We are all either Prego or Ragu... no exceptions. So, is it ever okay to swerve?

I think politicians must believe that swerving is to be avoided at all costs. Let's face it—the words "bipartisan effort" are seldom realized. But I do believe that the average Joe is slightly less committed to maintaining his political lane.

Take allowable growth, for example. When the paltry sum of 1.25% allowable growth was passed by the House as a fair and reasonable amount, teachers and administrators (with allegiances to both sides of the aisle) threw up their arms in protest. Currently our state spends \$1600 less per pupil than the national average, although the state of Iowa has above average income per capita. This is absolutely unacceptable given that our students are our most valuable resource. Fortunately, the Senate dug in its heels and insisted on 4%, which resulted in the call for a special committee (from both chambers and both lanes) to iron out their differences. It is not too late to email your senator or representative and make your voice heard.



But, emailing your legislator will probably require you to swerve. It isn't comfortable to reach out, but it is necessary. And don't forget, you are your legislator's constituent... they are supposed to do what their constituents want. But we have to educate them on what is right for Iowa kids. Luckily, we are pretty good at that.

It is in the spirit of educating our legislators that the Iowa Alliance for Arts Education organized the second annual Fine Arts Advocacy Day at the state capitol on January 28, 2015. Fine Arts educators, supporters, and students from all over the state met at the capitol to advocate for Fine Arts to take its rightful place in the Iowa Core. As a result of this Herculean effort, HF 271 passed the House education committee, SSB 1234 passed the Senate education committee, and the bill is currently making its way to the floor for debate. To accomplish this task, it required still more teachers and supporters of the arts to swerve out of their comfort zones and engage in political rhetoric that transcended social media all the way to the state house.

We all know the value of the arts. Unfortunately, those with the power to make decisions are often not as educated as we are. In an amazing coincidence, the internationally known and respected marketing research firm, Harris Interactive, has released a new, self-funded, survey on the impact of music education in America. Note that Harris only funds research they consider to be nationally relevant and timely. The information they collected not only supports NAFME's



Iowa Music Educator

Broader Minded initiative, but it serves as a third-party, objective witness to the impact of music education.

Policymakers now have this information at their fingertips:

- 76% of Americans have had some sort of school music education
- 71% of Americans say that the learning and habits from music education equip people to be better team players in their careers
- Two-thirds say music education provides people with a disciplined approach to solving problems and prepares someone to manage the tasks of their job more successfully
- Over half of those involved in a music program say music education was extremely important or very important in providing them with the skills of working towards common goals
- Almost half of those involved in a music program say music provided them with the skills of creative problem solving and flexibility in a work situation

You can read the full text of the findings and learn more about the methodology of the study at <http://IMEAgo.us/1k/>.

These results are exactly the kind of information that to which we hope Chairman Lamar Alexander (R-TN), of the Senate Health, Education, Labor and Pensions (HELP) Committee, would refer as he works with Ranking Member Patty Murray (D-WA) to produce a bipartisan ESEA reauthorization bill.

NAfME has been meeting with key players in this important legislation, but we need your help. You can be part of this effort to increase music education's footing on the federal level by emailing comments on ESEA's reauthorization to FixingNCLB@help.senate.gov.

Back here in Iowa, this kind of boundary pushing can be uncomfortable. We were raised to play nice, at least on the outside, all the time. Leaving the safety of your lane can be challenging and intimidating. But, it is well worth it given the nature of the squirrel we are trying to save. If more and more of us are willing to do something uncomfortable for the good of this amazing cause, we can make our voices be heard. Even better, we can leave a legacy for the children of Iowa to let their voices be heard. Luckily, we are pretty good at that, too.

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President–Elect’s Report

Kendra Leisinger
IMEA Conference Chair and President-Elect

I’m pleased and honored to represent the IMEA membership as your 2015 Conference Chair and President-Elect.

As I write this from the bleak depths of an Iowa winter, the rosy glow of Conference 2015 is raising my spirits!

I am pleased to announce that Susan Brumfield will be a presenter in 2015. Dr. Brumfield is an internationally recognized music educator, guest conductor and director of the West Texas Children’s Chorus. She has authored numerous choral selections as well as collections of singing games from England, Scotland and Italy. Dr. Brumfield’s presentations will be co-sponsored by West Music and Hal Leonard.

It is my great honor to announce our keynote speaker, Joseph Giunta, conductor of the Des Moines Symphony. Maestro Giunta is one of the most successful orchestral conductors in the world and to list his accomplishments would require a separate addendum! He is dedicated to bringing great music to people of all ages and his contribution to our conference will be most welcome.

To date, twenty presenters have completed session proposals with topics as diverse as advocacy, BrainDance, behavior management, folk dancing, interactive listening, percussion techniques, recruitment and retention, singing games and technology.

What are we missing? YOU!! If you know of someone you would like to see present at our conference, please contact

me at: imea.conference.chair@gmail.com. If you have a topic of interest or a passion burning in your soul to present, see the information below.

To complete a session proposal:

Go to the IMEA website. From the tabs across the top, select “Conference Docs and Info.” Under “Documents” select “2015 Conference Session Proposal/Google form.”

Here is the link to the session proposal:

<http://IMEAgo.us/1e>

I am looking forward to a successful conference in 2015. See you there!

Kendra Leisinger
IMEA Conference Chair and President-Elect



New Member Drive Results

Kelli Stoa

Recently IMEA teamed up with NAFME for a new member drive. The campaign publicly launched in September 2014 and a goal of 50 new members by January 31st, 2015, was set. Martha Kroese, past president, led a small committee to organize volunteers across the state and to set marketing strategies for the campaign. Peter Doherty, NAFME Director of Constituencies and Organizational Development, traveled to West Des Moines to meet with the committee in August. He helped develop marketing strategies and set a target audience here in Iowa. He also created and managed email blasts to non-member music educators across the state, and provided volunteers with information about potential new members. His leadership was crucial to the campaign. Several volunteers across the state made phone calls and sent emails encouraging our non-member music colleagues to support IMEA through membership. We incentivized joining during the campaign by offering a chance to receive free registration to the IMEA Conference in November 2015. The committee will be drawing 25 names and contacting winners soon.

We did not reach our goal of 50 new members, but I'm proud to announce that we do have 43 new IMEA members as a result of this campaign. Ultimately this is a success.

Special thanks to Martha Kroese, Kris Versteegt, Kendra Leisinger, Rich Nicklay, David Law, Shirley Luebke, and Julia Weishaar-Mullin for all their work during this campaign.

- There are over 2000 music educators in the state of Iowa.
- There are 441 total IMEA members.
- There are 120 collegiate IMEA members.

- Northwest 60
- North Central 26
- Northeast 118
- Southwest 17
- South Central 119
- Southeast 85
- Out of State 16

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75 Years-Iowa Music Educators Association

Judy Svengalis

As we pause to celebrate this year, we look back to the leadership who formed our organization and those that have nurtured it for all these many years. The “grand dame” of IMEA was Delinda Roggensack who was my professor at Cornell College. I know only that she taught in the Newton schools and was the first president and one of the first given the distinguished service award. Undoubtedly there were many others around 1939 responsible for this formation. Delinda wrote the 50 year article and unfortunately died before her history of the organization was completed. She, in my years at Cornell, constantly reminded us that we should early on develop the convention habit, as it would sustain us throughout our careers. She also led five of us students to the International Music Educators Conference in Vienna in 1961.

As I mused the past 75 years, I sought the counsel of Jane Ruby of Des Moines. Jane served as IMEA /All-State Choral Chair, as President and was awarded the Robert McCowen Award for Outstanding Contributions to Choral Music in Iowa. She received her B.A. from Iowa State Teachers College, the M.A. from Drake and did post graduate work at the University of Iowa. She taught in Collins, Leon, Hampton, Fairfield, Parsons College and retired from Drake University. She was a contest judge for decades. It is through her that I take you to the past world of music teaching in Iowa.

Jane began teaching in 1940 at Collins at \$110 a month (less than male teachers). She paid \$5 a week to share a bedroom with another female in a private home and had breakfast. Lunch was at school and supper in the local café. She had all music (vocal and band) K-12. She was expected to be a community leader and could only leave town one weekend per month. She was rehearsing the church Christmas pageant when she learned about Pearl Harbor.

