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The Iowa Music Educator

Volume 69 • No. 2 • April 2016

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Please renew your membership at nafme.org/join if the date has passed.**

Official Publication of:
Iowa Music Educators Association

Issued twice a year
September — April



www.iamea.org

Subscription is complimentary with your IMEA membership.

\$15⁰⁰ yearly for non-members

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Weston Noble

receives

Lifetime

*Achievement
Award*

In honor of more than 50 years of outstanding service as a conductor and music educator, the Iowa High School Music Association has selected Weston Noble, Luther College class of 1943 and professor emeritus of music, to receive a Lifetime Achievement Award.

Noble was presented with the award at the All-State Music Festival Concert, the final event of the 2015 All-State Music Festival, on Saturday, Nov. 21, in the Hilton Coliseum on the Iowa State University campus in Ames, Iowa.

The Lifetime Achievement Award is also awarded on behalf of the Iowa Bandmasters Association, the Iowa Music Educators Association, the Iowa Choral Directors Association and the Iowa String Teachers Association.

Noble served as conductor of the Luther College Nordic Choir from 1948-2005 and the Luther College Concert Band from 1948-1973. In addition to his 57-year tenure as a conductor and music educator at Luther, he has served as guest director for more than 900 all-state bands, orchestras, choirs and festivals across four continents. In recent years, he has conducted the Pacific Summer Music Festival of Guam, the Korea National Choir in Seoul, and the International Schools Festival in Kuala Lumpur, Malaysia.

In Memoriam:

Dr. Edwin E. Gordon (1927-2015)

Creator of Gordon Music Learning Theory & 2015 Lowell Mason Fellow

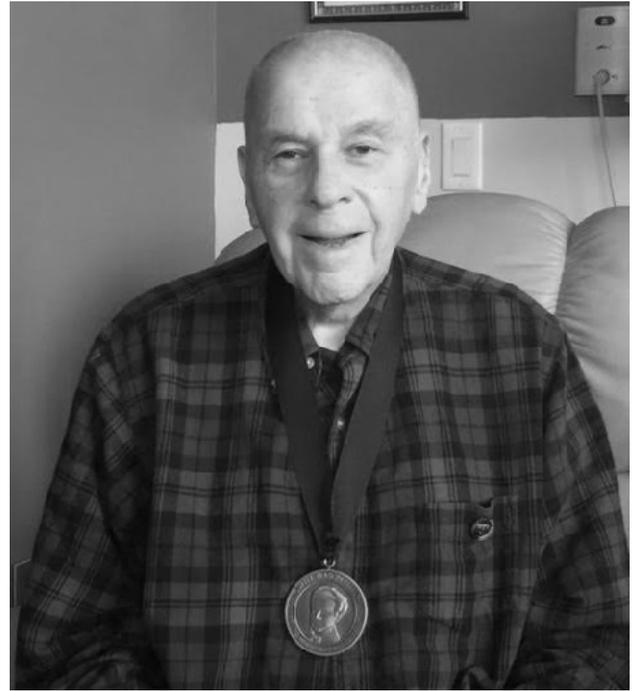
“My best recommendation to music teachers of the next century is to improvise, improvise, improvise! Get rid of notation. Learn from music learning theory to teach children to make music without the aid of notation or music theory. Follow religiously the process of the way we learn language.” Edwin E. Gordon

Edwin E. Gordon was known throughout the world as a preeminent researcher, teacher, author, editor, and lecturer in the field of music education. Since 1997 he was distinguished professor in residence at the University of South Carolina, following his retirement as the Carl E. Seashore Professor of Research in Music Education at Temple University in Philadelphia.

He passed away on December 4, 2015 in Mason City, Iowa where he was cared for by his daughter, Pam.

The National Association for Music Education (NAfME) announced Gordon’s selection as a Lowell Mason Fellow in October, 2015. This distinction is one of music education’s most important honors, and is designed to recognize the accomplishments of music educators, music education advocates, political leaders, industry professionals, and others who have contributed to music education in their unique way.

Gordon was a pioneer in research into musical aptitude, the psychology of music, and how musical aptitude develops in the young child. His research into music learning theory and the sequence of development of musical learning have provided the basis for much of what is taught, and how it is taught in our music classrooms today. His stature as a researcher



into how music thinking develops makes him worthy of the designation as a Lowell Mason Fellow.

“We applaud Dr. Gordon for his 61 years as a member of our association,” said Michael A. Butera, NAfME Executive Director and CEO. “He has worked tirelessly on behalf of the field of music education and has shown over these many years how music orchestrates success. We congratulate him on this well deserved honor.”

In addition to his academic accomplishments, Gordon played the string bass as a symphonic and jazz musician. He has performed with a number of orchestras and ensembles, including the renowned Gene Krupa band.

Gordon and his work have been portrayed nationally and internationally on the NBC Today Show, the *New York Times*, in *USA Today*, and in a variety of European and Asian publications.

His work reflected a deeply held philosophy about the value of music in the lives of all human beings: “Music is unique to humans. Like the other arts, music is as basic as language to human development and existence.” (from Gordon, Edwin E. *A Music Learning Theory for Newborn and Young Children*. Chicago: GIA Publications, 1990, pp. 2-3).

From the Editor...

Natalie Steele Royston

Beginnings and Endings.....



Every spring begins a time of new beginnings. Winter has come to an end, the grass is beginning to turn green, trees are waking up, and flowers are starting to peak through the soil. Another cold winter has come to an end and it is once again spring time in Iowa. This is my favorite time of the year. The anticipation of the warm days, the sunshine, the green grass and beautiful flowers sustains this transplanted southerner through the Iowa winter each year.

This spring is full of beginnings and endings for me and our family . I have taken on this new position as editor of the Iowa Music Educator and look forward to my future work with this great organization. At school we remain busy preparing another group of eager new music teachers to enter the profession in the fall. At home we began our spring with one of life's hardest lessons as we lost our beloved grandfather/great-grandfather - a 94 year old WWII Marine. As we mourned his loss and celebrated his life, we also celebrated our youngest turning 13 years old . This was a special time for all as she was named Jackie in honor of her great-grandpa, Jack. She is a now a new teenager embarking on exciting stages of life. The oldest is a senior in high school. He is finishing his high school studies (amidst a little senioritis) and preparing for happy endings (commencement) and new beginnings next year as he joins me at Iowa State University - although he will be in the engineering area.

As the new editor, I am excited to be completing my first edition of the Iowa Music Educator and am grateful to all of the great contributors we have. In addition to several updates and reports from around the state, we also we have some special inclusions. Jill Sullivan, Iowa alum and Associate Professor of Music Education at Arizona State University and Jacqueline Kelly-McHale, Associate Professor of Music Education at DePaul University each have wonderful, timely articles for our readers. We also have some detailed information about the ESSA provided by NAFME.

In this edition, we also honor the work of Weston Noble and mourn the loss of Edwin Gordon.

Hopefully, by the time you are reading this issue, the temperatures have warmed, the flowers have bloomed, and you are starting to see the light at the end of the school year starting to flicker.

If you have anything you would like to share with the IMEA membership through Iowa Music Educator, please feel free to submit - we would love to hear from you. Guidelines are at the end of this issue.

I wish you all a happy and restful spring and summer!



President's Report

Kris VerSteegt

The Times They are A-Changin'

What a difference one winter can make!

When I last filed a report to IMEA's membership, we were stuck in an endless holding pattern at the state and federal level in our quest to achieve core status for music education. While our progress at the state level is still somewhat stagnant (despite the Herculean efforts of the Iowa Alliance for Arts Education) monumental progress has been made at the federal level with the ousting of the impossible NCLB education policy and the ushering in of a new day for music education in ESSA. On December 10, 2015, President Obama signed into law a reauthorization of the Elementary and Secondary Education Act (ESEA), now entitled the Every Student Succeeds Act (ESSA).

Your advocacy for music education through NAFME has really made a difference!

ESSA marks a historic victory for music education in that it includes, for the first time ever, **a specific and separate mention of music as an important component of a well-rounded education.** "Components of a well-rounded education" replaced the previous language of "core academic subjects" (which had been very narrowly defined). Thus, ESSA du jour elevated music to the importance of previous "core" subjects like math and science. ESSA makes it much easier to use federal funds in support of music programs and professional development through entitlements (including Title I, II, and IV funds). ESSA also discourages "pull-outs" from music classes for those students who require

remediation in other subjects. ESSA contains no federally mandated requirement to connect student achievement with teacher evaluation, but does require states to have multiple measures of school performance with some music-friendly domains like student/parental engagement and school culture/climate.

Furthermore, ESSA does not require any specific testing in music (only in math, reading, and science to a lesser extent) so the amazing work NAFME has completed with the new standards and model cornerstone assessments can still be utilized in your classroom as you, your district, and the state DOE see fit.

Although ESSA has been signed into law, there is much work to do on the road to implementation before the law takes effect August 1. That's where the Music Education Policy Round-table (MEPR) comes in. MEPR is the vehicle through which dozens of organizations can collectively advocate for the presence and preservation of school music programs operated by certified music educators teaching sequential, standards-based music education to students across the nation. MEPR, along with Lynn Tuttle, NAFME's Senior Regulatory Policy Advisor, has conceived a number of non-regulatory guidance and reporting requests for the implementation of ESSA, and has been given a seat at several Department of Education hearings to request:

- Disaggregated data on teachers of music - including those teaching out of their credentialed areas - be part of the state report card to the Secretary of Education
- States be encouraged to include participation levels in music classes and ensembles as part of their accountability measures to the federal DOE
- Further guidance on how federal funds can be used to mentor teachers of music
- Further guidance that includes how school-funded music activities/ensembles can be offered after school, not *instead of* programs offered within the school day but *in addition to* those daytime offerings

If you would like to find out how ESSA implementation can benefit your school, visit <http://www.nafme.org/wp-content/files/2015/11/ESSA-Implementation-and-Music-Education-Opportunities-Abound-FINAL.pdf>

On the home front, I am please to announce many new members to our board. Melissa Brobston is our new SE Area Chair, Kara Sumner is now out Middle School Chair, Scott Muntefering serves as our new NAFME Collegiate Chair, and Elizabeth Ross serves as our new Collegiate Representative. Mary Kay Polashek has assumed her role of All-State Orchestra Chair, and Christina Svec has joined us as Special Learners Chair. Natalie Royston now serves as our new Publications Editor as well. Please note that a complete listing of all IMEA board members is included in each Iowa Music Educator and is available on our website (iamea.org).

I am also pleased to announce that Judith Bush, an elementary music teacher from Nebraska, and the immediate past-president of Nebraska's MEA, has been elected to serve as the next president-elect of the North Central Division of NAFME. Judy's term as president-elect of NC NAFME begins June 17, 2016. She will assume the presidency of our division in 2018. A new national president-elect has also been selected.

Kathleen Sanz spent eight years as an elementary music teacher prior to becoming Fine Arts Supervisor and eventually the President and CEO of the Center for Fine Arts Education in Tallahassee, Florida. She will begin her service as president-elect of NAFME in June 2016 when Denese Odegaard from North Dakota becomes president of NAFME.

NAfME's National Executive Board (NEB), which is composed of the national and divisional presidents and/or immediate past presidents and president-elects, convened on January 19, 2016. The NEB adopted a new dues schedule for the next two years. It was moved and seconded by the NEB to increase the annual dues by \$1 for FY17, and by an additional \$2 for FY18. **Because IMEA is in a position of financial liquidity and solvency, the IMEA executive board has determined that IMEA will absorb these increases rather than passing the increases on to our members. Thus, your membership dues will remain their current amount for the time being.**

Now spring is on the horizon, and all too soon it will be summer again. I hope you find much time to rest, relax, and rejuvenate in the coming months. I KNOW each and every one of you deserve it!



President–Elect’s Report

Teach Your Children Well: How the Professional Development Conference is an Investment in Your Students’ Education

~Kendra Leisinger



“The most important factor affecting student learning is the teacher” - Bill Sanders, University of Tennessee’s Value-Added Research and Assessment Center

We all want to be THAT teacher, the one who ignites in our students a passion in their souls for music while stimulating in their bodies and brains with engaging activities and concepts.

What educational components are required for an inspiring, compassionate, knowledgeable teacher in the music classroom? In the book *Linking Teacher Evaluation and Student Learning* by Pamela D. Tucker and James H. Stronge, a few of these components are detailed:

- Dedicate extra time to instructional preparation and reflection
- Present content to students in a meaningful way that fosters understanding
- Demonstrates effectiveness with the full range of student abilities in their classrooms, regardless of the academic diversity of the students
- Enhance instruction by varying instructional strategies, activities, and assignments

How can we make certain that we are providing our students with these critically important components of education? As educators, we are never “finished” learning - learning how to teach various music concepts and skills more effectively, how to more fully engage students, how to reach all students at their unique cognitive level.

The November Professional Development Conference sponsored by IMEA provides music educators in our state a unique opportunity for music-specific topics of music-specific topics of study, engagement and exploration. Our conference has a history of providing high-quality, content-rich sessions from respected, experienced clinicians.

This year at our 2016 conference, **elementary general music educators** will have the opportunity to hear from Kodaly expert Leigh Ann Gerner and Orff-Schulwerk master Beth Nelson of the University of St. Thomas. **Choral educators** will benefit from the insight of Carol Krueger. Orchestra educators will hear from NAFME division president Leyla Sanyer. **Band educators** will have a variety of experienced presenters from which to learn. Dr. Tim Lautzenheiser is returning to deliver the **key-note address** of inspiration and appreciation for the professionals of music education. And we’re still at the very beginning stages of conference planning so stay tuned! More great things to come!

Your students deserve the most inspirational, engaging, and well prepared teacher possible. Attend our conference this year in Ames and open your mind and heart to new possibilities and topics of interest to you!

If **you** have a topic of interest and importance in music education and would be willing to share your experience and expertise with us, please complete the **online session registration form - deadline is May 1.**

<http://goo.gl/forms/KWB4rKkFtx>

You make the difference for your students; you are the key to their success in music class. Please join your fellow educators this November in Ames for a time of networking, professional growth, and educational inspiration!

“This is the value of the teacher, who looks at a face and says there’s something behind that and I want to reach that person, I want to encourage that person, I want to enrich, I want to call out that person who is behind that face, behind that color, behind that language, behind that tradition, behind that culture.” - Maya Angelou

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"This experience that you've given me will keep music in my heart and on my mind for the rest of my life. Thank you" – Matthew P., 2015 All-National Honor Ensemble student

Applications are open now and close May 11, 2016 Midnight Pacific Time. For eligibility requirements and application instructions, please visit nafme.org/anhe.



Northeast Chair Report

Shelley Droe

Letting Go



A teacher I know has been instrumental in shaping the way I teach. This colleague gives up typical teacher control in order to empower his students. These kids pursue their interests with meaningful and motivational work and are often leaders in our building. His motto is, "If a kid can do it, let them!" and he trusts they will live up to his expectations.

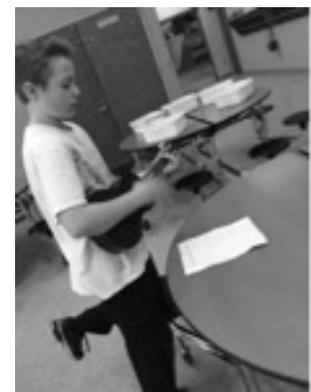
It can be a frustrating class, as they are quite loud. However, his students stay "kids". They are slow to fall into peer pressure, they are incredibly creative, they think differently than most, and their discussion is usually honest and involved.

When I first started teaching, I wanted control! As a seasoned teacher, I find my students learn the most when they get chances to try things out. It can be exasperating, but the knowledge they gain is internalized through experience and not because someone told them so. Instruction is important, but more and more, I find myself doing projects with students. I am trying to become more of the facilitator I see my colleague being. At times, it seems too crazy to think straight but then I see students excelling at their own rate. It's like a music IEP. I had a 6th grade

student tell the principal he made a bad choice because he was frustrated his class was noisy and they were going to be late to music. I have parents purchasing ukuleles and guitars for children. Class flies by and several students give up their recess or come in outside of school to practice.

