

Iowa Music Educator

Spring/Summer 2017

All-State Updates

Creating Creative Musicians

Why Music Lessons Need to Keep Up With
the Times

Music and Movement Beyond the
Elementary Music Classroom

There's a First for Everything: Tips for
First Year Teachers

Practical Tips for Beginning Music
Teacher Mentoring

Building Positive Relationships

Collegiate: What Will You Do During
Summer Vacation?

NONPROFIT ORG
U.S. POSTAGE
PAID
DES MOINES IA
PERMIT NO 491

Iowa Music Educators Association
Natalie Royston, Publications Editor
Music Hall
2427 Union Dr.
Ames, IA 50011-2018

Find your voice.

Chase your dream at Briar Cliff.



Performance Opportunities

- Cliff Singers
- Chamber Choir
- Jazz Ensemble
- Opera Workshop

Experience the Briar Cliff Difference:

- Meet music professors dedicated to YOU
- Tour our dynamic hilltop campus
- Find a sense of community – where friends become family
- Choose a major in music and pursue your passion
- Scholarships up to \$8,000 per year for choral program participants and \$11,000 per year for music majors

Schedule your visit.

Register at briarcliff.edu/visit



Briar Cliff
UNIVERSITY

the catholic franciscan learning place

Chase your dream. *Here. Now.*

Sioux City, IA • (800) 662-3303 • briarcliff.edu

The Iowa Music Educator

Volume 70 • No. 2 • April 2017

Contents

Officers and Board Members.....	2
In Memoriam: Weston Noble.....	3
Editor's Message.....	4
President's Report - Kendra Leisinger.....	5
President-Elect's Report - Kevin Droë.....	8
Department of Education.....	10
All-State Choir Chair – Jackie Burk.....	11
Iowa Alliance for Arts Education update.....	13
Northeast Chair – Michelle Droë.....	14
North Central Chair - Marisa Merkel.....	16
Research Chair – Kevin Droë.....	18
Collegiate Chair - Scott Muntefering.....	21
Southeast Chair - Melissa Brobston.....	23
Early Childhood Chair - Tami Biggerstaff.....	24
Creating Creative Musicians - Kris VerSteegt.....	26
Conference Flashback.....	32
All-State Band Chair - Thad Driskell.....	34
75th All-State Music Festival Celebration – 2021.....	35
Why Music Lessons Need to Keep Up With the Times - C. Randles....	40
All-State Orchestra Chair - Mary Kay Polashek.....	43
Southwest Chair - Julia Weisshaar-Mullin.....	44
Outstanding Administrators 2016.....	45
Northwest Chair - Ariel Huseman.....	48
Practical Tips for Beginning Music Teacher Mentoring.....	52
Building Positive Relationships.....	56
Tenure Award.....	61
Novice and Veteran Teacher Recognition Grant.....	61
Outstanding Administrator Nomination Form.....	62
Iowa Exemplary Music Program Nomination Form.....	63
Advertiser Index.....	64

**Note your IMEA/NAfME membership renewal date above the address label.
Please renew your membership at nafme.org if the date has passed.**

Official Publication of:
Iowa Music Educators Association

Issued twice a year
September — April



www.iamea.org

Rich Nicklay, Advertising (iowaimeaadvertising@gmail.com)

Subscription is complimentary with
IMEA membership.
\$18⁰⁰ yearly for non-members

Natalie Steele Royston, Editor
imea.editor@gmail.com



Officers and Board Members

Executive Board Members

President.....Kendra Leisinger.....imea.president@gmail.com
 President Elect.....Kevin Droe.....Kevin.droe@uni.edu
 Past President.....Kris VerSteegt.....kversteegt@gmail.com
 Secretary.....Lisa Ott.....imea.secretary@gmail.com
 Treasurer.....Shirley Luebke.....jsmlueb@cableone.net