After interviewing by letter for a vocal position at Leon, she took the bus and on arrival was told that the band leader was drafted and she would have band also for her \$130 salary. She now had her own room and later shared a home with the coach and his family. During gas rationing, one year they could not go to contest. She spent the summers in Des Moines as a bookkeeper as school salaries were not paid during the summer months.



In Hampton during 1946-48, she finally had vocal only. Upon marriage, she and her husband moved to Fairfield where she had choral and he had the orchestra. Female teachers at that time wore heels and skirts or dresses. Female teachers could not continue teaching upon wearing maternity clothes. Jane began her long career as a contest judge and always attended Iowa Music Educator conventions. Music repertoire included classical and sacred selections. Easter and Christmas programs were the norm. Music stores were close by. County seat towns had most of what one needed. Trains connected all of Iowa. There were over 1000 school districts compared to the 330 of today. Teachers were held in high regard. In fact, teaching was one of the few careers open to women. Communication between music teachers in other districts was mostly by letter as long distance service was expensive. Typing was by manual typewriter and copies made by carbon paper.

Female teachers by 1961 had the same salary scale as male but had other restrictions. My superintendent that year stated that female teachers could not smoke in public or go to the tavern before 10:00 p.m. Teachers were not to be seen in the liquor store. In 1970, I was then allowed to wear maternity clothes to teach but there was no maternity leave granted. Teachers planned for summer babies! In 1973, an edict in the Iowa City schools stated that female teachers could wear pant suits!

What were the students of the past 75 years? In many ways they were like those of today. However, 8th grade graduation in 1940 was major as many did not continue the full four years. Precious few paved roads prevented travel for long distances. The world for students was much smaller than today. No texting, internet, television, net flix. Music making was common in homes where most had a piano. Singing as a

family or group of friends was the norm. Many studied piano making accompanist available and provided for good sight reading. The school was the center of the town. Dr. Thayer Gaston of the University of Kansas stated that in 1940 "with this new-fangled record player, the students many hear more music outside of school than inside school. " That was the tip on the iceberg. The radio was the window to the outside world but the record player could produce music on command. It was a time when a small percentage of students continued to college and thus were not concerned about college requirements. Slowly changes occurred. More students were college bound and schools consolidated leaving many towns without a school. Students had longer bus rides and their world expanded with access to television and travel beyond the local community.

Iowa Music Educators Association joined with Music Educators National Conference in 1939 and co-hosted the North Central Convention of MENC in 1942 in Des Moines with the Des Moines Schools and Drake University. The state convention was first held in tandem with the Iowa State Education Convention in October and continued for many years. The meetings were held at Drake with luncheon at the First Christian Church downtown. All-State was held at the same time, concerts were enjoyed and it is worth noting that one of the events was a "smoker" at Drake. Later, for almost 20 years, the convention was held at the Ft. Des Moines Hotel in January until schools began to deny teachers professional absence to attend. In the Ft. Des Moines years, auditioned ensembles performed and the clinicians were excellent headliners. The Friday night banquet was attended by almost all conventioners. Distinguished Service Awards were given and the speaker was always excellent. Some years there was a performing group and in other years, we retired to the ballroom for a concert. The coffee shop and the hotel bar provided for welcome professional interaction.

The move to provided service at the All-State time in November was prompted by the school reluctance to release teachers twice during the year. During one of my years as president, the banquet was held at the Hotel Savery.

Earlier I alluded to Delinda Roggensack and Jane Ruby. Both served on the IMEA board for many years. It is not possible to name all the wonderful, dedicated music educators who have provided the leadership for the past 75 years. Many can be seen in the lists of presidents and distinguished service recipients. Also important are the other board members who served in countless ways to provided for the betterment of music education in Iowa through the tasks of the organization. It is said that "we are standing on the shoulders of our ancestors." Indeed, we are all benefiting from the service of those before us. Music educators in Iowa have received information in the journals (IMEA and

NAFME), have gained knowledge and made connections at the conferences through the years. We have sent presidents to the national assembly from Iowa and have had two North Central Presidents (Svengalis and Bennett) and one unsuccessful candidate (Ruby).

The organization has provided for advocacy in troubled programs and provided leadership for state music curriculum. We can be proud of music education in Iowa. It is perhaps the best in the nation. We also take pride in the fact that Music Educators National Conference (NAFME) was in fact founded in Keokuk, Iowa.

Seventy five years of change. It is interesting to note that in the early years, the board included chairs for films, creative music, radio, opera, folk music and audio-visual. The whole world has change around us. But some things remain unchanged. Music teachers are still connected through IMEA. Music education is alive and well in Iowa. More importantly, the feeling one singing or playing in a group experiences cannot be expressed in words. Music "feeds the soul." What a wonderful legacy!

Judy Svengalis served as IMEA elementary chair, president and North Central President and is currently an adjunct professor at DMACC in Ankeny. She received the BME from Cornell and the M.A. and Ph.D. from the University of Iowa

It is worth noting that Delinda Roggensack was a recipient of IMEA's Distinguished Service Award at the time of its inception in 1969.

Notes from the 1973 articles by Delinda Roggensack-35th Anniversary of IMEA

Iowa Music Educators Association began as an outgrowth of the meetings of music teachers at Iowa State Teachers' Association (ISEA) annual meetings.

IHSMA was a group of administrators, then music supervisors, whose purpose was to organize state music contests. It grew to include the All-State Band, Orchestra, and Chorus, whose performance was the closing act of the ISTA (ISEA) conference. Later, the All-State festival was moved to Thanksgiving weekend, with the concert on Saturday night. This was done because of housing and transportation needs.



The idea for Iowa Music Educators was in response to the emphasis on the high schools and the contest-driven program. It began with informal talk sessions in February of 1938, at which time there were more than 1000 schools in the state, and each had one or two music teachers. A survey was done, and enough interest expressed, that the music teacher section of ISTA(ISEA) met at a luncheon meeting during the state ISTA(ISEA) convention, and organized IMEA. It officially became an entity during the Nov. 4-6, 1938 ISTA (ISEA) convention. At that time it had a chairman, vice chairman, secretary, two directors from each of the six areas of the state, and ex-officio members from ISTA (ISEA), IBA, Iowa Federation of Music Clubs, Junior Federation of Music Clubs, IMTA (Iowa Music Teachers Association), IHSMA, and North Central Music Educators Conference.

In December, the following committees were added: Vocal Affairs, Instrumental Affairs, College and University, Rural Music, Adult Education (In-Service Training), Parochial School Music, Research and State Library.

March 1939, IMEA became an official unit of MENC. At that time, MENC was invited to have their 1941 Biennial conference in Des Moines, sponsored by Des Moines Chamber of Commerce, Des Moines Public Schools, IHSMA, and IMEA.

Challenges facing the organization at the time included:

1. The needs of elementary and junior high music teachers.
2. Conflicts with teacher training and certification
3. Advisability of a state course of study, and need for a state supervisor of music
4. Need for a state library of books and recordings
5. Changing philosophies of education and their impact on the role of music
6. Integration of curricular content-social sciences ruled
7. Dwindling number of orchestra and string programs

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Fine Arts Advocacy Day 2015

Leon Kuehner - Executive Director - Iowa Alliance for Arts Education

On January 28th, the Iowa Alliance for Arts Education sponsored the second annual Fine Arts Advocacy Day at the State Capitol in Des Moines. The purpose of the day was to advocate for Fine Arts education in Iowa schools, to ask for legislative support for a bill to add Fine Arts to the Iowa Core, and include the Fine Arts position at the Department of Education in Iowa code. IAAE worked through its member organizations and recruited approximately 100 advocates to spend the day at the State Capitol.

The day began with an 8:00 a.m. meeting of the advocates where they were divided into teams of 3-4 people. Each team was assigned to speak to 5 legislators during the day. Each legislator was given an advocacy packet prepared by IAAE. This packet included information on the history of the Iowa Core and the Fine Arts, a list of talking points on why Fine Arts should be added to Iowa Core, a copy of the Des Moines Register article on the Turnaround Arts program at Findley Elementary in Des Moines, and information from the Arts Education Partnership on how Fine Arts education improves student performance in school, in the workplace and the community. Each legislator was also given a copy of a testimonial booklet featuring comments on the importance of Fine Arts education from citizens across the state. The booklet also featured student artwork collected by the Art Educators of Iowa.