It can be painful to watch students monitor their own learning. Naturally, some are better at it than others. It's also difficult to balance the right kind of instruction with meaningful projects and then the proper assessment. Each year I do this, kinks get worked out and the projects improve. I firmly believe it to be one of the most important and rewarding things I've done in my career.

I've been slow to understand the importance of balancing trust with giving up control. It dawned on me, I have this same issue in my personal life as my daughter graduates from high school and heads off to college. This is actually much more difficult yet similar on some levels. I have no choice but to let go and trust my daughter to blossom into her best self. Though she is different than I ever imagined her to be, she is also better and taught me so much along the way. Just like my students.





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Iowa Alliance for Arts Education

"Advancing the Heart of 21st Century Skills"

TO: IMEA Members

FROM: Leon Kuchner, Executive Director

IAAE Update: February 2016- Arts Advocacy Day a Great Success!

On Wednesday, January 27th, the Iowa Alliance for Arts Education sponsored the third annual Arts Advocacy Day at the state capitol in Des Moines. On that day, over 100 arts advocates and student performers were present to advocate for arts education in Iowa schools. In addition to contacting all 150 Iowa legislators, IAAE was able to testify for both the House and Senate Education Committees. The education committee testimony featured comments by Sarah Dougherty, Turnaround Arts Coordinator for Des Moines Public Schools, and actor Kal Penn, Turnaround Artist assigned to the Des Moines schools. They discussed the effect that integrated arts instruction at the Turnaround Arts schools has had on student achievement, school climate and parental involvement. The IAAE mentoring program for beginning arts teachers was also discussed. Deb Ragan, retired vocal director & mentor from Bettendorf, and Alex Steines, 3rd year teacher & vocal director at Albia Community Schools, spoke of the positive impact the mentoring program has had on arts instruction in the Albia school system.

Sarah Dougherty & Kal Penn, along with IAAE leaders, had individual meetings with both the majority and minority party leaders in the House and Senate. They also met with Linda Fandel, the governor's special assistant on education issues.

The special guest performers for the day were the Williamsburg High School National Anthem singers, directed by Steve Manning. They performed the "Star Spangled Banner" at the opening of both the Iowa House and Senate.

The advocates informed the legislators that IAAE will be presenting at the State Board of Education meeting this spring. This purpose of this presentation is to propose the addition of Fine Arts to the Iowa Core. The advocates also were asking for financial support for the "Iowa Model of Excellence" mentoring program. Funding for the program has ceased, and IAAE is proposing a 50/50 match with any funds appropriated by the legislature to make continuation of this program feasible. Bill language for mentor grant funding is currently being drafted and will be submitted soon.

Arts Advocacy Day was a great success in energizing arts advocates throughout the state. IAAE would like to thank NAMM (National Association of Music Merchants) for making the visit by Kal Penn possible, and all the advocates who spent the day in Des Moines. It was a great day for arts education in our state.



Advancing the Heart of 21st Century Skills

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Music Education Icon, Frank Battisti, in Iowa

Battisti Clinic: Philosophy and Technique

by Michelle Dickinson, Oskaloosa CSD

Frank Battisti's knowledge and passion for music education is clearly apparent whether he is conducting, discussing rehearsal strategies, or giving feedback to music colleagues. In his recent visit to Iowa in November, Battisti led a seminar for instrumental directors to gain wisdom from a true expert in the field. The two day event, *Rehearsal Approach for the School Band Director*, was held at Hoover High School in Des Moines and was underwritten by Central College and the Iowa Music Educators Association. Battisti is well known for his work at Ithaca High School and the New England Conservatory, where he led the commissioning of quality repertoire for bands and his ensembles were known for their excellence. Drawing on this experience and knowledge, Battisti led a conducting clinic, as well as sessions on score study, rehearsal planning, and music philosophy that proved to be useful and practical for the attendees.

Battisti's expertise for expressive and effective conducting certainly helped all who attended the seminar, whether they were a clinic band participant or a conducting participant. Conductors received immediate feedback on how to be more effective in their conducting gestures. One of the major ideas that Battisti presented was that conductors should have technique, several different tools to use for communication in situations, rather than habits. Even good habits can make a conductor too complacent and therefore less effective. Battisti shares that "repetitious use of physical mannerisms and speech patterns should be avoided. They can become very annoying and often lead to players not watching and/or listening to the conductor" (2007, p. 72) If conductors have habits, their conducting and communication will simply not be as effective as if they have several different techniques to use for a cre-



Aaron Ottmar (Davis County High School)

scendo or for phrasing. Battisti also stressed that conductors need to respond in the moment to what the ensemble is performing and have several possible gestures to incorporate at that time. According to Battisti, "gestures are immediate physical reactions to what he/she hears" (2007, p. 70). Throughout the conducting clinic, Battisti demonstrated such techniques with various facial and body gestures to express musical concepts.

Simplicity was another focus of Battisti's conducting comments that proved to be quite valuable. As Battisti writes, "overextended, extravagant conducting techniques tend to provoke loud, unbalanced, unattractive playing" (2007, p. 70). In his critiques, he suggested not to move the torso, but to use one hinge of the arms or wrists at a time. For example, he demonstrated that staccato articulation can be shown with just the flick of the wrist and that mirroring both arms leads to over-stimulation for players. Battisti stressed that through the simplicity, the essentials of musical expression prevail and remain emphasized, rather than conducting showmanship.

Battisti shared that conductors should first show interpretation through conducting, rather than verbally. Encouraging students to respond to gestures not only improves nonverbal communication from conductor to player, but it also encourages immediate musical expressiveness. In my own conducting critique of Copland's *Down a Country Lane*, Battisti stressed the importance of the left hand. He said that there is so much that can be done to describe music in a simple hand gesture and used the example of Michelangelo's use of expression in hands as he painted on the ceiling in the Sistine Chapel. Through Battisti's example, I have continued to refine my conducting and have found it to be quite effective in capturing students' attention and focus.

Frank Battisti's focus on score study emphasized the importance of preparation in music education, beginning with literature selection and score study. When he started teaching, Battisti felt that there was not enough quality literature for bands to perform, so he decided to fix the problem by writing to composers like Vincent Persichetti and Warren Benson to ask them to compose commissioned pieces for his band. This proactive approach led the way for repertoire for bands throughout the world. Therefore, he stressed the importance of selecting repertoire that is varied, challenging, complete, and fulfilled. Battisti emphasized that if the music is not excellent, it is not worth playing in your ensembles and is not fair to students' education.

After selecting high caliber literature, Battisti discussed the importance of delving into a score to discover the most details possible. He explained that the more informed the conductor is on concepts of the piece, such as phrasing and harmonies, the more effective one will be in rehearsals. Battisti also often explored from outside the score, investigating the historical events that were taking place when particular compositions were written.

Beyond these strategies, Battisti discussed several aspects of his music education philosophy, such as rehearsing ensembles. He strongly believes that students should be actively engaged and challenged in the rehearsal process. "The objective of rehearsals should be to expand each player's knowledge, understanding, and the appreciation of the pieces as well as their ability to

perform them in an expressive and meaningful manner" (Battisti, 2007, p. 94). Rehearsals should be reserved for collaboration between sections and conductors, rather than just a drill session for technical support. Students should be intellectually challenged and active in the rehearsal process because it is the most effective way to advocate musical growth and advancement.

Battisti also expressed his belief that students should not only recreate music, but also create and consume music. He suggested having students write a composition for their own instrument to inspire creativity and cultivate musical intrigue. Battisti shared that when students create their own compositions, they have more ownership and are more enthusiastic about their musical experience. Ultimately, Battisti stressed that the real reward of music education should be the development and the art of music itself, rather than an extrinsic motivator.

"Only by conducting live musicians can skills, techniques, and procedures needed for rehearsing and conducting ensembles be developed. Observing professional conductors rehearse and perform, and attending professional conducting courses, workshops, and symposiums are excellent ways to learn and develop as conductor" (Battisti, 2007, p. 4).

Through observation and conducting, the two day clinic with Battisti was certainly time well spent. An opportunity to learn from a significant conductor and music education advocate should never be overlooked. I have no doubt that it is every music educator's goal to become the best leader possible, and Battisti shared methods and techniques to use to pursue that objective.

Battisti will be returning to Iowa November 4-5, 2016, for another music educator workshop. Please contact Mitchell Lutch (lutchm@central.edu) for more details.

Battisti, F. L. (2007). *On Becoming a Conductor: Lessons and Meditations on the Art of Conducting*. Galesville, MD: Meredith Music.

From the Research Chair

Kevin Droe

Music education research continues to be published at an increasing rate. Here are summaries and reviews of two of the most recent research articles to be published from the Journal of Research in Music Education and Update: Applications of Research in Music Education.

Hancock, C. (2016). *Is the Grass Greener? Current and Former Music Teachers' Perceptions a Year After Moving to a Different School or Leaving the Classroom.* *Journal of Research in Music Education*, 63, 421-438.

This study follows research Carl Hancock published seven years ago examining why music teachers leave the profession. Those results indicated that music teachers were not leaving the profession after the “average seven years” but were either changing schools or going back to school to work on a graduate degree (Hancock, 2009). In this current study, Carl Hancock analyzed data from the U.S. Department of Education 2004–2005 Teacher Follow-up Survey and 2003–2004 Schools and Staffing Survey. Both datasets are for restricted use and licenses need to be obtained in order to perform analyses.

From these datasets, the National Center of Educational Statistics classifies teachers into three categories: movers, stayers, leavers. Music teachers were most likely to transfer (i.e., movers) to another school because of personnel actions, a desire for a better assignment, or dissatisfaction with administrators. The school working condition was also one of the highest factors influencing moving. Music teachers who left the profession (i.e., leavers) reported improved opportunities for advancement, better workloads, and a better balance between work and life. An interesting finding was that only “1% of former music teachers were dissatisfied with teaching as a career compared to 5% of non-music teachers” (p.421). It would appear that music teachers may be some of the most satisfied educators.



Hancock's study of this magnitude is admirable not just for the training needed from the Center of Education Statistics in order to analyze the data, but the examination of details of where and why teachers are moving, staying or leaving. An important message from this study is that moving to a new school usually does come across as “greener grass” for the teacher.

Caldarella, P., Williams, L., Jolstead, K.A. & Wills, H.P. (2016). *Managing Student Behavior in an Elementary School Music Classroom: A Study of Class-Wide Function-Related Intervention Teams* Update: *Applications of Research in Music Education*.

DOI: 10.1177/8755123315626229

With a few exceptions (Jellison, 2002; Worthy, 2005), it has been a long time since a behavioral designed study measuring student on-task behavior has been published in a music education research journal. Many school districts in Iowa use positive behavior support systems to help manage student behavior in classrooms. This study examined the effectiveness of a positive behavior support system called Class-Wide Function-Related Intervention Teams (CW-FIT) in a music classroom. CW-FIT incorporates group rewards and contingencies, rewards, and social skills instruction. A second layer of the CW-FIT positive behavior support system organizes students into groups in order to reinforce each other's behavior.

Results of the study found that CW-FIT did significantly improve student on-task behavior in a 6th general music classroom. In addition, teacher approval to disapproval ratios increased after implementing CW-FIT. Overall, both the teacher and students found the support system to be valuable and enjoyable.

Research using behavioral designs can be very useful to music teachers. The reality of a classroom music teacher is that she or he teaches in a 1:25 (or more!) ratio classroom all day long. Teaching appropriate social behaviors in a music classroom, as determined by the music teacher, will help increased the chance that learning actually happening in the classroom.

References:

Caldarella, P., Williams, L., Jolstead, K.A. & Wills, H.P. (2016). Managing Student Behavior in an Elementary School Music Classroom: A Study of Class-Wide Function-Related Intervention Teams. *Update: Applications of Research in Music Education*. DOI: 10.1177/8755123315626229.

Hancock, C. B. (2009). National Estimates of Retention, Migration, and Attrition: A Multiyear Comparison of Music and Non-music Teachers. *Journal of Research in Music Education*, 57, 92–107.

Hancock, C. (2016). Is the Grass Greener? Current and Former Music Teachers' Perceptions a Year After Moving to a Different School or Leaving the Classroom. *Journal of Research in Music Education*, 63, 421-438.

Jellison, J. A. (2002). On-Task Participation of Typical Students Close to and Away from Classmates with Disabilities in an Elementary Music Classroom. *Journal of Research in Music Education*, 50, 343–355.

Worthy, M. D. (2005). The Effects of Self-Evaluation on the Timing of Teacher and Student Behaviors in Lab Rehearsals. *Journal of Music Teacher Education*, 15, 8–14.

IMEA Workshop Weekend May 13 & 14, 2016.

Planning for Understanding: Curriculum Development in General Music with Jay Broeker.



Most approaches to elementary general music invite young musicians to speak, move, sing, and play instruments in playful exploration of musical ideas and creative processes. If thoughtfully sequenced over time, these experiences enable students to develop understanding of the musical dimensions of rhythm, pitch, timbre, texture, form, and other expressive elements. While efforts to align national and state standards with district curricula are helpful, significant variations in individual school programs leave individual teachers with the considerable responsibility to craft a personalized curriculum fitting their own students and teaching situation. To this end, this workshop models principles and sequences of experiences that can lead students to develop both essential musical skills and understandings in pitch and rhythm over the course of the general music curriculum.

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Jay Broeker teaches general music at The Blake School in Hopkins, Minnesota. Jay holds both Kodály and Orff Schulwerk certification, and is a frequent clinician for AOSA, OAKE, NAFME conferences, and state music education organizations. During the summer he is an instructor in music teacher training courses at the University of Kentucky in Lexington, and the University of St. Thomas in St. Paul, MN. His choral arrangements are published by Santa Barbara and by Boosey & Hawkes.

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From the Collegiate Chair

Preparation that leads to success

~Scott Muntefering

Associate Professor of Music Education, Wartburg College



Happy Spring everyone – or should I say Happy Festival Season!! In the midst of honor festivals, jazz contests, and winter concerts, I would like to take a moment to thank all of you for your dedication to our students and communities across Iowa.

Perhaps a quick introduction is in order – my name is Dr. Scott Muntefering and I am an Associate Professor of Music Education at Wartburg College in Waverly. I teach music education and conducting classes, supervise instrumental student teachers, teach trumpet, and direct the Wartburg Symphonic Band, Brass Choir, and Trumpet Choir (yes, we have a Trumpet Choir and we can get pretty loud...).

This is my seventh year at Wartburg and in that time I have done almost 200 classroom observations in instrumental, choral, and general music. With every observation I try to not only share tips/tricks for our student teachers but I also steal something valuable for my own teaching – either in the classes/ensembles I lead or with other student teaching observations.

So as we slowly approach summer I thought it would be beneficial to share a few tips to help out not only those going into student teaching next year but also those of us who are still learning how to teach after all these years of “trying to get it right”. Again these are just helpful observations to try – if they don’t work, hit the “delete” button and try something else until it sticks:

1. Preparation – everything we do from picking music to setting goals and objectives must require advanced thought and preparation. As curriculum is being planned and the music to accompany each unit is prepared we must have the thought in mind of how our decisions will benefit our students. We all know the definitions of goals (long-term) and objectives (short-term) but how many of us seriously plan for the rehearsal cycle, the week of rehearsals, or even the next period.

Ensemble directors – try this: Plan out the entire rehearsal cycle (5 weeks, for example) and layout which pieces will be worked on each day and for how long. You will find out that you will designate which pieces will need longer than others. You will find out when the pieces will need to be “concert-ready”. You will know which pieces don’t need to be addressed everyday. You and your students will be held accountable for every rehearsal.