Board Members

Advertising Chair.....Rich Nicklay
 College/University/SMTE.....Nicki Toliver
 Early Childhood Chair.....Tami Biggerstaff
 General Music Chair.....Aaron Hansen
 Governmental Affairs.....David Law
 Historian.....Judy Svengalis
 Membership Chair.....Kelli Stoa
 Mentoring Chair.....Martha Kroese
 Middle School Chair.....Kara Sumner
 MIOSM Chair.....Betsy Kirby
 Collegiate.....Scott Muntefering
 NAFME Collegiate Rep.....Gage Fenton
 Publications Editor.....Natalie Steele Royston
 Research Chair.....Kevin Droe
 Technology Chair.....Chad Criswell
 Special Learners Chair.....Christina Svec

District Representatives

North Central.....Marisa Merkel
 Northeast.....Shelley Droe
 Northwest.....Ariel Huseman
 South Central.....Sandy Miller
 Southeast.....Melissa Brobston
 Southwest.....Julia Weisshaar-Mullin

Advisory Members

First Iowa Orff.....Diana Hawley
 Greater Des Moines Orff Chapter.....Michael Jones
 Sioux Valley Orff Chapter.....Sarah Jensen
 Fine Arts Consultant, DOE.....Angela Matsuoka
 IHSMA Executive Director.....Alan Greiner
 Iowa Alliance for Arts Education.....David Law
 Iowa Bandmasters.....Russell Kramer
 IA Ch of the Percussive Arts.....Virginia Armstrong
 Iowa Choral Directors.....Jason Rausch
 Iowa String Teachers.....Kevin Price-Brenner
 Jazz Educators of Iowa.....Kyle Englehardt
 Kodaly Educators of Iowa.....Amy Schoene
 ICDA OPUS Chair.....Joe Tangen

Conference/All-State

All-State Band Chair.....Thad Driskell
 All-State Choral Chair.....Jackie Burk
 All-State Orchestra Chair.....Mary Kay Polashek
 Conference Chair.....Carly Schieffer
 Conference Equipment Manager.....Charles Grim
 Conference Exhibits.....C. David Rutt
 All-State Merchandise.....Martha Kroese
 Conference Registration Chair.....Emily Cox

In Memoriam:

Weston Noble



Weston Noble died December 21, 2016, in Decorah, Iowa, at age 94. He spent nearly six decades at Luther College as a conductor and educator where he was responsible at various times for concert band and Nordic Choir. He served as guest conductor for 900 all-state bands, choirs and orchestras and led music festivals on four continents.

Noble lived an interesting life; he grew up on a farm and graduated early from high school. He attended Luther College and served in World War II as a tank driver. As conductor of the Nordic Choir, he led his students to becoming one of the top U.S. a cappella groups.

Noble founded the Dorian music camps and festivals for high school students. His name lives on in the form of a building and a hall named after him at Luther.

The Iowa Music Educators Association recognizes Weston Noble as a visionary and outstanding music educator. We are appreciative and grateful for the wide-ranging impact he has had on countless students. For his dedication, expertise and integrity in the music education of so many, IMEA respectfully thanks and honors Weston Noble.

Source: www.startribune.com



From the Editor...

Being Kind is more important than being right

~Natalie Steele Royston

Greetings from the editor!

Spring is coming and there is much to look forward to in the coming months. I hope you all have a great year.

As I sit in the Boston airport, stranded by a March blizzard, I am watching the news and listening to my fellow travelers talk. It strikes me again and again that we are living in times of great unrest. These are times in which there are great differences of opinion and beliefs, especially in politics. We have seen state and national elections that have divided us and legislation that has brought about much debate, anger, fear, and contention. As educators, what do we do now?

We all have opinions and what we do with them matters greatly. We must stand up for what is right and just, however, what ultimately matters most are people and how we treat each other. Dr. Wayne Dyer once wrote, "When given the choice between being right and being kind, choose kind."

I agree with this wholeheartedly. And as the old English proverb says "You catch more flies with honey than vinegar."

Why the conflict? Sometimes we struggle with the insecurities of our egos, with the insecurity of being wrong. And a threatened ego will almost always lash out. When we make an effort to prove someone wrong by establishing ourselves as right, we are being unkind in the process, whether we intend to be or not. Only the ego cares about the distinctions between right and wrong. The heart simply loves and accepts whoever is on the other side of the conversation. Let's operate from our hearts, with kindness.