Simon Estes, internationally renowned opera star from Centerville, sang at the opening of the Iowa House at 8:30 a.m. and Iowa Senate at 9:00 a.m. The advocates were able to attend opening of both houses of the Iowa legislature. They spent the rest of the morning and early afternoon meeting with their assigned Iowa legislators.

IAAE lobbyist, Larry Murphy, arranged a series of meetings throughout the morning with all the legislative leaders of the Iowa House and Iowa Senate. The group that met with legislative leaders included: Simon Estes, Joseph Guinta-director of the Des Moines Symphony, Robin Walenta-CEO of West Music, David Law-IAAE president, Grant Ganzer-singer from "The Voice" from Johnston High School, Sarah Dougherty- coordinator of the Des Moines Turnaround Arts Program, and Leon Kuehner-Executive Director of IAAE. This was an important component in relaying the Fine Arts

message to legislative leaders who will be instrumental in making the goals of our Advocacy Day a reality. This group also testified for the Senate education committee at 2:00 p.m.

After lunch, a dessert reception was held for the advocates and the members of the House and Senate Education Committees. At this event, college students from the University of Northern Iowa read selected testimonials from the testimonial booklet. Musical entertainment was provided by Grant Ganzer. He performed the song that made Blake Shelton pick him as a member of his team on "The Voice". Our final meeting of the day was with Linda Fandel, the Education Assistant to Governor Branstad. We were able to update her on the history of Iowa Core and the Fine Arts, and also share with her the success of the Turnaround Arts program in Des Moines.

The day was very successful. The response to our call for advocates was incredible. We had a great cross section of high school students, college students, teachers, parents, business people and community members. The commitment of all these people to spend the day and talk about the importance of Fine Arts education was very inspiring. The response we heard from the legislators was very positive as well. They were impressed with the commitment and number of the advocates who spoke on behalf of Fine Arts education.

The Advocacy Day is just the beginning of the activities for the 2015 legislative session. Testimony for the House Education Committee is currently scheduled for March 18th. There will also be a need for continued contact to legislators as the Iowa Core/Fine Arts bill moves through legislative process. IAAE will work through the Iowa Music Educators Association and the other member organizations to notify their members of specific needs to move the Fine Arts agenda forward.

On behalf of the Iowa Alliance for Arts Education, I would like to thank the members of the Iowa Music Educators Association for their support of the 2015 Advocacy Day activities. The commitment of Iowa teachers to Fine Arts education is incredible, the best is yet to come!



Scaffolding for Spring

Judy Panning

Oh, the joys of spring in the music room! So much energy and enthusiasm after being cooped up for an Iowa winter. In my room spring brings concert preparations, composing, musical stories, recorder ensembles, and playing arrangements for barred instruments.

In my early childhood classes, it's exciting to see children's eyes light up when they realize that I got the barred instruments out for them! Kindergarteners are learning to accompany simple songs with a bordun and trying to master higher and lower. My favorite comment is, "That sounds just like the song!"

Accompaniment is easy and fun! From the first day of class we've worked on steady beat with traveling movement, patting, and un-pitched percussion to prepare for playing a bordun. Before winter break mallets are introduced with children tapping them on beat sheets, switching hands (to make both of them smart) and holding the mallet like a turtle (with a tail, bumpy shell on top, and no finger on the neck). When we finally get to spring, I set up four instruments with a "bordun hole" so children can play the do-sol bars right around the hole. Most of them have instant success with this, though I don't expect them to sing and play simultaneously until first grade. We sing a song that includes solo singing (Lynn Kleiner's Bakery Truck or The Kangaroo by Kriske and DeLelles), and the four children who sang solos then move to playing the bordun. Rotating through all the children goes pretty quickly.

Higher and lower is a bit more challenging. Our culmination is the scale song Ebenezer Sneezer by Lynn Freeman Olson, which we learn using vertical movements (squatting down, moving up with each phrase, and finally reaching overhead) then horizontal movements from left to right before we move on to Boomwhackers. With encouragement from the whole class, eight children organize them by size, measuring and checking progress to hear if our order sounds right before playing the melody of the song. My school owns enough for each child to play, so we line up (matching sizes standing behind the original eight players) and play four beats of each pitch to approximate the melody. After a demonstration of the same melody on glockenspiel and piano, we move on to playing the melody on bars. This makes an amazing concert demonstration piece!

To achieve success by this point in the kindergarten year, it's vital to prepare children's bodies and ears. Understanding comes with experience, and abstract concepts like higher and lower need a lot of scaffolding. All year we've been exploring the voice using sirens connected with vertical movement. Then we learned the Rule of L: If it's longer, larger, or on the left, it's lower. The Kangaroo from Carnival of the Animals and The Itsy Bitsy Spider performed by Carley Simon make fun movement pieces to transition from vertical to horizontal. The Three Billy Goats Gruff demonstrates the connection between high and low using the voice and three xylophones (bass, alto, soprano match the size of the goats). Other favorite pieces in the repertoire are Wee Willie Winkie, The Itsy Bitsy Spider, and two books by Robert Munsch: Up, Up, Down and Mortimer.

I'm lucky to have time in my schedule to see 4-year olds and Transitional Kindergarten for fifteen minutes a week. Because of the short time our focus is on steady beat and vocal exploration. All year we open with a hello song in D major, patting the beat or playing on rhythm instruments, but in spring I bring out the tone bars and let the best beat keepers play so children can hear a good model before giving each child a mallet and one D or A bar. Eventually we work up to playing two bars at a time, rotating around the circle until everyone has had a chance to play. Sea Shell is a favorite because it requires a longer beat and allows me to informally assess their abilities. Playing a longer beat requires the child to internalize the beat, so it's easy to see who has it and who needs more experiences.

All year we've also been echoing sol-do intervals, so it's fun to see their faces light up when they recognize patterns played on the tone bars. At this level it's all about providing experiences that will set children up for later success. Getting out the tone chimes gives them a little taste of what's coming in Kindergarten.

While children are trying to contain all their spring energy, I like to channel it into learning more sophisticated music. Without a good learning progression, turning kindergarteners loose on the barred instruments is an exercise in frustration, but it's a great source of spring joy to see them play scale melodies independently. Saving some challenges for spring gives children a chance to really apply all the concepts they've worked on during the year. The sense of accomplishment will propel most of them to keep working right up to the end of the year.

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Who Are We?

25 Years Later: How Have We Changed?

Erin Wehr

Don Coffman, Ph. D., published a study in the 1989 March edition of the Iowa Music Educator titled “Who are we? A Profile of Iowa Music Educators.” Dr. Coffman was a recent hire as a music education professor at The University of Iowa at the time, and he wanted to know what the elementary and/or secondary music teacher profession looked like in Iowa. The randomly selected sample accounted for approximately 15% of the total workforce with an 89% response rate. The following findings were reported twenty-five years ago. This year we are running this study again to get a picture of what our profile is now in order to compare our positions with others in the State, and to compare our current positions with those of 25 years ago. We have also added a couple of questions that reflect the modernization of our profession.

1989

In 1989, 65% of music teachers held a Bachelor’s degree, 34% a Master’s degree, and 1% a Doctorate. A majority of 70% reported having decided to become a music teacher prior to entering college. Dr. Coffman reported in this article that proposals were being made at the time to require a Master’s degree for continued certification.

Female music teachers (53%) slightly outnumbered male music teachers (47%), with instrumental music dominated by males, and choral and general music dominated by females. The average Iowa music educator was around 40 years old with between 10-15 years experience and around 10 years in their current job. Also of interest was that a higher percentage of males left the profession in their 30’s, and those with more experience were less likely to leave. Instrumental, choral, and general music all suffered similar turnover rates. Full-time employment was reported by 86% of responders with instrumental teachers reporting higher rates of fulltime positions. Secondary-only teaching was reported by only 26% of responders while 68% of all music teachers reported teaching at the elementary level at least some of the time.