2. Visualize – (seriously). In our days of diligent practice on our instruments did we not visualize the perfect performance? Did we not imagine what our ideal sound would be like?

Then why not our rehearsals and classes? As you plan for your rehearsal or class, visualize everything from the warm-up or opening activity through the transitions to potential problem spots. Visualize how you envision the group will respond to certain activities – are you doing a certain exercise or warm-up because you saw some guest director do it or does it actually benefit what the ensemble/class is doing? I love asking student teachers “Why did you do that warm-up?” followed by the common answer of “I don’t know”. Visualize the benefit of each thing you ask them to do – don’t waste time and energy on something that is counter-productive because you saw someone else do it.

3. Share the plan – I see this one a lot. Think about some of your rehearsals – is the plan for the day written on the board or shared on the projector? Are the objectives for the rehearsal stated out loud to the group so they know exactly what needs to be accomplished?

Imagine that you were invited to a meeting and you had no idea what the meeting was about, no idea what the purpose of the meeting was, and when you arrived there was no agenda being shared? You would be irritated that the person who “organized” the meeting was so unprofessional and unprepared – but yet we often get caught up in the rehearsal rut of usual warm-up, go until something goes wrong and spin our wheels day after day...until concert week (insert evil music here...).

Of course I'm preaching to the choir (pun intended...) but remember point #1 – hold yourself and your students accountable. At the beginning of rehearsal, put the agenda on the board with times assigned (9:35-9:42 Hymnsong of Philip Bliss – dynamics at the beginning) and before you get started, state what you would like to get accomplished with their help. The intrinsic motivation is getting everything accomplished with perhaps a few moments to spare at the end of rehearsal and holding them accountable if expectations for the day are not met...

4. Reflection – this is a must. Again, let's remember our adventures in the practice room. When you were done practicing, did you not have the songs running in your head with a plan of what to do the next day?

During my first years at Wartburg I did not direct a large ensemble and I was utterly delighted to not have constant earworms of concert band pieces running through my head followed by the constant thoughts of what needed to be addressed at the next rehearsal. Now that I am directing a large ensemble those thoughts are back and points #1-3 are back in my life – and I love it...

At the end of the day take a moment to reflect on what went well and more importantly what did not go well (rehearsal, communication, classroom management, etc...) and make a plan to address it immediately. After every student teacher observation I ask "What will you do differently or the same next time?" Granted, it is a lot of pressure to ask that quickly after a rehearsal without taking time to think but that is the point – to constantly reflect on how to make the next rehearsal or class more efficient, productive, and intriguing so the students will come back the next day eager to participate and learn instead of dreading the "white noise" of the same routine.

Final thought – I inevitably ask student teachers (more often in private or group lessons than in rehearsals for some reason...) what did their students learn today that they didn't know when they walked in. Please keep this in mind as we set up our goals and objectives to the year/month/week/day – has everyone learned something that they did not know when the process started? Have we challenged our students and ourselves? This is when productive progress is made – through our desire to

challenge each other. Our students are reflections of what we are...expect out of ourselves what we expect out of our students.

So for those preparing to student teach next year – take every opportunity you have to do great things. Prepare, visualize, share, and reflect on everything you do – write down your strengths and weaknesses every week and take time to have meaningful conversations with your cooperating teacher. Veteran teachers, if you have the chance to host a student teacher please do so – remember what was mentioned above but substitute "student teacher" for "student". Iowa is a remarkable place for mentoring our young teachers – let's make sure we continue to serve as a shining example for our colleagues across the nation.

Happy Spring and Summer everyone!

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2015 Tenure Award Recipient - Pete Hittle



Pete Hittle is a native of Sioux City, Iowa. He received his bachelor of music education degree from Morningside College in 1978, and his masters in music degree from the University of South Dakota in 1985. While at Morningside, he studied trumpet with Mr. Gary Slechta. At USD he studied with the late Ray DeVilbis. He taught instrumental music in the Anthon-Oto Community Schools, Anthon, IA from 1978-1981. In 1981, he accepted the instrumental music position at Bishop Heelan Catholic High school in Sioux City, where he served from 1981-1985. He left Heelan in 1985 upon being offered a position in the Sioux City Community Schools, where he spent the next twenty seven years, serving at East High School, East Middle School and West Middle School. In addition, he taught adjunct Jazz ensemble and taught Jazz improvisation at Briar Cliff University, Morningside College, and Western Iowa Technical Community College. In 2000 Pete established the Trumpet for Veterans program in the Sioux City Community Schools, a project whereas student trumpet players were trained to perform TAPS at Veteran military funerals on short notice. For this, he was honored

by the United States Army Field Band in 2003. He administrated the Sioux City Community Schools “Jazz Zone” concert series from 2004-2009. An active Jazz trumpeter, Pete has performed with a variety of Jazz combos and ensembles in the NW Iowa, SE South Dakota, NE Nebraska region. In 2002, Pete (along with his brother Jon Hittle) authored a series of articles published in Weekender Magazine pertaining to Jazz history in Sioux City, Iowa, and later established an annual concert series entitled “The Jazz Town Reunion”, which featured many Sioux City born nationally acclaimed Jazz musicians.

Pete is married to Nancy, his bride of thirty five years. They have two children...Matt of Washington, D.C. and Anna of Baton Rouge, La.

Pete retired from education in 2012, and in 2014 relocated to the New Orleans, Louisiana area, where he continues to play Jazz in the greater New Orleans/Baton Rouge area. He also teaches privately, awhile enjoying the fantastic cultural offerings of the Big Easy.



MKMEA and the Kodály Educators of Iowa invites you to join us next fall in the greater Des Moines area for Kodály-owa: fields of opportunity! Join Kodály-inspired teachers as we gather in the heartland for bountiful sessions and concerts. We hope to inspire you with presenters who will guide us in preparing the soil in our classrooms and rehearsals, planting seeds in our students, cultivating them as they grow and ultimately reaping the harvest of tuneful and joyful lifelong musicians. Iowa Music Educators president and founding KEI president Kris VerSteege will bring the keynote address, and honor choir students will sing under the direction of Barbara Sletto of the Heartland Youth Chorus.

This is a great time to join OAKE or renew a lapsed membership so that you can take advantages of member's benefits. As you know, OAKE members receive a conference registration discount, and they also have the opportunity to bring students to participate in the honor choir. No audition is required, teachers/choral directors submit names of singers with unchanged voices who are in grades 5-8 and have strong musical skills, including in-tune singing. Spread the word to friends, colleagues and children's choir directors so that they can join the ranks of OAKE and receive these wonderful membership benefits.

Visit <http://www.mkmea.com/conferences.html> to find out more information.

Plan now to join KEI and MKMEA as we gather together in the heartland to take part in a joyous musical harvest. We hope to see you in Des Moines October 28-30, 2016 for Kodály-owa:fields of opportunity!

From the Southwest Chair

Julia Weisshaar-Mullin

My niece is an accomplished elementary teacher who was an Iowa All-State musician. We share articles on our shared passions of education and music, and she recently brought to my attention an article by Valerie Strauss from the Washington Post in July of 2014 entitled "Why so many kids can't sit still in school today".

The article discusses recently released statistics showing the steady increase over the past decade of diagnoses of ADHD in school-age children. (Iowa shares the dubious honor of being in the top 10 nationwide in this area!) Research acknowledges that "reasons for the rise are multiple, and include changes in diagnostic criteria, medication treatment and more awareness of the condition". What I read next was particularly striking: Strauss and her sources suggest an additional correlation between the nationwide trend toward the decrease of daily physical activity in the schools and the increase in ADHD diagnosis. In other words, doing whatever it takes to "teach to the test" compelled schools to cut time students engage in physical and creative activity, which in turn exacerbates inattentiveness and restlessness in schools, which of course, adversely affects academic performance. What a ridiculous catch-22! NO WONDER students enter my classroom bouncing off the walls, just itching to move, dance, march, do anything so their bodies and brains will wake up!

Generations ago, Dalcroze, Kodaly, Orff KNEW what our children needed in order to be their best at learning and creating music, and how those benefits would extend throughout the entire school curriculum. After we stimulate their bodies and brains with music and movement, our students head back to their regular classrooms fresh and ready to learn.

My thoughts turned to the music movement activities I integrate every day for every grade level. I'm sure you do much the same, using folk dancing, integrating movement to illustrate and internalize every musical concept including form, melodic line, harmony, phrasing, steady beat, rhythm, articulation, etc! In the past decade some have expanded upon the foundations built by the "Big Three" to create new resources for the music room and opportunities for collaboration and co-teaching with PE, dance, and theatre teachers. Classroom teachers can also utilize shorter versions of these activities for in-room "brain breaks" and rejuvenation.

My most favorite addition to my repertoire is the "Brain Dance", developed by the Anne Green Gilbert and demonstrated by Shawna Wagner at the IMEA 2015 Fall conference. This is a kinesthetic full body warm-up adaptable for any age.. I've created my own routines that emphasize steady beat activities and/or specific musical concepts (similar to the Fiera-bend choreographed activities).

Our PE teacher used music to keep our students on the beat for calisthenics, but her playlist was limited to contemporary pop. I found out what tempos she needed and compiled some CDs for her that include jazz, bluegrass, classical, world music - a more eclectic mix!

From online/YouTube resources, some with audio files, here are a few that you might find useful:

- Integrated PE/Music activities, including Todd Eukena ("Marching Feet" and "Drums of Doom")
- "Drums Alive"
- The Hawaiian Shirt Guys page for kinesthetic activities resources for the music classroom including "The Learning Station" and "Songs for Teaching"

Let your administrators and parents know about the mind/body/music connection. It is clear that movement is necessary for learning and developing and growing brains and bodies of ALL ages, and MUSIC is the most effective facilitator!

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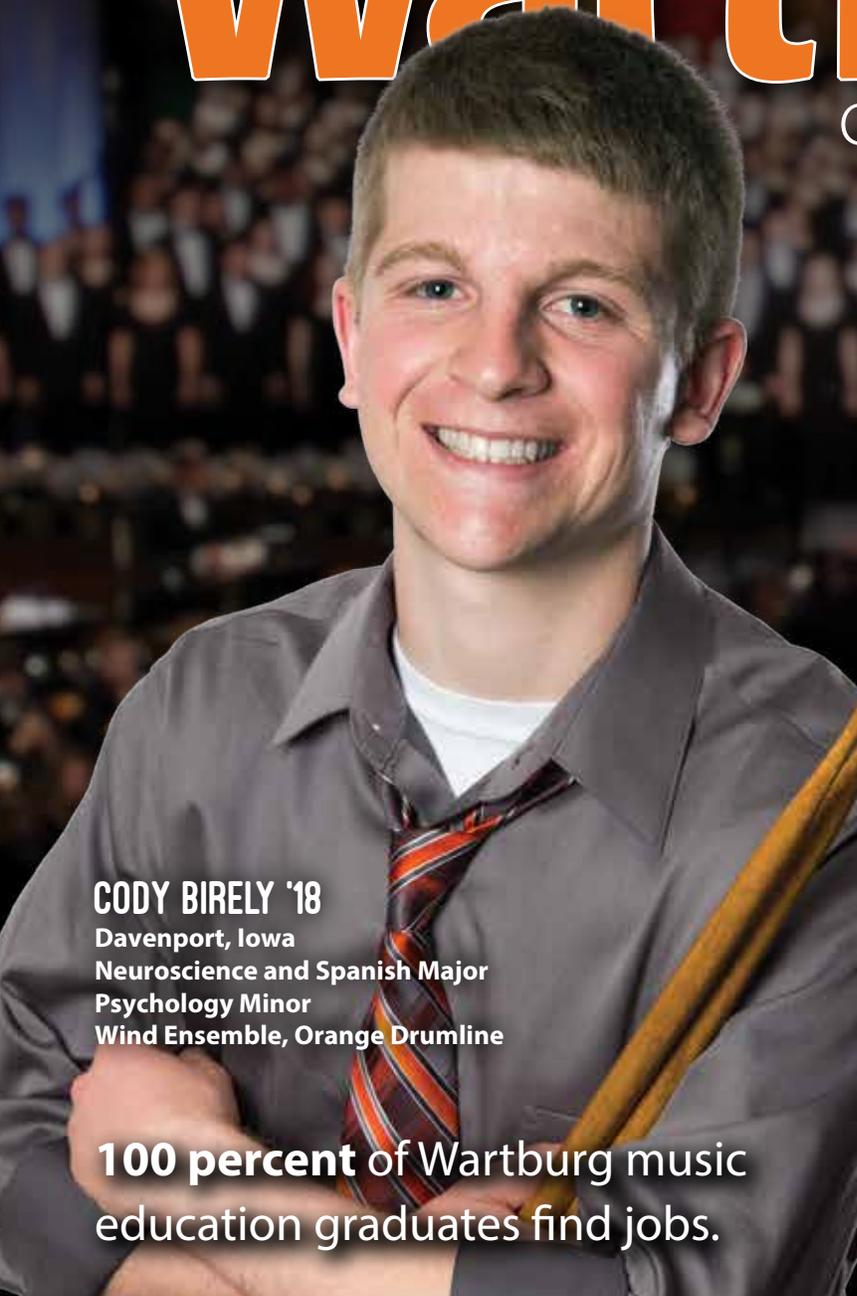


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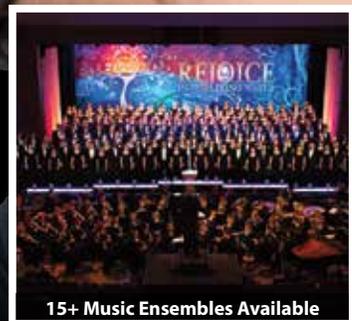
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Which Version of Band are You Teaching- 1.0, 3.0, 6.0?

Jill M. Sullivan, Ph.D.

Arizona State University

School bands in the United States continue to be influenced by over 250 years of band tradition stemming from the military, professional (Gilmore, Goldman, Sousa), and community bands. There was a time in mid- to late-nineteenth-century America when wind band performances were considered popular music and their concert venues would draw huge audiences. The literature played was often an assortment of orchestra transcriptions, original music written for band, marches, and dance music. Every town across the nation strived to have a band. A local band was a status symbol, and town bands were used to attract permanent residents.¹ James Keene wrote, “Almost all towns had bands to perform entertainment.”² Bands were formed by anyone who wanted to participate: There were women’s bands, family bands, immigrant bands, school bands, school-military bands, stringed- and-fretted instrument bands, and bagpipe bands, among others.³ Band historians call the periods of approximately 1870–1920 the Golden Age of Bands.⁴ So popular were the bands that in 1921, the state of Iowa passed a band law that would allow city taxes to be spent on local municipal bands. This law was copied in thirty-three other states.⁵ Band composer Karl L. King even wrote a march in its honor called the “Iowa Band Law.”⁶

The end of the Golden Age coincided with military bandsmen returning to the United States after serving in World War I. Many of these men had served in Navy or Army bands and had been trained by Lieutenant John Phillip Sousa of the Navy or orchestra conductor Walter Damrosch of the New York Symphony Society. Sousa alone had trained nearly 1,500 Navy bandsmen at the Great Lakes Naval Training Station near Chicago, and Damrosch trained bandleaders for the U.S. Army in Europe.⁷

By 1920, public secondary education was beginning to flourish as the Progressive Era came to influence more democratic offerings in America’s high schools. This situation offered perfect conditions for the launch of high school music programs.⁸ Some of the original band teachers came from the ranks of military musicians.⁹ These bandsmen established in the school the military traditions of marching and concert bands, along with high expectations for developing out-

standing musicianship. Today, we are grateful for their in sight in securing a place for the ensembles in the school curriculum. Unfortunately, in many modern classrooms, some of the drill-sergeant behaviors of the military still exist, evoking teacher-centered rehearsals instead of today’s more desirable student-centered music education.