The next time we feel ourselves pressing to make our point and needing to be right, let's take a moment to remember that being right is not the goal. It's unimportant. Let's try to integrate some of the above qualities into our way of speaking, knowing that by doing so we invite a more conscious and loving exchange with whomever is on the other side of our dialogue.

Take Control Of Your Membership

Membership in the *Iowa Music Educators Association* and the *National Association for Music Education* is Online Only

Join, renew, and update your membership details in one place!



Easy As:

1. Navigate to: www.nafme.org
2. Select: Join or Renew
3. Select: Iowa as your state affiliation





President's Report

Kendra Leisinger

The Good, the Bad, the Ugly and the Transcendent

"Do not be deceived. Remember who you are – who you truly are." From Disney's Moana

“Walk on
Through the wind
Walk on
Through the rain
Though your dreams be tossed and blown”
~Richard Rodgers, *You'll Never Walk Alone*

As the new IMEA President, I am honored to represent you, the music educators of Iowa, at the state and national levels. Music has truly been one of the great gifts and saving graces of my life. As an educator, I found my calling in the magic of the general music classroom; I have taught students from kindergarten through grade five for 27 years and I still love my job. It is because I know both intellectually and emotionally the enormous value of a quality music education for every child.

These are exciting times and even, dare I say, hopeful times for music education. This statement stands true even when contrasted with the current political and economic climate that portends dark, difficult times ahead for educators of every discipline.

We are all in this profession to guide, motivate, inspire and TEACH our students about the wonders and endless benefits of music in their lives. Whatever our own background or teaching level or personal area of expertise, we all have that one thing in common – the desire to make our students' lives better through music.

The Good, the Bad, the Ugly and the Transcendent

The Ugly

- Iowa legislators propose 1.1% funding of K-12 education after Iowa superintendents called for a 4% increase (Gov. Branstad called for an increase of 2%)
- Warnings by our professional association that our collective bargaining rights are in jeopardy as lawmakers vow to follow the precedents set by Wisconsin and Kansas legislators
- Concerns that our health benefits as educators could be stripped by the removal of collective bargaining rights
- Betsy DeVos confirmed as Education Secretary, a candidate epically unqualified and even oppositional to public education

The Bad

- Propelled by the 2001 No Child Left Behind mandate emphasizing testing, music programs have been **reduced or cut** every year in Iowa and across the nation

- No state funding or provision for **professional development** for music educators
- Reality lags far behind NAFME's Opportunity-to-Learn standards in curriculum and scheduling, staffing, materials and equipment, facilities (see http://www.nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf)

The Good

- **Every Student Succeeds Act (2015)** enumerated music specifically as part of a “well-rounded education”
- IMEA leadership included in work with the DoE on implementation of **ESSA in Iowa** (see <https://www.educateiowa.gov/pk-12/every-student-succeeds-act>)
- Writing **state standards for music** - members of IMEA are involved in this long-overdue process
- Educators are **vocal advocates** (thousands of calls and letters flooded Washington in opposition to the DeVos nomination)
- Music is a discipline **eminently worthy** of adequate funding and a place in the curricular spectrum (see <http://blog.americansforthearts.org/2016/03/04/10-reasons-to-support-the-arts-in-2016>)

The Transcendent

After a particularly grueling first grade music class in late January, with sleepy-faced children vacillating between creatures of boundless energy to immobilized lumps of humanity blinking blankly at me as I sing and dance in a fruitless effort to engage all 24 souls in some type of successful last-hour-of-the-day class... gasp... the students are lining up to return to their regular classroom and pack up to head home for the day.

I, their music teacher, feeling somewhat numb and totally exhausted in my pursuit of a “high quality music education for all,” look down to see the glowing face of a first grade boy. “I love music,” he enthuses, “I just love it!” And this is something he repeats to me every day he has class.

Humbled. I am brought low from my high horse of behavioral ideals and participatory expectations to the realization of... that little soul loves music. Transcendent moment. He loves music even while his classmates are alternately manic and listless. He loves music despite his teacher's flagging levels of patience and good humor. He loves music because it moves him, just as it moves me and changes my life for the better every single day. He and I (and most of the other students, despite how it might appear at times) find a commonality in our humanity through music. This moment that brings me out of the ordinary cycle of moments is one of many priceless reminders of who I really am.