Full-time music teachers reported working 10-hour days, and part-time teachers reported working 6.8-hour days. Males worked an average of 1.5 hours longer per day than females, and instrumental teachers worked almost 2 hours a day



longer than other music teachers. While 71% of instrumental music teachers reported teaching only instrumental music, only 25.2% of general music teachers, and 15.6% of vocal music teachers, reported teaching only in their specialty area. Approximately 15% reported teaching both instrumental and vocal/general music, and 5% of all music teachers reported teaching non-music subjects.

Iowa music teachers’ scores were averaged to reveal slightly low attitudes towards performance facilities and district funding. Attitudes towards teaching facilities, administrator support, community support, and parental support were between adequate and very good.

Iowa music teachers reported generally low levels of stress for tasks related to their profession. Dr. Coffman offered a possible explanation in that the relatively experienced teachers still in the profession knew how to deal with stress while those who did not have left the profession and were not a part of the survey. Another possible explanation might be that the entire sample, including instrumental, choral, and general music teachers, all scored their stress levels for the same tasks. Booster groups and fund raising, for example, might not create as much stress for general music teachers as choral and instrumental teachers. Similarly, general music teachers might have more stress for discipline and paper

work than secondary teachers. Having the sample pooled together for these questions could have artificially lowered the stress levels reported. A global stress scale, rather than a scale for individual tasks, might have been useful.

The following were rated high for reasons why music teachers stayed in the profession; 1) love of music, 2) nearness to retirement, 3) love of teaching. Four categories appeared from an open-ended question asking "What one thing, if any, would make you feel better about your job?" including 1) desire for more respect, recognition, and/or support, 2) desire for more planning time, an assistant, and/or less travel time 3) desire for better facilities and/or funding, and 4) desire a better salary/benefits and/or job security .

In the last 25 years it seems that we have had so many new challenges in our profession, yet so many of the themes in Don Coffman's study are all too familiar. This year we will rerun Dr. Coffman's study to look at what has, and what has not, changed for our music teachers in Iowa. Please keep a look out for this survey to pass through your email in-box (something that we did not have 25 years ago), and consider participating to help us answer, "Who are we?" in an effort to better understand the successes and challenges that we all face.

Please consider taking the following survey to help us understand how our profession is changing. Results will be available through IMEA at the 2015 Conference.

The State of Music Education in Iowa Public Schools

How have our jobs changed in the last 25 years?

**Music teachers in K-12 public schools are eligible
to participate in this study.**

<http://IMEAgo.us/Ib>

Please email Erin Wehr at erin-wehr@uiowa.edu if you would like a link to this survey emailed to you.



Greetings from your All State Chorus Chair!

Jackie Burk

We are considering some changes for this year's auditions which, as of this writing, still need to be approved by the IHSMA and IMEA boards. These changes will hopefully strengthen and streamline our audition process. Last year's change to allow adult pitch givers in the morning round was very popular. 60% of the entries statewide used that option, so we will be allowing that again in the future.

From the data I look at, I have found one troubling, but not surprising, fact: Of the 346 school districts in Iowa, 125 do

not audition for the all state chorus. Most of these are 1A schools, and I realize that many of these positions are an impossibly heavy load of K-12 vocal and sometimes band responsibilities. I know it's hard for these teachers to find the time to prepare the students, and I point no fingers at them. I just am bothered by the fact that over 1/3 of our school districts are not auditioning, and that our All State is not really "all" state. I would welcome your thoughts on this topic.



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ZIP _____ **Preferred Phone Number** _____

Clinician's Professional Biography

Maximum 200 words – to be printed in conference program

Is the clinician a member of NAFME? No Yes (indicate member number)_____

Is the session sponsored? No Yes (indicate by whom)_____

To be printed in the conference program

Your Session's Professional Development Strand(s)

Please choose 1-3 options from among these categories (your session will be scheduled into a room according to your indicated PD strand).

Advocacy

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Best Practice

Choral

General Music

New Teacher/Collegiate

Non-Traditional

Orchestra

Technology

The application continues on the reverse.

Session Title _____

Maximum 60 characters – to be printed in conference program

Session Description

Maximum 100 words – to be printed in conference program

For your services in presenting this clinic, what will you require of IMEA?

- No reimbursed or complimentary items
- One free conference registration
- One night lodging in the IMEA room block
- Ground transportation between Des Moines Airport and Ames-area hotel (allow 1 hour each way)
- Ground transportation between Ames-area hotel and conference site (allow 20 min. each way)

For a successful clinic, what equipment will IMEA need to provide?

ALL ROOMS include a presenter's table or lectern. NOTE: Please do not request a CD/DVD player if you are bringing a laptop that can play this type of media.

- LCD projector/screen (VGA dongles provided. Apple users: bring your dongle adaptor or HDMI cable)
- Sound system (to connect to your tablet or laptop. Bring your own audio cable please.)
- Digital piano or keyboard
- Music stand
- Wide-open space for movement
- Microphone
- CD player
- DVD player
- Whiteboard, markers, eraser
- Nothing. I will bring what I need.

Preference for Session Date

- Thurs., Nov. 19, 2015 Fri., Nov. 20, 2015 Sat., Nov. 21, 2015

Please note: If your clinic is accepted, the IMEA conference chair will require you to submit:

- One 2" x 2.5" headshot submitted as a .jpg attachment to an email. **Due July 1.**
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- Handouts for each of your sessions, submitted as .pdf attachments to an email. Please entitle each using the protocol "2015 Conf-**Session Title LAST NAME.pdf**". **Due Nov. 1.**

Mail completed form to:

IMEA conference chair
405 NW Linden
Ankeny, IA 50023

Email completed form to:

imea.conference.chair@gmail.com

Positive Pro Active Advocacy

David Law

First the bad news: with a proposed increase of only 1.25% in Supplemental State Aid (much less than the necessary 4% increase), most school districts will be making very difficult decisions in the coming year. An option including not replacing retiring teachers or cutting existing programs will all be on the table!

Now, for the good news? You can do something to help avoid these dire events! The Iowa Alliance for Arts Education has mounted a major advocacy campaign to move the arts into the Iowa code; as of this writing, we are still awaiting word on that decision. This will help empower all of us in our efforts to make sure that our students are best served for their futures as consumers and workers as well as for their own personal growth.

However, even with the efforts at the state level, each of us is responsible for advocacy efforts within our own districts. While we are aware of the benefits of arts education, often we forget that not everyone is as knowledgeable. The following are some tips and tricks to help you advocate for arts in the schools. There is also, a wealth of information available through the Iowa Music Educators Association <https://www.iamea.org/> and the Iowa Alliance for Arts Education <http://www.iowaalliance4artsed.org/> web sites. Finally, you can always contact me for additional help: maestrolaw@gmail.com.

- Your school board is not your enemy and can become your greatest ally.
- You are not alone in this battle.
- Start NOW! Decisions are being made every day in your district regarding finances in addition to state and federal mandates.
- Advocacy is not a bad word. Do whatever you can.
- We are doing this for our students.

Positive Proactive Advocacy Ideas

Start a Facebook page for your organization and have parents and other supporters log in. Make sure that interesting things are posted in a timely manner. Have a parent update it for you.



Start a web site (Google is free) and again have a parent update this page with photos of students (make sure you have permission) and timely events along with notices of concerts or exhibits, etc.

Talk with your principal and superintendent and volunteer to make a short presentation to your school board on the arts and your program. Bring in a few students to make the presentation. Try to do this early in the fall semester.

Make a list of talking points (see below) and find a parent or supporter (or group) who is a leader in your community. Give them these talking points so that they can refer to them during their interactions with school board members and administration.

Two good quotes to use are: “We aren’t trying to save the arts; we want to use the arts to save children.” (Hard to argue with!) And, “We don’t teach the arts to make them professionals, or to make them teachers, we teach them the Arts to make them Human!”

Put your standards and benchmarks in your concert programs or post them at your visual art displays. Also, list which benchmark or standard is being covered by each selection. (This shows that we are curriculum-based.)



List your administration and school board members in your concert programs or post them at your visual art displays. Recognize them when they are there. Ask them to read program notes aloud for you. It is also good to have students reading the program notes or describing their visual art projects.