With these band traditions that continued to grow throughout the twentieth century comes some seemingly inflexible baggage: standard instrumentation, gender stereotypes, military-like uniforms, accepted and limited types of festivals and assessments, and a whole host of other outdated traditions embedded in our school-band culture. Questioning these traditions is a risky undertaking, but as a music-teacher educator, I strive for balance by encouraging learning about traditions while encouraging progressive change. In 2008, Randall Allsup and Cathy Benedict deconstructed the band tradition in their article “The Problems with Band: An Inquiry into the Future of Instrumental Music Education.”¹⁰ They critiqued our embodied traditions, suggesting, for example, that words like “directorship” imply that teacher expertise is a “highly prized commodity, ... and custom” never allowed to be called into question publicly or allowed to be negotiated with student decisions or musical tastes.¹¹ Allsup and Benedict questioned for whom the band classroom is “highly passionate, inventive and imaginative.”¹² Who operates at the creative level—is it the students, or is it only the director? Allsup and Benedict pointed out that in band rehearsals, “We don’t ask our students to think or be vigilant.”¹³ They suggested that if the director/teacher is making all the musical decisions and students are simply waiting for the next command for ultimate ensemble efficiency, then we may be using an early twentieth-century factory model for the educational space rather than fostering a motivating, creative-collaborative- decision-making space for student-centered educational experiences.

At one point, Allsup and Benedict go as far to suggest that band directors in teacher-centered classrooms are propagating oppressed-and-oppressor relationships through the use of fear tactics and tight control.¹⁴ Who has the control and power? How

does that feel and look in your classroom? Are students even allowed to speak in “your” rehearsals, let alone think for themselves in “their” rehearsals? When are they being asked to be “mindful and critical” in the band classroom? Is your band classroom really an educational, safe, creative space? Shouldn’t it be, since we’re teaching in schools? Are we curricular- or extra-curricular minded?

David Williams reminded us in his 2011 article “The Elephant in the Room” that large-ensemble participation in schools continues to be on the decline. He provides an example with data from Florida’s Department of Education: “16.45 percent of high school students were enrolled in music classes in 1985. The number dropped to 14.9 percent by 1995 and 11.67 percent by 2005. If we were to project a 2015 figured based on these data, enrollment would fall to under 7 percent.”¹⁵ He suggests that we are continuing to use an outdated instructional model and that this old model may be why so few students are enrolling. What is happening in your state? Is band participation shrinking? Do we need to all be rethinking our programs to be more inviting to and inclusive of the entire school population?

Although I had “success” receiving superior ratings at festival each year I taught middle school band in Broken Arrow, Oklahoma, I began doubting my teaching ability when I heard one of my top students proclaim in “my” class, “I love coming to band class because I don’t have to think.”¹⁶ I immediately realized that I was simply training the best musical robots to follow my creative decision-making, and they dutifully responded. I had squelched all of their decision-making and realized they were receiving a marginalized music education. They certainly weren’t asked to be creative, only responsive to my baton and direction, and I was doing most of the connecting to other subjects for them. I needed a new version of band teaching, but where would I start?

Band education does have a history of trying to foster educational change, but the field is slow to respond due to the embodied nature of our traditions. In 1965, the Comprehensive Musicianship movement emerged after a symposium at Northwestern University in Evanston, Illinois.¹⁷ Ensemble teachers were asked to expand their teaching to include more than learning the performance skills to execute literature; they were called upon to expand their teaching to be “interdisciplinary” and “intradisciplinary”-- to make connections to language arts, history, social studies, science, math, music theory, composition, history, theoretical frameworks, and social

justice issues. I remember loving hearing the stories from my director about the composer’s intent of a piece or the composer’s life history. I still remember them today. However, I was never asked to research and discover any of the informational depth of the music, create my own interpretation of the music, or collaborate with my peers to make our decisions about a section feature or soli.

In 1976, Robert Garofalo published his landmark book *Blueprint for Band*, which offered a play-by-play prescription for deeply analyzing compositions aimed at guiding band teachers in their in-depth work prior to rehearsing.¹⁸ As a high school student, I could have shared in that responsibility and would have enjoyed digging deeper into the piece with my peers. In 1992, Garofalo and Battisti published *Guide to Band Masterworks*. In 1994, MENC (now the National Association for Music Education) published nine national music standards that were to be adopted for all music classrooms. Many ensemble directors began re-imagining how to include singing, composition, and improvisation in their ensemble rehearsals, and perhaps even today many of us are still striving for these outcomes.¹⁹ In 1997, the first book of the series *Teaching Music through Performance in Band* was created to facilitate ensemble teachers more comprehensive musical instruction. These books encouraged a plethora of new musical outcomes for students and directors, and those in ensemble education are grateful for these books.²⁰

Fast-forward to 2016, where we have new Core Arts Music Standards and Model Cornerstone Assessments for most music classrooms.²¹ Ensemble teachers are encouraged to include and assess four artistic processes in their classrooms: Creating, Performing, Responding, and Connecting. Students and band teachers are given space to imagine how these music processes could unfold with their students. Additionally, in a recent issue of *Music Educators Journal*, Tobias, Campbell and Greco suggest that ensemble classrooms include and encourage project-based learning to “transform a music program by offering genuine student-centered learning.”²² They explain that this idea of project learning comes from a “cognitive revolution . . . and the revitalized thinking about skills for the twenty-first century, standards that emphasize critical thinking, and inquiry-based learning.”²³

One such project many band teachers already use is solo and small-ensemble activities. Teachers could augment this experience with student solo and small-ensemble classroom days. With your guidance, you could help students form groups, select music, and guide the type of accompaniment options, use of technology, rehearsal styles, reflections, and assessments. In her dissertation, Danelle Larson studied high school students who were assigned to form chamber ensembles several days a week for fourteen weeks, instead of always being in band rehearsals.²⁴ She left the chamber music students alone to rehearse, but guided the students with a few rehearsal check sheets and a list of questions to help them assess their work each day. She found that the chamber-music students' motivation and attitudes toward band class improved over that of the students who remained in the teacher-led band class. Additionally, for the lowest-performing students in the chamber-music groups, their attitudes improved more than those of other students who had been assigned to chamber-music groups. This is one example of the aforementioned project-based learning where students get to engage during ensemble class in collaborative music-making and creative decision-making. Think about how the use of technology could enhance chamber-ensemble groups by adding an instrument or students accompanying themselves. More projects could be incorporated into your teaching with creative discussions among you and your students. It's possible that their attitudes and motivation could greatly improve.

Other researchers have tried innovative teaching ideas for band and discovered their positive impact on learning in band classrooms. Jason Caslor fostered group improvisation in the full ensemble rehearsal, and Amy Spears asked all the top ensemble students to use a different type of music literacy to learn a band piece for performance. The students were given a Grade 2 piece, no music—only a part recording, and were asked to learn the part to the piece by ear. Comments from the researcher, ensemble teacher, and students included improved ensemble cohesion, performance responsiveness, and appreciating learning via a new musical literacy: These comments were truly inspiring. The students who seemed to be most involved appreciated their new way of thinking, learning, and collaborating.²⁵

So, in 2016, I challenge you to sincerely consider: Which version of band are you teaching? The fol-

lowing versions, 1.0–6.0, are hypothetical examples of band teaching that I created as a way to start your thinking and discussions. These versions could unfold in a variety of ways and perhaps you have personal versions. Think about how your teaching career has morphed through different versions of teaching:

Version 1.0-- Teacher-centered, military discipline and strict regulations align with tradition in rehearsal participation by students following the instructions of the teacher to develop musical skills and knowledge.

Version 2.0--Teacher imparts comprehensive musicianship information where students learn from the teacher about the history, theory, and compositional construction of the piece during the group rehearsal.

Version 3.0 --Band teachers add some aspects of the 1994 National Music Standards in their classrooms, which includes aspects of connecting with other disciplines in the school. Students share in knowledge discovery about their pieces performed. Students form traditional small ensembles and learn solos with piano accompaniment.²⁶

Version 4.0 --Students lead warm-ups in large-group rehearsals and get to participate in some curricular and/or rehearsals decision-making that aligns with the 1994 national standards.²⁷ Students form nontraditional ensembles and explore student-centered rehearsing.

Version 5.0 --As a teacher, you embrace the idea of student-centered learning and encourage your students to help make decisions within rehearsals, and with administrative choice so they feel empowered and a part of a community of artistic decision-makers. You ask deep meaningful questions and challenge their thinking.²⁸ You assign homework that connects school music to their personal music life.²⁹ They start learning to assess their musical preferences, their peers, and themselves. You assign projects for students to discover information.³⁰ They form nontraditional ensembles using digital media to create parts and accompaniments.

Version 6.0--You and your students structure your public performances around music projects and performances you've facilitated with the students.³¹ Your rehearsal time is spent facilitating learning with students working on real-life music problem-solving: arranging a cover song, folk song, or composed melody for a small ensemble of any instrumentation, everyone respects and works with their musical preferences, and we encourage the students to learn and perform at times without music, by ear. You help them create concerts that share their work in small-groups and large groups. You ask your students how to assess their project outcomes, and they decide and will help by evaluating themselves and their peers.³² They accompany themselves with digital media of their choosing and styles of music. In their ensemble groups they create missing ensemble parts from digital sources or record themselves playing the others parts. They perform live with digital accompaniments or play their recorded performances for audiences. They share their performances with peers using a class sharing software program such as Google Drive or Blackboard.

Let's shake off the baggage of the past traditions and start anew. Adopt a new version of your teaching this year through experimenting with student-centered engagement and discovery. It's okay--really--to put the students in charge of their learning. You might think or feel like you're not "teaching" if you're not in the front of the room disseminating knowledge, but remember, teaching isn't telling. Let go of the control of their learning, and provide them a seemingly messy space to informally learn on their own; you and your students decide the project idea and the administration of the project, then step away from the students and see what they create.³³

Providing the space for your students to discover and work together on solving real-life musical projects allows you to free yourself from the oppression of thinking that teaching is only being in front-and-center and "in control" of the classroom. Take a risk and use your ensemble space differently this year--at least for one project and see what kinds of truly creative outcomes the students will produce. Guide and challenge your students' thinking about creative artistic processes and for at least one unit or project, release yourself from training the behavioral technique of playing and learn to ask deep, thought-provoking questions.³⁴

To begin the process creating your new version of band or ensemble teaching, think through the questions in Figure 1, perhaps do this exercise with a colleague and share your responses and challenge each other to grow into 21st Century ensemble teachers.³⁵ I hope something in this article might spark a bit of change in your band classroom this year:

Figure 1. Questions to ask yourself. Strive for a new version of band or ensemble teaching in a way that inspires you and your students. Ask yourself "Why?" or "Why not?" after each question.

- Are you making all of the musical decisions in rehearsals?
- Are you choosing all of the literature?
- Are you deciding all performance outcomes and public performances and venues?
- Are you controlling the instrumentation based on some archaic band tradition? Let the student who plays bass guitar or Quechua qina (a traditional Andean flute also known as the quena) into your ensemble.
- Are you creating all the assessments and doing all the evaluation?
- Is all of your music performed still traditional band music? Does this type of music keep a lot of students from wanting to join band?
- Are all of your concerts solely of your bands or do you partner with community groups of different mediums or styles of music?
- Are beginners allowed in your high school program?
- Do your students still sit in a traditional seating arrangement every rehearsal?
- Are students always seated by chair tests? Do you rotate their parts?
- How do you facilitate peer learning and assessments in band?³⁶
- Do you foster discussions for musical decision-making that involve everyone?
- Is your jazz ensemble only for certain instruments? Is improvisation only for jazz ensembles or combos?³⁷
- Are your uniforms like the military and gendered?
- Are all leadership positions open to both genders and all races?
- Do you fundraise for private lessons or benevolent outreach?
- Do your music teachers in your district look like the students in your ensembles?
- Do your ensembles engage in more than one artistic process aligned with the new national music standards: create, perform, respond, connect?

- Do you foster multiple music literacies: composing, improvising, playing by ear and reading music?
- Do you ask your students to listen in your ensemble rehearsals, and do you help them hear? We often make assumptions that they can hear what we ask them to listen for.³⁸
- What ways are you integrating technology to help your students be creative and expressive?

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Kodaly Educators of Iowa

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KEI has had a busy Fall/Winter! In September, KEI hosted Barbara Sletto and the Heartland Youth Choir for a successful workshop entitled: "Music Literacy in the Choral Rehearsal." This workshop consisted of a choral reading session in the morning and a choir demonstration that afternoon.

Members of KEI presented a session, "What Makes a Kodaly Classroom?" at the Iowa Music Educator's Association Conference in November. We elaborated upon this session at our annual Winter Sharing Session by sharing our favorite activities used to prepare, present, and practice various concepts. During the afternoon portion, we discussed ideas for utilizing centers in the music classroom.

KEI is currently collaborating with local music organizations to host Dr. Kathy Thomsen in "Dalcroze Eurhythmics for your Music Classroom" on Saturday, April 23rd, 9 A.M.- 3 P.M. at the University of Northern Iowa. Workshop participants will experience how purposeful, full body movement can be used to teach children fundamental musical concepts, while fostering expressivity and creativity.

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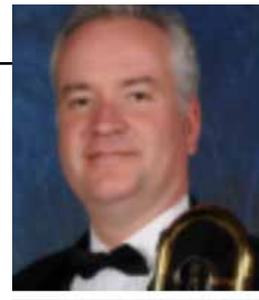
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From the South Central Chair

Ryan Rowley, Des Moines Public Schools

AN APPROACH TO STANDARDS REFERENCED TEACHING AND LEARNING IN THE WIND BAND

Over the past few years there has been a push in districts for standards referenced grading. Nationwide, this has meant different things across districts and has led to confusion when trying to put the performing arts into a similar package to that of Math and Literacy. Furthermore districts are looking to increase rigor all while expecting an increase of numbers in the performing ensembles. Bringing these two ideas together creates a strange dichotomy for the music director as the common assumption is that rigorous grading lowers grades, causing more students to drop, which creates fewer numbers and can lead to poorer performing ensembles.

Looking through different approaches to standards grading, I have seen assessments being completely based upon basic written knowledge of music or specific grade level requirements on performance. Many of the written requirements were simple recall questions with very few asking for higher level ear training or theory answers. Performance requirements were often attainable, but failed to show exemplar achievement or were too vague to give valuable feedback through current grading practices. So assuming grades are the way we communicate to students and parents the achievement level of a student, then how do we communicate achievement to those students in the same ensemble who work hard but develop slowly from those who work similarly and are able to achieve at a higher level? Des Moines Public Schools has worked to find a way that would address rigor along with retention while allowing high performing students to be graded next to those who struggle.

The Des Moines Public Schools model of assessment is based on proficiency levels similar to those of the new National Arts Standards. Each learning top-

ic is broken down into proficiency levels where students can achieve at different levels within each topic. For example, there are six levels of proficiency for technique. Within a gradebook, a student is given a score for both proficiency level and the performance on the topic at that proficiency level. By taking this approach, Des Moines Public Schools is able to more accurately and fairly score students on a reporting topic based upon each individual's level of achievement within the ensemble while giving valuable feedback to students and families.

This approach began by us looking into the needs of the students in Des Moines Public Schools: what do the students need to know and be able to do by the time they graduate? This first question continues to be an issue as students will have extremely differing goals within a music program. In "core" classes, this dichotomy is resolved by allowing different paths towards graduation as well as the inclusion of accelerated and advanced courses. In a band class, we need to be able to differentiate our instruction to meet all these levels as well as differentiate our scoring practices in order to build a sustainable and effective program.

The next step we took was to dive into the old national standards and drafts of the new national Arts Standards in order to unpack them. While the language of the early standards was simple, they were not tied to a level of achievement, instead based upon a level of compliance. The new standards are more specific, however they can be unwieldy and unclear based upon interpretation.