I am a music teacher and there is no finer calling/aspiration/profession/life's work.

So drive away the feelings of trepidation or helplessness about the future (of education or people or the world) with this **truth**; we teach the future every day and we do indeed make a difference to our students.

Drive away the darkness with **actions**:
CALL your legislators, both local and national.
VOICE your opinion and concerns.
ADVOCATE for the discipline that is eminently worthy of our best efforts.

We will continue to advocate for music and the fine arts in education because that is who we are. We will plan and organize and lead and seek out professional development and TEACH because that is who we truly are. We are music educators and we know the feeling of a full heart and a satisfied soul from our work. Keep this in your heart and mind for those bad and ugly times. I certainly will.

Aaron Hansen Receives Veteran Teacher Grant

Aaron Hansen of Cedar Falls, received IMEA's Veteran Teacher grant for \$500. A similar grant is also available to novice teachers. The grant is to be used for instructional materials or for project-based experiences for students. IMEA offers this grant to recognize teachers who provide their students with a quality, comprehensive and sequential program of music education. Find the grant application online at www.iamea.org.



NAfME North Central Division Meeting

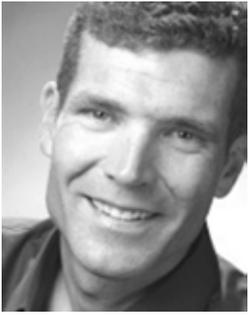
President Kris VerSteege and President-Elect Kendra Leisinger attended the two-day north central division meeting in Madison, WI, in September. Diversity and inclusion for students, teachers and NAfME leadership were the main topics for discussion.

2017 IMEA All-State Chairs and Conductors

From left:

- Jackie Burk, All-State Chorus Chair
- Dr. Jonathan Reed, All-State Chorus Conductor
- Chris Crandell, All-State Band Chair
- Dr. Jack Stamp, All-State Band Conductor
- Mary Kay Polashek, All-State Orchestra Chair
- Dr. Jacob Harrison, All-State Orchestra Conductor





President - Elect's Report

~Kevin Droe

Who makes the case for more arts?

On average, American elementary children receive music education once per week with the most common length of class being 30 minutes (Center for Educational Statistics, 2011). If you ask an elementary music teacher, they will most likely tell you this is not enough time per week to teach music in the manner and to the extent they think children should learn music. In fact, even for a student who receives 45 minutes of music per week out of 30-hour instructional week (above the national average), this is less than 3% of a child's education dedicated to music. If you include visual art (dance and drama not regularly offered at the elementary level in Iowa), the number may increase to as high as 5%. Based on what we know about the benefits of arts education in children and adolescents, 5% does not appear to be enough.

The Des Moines Public Schools has experimented with art-integrated instruction in elementary schools (e.g., Finley Elementary) and now middle schools (e.g., Harding Middle School). Arts integration is not a replacement of arts instruction. On the contrary, it recognizes how effective arts can be to teach the whole child in a variety of disciplines. Arts are still taught in arts classrooms but other classrooms use arts to help teach other curricula. The results, so far, have been very positive and effective (pcah.gov). Student scores have increased and the school environment, including attendance have improved. Simply put, the arts are not only an essential subject that should be taught to every child, but the arts are beneficial as an integral part of improving education of the whole child.