If your school district (or chamber of commerce, city council etc.) play music for people when they are on hold, offer a recording of your group.

Make a PowerPoint show or movie (short) and put it on your district's web site. How about the City's web site as well?

Start NOW! Decisions are being made daily as the economy and the state budgets change. Be Proactive and positive. You catch more flies with honey than with vinegar.

Advocacy Tips

All politics are local, and your parents are the best source of help for you. Do not go it alone. Get the information to them and let them go to the Board meetings and out into the community. Contact outside help through the professional organizations to which you belong: IBA, IAAE, IMEA, ICDA, ISTA, etc. Make sure that your local Education Association is aware of the proposed cuts.

Use all the information you can find that demonstrates the impact of the arts on students. Get information from neighboring districts and also from districts your size, but since time is always a factor, make the facts personal by pointing out specific examples that pertain to your students! Do you have the yearbook editor/top football player, etc. in a performing arts group? Did you have a former art student who has gone on in the visual arts? List who would be hurt by these cuts and be specific ... name names!

Remember you were hired to be an advocate for your teaching assignment and discipline. Let the administration and the Board know that you are advocating for students in their district. Otherwise it is easy to get sidetracked into making it look like you are only interested in preserving your job. Remember (but don't say) that this is an administrative choice to make and you should not get pressured into making that choice for them. Do not allow the divide-and-conquer technique to be used to the detriment of your students. The administrators are paid (more than you are) to make these difficult decisions and you should not let them off the hook by taking any responsibility for making their decisions easier.

World Class schools will need more arts education and not less in the coming years. Jason Glass – Iowa Department of Education 2011 to Iowa Music Educators Board.

U.S. Education Secretary Arne Duncan sent a letter to all state governor's urging them to avoid making "short-sighted cuts" and specifically named "eliminating instruction in the arts" as one of the cuts to avoid.

Campaign, campaign, campaign as much as possible but always turn it toward the needs and benefits of the students in your district.

Remain as positive as possible (wear your game face), as this not only makes you appear more professional, but also can make your day go a little smoother in the face of adversity.

Talking points

(These are suggested topics but I am sure that you can find additional ones that are specific to your program and your community, including why people should choose to buy a home in your district as opposed to the neighboring areas.)

Hello (Board Members Name)

Did you know that:

- The GPA of the HS performing ensembles has been 3.623 for the last three years. The High School GPA is 3.25.
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- Mix the talking points up but cover them all. Be succinct, and avoid comparison to sports or other programs.

Additional Advocacy Points

National Resources:

National Association of Music Merchants (NAMM)

<http://IMEAgo.us/lf>

Music Achievement Council (MAC)

<http://IMEAgo.us/ig>

Music Educators National Conference (MENC)

<http://IMEAgo.us/ih>

VH1 Save The Music

<http://IMEAgo.us/ii>

American School Band Directors Association (ASBDA)

<http://IMEAgo.us/ij>



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Dr. Jerry McCoy, University of North Texas

Band Clinician:

Michael Sweeney, Hal Leonard Corporation

Band: Contact Dr. Rolf Olson, 605-677-5726

Rolf.Olson@usd.edu

Choral: Contact Dr. David Holdhusen, 605-677-5275

David.Holdhusen@usd.edu

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2014 IMEA Research Poster Abstracts

Kevin Droe

The Fall 2014 IMEA Research Poster session was one of the largest research posters we've had. A total of nine research posters were presented. Topics ranged from choral conducting gestures to the state of children with exceptionalities in secondary level instrumental ensembles in the United States. Below are reprints of the abstracts from this year's poster session.

2014 IMEA Research Poster Abstracts
November 22, 2014

The Effect of Empathetic Teacher Behaviors on Perceptions of Teacher Quality and Student Learning

Kevin L. Droe
University of Northern Iowa
kevin.droe@uni.edu

The purpose of this study was to examine the effect of teacher behaviors that are associated with empathy on perceptions of overall teaching quality and student learning. Empathy can be defined as the perception of a person's ability understand how another person is feeling and act on that understanding. Participants included music majors (N = 62) and education majors (N = 47) from a mid-sized university. Students were divided into two treatment groups to watch videos of short teaching episodes with teachers and students (woodwind, brass, string and voice) in a private lessons where either: (1) the teacher gave instructions and feedback along with empathetic statements and gestures or (2) the teacher gave instructions and feedback only. Empathetic teacher behaviors included making eye contact, asking about the student's day, acknowledging student frustration behaviors, restating the student's frustration, and stating understanding of frustration. All student performances were pre-recorded and dubbed onto video so that empathetic videos and non-empathetic videos contains the same student performances. Participants were asked to rate overall teacher quality and student learning. Results indicated that empathetic teaching episodes were rated significantly higher in both teacher quality and student learning. There was also a significant relationship between perceptions of teacher quality and student learning. Implications for music teaching and empathy research in music education are discussed.

An Investigation into the Relationship between Music Achievement and Reading Skills

Jessica Hemann
Albia Community School District
jessica.hemann@albia.k12.ia.us

The purpose of this study was to see if there was a correlation between reading literacy and music achievement. Thirty-five students, ages 9 to 11, were tested from three Iowa school districts on musical achievement: pitch, rhythm and melodic recognition. To understand the student's reading literacy, classroom teachers rated their students' reading skills based on a researcher-created reading rubric. When analyzing for a possible correlation, the results indicated no significant correlation between reading literacy and music achievement. The implications for music education curricula and suggestions for future research are further discussed.

The Status of Students with Special Needs in the Instrumental Musical Ensemble and the Effect of Selected Educator and Institutional Variable on Rates of Inclusion

Edward "Ted" C. Hoffman, III
University of Montevallo
ehoffman@montevallo.edu

The purpose of this study was to describe the current status of students with exceptionalities in the instrumental musical ensemble and to examine the effect of selected educator and institutional variables on rates of inclusion. An online survey was designed by the researcher and distributed electronically to 600 practicing K-12 instrumental music educators. While 13.6% of the total school-aged population nationwide received special education services, demographic data provided by respondents revealed that students with exceptionalities accounted for 6.8% of all students participating in bands, orchestras, and other instrumental musical ensembles. The relationship between the rate of inclusion and selected educator variables (gender, age, level of education, special education coursework, primary teaching area, and teaching

experience) and institutional factors (geographic location, community setting, institution type, and student population) was examined using multiple regression with backward elimination. The institutional factor 'student population' was found to be a significant predictor of inclusion; as the overall school population increased, the rate of inclusion among students with exceptionalities in instrumental music classes decreased. Respondents also indicated that instructional and administrative aspects of teaching (scheduling, funding, allotted planning time, etc.) played a limited role in their ability or inability to include students with exceptionalities. In the observations and experiences of instrumental music educators, students with exceptionalities were most accomplished in the areas of public performance, exhibiting acceptable behavior, and movement, while the ability to sight-read, perform and/or read rhythms, and memorization were more problematic. Although 42% of respondents had no college coursework in special education, 97% were currently teaching students with exceptionalities and most were willing to provide these students with a variety of accommodations.

Teacher Perceptions of Music Education in Rural America

Edward "Ted" C. Hoffman, III
University of Montevallo
ehoffman@montevallo.edu

The purpose of this study is to investigate current trends in music education in rural schools. The broad goals of this proposed project then are to (1) determine the extent to which rural PreK-12 music educators and rural PreK-12 music education programs receive support, financial or otherwise, (2) gather and analyze demographic data on those music educators and student musicians involved in rural music education programs, and (3) disseminate these findings to the music education community in preparation for continued advocacy and research. In order to achieve the stated goals for this project, the researchers drafted the following five research questions:

- What is the current status of P-12 music programs in rural America?
- What are the real and perceived challenges facing P-12 music educators teaching and/or living in rural America?
- What are the real and perceived challenges facing P-12 music?
- What are the real or perceived advantages and disadvantages to working with students in rural music programs?
- How are colleges and universities preparing music educators to teach in rural America?