Our third step in this process was to gather our teachers in order for them to actually write the learning goals at each proficiency level where the students would be assessed. Teachers worked in small groups to

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develop these first goals and they became our original grading topics. We then shared our individual topics with the group to allow for feedback. Our PLCs would become the place where assessment and review of standards was happening on a recurring basis.

Finally a writing committee was formed from those who piloted the system and a few who were about to begin implementation.

Since the inception of this idea, Des Moines Public Schools has narrowed our nine reporting topics to five through revision committees that meet annually and feedback through the PLC process. Our continuing goal is that curriculum and instruction should be addressed each year in order for us to provide the most rigorous, data driven, and clear pathways to students so they may succeed in music.

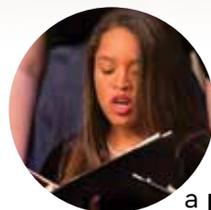
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From the Southeast Chair

Melissa Brobston

Middle school students in the Cedar Rapids Community School District are required to be in a band, orchestra or vocal music class. If students do not play an instrument, they are automatically placed into vocal music where all students might not feel comfortable singing in a traditional music classroom. Jody Nekvinda, vocal music teacher at Roosevelt Middle School, wanted to change that perspective. "Since all students are required to be in my class, I needed to figure out how to make this class work for all students. I want all students to succeed in a place where they might not always feel successful."

Jody wrote an innovative learning grant proposal and was awarded 40 Ipad to use in her classroom during the 2015-16 school year. Along with singing, like a traditional vocal music classroom, students also complete units called music SILOS. Semesters are divided into 4 SILOS: performance, consumer, theory and history. Students compete one project in each SILO each semester, with a culmination of 8 projects by the end of the school year. Students explore the performance unit through world drumming, choir, parodies, lip syncing, making a music video, dance or DJ project. The consumer unit involves comparing and contrasting music from video games, movies musicals and rock and roll. The history unit includes the trends of music throughout the decades, genres, cultures, composers, biographies, music families and the history of musical instruments. Students learn how to read notes and rhythms in the theory unit with incorporating the piano, guitar and ukuleles.

One of the projects from the consumer SILO unit was to create a soundtrack of the student's life. Each student chose 8 songs and wrote about how each song was significant to their own life story. They created a DJ show using music applications such as Garage Band and Audacity. Along with creating and performing their projects, students were exposed to empathy, hearing about other students past life experiences.



On a weekly basis, students have been using recording devices and applications to create compositions and recordings. Music applications the students have been using include:

GarageBand – virtual instruments, sampler, audio recorder, a library of loops and recorded tracks to create a multi-layered recording

ThumbJam – instrument emulator and looping device which has the ability to play with expressive techniques such as tremolos, pitch bending and dynamics

MadPad – video sampler that has video clips of acoustic instruments, vocals and sound effects

Loopesque – students create and edit rhythms, basslines and simple melodies

Classical Guitar – teaches how to play guitar chords on the Ipad

GrooveMaker and Beatwave – students create loops

Aweditorium – students explore new music

Ear Trainer Lite – theory exercises covering intervals, chords and scales

JamPad – students create drum and chordal backgrounds using a seven octave keyboard

NLog Synthesizer – students create instrument sounds

Projects are shared in class and featured in a "Night of Song," where students showcase what they have learned throughout the year, in a traditional and non-traditional way. Students are learning music literacy, performance and 21st century skills through Project Based Learning with the use of the Ipad. Students are engaged throughout the process because the projects are relevant and meaningful. "You have to meet the kids where they are to get them where you want them to be."

For more information on the innovative grant proposal or the use of Ipad in the vocal music classroom, contact Jody at jnekvinda@cr.k12.ia.us.



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RELIGIOUS MUSIC IN PUBLIC SCHOOLS

Position Statement on Religious Music in Public Schools

It is the position of the Iowa High School Music Association that the study of religious music is a vital and appropriate part of the total music experience in both performing and listening. The omission of sacred music from the repertoire or study of music would present an incorrect and incomplete concept of the comprehensive nature of the art form.

Rationale

Any work of art studied or performed should be selected for its inherent beauty of structure and form. Its purpose in study should be learning for the sake of developing artistic understanding and responsiveness. Often artworks are related to a specific religious/cultural tradition. The study of such works of art can enhance one's understanding and appreciation of a cultural product which a particular tradition has fostered.

Constitutional Issues

The First Amendment does not forbid all mention of religion in the public schools; it prohibits the advancement or inhibition of religion by the state. A second clause in the First Amendment prohibits infringement of religious beliefs. The public schools are not required to delete from the curriculum all materials that may offend any religious sensitivity.

In order to ensure that any music class or program is conforming to the constitutional standards of religious neutrality in public schools, the following questions, as raised in 1971 by Chief Justice Warren E. Burger in *Lemon v. Kurtzman*, are relevant to the constitutional standards of religious neutrality necessary in the public schools.

1. What is the purpose of the activity? Is the purpose secular in nature; for instance, studying music of a particular composer's style or historical period?
2. What is the primary effect of the activity? Is it the celebration of religion? Does the activity either enhance or inhibit religion? Does it invite confusion of thought or family objections?
3. Does the activity involve excessive *entanglement* with a religion or religious group, or between the school and religious organizations? Financial support can, in certain cases be considered an entanglement.

These are difficult questions with evolving interpretations. Schools should always consult their own legal counsel when trying to determine how each question applies to their own local circumstance and if the music educator's use of sacred music can stand the test of these questions.

Guidelines for Music Educators

Care should be taken in the observance of music associated with any religious/cultural tradition that it not be construed as a religious service or religious celebration. Whenever possible, a multiplicity of cultural traditions should be included in musical programming.

Typical educational standards should include a range and balanced offering of music from various religions/cultural traditions. Music from a sacred tradition shall be created, studied, and performed as an educational experience that relates to improve goals and objectives, and shall not be designed to foster a religious belief.

1. The schools approach to religion is *academic*, not *devotional*.
2. The school may strive for student *awareness* of religions, but should not press for student *acceptance* of any one religion.
3. The school may sponsor *study* about religion, but may not sponsor the *practice* of religion.
4. The school may *expose* students to a diversity of religious views, but may not *impose* any particular view.
5. The school may *educate* about all religions, but may not *promote* or *denigrate* any religion.
6. The school may *inform* the student about various beliefs, but should not seek to *conform* him or her to any particular belief.

Considerations

1. Select music and venue on the basis of its musical and educational value rather than its religious context.
2. Show sensitivity to the traditions of different people and their culture.
3. Avoid the excessive use of sacred music, religious symbols or scenery, and performance in devotional settings.
4. Neither promote nor inhibit religious views.
5. Observe all local and school policies regarding religious holidays.
6. Develop a community awareness of various religious beliefs.
7. Show a diversity of programming over a period of one year, if not longer.
8. Document all performances by printing and saving copies of concert programs.



Society for Music Teacher Education (SMTE) Report ***Jill Wilson, Luther College, Iowa SMTE Chair***

Iowa was well represented at the NAFME Biennial Research Conference held March 17-19 in Atlanta, GA. Many projects that took shape in Area for Strategic Planning and Action (ASPA) meetings at the National SMTE conference held in Greensboro, NC on September 17-19, 2015 were presented at this event. I'm confident

Presentations:

Dr. Jeremy Manternach, University of Iowa; James Daugherty, University of Kansas; and Chad Clark, U of I doctoral student: Effects of a Straw Phonation Protocol on Acoustical Measures of and SATB Chorus Singing Two Contrasting Renaissance Motets

Dr. Jamila McWhirter, Middle Tennessee State University and Dr. Jill Wilson, Luther College: Preparing Pre-Service Music Educators: Who, How, When?

Dr. Alden Snell, University of Delaware; Dr. Jill Wilson, Luther College; Dr. Carolyn Cruse, Texas Tech University: Cooperating Teachers' Perceptions of Hosting Student Teachers as Professional Development

Dr. Christina Svec, Iowa State University: The Effects of instruction on the Singing Ability for Children Ages 5-11: A Meta-Analysis

Dr. Christina Svec, (ISU): Examining Pre-Service Music Teacher Concerns in Field-Teaching Settings within an Elementary Music Methods Course

Research Posters:

Dr. Mary Cohen (University of Iowa): An Exploration of Possible Influences of a Mixed Choir upon Life and Work Inside a Medium Security Adult Male Prison

Dr. Natalie Steele Royston (Iowa State University): Technology Based Observation/Supervision for Music Student Teaching

Dr. Natalie Royston (ISU) and Dr. Jill Wilson (Luther): A Preliminary Examination of Music Education Students' Perceptions of Essential Professional Teaching Dispositions

Dr. Erin Wehr (University of Iowa) and Don Coffman, (University of Miami, formerly of the University of Iowa): Vision Correction Experiences of Older Adults Participating in a New Horizons Band Program

Session Presiders:

Dr. Kevin Droe, University of Northern Iowa and Dr. Natalie Steele Royston, ISU

Dr. Natalie Steele Royston also served as Area for Strategic Planning and Action (ASPA) coordinator for Program Admission, Assessment, and Alignment.



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Beginning a Journey of Lifetime Professional Development: Collegiate IMEA

Members Reflect on the Importance of the IMEA Fall Conference

by Dr. Jean Hickman, Assistant Professor of Music Education

and members of her music methods classes

Morningside College

One of the strengths of music education is the wealth of resources available from experts in the field who are willing to share what they have learned through research and successful practical application. Professional conferences such as the Iowa Music Educators fall symposium represent a valuable opportunity for teachers and music education majors alike to rub shoulders with recognized authorities. Twenty-four aspiring music educators from Morningside College took the opportunity to attend the IMEA conference November 19-21, 2015. These students gained inspiration and practical knowledge by attending the sessions and shared several takeaways from the event.

Joining with clinicians, music teachers and fellow music education students at a professional conference was inspiring. Gage Fenton, sophomore choral music education major, enthused, "The IMEA conference was truly one of the highlights of my college experience thus far. I expected to enjoy it and have a good time, but I had no idea how much being there would change my outlook on music. Being at this conference lit a fire under me and I am more dedicated and excited about music than I ever have been. Being surrounded by intelligent people who share a passion is the best surrounding I could ask for, and it makes me excited for the future. I want to one day be giving the sessions, inspiring other people that are in my position now. That is officially one new goal that I have added to the list of many."

Students found valuable information from several different sessions. Elizabeth Ross, senior instrumental music education major and newly elected as president of the Iowa chapter of CNAfME, enjoyed Score to Performance: What Makes Music Musical?, presented by Robert Sinclair from VanderCook College. "He talked about how we can take the black dots on the page and make real music with them. My favorite quote from this session was "Music is an art of time, not of sound. The constant of music is time; the constant of time is change. Therefore, the constant of music is

change." This was beautifully put, because we know that music is always changing. You can play or sing something twice and those two will be in no way similar. You're always going to feel a different way when you perform; you'll be thinking about different things. I think that is the beauty of music."

Nikki Yablonsky, freshman choral music education major, was inspired by Jake Runestad's session entitled Whetting the Appetites of Young Creators. "Composer Jake Runestad focused on interpretation of his pieces and how one of the most important things about music is that it can have its own special meaning to each individual person. He focused on the fact that every idea is important and that people can interpret the musical characteristics and the meaning of pieces differently. This is something that will help me significantly as a teacher because as a teacher I really want to help develop a passion for music in my students, and the best way to do that is for them to find meaning in what they are singing. Also, if I ask for them to think about their interpretations of the phrasing, tempo, and dynamics, it engages them in the music and will help them to sing with more musicality."

Johnny Culver, sophomore choral music education major, attended Inquiring Minds (In Our Ensembles) Want to Know! by Dr. Wendy Barden. "I got the opportunity to learn about how we should encourage our students to ask questions about the music they are performing. We should have the students analyze music to find things that they think are significant about it. We should also have them research the piece to discover historical meaning, contextual meaning, and why that particular piece was written. This session related closely to ideas we have discussed in our methods class, using song analysis as an opportunity for student learning and assessment. We got to see how this concept could be applied to band, choir, and orchestra. This helps me as a future music educator because it gave me a strategy to keep students in my ensembles interested and asking questions about the music we are performing."

Jacob Hecht, sophomore instrumental music education major, appreciated the information he received in *Effective Strategies for Teaching Jazz to Beginners*, given by UNT's Mike Steinel. "We were given a shortened copy of the *Essential Elements of Jazz* book for beginners. Dr. Steinel is the author of *Essential Elements*, and it was a great opportunity to hear him talk about his own book. We went through the things jazz players to learn when they first begin. He covered attacks releases, history, and things to look out for when teaching jazz basics. He was a very talented trumpet player and was able to play examples on his trumpet after explaining it. The thing that benefited me the most was the section about trap set playing. Trap set it my weakest area in terms of jazz pedagogy, and we spent a lot of time on it in the session. There is a trick to using the bass pedal that I didn't know about until now. I need this type of information because I want to teach middle school and that is when jazz players start." Sophomore music education major David Young elaborated on the trap set technique: "He called it the rocking technique. When playing the high hat, rock your foot from the heel to the ball the foot and back. This keeps a steady rhythm and also lets them play the high hat without thinking about it. I have never heard of that before and I thought it was a really cool concept."

Sophomore choral music education major Shaley McDermott highlighted *BrainDance* with Shana Wagner. "I wasn't sure what to expect when walking into this session, because I had no idea what a *BrainDance* was. A *BrainDance* gets you to move your body in a way that helps your brain to perform normal tasks more effectively. It is great to do with younger kids, because it helps their brains develop faster and more effectively. There are eight subcategories in *BrainDance* that can be applied to any song. The first subcategory is breathing, which gets the oxygen flowing to the brain so that it can get ready for movement. The second is Tactile, which is basically keeping rhythm on different parts of your body; this improves the sense of self in space for young students. The third one, Core-Distal, is when you get

really small and bend over and then jump out into a wide stance. This one helps with full body extension and awareness of core for correct alignment. The fourth one is Upper-Lower. In this exercise, you move the upper part of your body for awhile and then the lower part of your body for awhile separately. This helps with mobility, stability, function, and expression. The fifth sub-category is Head-Tail. You move your head and posterior in a weird direction like a worm, which helps with spine flexibility and neck strength. The sixth one is Body-Side, which is like Upper-Lower, but with the left and right halves of your body. This helps with horizontal eye tracking (reading) and side dominance. The seventh one is Cross-Lateral, where you cross different parts of your body like your arms and legs while jumping around. This helps with vertical eye tracking (also good with reading) and create three dimensional movements. The last one is Vestibular. You can either spin around in a circle or rock back and forth to the music, which helps with spacial awareness, balance, and coordination. All the subcategories are incorporated into a dance. Once students know the basics of the dance, they can creatively express each category. I think this will be a fun thing to do with my future students to stimulate their senses and develop their ability to express music physically. This session introduced me to something new, and it didn't just relate to music, so I thought it was great."

David Young, sophomore choral music education student, found value in discussions outside of the sessions. "Friday night a lot of us got together in my room and had a deep discussion about our philosophies of music and why we want to be music educators. It was nice to think deeper about what I am going to be doing with my life and it was really cool to create a closer bond with my classmates." Opportunities such as the IMEA conference are a vital opportunity for professional growth, and all of the students felt that they were inspired and informed by their participation in the event. Iowa music educators are indeed fortunate to have this resource.

From the All-State Choir Chair

Jackie Burk

Greetings from Goodell!

The 2015 All State Festival was a fantastic experience for the Chorus under the direction of Dr. Peter Eklund. The students had great new learning experiences with master teachers and worked with one of their composers, Jake Runestad. Once again, the music inspired and challenged them, and was a highlight of their musical lives.