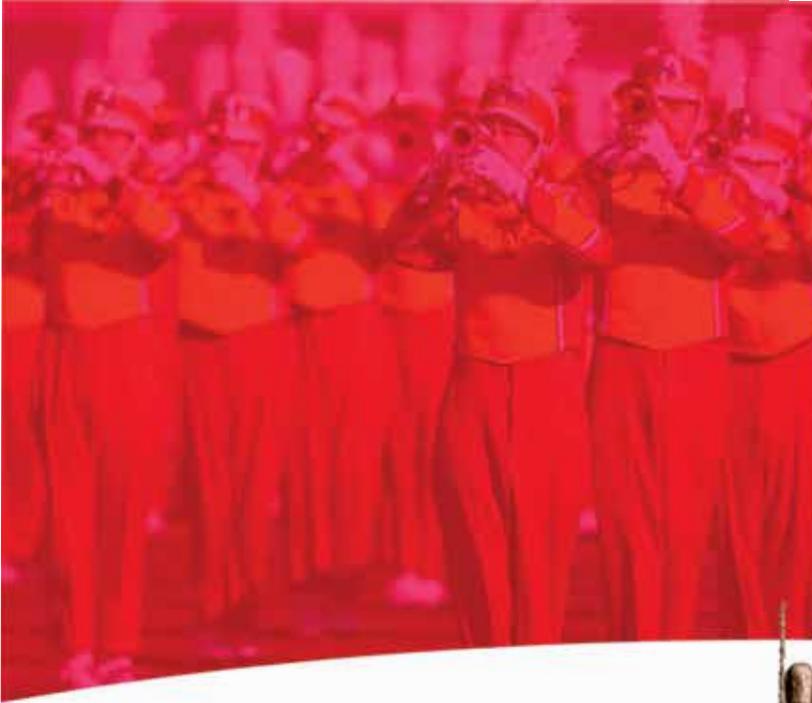
The elementary age is the only time during a child's P-12 education when music is a required school subject. Although this sounds positive, remember that even when music is required, it only constitutes less than 3% of a child's education. Ironically, given the importance and benefits of arts education, the arts are the only subject areas that start out required during early years of education and then are not

required later. What does this mean for post-elementary or secondary music education where it's not required? Although the percentage of music education can increase for some students (e.g., choir every day = 12-16% of instruction), the population of students receiving music education decreases. In essence, this is a weeding out of the students who either do not prefer music or don't perceive themselves as musicians.

I remember advocacy for the arts being a popular topic when I entered the teaching profession in the 80's. I'm sure it had been around long before then, but it was my first time noticing it. Here's what I don't get: If (a) the arts are essential to our culture, society and humanity and (b) the arts help people learn better, regardless of the subject area and (c) I've never met anyone who has said they just hate music or art or dance, why do we need to advocate for arts education in the schools? In other words, if it's a good thing and people like it, why do we need to work so hard to sell it?

The answer might possibly be in the "it" of the previous questions. Is the "it" of our arts education (music, visual art, dance, drama) the same as the "it" of the people education serves? If not, maybe that's why we feel a lack of support. I've never met anyone who didn't like music, but I have met people who didn't like school music or music lessons. Just as in science education, math education or language education, arts education needs to continually be relevant to contemporary culture. Different from other areas, we also teach the tradition of the arts. We need to think of arts education like a museum with a festival going on outside: both the old and new co-exist at one place.