In order to address the aforementioned research questions, a series of 21 demographic and attitudinal survey items were developed, hosted online via Qualtrics, and distributed to music educators holding membership in local and/or state organizations for music educators. The descriptive data gathered in this survey will be analyzed and presented in this poster session.

Thinking, Fast and Slow

Bang Lang Do
Divine Word College
bangld@dwci.edu

Read this: "If you are able to read his then your mind is not a fast thinker." When pianists sight-read, the same heuristic quick approximation applies. Cognitive scientists talk of one brain with two minds, the one that automatically reacts and intuitively jumps to conclusions, and the one that reflects, analyzes, and self-monitors. Musicians use both mind states, but more of one when performing and more of the other when practicing. How can one recognize what contributions each state of mind can bring to better technique, better performance, better understanding of the music, and better practice?

Economic Nobel Prize Daniel Kahneman's latest book, "Thinking, Fast and Slow," is a compilation of cognitive theories and their experiments. Scientists have found that our gut reaction will trump our will power in a stressful situation, such as being on stage. They also analyzed how working memory (short-term memory) has limits (called cognitive overload) how one can be blind to stimuli (the gorilla effect), how pain followed by release fools us into feeling less pain (peak duration effect), how pushing away a thought actually reinforces that neuron pathway, and how long-term memory works best if one practices very short sessions on a few measures and changes section, or even piece (called interleaving). These research results in sports and psychology have practical applications in music practice.

Significance: Learning how our mind works helps one become more efficient at utilizing our brain to improve our art, our teaching and our own learning. Anxiety, memory slips, fears and inhibitions are aspects of performance. There are practical solutions one can derive from research in other fields.



Effects of Two Conductor Final Release Gestures on Perceptions of Individual Singers' Vocal Sound

Jeremy N. Manternach
University of Iowa
jeremy-manternach@uiowa.edu

A growing number of investigations have indicated that conductor nonverbal behaviors (e.g., preparatory gestures, crescendo gestures) may evoke immediate changes in singer muscular coordination and vocal sound. We sought to examine perceptions of individual singers' voicing and vocal sound at the final release while they observed a two conductor release gestures.

Singers (N = 33) performed a short melody twice while watching a life-sized pre-recorded conductor. The conductor displayed the following two final release gestures during the excerpts: (a) an open palm inhalation gesture and with an upward moving rebound and (b) a vigorous fist gesture.

Results indicated that most singers (n = 24, 72.7%) believed that their final vocal sound changed as a result of the conductor behaviors. Specifically, ten singers (30.3%) reported that the final release gestures evoked changes in their vocal production, making it the most frequently reported change. Nearly all vocal production comments (n = 9) referenced increased vocal tension during the fist gesture. Seven participants (21.2%) noted differences in timing, with six stating that the fist gesture was easier to follow.

Expert listener participants (N = 10) perceived vocal sound differences in 82.3% of the paired participant recordings. In only seven participant pairings (23.3%), however, did at least seven of the ten listeners share a preference. Four agreements took place on inhalation gesture excerpts and three took place during fist gesture excerpts. Results were discussed in terms of teacher-conductor preparation, conductor behaviors and chorister vocal efficiency, improved reliability procedures, and suggestions for future research.

Attitudes, Confidence, and Anxiety in Regard to Jazz Improvisation

James Sherry
University of Iowa
james-sherry@uiowa.edu

The purpose of this pilot study was to examine differences between two groups of music learners in attitudes,

confidence, and anxiety towards jazz improvisation. Subjects (N = 30) included saxophone, trumpet, and trombone players in a college jazz program at a large Midwestern university. Musicians were identified as belonging to one of two groups through a mixed-method survey. One group included those who believed they initially learned their instrument with a sound-before-sign approach, and the second group included those who believed they initially learned predominately by a note-reading method. A one-way ANOVA was utilized to compare the two groups on attitude, confidence, and anxiety toward jazz improvisation scales modified from Wehr-Flowers (2006).

Results provide insight into possible connections between beginning approaches of instrumentalists and their approach to jazz improvisation. Results of this study will be used to improve and refine the survey in order to implement the study on a larger scale to other jazz musicians.

The significance and relevance of the topic to music education:

The significance of this study is that it gives educators insight into the way various students have developed in their maturity and confidence toward improvising and begin consider what obstacles they might have faced.

Community Outreach of A New Horizons Band: Rethinking Engagement and Advocacy

Erin Wehr
University of Iowa
erin-wehr@uiowa.edu

Twenty years ago when the Iowa City New Horizons Band was started by a University of Iowa professor, the goal was to "get them playing and do some concerts occasionally." Viewed as an outreach project, services were primarily expected to flow from the University to the band members, though there was a plan for the band to serve as a research area, and as a lab for music education students. Almost immediately, however, the members of the Iowa City New Horizons Band began to give back in ways that could not have been predicted, and the relationship soon became more of a collaborative partnership. This study looks at the experiences and efforts of the people of the Iowa City New Horizons Band over the last twenty years, and how they have contributed to the schools, the community, and the music education profession through their individual and group outreach experiences and efforts. Also discussed is how these band member activities could be considered advocacy, and how they might challenge us to reconsider how we go about advocating for music education.

Balancing the Musical and the Social: How Leaders might Increase the Number of People of all Ages who Sing in Choirs in the U.S. and Europe.

Nathaniel Yoder
University of Iowa
nathaniel-yoder@uiowa.edu

Singers of all ages enjoy participating in choral ensembles. Like Ahlquist (2006), I define choir as a singing group that meets for a reason, has somewhat fixed membership, differentiates between rehearsal and performance, and has a designated leader. These leaders are often concerned about maintaining and increasing the group's number of participants and learning why people choose to participate in singing (Durrant & Himonides, 1998). Adderley, Kennedy, & Berz (2003) note that persons are "intellectually, psychologically, emotionally, socially, and musically nurtured by membership in performing ensembles" (p. 204), indicating that singers' participation may transcend musical reasons. Despite these factors, there is an ongoing shortage of males participating in singing after the onset of the voice change (Freer 2010). Many researchers believe that shifts in male self-concept during adolescence may stifle the desire for choral participation (Vander Ark, Nolin, & Newman, 1980; Lucas, 2011). Gates (1989) suggests that female participation in choral music is also declining. He argues for a balancing act between social and musical values. While some of the shortage may be due to schedule conflicts and the draw of other activities (Freer, 2007), Sweet (2010) argues that participation would be more consistent if leaders focused on building the knowledge and musicianship of their choristers. Leaders can utilize research-based pedagogy, provide instructional feedback to ensembles (Price, 1983), design unique ensembles such as intergenerational groups (Darrow, Johnson, & Ollenberger, 1994), show care for individuals, exercise a human-compatible teaching style (Thurman, 2000), facilitate flow experiences (Freer, 2009a), differentiate instruction, and set group goals to best serve current and potential singers. This literature review looks at research concerning the number of persons who sing in choirs in the U.S. and Europe and argues that leaders must find a better balance between the musical and social aspects of their ensembles.



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Instill a “thirst” For Music

Carly Huhn

“Teach music and singing at school in such a way that it is not a torture, but a joy for the pupil...”

Spring can be a busy season for music educators: working through the curriculum, assessments and report cards, and final concerts. In addition, you may be preparing to take higher education classes during the summer. I hope you take time to reflect on Kodály’s words in the above quote. Even in a stressful season we must always strive to provide a learning environment where students enjoy music. Many of the activities my students engage in during spring are preparing them for the learning concepts we will cover in the fall. The yearly planning model according to the Kodály method is SO helpful. I look forward to August when they return to school and we play familiar singing games and folk dances to refresh their memory. Students can then build new information onto what they already know.

“...instill a thirst for finer music in him...”

Quality music should always be at the forefront of our planning. Spring is a good time to reflect on the school year and ask questions such as What folk songs did the students enjoy? Which activities best connected with the students to introduce the musical concept? How can I provide more musical experiences to practice this musical concept? You can even begin to plan for the next school year. Some good questions to ask are How can I create a program that shows audience members what students are already learning in the music classroom? Is this piece the best for this musical concept? The end of the school year can be a great time to invite your local high school, semi-professional, and/or collegiate ensemble to perform for an all-school assembly; last year our district hosted the University of Iowa’s Pan-American All-Steel Band. My hope is that by exposing them to music of utmost value their thirst will desire more quality musical performances.