We implemented two changes to the audition process this year, which were very successful. The first was to release one of the choral pieces at the first rehearsal of the festival. This allows the students to have a fresh piece of music to learn, as well as testing out their sight singing and music reading skills. It is also allowed the students to learn from some of the great conductors in our area. Many thanks to Allen Chapman, Matthew Oltman, and Duane Philgreen who assisted in our sectional rehearsals! It was also a chance for professional development for our music teachers as they sat in on rehearsals and watched a master teacher, Pete Eklund, prepare and teach a piece from beginning to end, from sight reading to memorized performance in two days. Believe me, we were all a little bit nervous, hoping that our experiment would succeed! Thanks to all the students and teachers who bought into the concept and made it work.

Our second change was to move the piano auditions to one round on the Wednesday after the all state auditions. This move allowed us to have two highly qualified pianists and organists judge the auditions. It also helped streamline the vocal auditions since now each site didn't have to block off audition time for pianists from one judge's schedule. Since more composers have been writing music that have pianists play in the band and orchestra, there has been a lot of music for the pianists and judges to prepare. Now we don't have to try to fit it all into a seven minute time slot. Thank you to Rachel Everist and Susan Ihnen for their work judging the auditions.



Every year I get to crunch the numbers after all state. It is always very interesting to look at the data. A few observations from this year's auditions:

120 schools did not audition for the all state chorus. 74% are 1A schools. All 4A schools audition.

15 schools, three 3A and twelve 4A, send the maximum 28 students out of 929 total entries/ 2397 total students auditioning.

Only one 1A and no 2A schools sent 7 entries, most of them were duets.

2804 students registered for the auditions, 2397 or 85% actually auditioned.

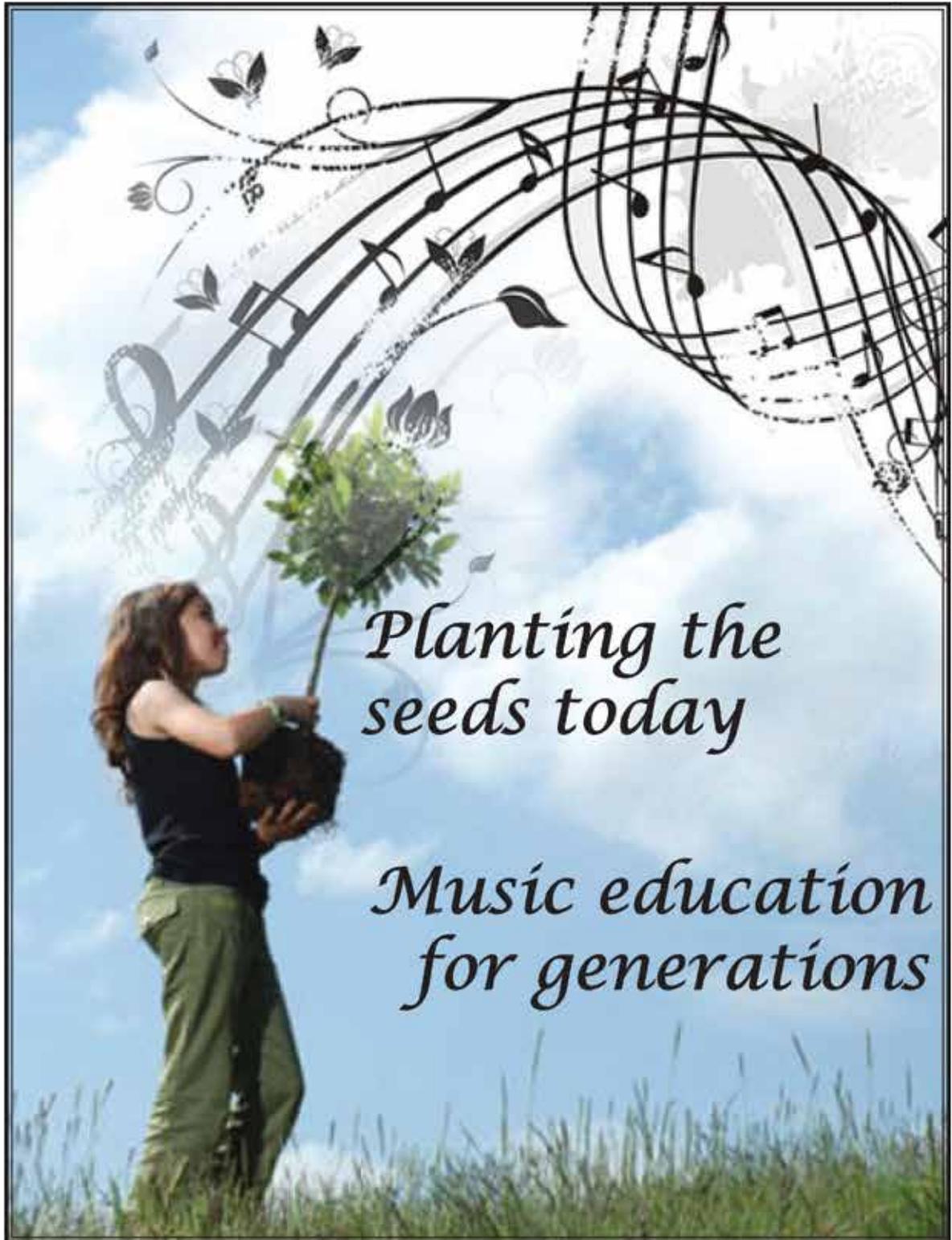
There were 228 solo entries out of 929 total entries. (24%) 78 1A, 77 2A, 53 3A, 20 4A. There were 144 1A entries, 214 2A entries, 293 3A entries, and 278 4A entries.

54% of 1A entries are solos, 36% 2A, 18% 3A, and 7% 4A.

I sincerely thank my wonderful assistants Dave Heupel, Duane and Michelle Philgreen, Jason Heitland, Sarah Bouska, the many directors who helped with rehearsals, my great lead auditors and judging teams, all of whom make this a great learning experience for kids.

I am truly honored and humbled to be your all state chair. It has been one of the best experiences I have ever had.

Jackie Burk



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From the All-State Band Chair

Chris Crandell

Spring Greetings IMEA Membership,



It is with great honor that I address you today on the upcoming, 2016 Iowa All-State Music Festival in Ames, this coming November. As well, I am going to take this opportunity to introduce you to our next Iowa All-State Band Chairman, Mr. Thad Driskell, Director of Bands at Cedar Rapids Jefferson, High School. As in every article I'll try to offer some insight into the audition process as with every year, we want the festival to be: "For the kids"!

First off, many of you who know me well, know that I cherish my role as All-State Band Chair, a role that allows me to host an outstanding conductor and awesome high school music talent each year! This past year was one of the most inspirational years yet in my tenure with the Iowa All-State Bands. Dr. John Lynch, has held positions at the University of Kansas, University of Georgia and currently serves as the Director of Bands, Conductor of Wind Symphony at the Sydney Conservatory of Music in Sydney, Australia. I first met Dr. Lynch while he was at the University of Kansas. He served as a guest clinician at our SCIBA High School Large Group Festival a number of years ago. Our Indiana High School band was scheduled to perform on a Friday night at 8:30pm in Ankeny. I wondered after a long week at school - how would the band perform late on a Friday night? Not to mention - how focused will they be during the clinic with an outstanding educator at 9:00pm?

As I reflected back I learned more from that clinic and my band improved dramatically with Dr. Lynch working his magic. The educational focus of breathing technique, his teaching of musicianship and his challenging them to always create their best tone, resonated greatly with the students - and with me. I knew right then and there, Dr. Lynch was one I'd contact for this festival someday. He's a genuine individual, a man who tirelessly shares his passion

for music with the students. His energy in rehearsal and his sensitive approach to every phrase challenged the students to be at their best every moment of the weekend.

After watching Dr. Lynch work with our students over the All-State weekend, as I stated in my introduction speech that evening, "I'm starting to wonder if the late, great Iowa State Basketball Coach Johnny Orr had this Music Festival in mind when he coined the phrase "Hilton Magic." It was truly an honor for us to host Dr. John Lynch, a wonderful conductor who got every ounce of passion for our 278-member Iowa All-State Band. Each and every year, our students are treated to the World's Greatest Music Educator's!

As I enter the last year of my Iowa All-State Chairmanship, I'd like to say a couple thank-you and offer some thoughts into our future festivals. To my family, my wife of 19-years, Alisa, my son Nick (13), daughter Mallory (10), and son Tyler (5). Their love and support is wonderful! Though my younger two haven't been to an All-State as of yet, (my daughter wants concession's at future festival concerts), they watch it with me every Thanksgiving, looking for daddy and enjoying the music. To my staff, Myron Peterson (Urbandale HS), Chris Ewan (Ames HS) and Thad Driskell (CR Jefferson HS), these three gentlemen are outstanding educators in our state, they are great minds for the festival, helping make our All-State the best it can be. As Thad "learns the ropes of Chair" this year, I can tell you, he's going to be a great chair! Thad is very involved in everything we do as an All-State Band "team". In becoming the All-State Band Chair, I know Thad has the same "it's for the kids" approach, so the transition should be seamless.

Certainly, no thanks can be complete without the IMEA Board, the IHSMA Board, Alan Greiner and recently retired Donna Barr. Everyone is great at helping out, lending a thought, offering a solution, whatever it takes to make the Iowa All-State Festival the BEST!

As I do each article, I'd offer a brief personal insight to our Fall Auditions. With the ever changing times, we as the Iowa All-State Staff understand full well the lack of contact time you have with your students. We also want to see our very best rise to the top, in being selected to this fine ensemble. Right now, with my private students preparing their solo's for festivals, I've gone the route of educating them on "what solo we use for Spring Contest, will be our All-State Solo as well." You have to look ahead and think, scales and solo should be prepared in the Spring/Summer, allowing you to focus your students on the etudes in the late Summer/Fall. If your school district allows, having "mock auditions" this is a very helpful event. Seek mentoring teaching around our state to come in and listen. Retired music educators are great for this, also. Go the extra mile of getting a ballot to use, pick specific parts of the solo, make-up scales cards, and away you go. I've found that the more you mock up the audition process, the more the student plays with comfort on audition day.

The past couple years, it has been a focus of ours to select (2) etudes for auditions, one in which a student should be able to look at and feel a sense of "I can play this with some work". The other etude, well, it would "separate the contenders from the pretenders" if you would. Encourage your students to tryout, preparing for this audition only makes them a better player! I continue to use the following phrase with my private students: "Its not always about making it, it's about the journey!" Have a goal, be prepared and on that audition day, anything can happen.

We, the Iowa All-State Band Staff are here to help and guide in any way possible, this is "our" All-State Band..."it's for the kids". There are changes in the works for the 2016 and beyond festival process, please pay close attention to the IHSMA Bulletin's for those items. We look at "tweaks" every year in an attempt to make it better. We've had great dialogue with the IBA

Concert Band Affairs in making some simple, yet effective changes. Please also let me know if there is any way we can assist you in "anything" Iowa All-State. An email is listed below for you to contact me.

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

All the Best!
Chris Crandell
Iowa All-State Band Chairman
Crandellclan5@gmail.com



Dr. Lynch with the 2015 Iowa All-State Band

From the All-State Outgoing Orchestra Chair

Ann Osborne, Orchestra Director Indianola High School

2015 Festival

The 2015 All-State performance under the direction of Dr. Lucia Matos was outstanding. Dr. Matos did a great job working with the students, and was able to motivate the students to work as an ensemble and perform with expressiveness and emotion. Ms. Osborne received numerous positive comments about the excellent performance by the orchestra from parents and directors from all over the state. Having the Buccine brass section seemed to be especially well received. Percussion Source and Steve McCombs from Pella provided all of the percussion for the 2015 orchestra. Steve has done an outstanding job coordinating the percussion for the past five years (and for past Chairs, as well). His replacement, Jake Thieben, shadowed Steve at the 2015 festival, and seems to have a good grasp on what the job of percussion assistant entails.



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From the All-State Incoming Orchestra Chair

Mary Kay Polashek: Orchestra Director, Ames High School

A big thank you to Ann Osborne for her six years as the All State Orchestra Chair. She leaves me with many helpful notes and documents.

First, a quick introduction of myself. I am in my 29th year of teaching orchestra in the Ames school district, where I live with my accordion playing husband and the youngest of our four children, a teenage dancer and violinist. Before coming to Ames, I taught orchestra in Lake Geneva, WI and Missoula, MT and general music in Lakeville, MN. I graduated St. Olaf College with a degree in K-12 Instrumental and Vocal Music Education, and earned a Master's in Education from Viterbo University. I am a violinist turned violist with the Central Iowa Symphony, for which I am the librarian, and am a regular church organist and pianist.



Next, I'd like to introduce the String Orchestra Affairs Committee for the State of Iowa, a new organization whose purpose is to communicate the needs of Iowa String students and teachers to the governing board of the Iowa High School Music Association. I encourage you to take a look at their website to learn more about the organization.

<https://sites.google.com/a/wdmcs.org/iowa-string-orchestra-affairs-committee/>

Every high school with an orchestra teacher identified in the IHSAA has a vote in electing members to the String Orchestra Affairs Committee.

Finally, I would like to say that I look forward to serving as the All State Orchestra chair. The 2016 and 2017 All-State Orchestra conductors have been selected and the 2018 conductor will be selected this spring. I have already enjoyed meeting with colleagues to plan and prepare for the 2016 Iowa All-State Festival.

A black and white promotional poster for Baker University's Summer 2016 Showstoppers. The top half features the text 'BAKER BUILDS SHOWSTOPPERS' in white on a dark background. Below this, a woman is shown in profile, singing into a vintage-style microphone. The text 'SUMMER 2016' is prominently displayed. Underneath, there are two sections: 'For Teachers' listing 'Orff-Schulwerk Certification Workshop Level III • July 11-22' with the website 'bakerU.edu/orff', and 'For High School Students' listing 'Broadway at Baker' with 'Footloose • July 10-17' and 'Bells Are Ringing • July 24-31' with the website 'bakerU.edu/broadway'. At the bottom, it says 'DEPARTMENT OF MUSIC AND THEATRE', '785.594.8478', and 'music@bakerU.edu'.

From the Middle School Chair

The Good, the Bad, the Ugly: Middle School Bass Clef Chorus

Kara Sumner

Before moving to Iowa, I had never heard of school districts dividing boys and girls into separate choirs at the middle school level. What a novel idea! The male changing voice, the social and psychological aspects of each group, as well as repertoire challenges make this design ingenious. I was excited to begin my first year in Iowa teaching sixth grade combined chorus, seventh grade treble clef chorus and seventh grade bass clef chorus. However, I didn't realize all the challenges I would face while teaching a classroom of fifty or more boys. Four years into teaching this type of ensemble, I am more confident and believe my bass clef chorus to be highly successful.

What are the key components to managing a bass clef chorus rehearsal? I believe there are three: consistency with high expectations, humor, and understanding. Of course, any teacher in any subject and grade level wants to exhibit these three qualities, but I find that these three are the most important to bass clef chorus.

Each day my young men come in to class knowing the order of the day: finding the beat quietly with their hands or humming the solfege note "do" to the song playing when they enter class, physical warm-ups, vocal warm-ups, announcements, literature. They know what to expect and have the routine down pat. I lay the foundation for success at the beginning of the year when I am firm with rules; and I only have three: 1) No touching each other, 2) No negative comments or disrespectfulness towards members of this group (important to have when boys voices are changing rapidly, as they get embarrassed when their voice cracks while singing) and 3) No talking while I am rehearsing the other voice part(s). My rules are simple and clear and the boys know if they break them, automatic detention will be assigned. Consistency is paramount to a well-managed classroom at the middle school level.

Humor is imperative to have with young men. Seventh grade boys smell. Seventh grade boys think about girls a lot. Seventh grade boys get distracted easily. Seventh grade boys care a lot about sports and food. These are truths. When I can joke around with the boys incorporating these truths and accomplish our curriculum goals for the day, I have made my classroom environment success-

ful. This is a fine balance to strike, but one that is important. Students join chorus in fifth and sixth grade because they like to sing; it's fun, they're with their friends, enjoying what they're doing. It isn't until much later in their academic career that the "fun" of music develops into a deep passion for music. Students eventually become intrinsically motivated to perform well, meet curriculum goals and become independent, successful musicians. So until the "musicianship aspect" takes over, teachers at the middle school level need to foster the enjoyment of singing and make the classroom a safe, fun experience. Humor, no doubt, will help create this environment.

Understanding your boys in every aspect imaginable is a quality that is commonly overlooked by educators. So many teachers in our subject field discipline with an iron fist and don't spend the time to truly engage with their students. This may work for older aged students, but not at the lower levels. I need to understand my boys cognitively, emotionally and physically in order to teach them to the best of my ability. We need to respect our students; how else will they learn if not in a respectful classroom? I need to understand that seventh grade boys have a lot of energy and are fidgety. I can't expect them to have proper singing posture 100% of the time. I need to get on their level and relate to them. I try to remind myself of this quote often: "kids don't care what you know until they know how much you care." I find this particularly true for middle school-aged boys.

So, for the remainder of the year, my challenge to you is this: relate to your bass clef chorus members. Find the humor in the ordinary, mundane everyday tasks. Be consistent in your expectations for these young men, but make sure your expectations are age-appropriate. Get to know your young men and understand who they are as young people. There can be a lot of joy in bass clef chorus rehearsals, and there can be a lot of frustrations, too. But as teachers, we need to lead our rehearsals in such a way that fosters the joy in singing and respecting our students as we would respect ourselves.

From the Early Childhood Chair

Reflections on Early Experiences with Music

Judy Panning



What a lovely treat to teach my youngest children! Leaving the Middle School on Tuesdays shaking my head at behavior choices, I drive to the classroom of my four and five year olds, who are eager to check out whatever I bring to play with them. One morning I arrived at their school with no equipment, having accidentally removed their basket from my car a day early. It was the lesson when we should have explored triangles with one of their favorite songs about fire trucks. I begged a single triangle from the band director so I could play the part. Luckily we had missed a few days because of snowstorms, so the children were happy to sing the song again with traveling movement. When I showed them the triangle and explained how to play, one child said with all the wonder of a four year old mind, "Wow, it has three corners!" What an incredible beginning to my day! Over the years, I've discovered that it's a great beginning in many other ways. This year I taught my third graders a snow dance that involves a complicated form with right and left hand stars, turns on phrases, breaking the circle formation for traveling movement, and returning for the A sections. After an explanation, a practice session for the A section, and a listen to the whole piece, we performed the

entire piece through with virtually no errors. It was amazing! Thinking back to the first couple of times I taught this lesson and the length of time I spent explaining and reviewing, I can see how listening skill development has certainly improved with early childhood training opportunities.

Each of my early childhood classes sing the sol-do cadence of several songs throughout the year. We review a bit in kindergarten, so I decided to try a "point and sing on your own" experiment with my Music Street wall. I turned around all the houses so only sol, do, and low sol were visible, then gave the starting pitch and pointed to the houses to have them sing melodic ideas. Two classes had several capable students, but one class was right on, no matter how tricky I got. After reading the research that says starting children young is the surest way to train ears and bodies, it's still a pleasant surprise when I see it work so well in my own classroom. I can hardly wait until they are old enough to sing harmony!

I'm certain that many teachers are seeing the same results all over Iowa. As we move into the Well-Rounded Education phase of our country's education reform, which includes music as a component part, I am hopeful that we will have trained teachers and dedicated time in our schedules to provide opportunities for the youngest students to develop their primary music skills at the developmentally appropriate time in their lives. Early experiences with math, reading and socialization are definitely enhanced by the human connection, community and industry created by such music experiences.



Why music education needs to incorporate more diversity

~**Jacqueline Kelly-McHale**

Associate Professor of Music Education, DePaul University

As presidential candidate Donald Trump continues to insist upon banning Muslims from entering the U.S. and espousing a need for a wall along the Mexican border, heating up anti-immigration and racist rhetoric, it's essential we consider this: one in four students under the age of eight in the U.S. has an immigrant parent.

Classrooms are getting more diverse as the percentage of minority students increases. In the fall of 2014 there were more minority students in the public education system. According to a report from the Pew Research Center, 50.3 percent of students in 2014 were minority, whereas 49.7 percent of all students were white. By 2022, 45.3 percent are projected to be white, and 54.7 percent are projected to be minority.

How can classrooms become more culturally responsive in their teaching practices in classrooms and foster respectful behavior?

As a music educator and music teacher educator focused on culturally responsive teaching, I believe a music classroom is an ideal place to begin. Music is an experience found across all cultures, and music classrooms are a logical place where difference and respect can be recognized, practiced and celebrated.

Music programs lack diversity

Music education programs in the high school setting typically bring to mind the images and sounds of bands, orchestras and choirs. In the elementary context, general music classes are viewed as places where children sing, dance, and play the recorder and other classroom instruments.

Each of these experiences is rooted in either a Western view of music that is focused on placement of Western classical music as the highest form of musical experience, or on methods of teaching that grew out of European music education practices.

In my research, I found that the reliance on a method of general music instruction within a classroom where the majority of the students were the children of Mexican immigrants resulted in the creation of an inherent bias against the students' culture and a sense of isolation for the students. This bias was the result of the teacher's views, which created an environment that did not support the integration of cultural, linguistic and popular music experiences.

This finding was supported by music education professor Regina Carlow, who found that when the cultural identity of students in a high school choir setting was not respected or even acknowledged, students developed a sense of isolation.

This isolation can result in an unfair learning environment.

Teachers lack diversity

So why don't classrooms engage students in musical practices that are rooted in their cultural and musical backgrounds? The answer can be found in the traditions of American music education.

In 2011, music education researchers Carlos Abril and Kenneth Elpus found that 65.7 percent of music ensemble students were white and middle class; only 15.2 percent were black and 10.2 percent were Hispanic. These data demonstrate that white students are overrepresented in high school music ensembles. Students for whom English was not their native language accounted for only 9.6 percent of ensemble members.

Additionally, Elpus found that the majority of music teachers – 86.02 percent – entering the profession were white and middle-class.

Adding to this reality is the fact that the process of becoming a music teacher is rooted in the Western classical tradition. Though the National Association of Schools of Music (NASM) does not stipulate a classical performance audition, it is required in a majority of cases.

Based on my experience as a music education professor, aspiring music teachers must pass a Western classical performance audition with an orchestral instrument, classical voice or classical guitar in order to even begin down the path of becoming a music educator, even though no school explicitly states that. Given this, music education programs not only primarily reflect Western European classical music, but they also create a self-perpetuating cycle.

Start with understanding music

In fact, music curriculum can be an ideal place to start culturally responsive teaching. Music crosses cultures and is an experience that can be considered universal.

Education researcher Geneva Gay describes culturally responsive teaching as a practice that supports learning through and about other cultures. This includes cultural values, traditions, communication, learning styles, contributions and how people relate. It is not just taking a week or month to study the folk music of Mexico. It is about building a curriculum that enables students to experience, discuss, and perform music that is culturally and socially relevant.

This happens when teachers draw on musical styles and genres that are varied. For example, learning to sing the folk song “Frog Went a Courtin’” based on its American variant, then comparing and contrasting it to the Flat Duo Jets’ rock version of the song.

In this regard, music education researcher Chee-Hoo Lum recommends that music teachers start with the students’ cultural and musical background in order to get them to better understand and interact with different musical experiences.

The cultural values and contributions of diverse musicians and genres provide the perfect avenue to explore and learn about the “other” in a classroom environment. Additionally, the chance to sing, play and listen to the music of other cultures creates an understanding that transcends personal experience, and creates a more global perspective.

Reimagine and reconfigure

This is not to say that we should forgo the current practices. Band, orchestra, and choir programs provide wonderful educational experiences for students throughout the country.

And these programs should continue.

However, there are other music programs that focus on guitar as a popular and folk instrument. Such as this one:

And there are programs that run rock bands within the school day. Then, there are programs where students learn to write songs, sample and compose. In addition, there are music education blogs that celebrate the many “other” ways that students learn about music, outside of band, orchestra and choir.

These programs can help us reimagine and reconfigure.

Building walls and excluding groups do not engender respect and democratic growth in our classrooms or in our political arenas. Rather, they foster fear and prevent equality and opportunity. Music classrooms can and should become the places where diversity is embraced and integrated.

Reprinted with permission.

THE CONVERSATION

<https://theconversation.com/us>

Music Education Elevated in Federal Law

On December 10, President Barack Obama signed the Every Student Succeeds Act (ESSA), which passed in the Senate the day before by a final vote count of 85 to 12. ESSA replaces the previous No Child Left Behind Act (NCLB). Important for music educators to know is that ESSA includes a critical standalone listing for music in the legislation's all-important definition of a "Well-Rounded Education" (previously known as "Core Academic Subjects").

NafME executive director Michael Butera said it best by stating the Every Student Succeeds Act is a beginning and an opportunity, but the depth of its impact for the arts will be determined by the development of policies at the federal, state, and local levels.

As with any law—especially those at the federal level—the direct effects of and opportunities created by this act will take some time to realize. However, the following are some key points to understand moving forward. (The following analysis summary is reprinted with permission by the National Association for Music Education.)

Title I: Improving Basic Programs Operated by State and Local Educational Agencies

Section 1008: Schoolwide Programs (Schoolwide Program Plan): Plans which may be executed via a combination of federal, state and local funds, in efforts to improve the overall educational program of a school meeting the appropriate threshold of disadvantaged students to become eligible. Strategies should seek to strengthen academic programs, increase the amount and quality of learning time, and provide a well-rounded education (music, arts).

Section 1009: Targeted Assistance Schools (Targeted Assistance School Program): Aimed at assisting schools and Local Educational Agencies with support in ensuring that all students served meet the state's challenging student academic achievement standards in subjects as determined by the state.

Criteria includes the potential to provide programs, activities and courses necessary to ensure a well-rounded education (music, arts).

Section 1009: Targeted Assistance Schools (Targeted Assistance School Program): Recommends that in order to effectively serve participating students, removal of students from the regular classroom during regular school hours (music, arts) for instruction provided under this part, must be minimized. Under NCLB, this language proved helpful in protecting music programs in multiple states.

Section 1112: Local Educational Agency Plans (Plan Provisions): Application for federal support to state educational agencies, who then work with local educational agencies to implement plans designed to close the achievement gap and help students meet challenging state academic standards, via several avenues, including the development and implementation of a well-rounded (music, arts) program of instruction.

Section 1112: Local Educational Agency Plans (Parental Participation/In General): For English learners, local educational agencies receiving grants are required to conduct outreach to parents encouraging the sharing of information regarding how they can be involved in ensuring that their children achieve at high levels within a well-rounded education (music, arts).

Title II: Preparing, Training, Recruiting High-Quality Teachers, Principals, or Other School Leaders

Section 2224: Subgrants to Eligible Entities in Support of Kindergarten Through Grade 12 Literacy (Local Applications): Eligible entities receiving subgrants must report on how a school integrates comprehensive literacy instruction into a well-rounded education (music, arts).

Section 2224: Subgrants to Eligible Entities in Support of Kindergarten Through Grade 12 Literacy (Local Uses of Funds for Grades 6 Through 12): Eligible entities receiving subgrants must assess the quality of adolescent comprehensive literacy instruction as part of a well-rounded (music, arts) education, and provide time for teachers to meet to plan evidence-based adolescent comprehensive literacy instruction to be delivered as part of a well-rounded education (music, arts).

Title IV: 21st-Century Schools

Section 4101: Student Support and Academic Enrichment Grants (Purpose): Federal grants to state and local educational agencies aimed at improving students' academic achievement, through a variety of measures, including by providing access to a well-rounded education (music, arts).

Section 4104: State Use of Funds (State Activities): States receiving formula grants must use those monies in part for purposes of carrying out particular State Activities, which may include offering well-rounded (music, arts) educational experiences to underrepresented, disadvantage, and minority students.

Section 4104: State Use of Funds (State Activities): Providing for activities and programs in music and arts, specifically, are mentioned as appropriate uses of formula grant funds.

Section 4106: Local Educational Agency Applications (In General): As part of the Needs Assessment for a local educational agency to receive an allocation of formula grant funding from a state educational agency, improvement in access to, and opportunities for ensuring all students receive a well-rounded education (music, arts), is included.

Section 4106: Local Educational Agency Applications (Descriptions): Application for support via state educational agency distributed formula grant allocation includes a required description of activities and programming that a local education agency plans to carry out, including, if applicable, for purposes of supporting well-rounded education (music, arts).

Section 4107: Activities to Support Well-Rounded Educational Opportunities (In General): Allocations to local educational agencies must be used, in part, for purposes of developing and implementing programs and activities that support access to a well-rounded education (music, arts). There is significant potential here to make deep inroads on behalf of securing additional funds for music and arts. This is very strong language.

Section 4107: Activities to Support Well-Rounded Educational Opportunities (In General): Programs and activities that use music and arts are referenced specifically, as tools to support student success, through the promotion of constructive student engagement, problem solving, and conflict resolution.

Section 4107: Activities to Support Well-Rounded Educational Opportunities (In General) via Bonamici Amendment: Programs and activities that integrate the arts (including music) into STEM for purposes of increasing participation in STEM, improving attainment of STEM-related skills, and promoting a well-rounded education (music, arts). Also, programs and activities that support educational programs that integrate multiple disciplines, such as programs that combine arts and math.

Section 4201: Purpose; Definitions (Purpose): Part is designed to provide opportunities for communities to establish or expand activities in 21st Century Community Learning Centers, including via offering students a broad array of additional services, programs, and activities, such as music and arts.

Section 4205: Local Activities (Authorized Activities): The Local Competitive Subgrant Program aimed at 21st Century Community Learning Centers and Expanded Learning Program Activities includes a description of Authorized Activities aimed at advancing student academic achievement and supporting student success. The description includes well-rounded education (music, arts) activities, including such activities that enable students to be eligible for credit recovery or attainment.

Section 4401: Magnet Schools Assistance (Special Rule): If all conditions are met, grant funds under this part may be used to improve knowledge of art or music.

Section 4641: Awards for Academic Enrichment (Program Authorized): From reserved funds, the U.S. Secretary of Education shall award grants, contracts, or cooperative agreements, on a competitive basis, to eligible entities for the purposes of enriching the academic experience of students by promoting arts education for disadvantaged students and students with disabilities.

Section 4642: Assistance for Arts Education (Awards to Provide Assistance for Arts Education/In General/Conditions/ Consultation/Eligible National Nonprofit Organization): Reincarnation of Arts in Education program from NCLB (Title V, Subpart 15), aimed at promoting arts education (including music education) for students, including disadvantaged students and students with disabilities, through professional development for arts educators, teachers, and principals; development and dissemination of instructional materials and arts-based educational programming, including online resources, in multiple arts disciplines; and community and national activities that

strengthen and expand partnerships among schools, local educational agencies, communities, or national centers for the arts. A variety of entities are eligible for funding under this program, with priority given to funding a national arts education organization meeting eligibility requirements. In carrying out activities, the U.S. Secretary of Education must consult with arts educators (including professional arts education associations, such as the National Association for Music Education [NAfME]). A previous version of this program was responsible for funding The Kennedy Center and its Very Special Arts (VSA) program, as well as a small number of competitive professional development and model program implementation grants under NCLB.

Title VIII: General Provisions

Section 8002: Definitions (Expanded Learning Time): Includes activities and instruction for enrichment as part of a well-rounded education (music, arts).

Section 8002: Definitions (Professional Development): Teachers, principals, other school leaders, spe-

cialized instructional support personnel, paraprofessionals, and, as applicable, early childhood educators, with the knowledge and skills necessary to enable students to succeed in a well-rounded education (music, arts), are, importantly, all included here.