“...a thirst which will last for a lifetime.” The Selected Writings of Zoltán Kodály, page 120

My 5th graders are preparing for middle school, and I want them to have the joy of music that continues into adolescence and beyond. I want them to hear a song and



think, “I remember listening to that in 1st grade when we played the statues game!” In addition, I hope you take time over the summer to remember your “thirst” for music: go to the Des Moines Metro Opera summer season, attend an area community theatre, sit at your piano and play your favorites, attend a church sing-along, or go to one of the many professional development offerings for music education at an area college or university.

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The Grumpster

Michelle Droe

I usually have a great time with my 1st graders but a couple of weeks ago that wasn't happening. A couple of students were really making me work for it and I apparently was letting it show. The kids were looking at me like, "What's wrong with you?" so I told them I was feeling kind of grumpy because I was working sooooo hard. I put it to a vote. "How many of you think I'm grumpy today?" Some hands shot up, most were not sure they should answer. "It's ok" I told them, "you can be honest. I want to see what you say." All of the hands went up in the air. Ugh! I explained that I was trying my best to not be a grump but that some students were really making my job difficult.

Honestly, I was really tired and trying (but not succeeding) to be my best teaching self. And the students that were off task were having such a hard time. I don't know why but that episode sticks with me. I want students to have fun in the music room. Please don't stop reading this article... It's important that students learn but it's equally important they have fun. Not in a crazy way with low quality music but in a solidly creative, musically sensitive, and child friendly way. When they come to my class they get to participate in a group, with magical sounds, and a natural way of moving their bodies when they hear and participate in music. They get to express themselves, be joyful, and challenge themselves in a different way than elsewhere in the building.

I usually have fun but unfortunately, I was just like my most challenging students. We were all off. And sadly, it wasn't fun that day. However, reflecting on this, I am happy for a few lessons learned: I was honest with them, they were honest with me, we were able to do better the next time and things are fun again. We all have our "off" days. But we can do something about it! Congratulations to you if you provide a fun place for kids to explore and learn in the music room. As the students would say, "You rock!"



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The poster session will be Saturday, November 21, 2015. 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.

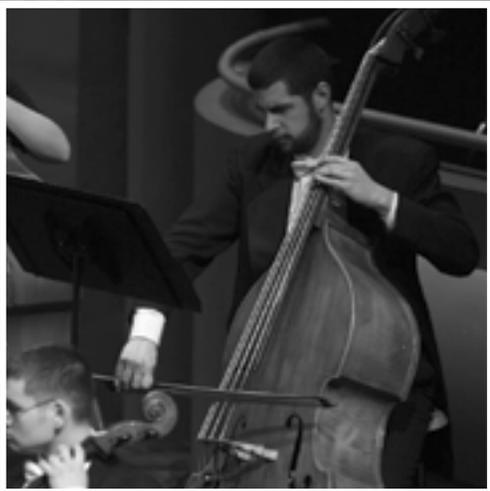
Notification of acceptance will be made by October 27, 2014.

Kevin Droe
IMEA Research Chair



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IMEA General Music Chair

104 E. 9th St. Apt. 1E

Cedar Falls, IA 50613

or email: aaron.hansen@wsr.k12.ia.us

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

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Course Overview

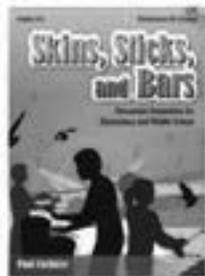
Drumming in the elementary classroom workshop will include drumming skills in tone production and proper playing techniques. You will learn to construct formats for improvisation by identifying the elements of Question / Answer and Call / Response exercises and develop improvisational skills. You will learn to analyze an ensemble to discover relationships within the musical score, and how to modify World Music Drumming Ensembles with songs, movement, and for programs in your school. This workshop also will incorporate children's books with several ways to illustrate literature with sound and drumming ensembles called "Sound Stories". Drumming in the Elementary classroom will give you an introduction to World Music Drumming K-8.

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(credit Only)

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

Publications



Presented By: Paul Corbière & Melissa Blum



Melissa Blum has over 25 years experience teaching music at the pre-K through adult levels. She is a Vice President at West Music, where she is Director of National Sales/Educational Consultant. She is a member of the World Music Drumming Faculty, where she created and teaches the course, Drumming Up the Fun!, a workshop for teachers of children ages 3–8. She has facilitated World Music Drumming en-

sembles as a team-building exercise for multiple corporate and community events for children and adults, and is a clinician for daycare/preschool providers, ECMM educators, and elementary general music teachers on World Music Drumming and incorporating developmentally appropriate music activities in the pre-k through grade 2 classroom setting.



Paul Corbière has taught Elementary General Music for 22 years in Florida and in Iowa, where he is currently K–5 Music Teacher in the Clear Creek Amana School District. Paul has been a member of the World Music Drumming Teaching Staff since 1999, and is the cofounder of the Beat For Peace program-- combining World Music Drumming and Resiliency Research for students with multiple risk factors.

Paul has been a featured clinician at a number of Music Education Association Conferences, AOSA Conferences, and has conducted multiple residencies with elementary students throughout the United States. Paul is a consultant for the Just Play It! Classroom Harmonica Method, a classroom Blues Harmonica curriculum. He is the author of several books for general music: Skins, Sticks, and Bars, Happy Jammin', and BAGs to Riches. Paul received his MM in Percussion Performance from The Ohio State University and his BFA in Music Education from Florida Atlantic University.

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Position: _____

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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, 2015

Return to:

Betsy Kirby
1239 North Rhode Island Ave
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Phone Number: _____

Principal: _____

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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, 2015

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Developing the Independent Musician

Dr. Carol Krueger

Hosted by Jill Wilson, Luther College

August 3-5, 2015

8:30 a.m.-4:30 p.m.

Online registration:

<http://IMEAgo.us/1c>

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Dalcroze Eurhythmics in the Elementary and Choral Classroom

Dr. Kathy Thomsen

Hosted by Jill Wilson, Luther College

August 10-11, 2015

8:30 a.m.-4:30 p.m.

Online registration:

<http://IMEAgo.us/1d>

Mornings will focus on eurhythmics, solfege and improvisation. In the afternoons, applications for various ages and groups will be addressed, including how lessons based on Dalcroze Eurhythmics could be constructed and assessed. Participants may choose a single-day option or stay for both days of this workshop.



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Christmas at Luther,
shown above.*

Jill Wilson has joined Luther College as assistant professor of education and coordinator for music education. Wilson brings wide experience in music education having previously taught at Morningside College and Boston University. She currently serves as editor of The Sounding Board, as Society for Music Teachers Education chair for the Iowa Music Educators Association, as a participant in the K-16 Summit committee, and as a board member of the South Dakota Chorale. Wilson earned a bachelor of music degree from St. Olaf College, a master of music education degree from the University of Northern Iowa, and a doctor of musical arts degree in music education from Boston University.

Music education at Luther

Students interested in teaching music complete Luther's music major with a K-12 music education minor. They work with faculty to tailor practical teaching experiences to fit students' individual needs. This all happens in an environment of liberal arts learning, with multiple quality ensemble opportunities.

Luther's music program includes six choirs, three bands, three orchestras, two jazz bands, and nearly 1,000 student musicians.