Section 8002: Definitions (Well-Rounded Education): Music and arts are listed as part of a well-rounded education (formerly known as Core Academic Subjects). This listing importantly connects music and arts to various other cited provisions throughout the ESSA. Of significance, music is listed in this section as a standalone subject for the first time ever, providing clarity as to meaning, and serving as an advocacy tool that can help to inform state and local level funding decision-making.

Note: All other references to well-rounded education throughout S. 1177 are either not relevant to music and arts, or refer to amendments to United States Code and have no impact on this legislation.

Website: Everything Essa @ bit.ly/NCLBends

2016 Fall Conference: CALL FOR SESSION PROPOSALS

Submissions are now being accepted for Session for the
2016 Iowa Music Educators Association (IMEA) Annual Conference.

Iowa State University Center Scheman Building, Ames, IA
November 17-19, 2016

If you would like to submit a proposal, please submit through the form at the following web address.

<http://goo.gl/forms/KWB4rKkFtx>

Deadline for all proposals is May 1, 2016.



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Iowa Music Educators Association - Board Meeting Minutes
Saturday, November 21, 2015
IMEA Professional Development Conference

Following welcome and introductions, President Kris VerSteege called the meeting to order at 8:00am. Present: Kris VerSteege, Kendra Leisinger, Rich Nicklay, Shirley Luebke, Martha Kroese, David Law, Leon Kuehner Meeting minutes of September 19, 2015 Board meeting were accepted as presented (Kroese/Luebke). Treasurer's Report (Luebke) was accepted as presented (Law/Kroese). IMEA is financially stable with checking account balance of \$71,865.79 and Foundation balance of \$23,597.99.

ELECTION REPORT - Law

These members have been elected for a two year position with the term beginning December 2015. SE Chair - Melissa Brobston, Middle School Chair - Kara Sumner, All-State Band Chair-Elect - Thad Driskell, Collegiate Chair - Scott Muntefering

CONFERENCE UPDATE - Leisinger

Conference is going well. Attendance has been great, even considering the bad weather. There is serious concern with Room 299 (directly outside the West Music booth) as the noise interfering from the exhibitors is very distracting.

Out-going officers were recognized.

IOWA ALLIANCE FOR ARTS EDUCATION - Kuehner

Leon Kuehner discussed the upcoming Arts Advocacy Day at the State Capitol, Wednesday, January 27, 2016. He outlined the IAAE Legislative priorities for 2016, which are: (a) Addition of Fine Arts to Iowa Core through legislative action or administrative decision by State Board of Education, (b) Expand the Fine Arts Consultant position at the Department of Education from .5 to 1 FTE, (c) Secure funding for Iowa Model of Excellence Mentoring Program, and (d) Formation of an interim committee to review and assess financial barriers to student access to Fine Arts programs in Iowa. IAAE is currently undergoing a fundraising campaign to continue hiring of a lobbyist and financial support for IAAE programs.

ANNOUNCEMENTS

Dr. Edwin Gordon has been awarded the National Association for Music Education 2015 Lowell Mason Fellow. The press release can be found at <http://www.prweb.com/releases/2015/11/prweb13082363.htm>

Meeting Adjourned at 8:35am (Law/Luebke)

Iowa Music Educators Association
Executive Committee Meeting Minutes
Saturday, January 30, 2016

DRAFT - These minutes will not be considered official until they are approved at the next regular board meeting (06/11/16).

President Kris VerSteege called the meeting to order at 10:00am. Present: Kris VerSteege, Kendra Leisinger, Rich Nicklay, Shirley Luebke, Martha Kroese.

Meeting minutes of November 21, 2015 board meeting were accepted as presented (Kroese/Luebke).

Treasurer's Report (Luebke) was accepted as presented (Leisinger/Kroese). IMEA continues to be financially stable with checking account balance of \$49,387.46 and Foundation balance of \$22,599.17.

2015 PROFESSIONAL DEVELOPMENT CONFERENCE REPORT - Leisinger

Our conference was success! Despite the first major snowstorm of the season, attendance was very good at 481 people, which was the same number as last year. Thursday attendance was possibly the best we've ever had. Four presenters cancelled due to travel concerns, which amounted to a total of six sessions on Friday and Saturday. The increased conference fees were taken in stride by the attendees. While a few minor conference costs are yet to be accounted for, it appears that we will see a profit of more than \$10,000 for 2015.

Charles Grim requested that we purchase two more projectors as well as two DVD players. He believes this will allow for an even smoother flow for the conference. David Law suggested that we purchase a printer.

From my first year as Conference Chair, the following questions/issues arose:

1. Was the lack of performing groups noted? If this is something we feel needs to be included in our conference, what types of groups should I solicit?
2. Room 299 (directly outside the West Music booth) continues to be a serious problem for presenters and attendees. The sound interference is highly distracting and does not reflect well on IMEA's ability to provide an adequate space for presenters. What can we do about this?
3. Should we add a Master Music Teacher award to our current offerings of recognition? New Jersey does this and we could use their form as a template.

Leyla Sanyer, North Central division president, is planning on attending the 2016 conference. I would like her to speak at our board meeting as well as present at least one session to the orchestra educators. A problem of scheduling occurs for the NAFME leaders in attending the Iowa conference because it is sandwiched between Nebraska and Colorado.

Please contact me with any ideas for presenters for the 2016 conference. Of special interest are those who could present on topics such as: early childhood, national standards, standards-based grading, managing severe classroom behaviors, Orff and middle school subjects.

PRESIDENT'S REPORT - VerSteege

Last year's membership drive was successful with 38 new members joining. 10 of those whose names were drawn last year attended the 2015 conference. Conference registration cost was covered by NAFME.

In national news, with the passing of the Every Student Succeeds Act (ESSA), schools will increase the integration of music and the arts into academic curricula, which will ensure that every child will receive a well-rounded education. It will also make music program eligible for Title I, IV funds.

The Midwest Kodaly Music Educators of America Conference will be in Des Moines, October 28-30, with IMEA President Kris VerSteege presenting the keynote address.

PRESIDENT-ELECT'S REPORT - Leisinger

The following positions will be up for election in 2016: All Executive Board positions, NW Area Chair, Early Childhood Chair, College/University/SMTE, and All-State Chorus Chair Elect.

President VerSteege has appointed Christina Svec as the Special Learners Chair. The following positions are currently open: Retired Teacher Chair, Multicultural Chair, Iowa DOE, Fine Arts Consultant (Advisory member)

NEWLY-ELECTED BOARD MEMBER BIOGRAPHIES - Leisinger

Melissa Brobston - SE Area Chair - Holding a Bachelor of Music Education Degree from Wartburg College and a Master of Arts Trumpet Performance Degree from the University of Iowa, Melissa currently teaches instrumental music in the Cedar Rapids Community School District at Roosevelt and Harding Middle Schools. She is the owner of Melissa's Music Studio in Iowa City, where she specializes in teaching piano and trumpet, along with the other instructors on

voice, strings and percussion. Melissa performs with the Cedar Rapids Municipal Band.

Dr. Scott Muntefering - NAFME Collegiate Chair - Dr. Muntefering is the Eugene and Ruth Weidler Drape Distinguished Professor in Music Education at Wartburg College. He teaches instrumental music education courses, conducting, and applied trumpet, and serves as director of the Wartburg Symphonic Band, Brass Choir and Trumpet Choir. Dr. Muntefering has presented clinics and lectures for the Iowa Music Educators' Conference, the Iowa Bandmaster's Conference, the International Historic Brass Society, the Feminist Theory and Music Conference and the International Women's Brass Conference.

Kara Sumner - Middle School Chair - Kara Sumner graduated with a Bachelor of Music Education degree from the University of Oklahoma in 2007. While there she was assistant director of the university's men's chorus. Upon graduating she taught for one year in Yukon, Ok (grades 6/7 choir), 4 years in Mannford, OK (grades 6-12 choir and show choir) and is currently in her 4th year in Ankeny Community Schools teaching 6/7 choir at Parkview Middle School. In her free time she likes to spend time with her husband Brandon and 17 month old daughter Lauren. She is also looking forward to meeting their second child, due this coming May.

Thad Driskell - All-State Band Chair-Elect - Thad serves as Director of Bands at Thomas Jefferson High School in Cedar Rapids, Iowa. Mr. Driskell is in his fourteenth year at Cedar Rapids Jefferson and twenty-fourth year teaching in the public schools of Iowa and the Chicago suburbs. His primary responsibilities include conducting the Wind Symphony, directing The Band of Blue Marching Band, teaching the Advanced Placement Music Theory class, and brass, woodwind, and percussion lessons. Mr. Driskell earned a Master of Music in Music Education Degree from Northwestern University, and a Bachelor of Music Education Degree from Wartburg College. He has pursued further education through private study of wind conducting at the University of Iowa under Dr. Myron Welch.

OLD BUSINESS

Motion made/approved to eliminate these chair positions from the board, due to changing times: Multi-Cultural (Luebke/Kroese), Retired Teachers (Luebke/Leisinger)

Conference Changes: Due to cost and lack of attendance, the Friday evening reception will be discontinued. Name tags will have larger font size for better visibility. Discussion to share ISTA costs equally. Start to move to a no program/folder conference with all the information available online, possibly through some type of app.

Much discussion was held about participation in the NAFME All National Honors Ensemble. A motion/approved (Kroese/Leisinger) to offer scholarship for student to participate. Motion reads: "IMEA provide \$100 towards expenses, payable to NAFME for anyone accepted into 2016-2017 All National Honors Ensembles. Funds to be withdrawn from Foundation Account. Student must have been a member the 2015-16 All-State Festival."

Research will be done on previous IMEA scholarship winners to promote this project with an article in a future Iowa Music Educator magazine.

Mentoring Program - Discussion about what IMEA can do to support membership in the Iowa Alliance for Arts Education, which is the driving force behind the mentoring program. Should IMEA place a line item on conf registration form to encourage donation to the Alliance? A motion to increase IMEA's annual contribution to the Alliance was tabled until June meeting. A second motion was made/approved to make a one-time contribution to the Iowa Alliance for Arts Educators in the amount of \$5,000. (Leisinger/Luebke)

NEW BUSINESS

Dues - Current dues are \$122. Effective July 1, NAFME is increasing dues \$1 for fiscal year '17 and \$2 increase for fiscal year '18. A motion made to raise dues to \$125. Due to lack of a second, motion did not pass. Kroese/Leisinger made a motion/approved to not increase Iowa's portion of the annual active NAFME dues.

Discussion about continuing the registration cost advantage for IMEA members attending the conference. Further discussion at the June meeting.

Cost to persons/organizations wishing to purchase partial lists of all-state festival participants data will be \$150.

The NE District Chair, Shelly Droese, presented a grant request for financial assistance for the NE District to sponsor a Dalcroze workshop. Conference will be \$200. Grant approved (Kroese/Nicklay)

Discussion about instituting some type of 1st year teacher grants to help with materials, attend workshops. Discussion tabled until later.

Meeting Adjourned at 2:04 pm (Kroese/Leisinger)

CALL FOR RESEARCH POSTERS

Submissions are now being accepted for the Research Poster Session at the 2016 Iowa Music Educators Association (IMEA) Annual Conference.

.....
: The poster session will be Saturday, November 19, 2016. 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. :
: :
:.....

email all submissions to kevin.droese@uni.edu

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

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

Due by: October 21, 2016. Attached submissions need to be in Word document (.doc or .docx) or Portable Document (.pdf) format.



MUSIC EDUCATORS ASSOCIATION

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

Outstanding Administrator for Support of Music Education

Name of Administrator: _____

Position: _____

Name of School: _____

Address: _____

Phone Number: _____

Nominating Music Teacher Signature (must be IMEA member)

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

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

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

Application deadline: June 30, 2016

Return to:

Betsy Kirby

1239 North Rhode Island Ave.

Mason City, IA 50401 Betsy Kirby



Iowa Exemplary Music Program

Name of School: _____

Address: _____

Phone Number: _____

Principal: _____

School Population: _____

Grade Levels: _____

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

Nominating Music Teacher Signature (must be IMEA member)

This application must be accompanied by the following information:

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

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

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

Application deadline: June 30, 2016

Return to:
Betsy Kirby
1239 North Rhode Island Ave
Mason City, IA 50401



MUSIC EDUCATORS ASSOCIATION

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Novice Teacher Recognition

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive, and sequential program of music education for all. We would like to recognize those teachers who exemplify this mission. The recipient of this recognition **will receive a grant of \$500**. This award is to be used **for instructional materials or for project-based experiences for students**. *Recipient of this recognition must provide receipts/invoices, photographs and a written reflection before August 1, 2017.*

To be eligible for consideration, the candidate must:

- have completed the first or second year of teaching music in Iowa schools
- be currently teaching and a member of IMEA
- demonstrate teaching excellence

DEADLINE: AUGUST 1, 2016

Candidate _____

Street Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Teaching assignment _____

School address _____ County _____

City _____ State _____ Zip _____

Superintendent _____ Email _____

Principal _____ Email _____

Mentor _____ Email _____

Please include the following with the nomination:

- Academic background (degrees/certifications held)
- Musical experience (honors, recognitions)
- **Two letters of reference (from mentor and principal)** documenting excellence in teaching
- Current number of students taught, contact time with students, total school enrollment

Please mail this completed form and the requested documents to:

Kris VerSteege
526 Wilder Ave.
Ames, IA 50014



MUSIC EDUCATORS ASSOCIATION

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

Master Teacher Recognition

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive, and sequential program of music education for all. We would like to recognize those teachers who exemplify this mission. The recipient of this recognition **will receive a grant of \$500**. This award is to be used for **instructional materials or for project-based experiences for students**. *Recipient of this recognition must provide receipts/invoices, photographs and a written reflection before August 1, 2017.*

To be eligible for consideration, the candidate must:

- have taught music a minimum of 10 years in Iowa schools
- be currently teaching
- be a current member of IMEA, and member of IMEA for at least 5 years
- demonstrate teaching excellence

DEADLINE: AUGUST 1, 2016

Candidate _____

Street Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Teaching assignment _____

School address _____ County _____

City _____ State _____ Zip _____

Superintendent _____ Email _____

Principal _____ Email _____

Please include the following with the nomination:

- Academic background (degrees/certifications held)
- Musical experience (honors, recognitions)
- Minimum of **three letters of reference** documenting excellence in teaching
- Current number of students taught, contact time with students, total school enrollment

Please mail this completed form and the requested documents to:

Kris VerSteege
526 Wilder Ave.
Ames, IA 50014

The Iowa Music Educator

The official publication of the IOWA MUSIC EDUCATORS ASSOCIATION

Publication Schedule

Support the profession!
Share your insights, techniques, and
successes in the
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: Natalie Royston:: imea.editor@gmail.com :: 515-294-6829

WRITING FOR THE IOWA MUSIC EDUCATOR

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

1. 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:

i) Teaching Music

Advocacy in Action

Band
Chorus
Orchestra
Non-Traditional

General Music
Jazz
Multicultural

ii) Master Class

Brass

Guitar
Percussion
Orchestra
Research to Practice
Special Learners

Technology
Strings
Voice
Woodwind

iii) Professional Development and Assessment

Workshops, Continuing Education, Camps, etc.
Iowa Core
Teacher Evaluation
Curriculum & Assessment

2. Manuscripts should be concise, well-structured papers. An average length for an article should be no more than as follows:
Teaching Music1000 words max
Master Class.....800 words max
Professional Development1200 words max
and Assessment
Higher Education News300 words max

The author of each submission is providing consent to editing of grammar, style, and content.

3. 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.
4. 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 images 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.

5. 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.)
6. 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.
7. 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.
8. 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.
9. 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".
10. Please send articles electronically in Microsoft Word format. Editor will contact you if hard copy and disc of manuscript are necessary.
11. Each manuscript is given a careful, thoughtful reading. Articles will be selected based on editorial and content needs.
12. 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.)

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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.

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- ▶ Liturgical Singers

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- ▶ Handbell Ensemble