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Little Miss Mary Discovers Music Outside Her Window

Mary Crandell

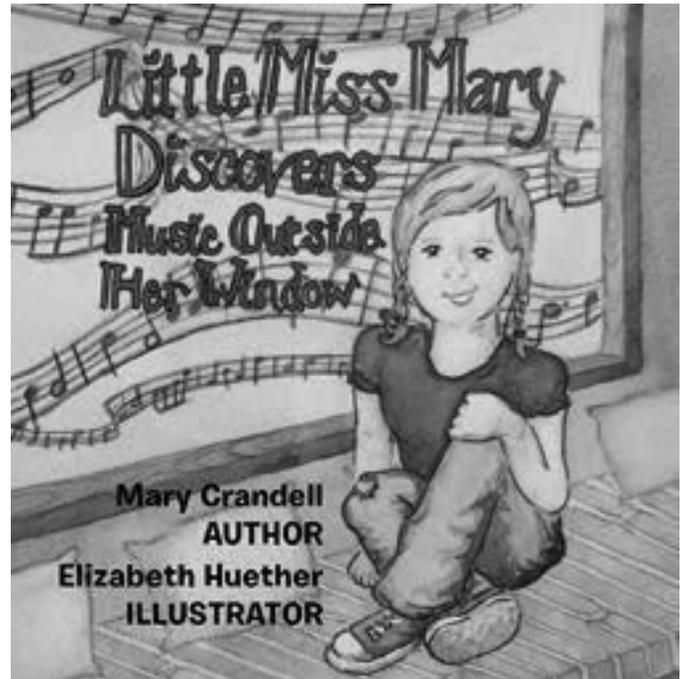
Little Miss Mary Discovers Music Outside Her Window is the first in a series of five books designed to introduce children to music through the natural process of discovery. This first book illuminates music in our natural surroundings, provides hands-on strategies for children to discover and create their own music, and offers parents an opportunity to share a creative activity with their children.

The entire series will ignite children's love of the arts while nurturing and strengthening the natural creativity of the young mind. Involvement in the Fine and Performing Arts is a vital part of children's intellectual and emotional development. As an Arts advocate, I am driven to contribute new ways of helping students explore, experience and invest their minds and hearts into the arts.

Little Miss Mary is making her debut in Waukee (IA) Community School District's Beyond the Bell Program. Students experience 20-30 minute sessions that include:

- Literacy: read the book with students.
- Synthesizing: discuss and process the major concepts of the book.
- Creative thinking: hands on creation of music using the student's own environment as the vehicle to create their own music.

For more information about Little Miss Mary Discovers Music Outside Her Window, go to www.facebook.com/lovelittlemissmary. Books can be purchased through: www.barnesandnoble.com and www.amazon.com.



Mary V. Crandell
mcrandell@waukeeschools.org
7th & 8th Concert & Jazz Bands
Waukee North Middle School
<http://blogs.waukee.k12.ia.us/wmsbands>
Waukee Trombone Ensemble
Iowa Bandmasters Association - State Historian

**Author of
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**IOWA MUSIC EDUCATORS ASSOCIATION
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APPLICATION FORM**

FOR IOWA HIGH SCHOOL SENIORS ENTERING AN IOWA COLLEGE/UNIVERSITY FALL 2015

Iowa Music Educators Association (IMEA) offers a \$500 scholarship to an Iowa high school senior who intends to major in music education at an Iowa college/university. The \$500 scholarship is renewable annually, provided the recipient continues to major in music education at an Iowa college/university. The total maximum scholarship per recipient is \$2,000.

Application Procedure:

1. Complete this Music Education Scholarship Application Form.
2. High School Seniors:
 - a. A current NAfME/IMEA member must sponsor and write a recommendation. Attach the recommendation to this application.
 - b. Scholarship payment will be made directly to the college/university accounting department upon satisfactory completion of the first semester and upon verification of continued enrollment in a music education degree.
3. Each fall the scholarship recipient is responsible for submission of a transcript and current year class registration schedule to the IMEA scholarship chair to verify enrollment as a music education major. Scholarship payment will be made directly to the college/university accounting department upon verification of continued enrollment as a music education major.
4. Submit application materials by postal service or e-mail. Materials must be postmarked/e-mail dated by February 1, 2015. If submitting by e-mail, page 1 must be submitted as a PDF to verify the handwritten signatures required. Send to the following address:

Martha Kroese
IMEA Scholarship Chair
2102 Minnetonka Dr.
Cedar Falls, IA 50613
mkroese@cfu.net

Applicant Full Name _____

Street Address _____

City, State, ZIP _____

Home Telephone _____ Home E-mail _____

Parent Telephone _____ Parent E-mail _____

Applicant High School – City, State, ZIP _____

Applicant post high school college/university intent _____

Sponsor - IMEA/NAfME Member Name _____

Sponsor - IMEA/NAfME Member membership # _____

Sponsor - Address, City, State, ZIP _____

IMEA/NAfME Sponsor Signature

Date

Applicant Signature

Date

**IOWA MUSIC EDUCATORS ASSOCIATION
MUSIC EDUCATION SCHOLARSHIP
APPLICATION FORM**

FOR IOWA HIGH SCHOOL SENIORS ENTERING AN IOWA COLLEGE/UNIVERSITY FALL 2015

*You may attach a separate sheet of paper, if desired, to complete the following questions.

MUSIC BACKGROUND

I. Briefly describe your music background and training.

II. List extracurricular activities including school, community, civic, church, etc.

III. List any leadership positions held and any honors/awards received.

CAREER CHOICE

IV. Submit an essay of at least one page in length, which addresses why you have chosen music education as a career and your personal and professional goals. In addition, discuss which of your school activities and outside of school activities have been of the most value to you and why. Tell how job opportunities and hobbies or special interests have influenced you to choose music education as a career.

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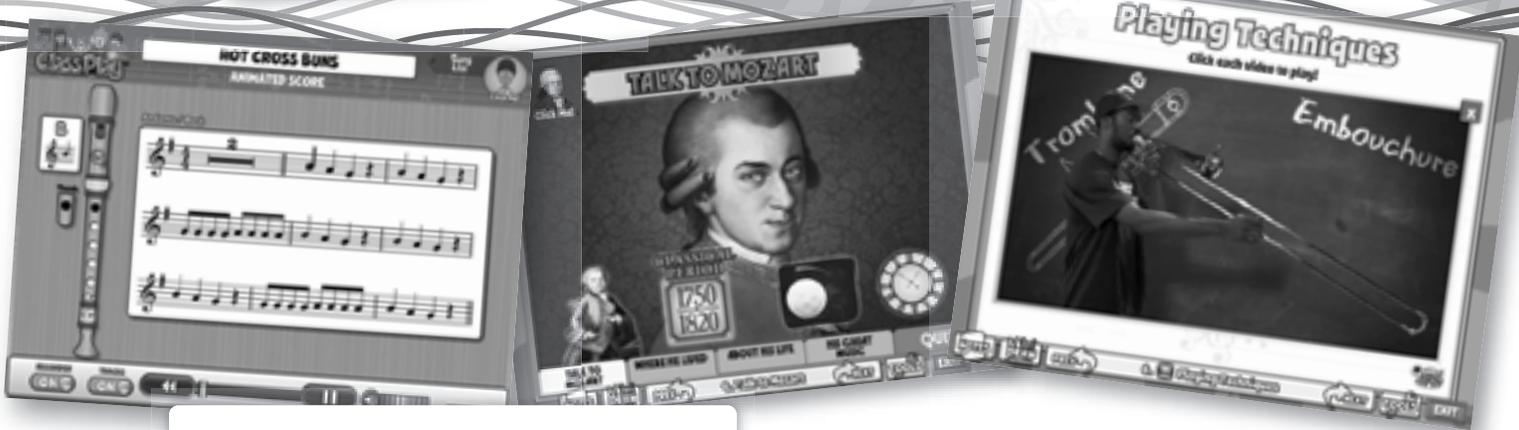
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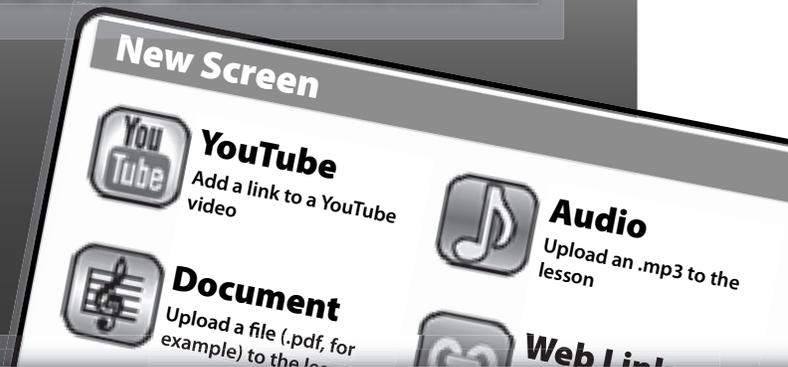
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