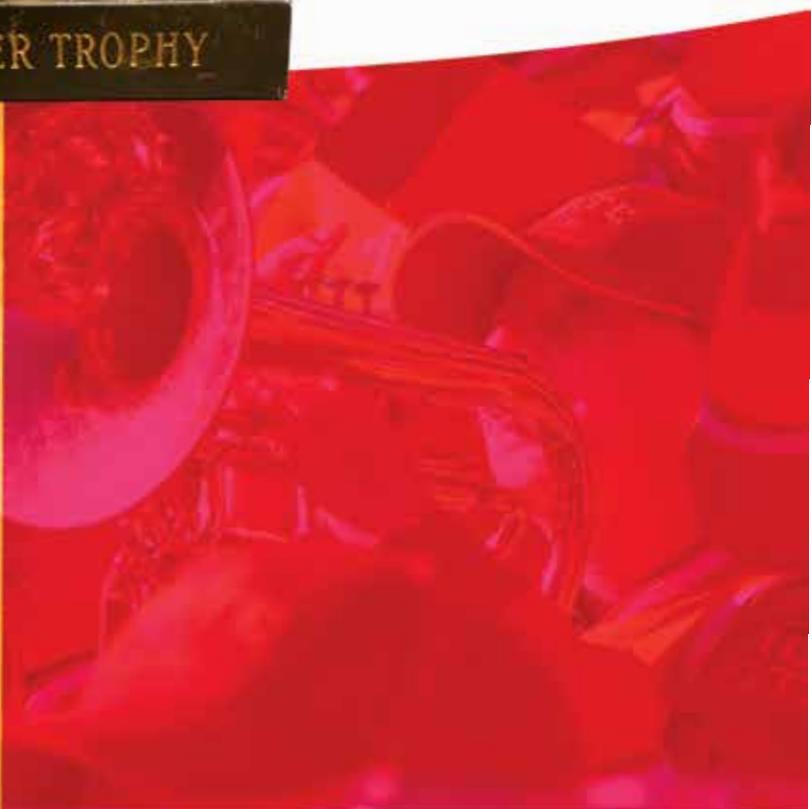
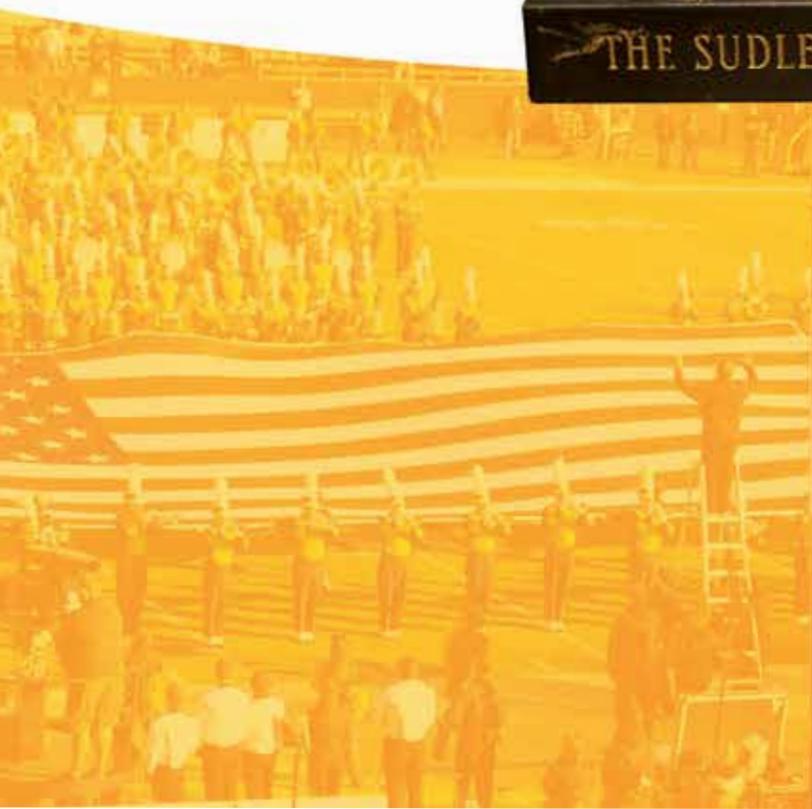
In an era that feels like funding for schools will be shifting dramatically, there may be no better time to get involved. Getting involved means changing the substance of arts education, promoting the arts as essential and promoting more arts education in the schools. The last point is important because we currently don't serve our students with an adequate arts education. Less than 3% is not adequate.



RECIPIENT OF THE
2017-2019
SUDLER TROPHY



IOWA STATE UNIVERSITY
DEPARTMENT OF MUSIC & THEATRE





Iowa Department of Education News Release

For Immediate Release
Feb. 16, 2017

Contact: Staci Hupp
515-281-5651
staci.hupp@iowa.gov

Iowa team to develop fine arts standards for schools

DES MOINES – Iowa Department of Education Director Ryan Wise today announced members of a new team that will develop recommended statewide standards in fine arts. The Fine Arts Standards Adoption Team will meet for the first time on Tuesday, Feb. 21.

The team’s mission is to create a series of concepts and skills designed to foster creativity and critical thinking in fine arts, which include visual art, general music, instrumental music, vocal music, theater, dance and media arts.

“Iowa is committed to ensuring our students have access to a quality learning experience in all subjects, and that includes fine arts,” Wise said. “Standards are a key component of high-quality instruction. The development of state-wide standards marks a major step forward in further strengthening arts education in Iowa.”

The team was created in response to public support for offering standards that go beyond the mandatory subject areas of English language arts, mathematics, science, social studies and 21st century skills.

The team will seek public feedback and eventually will offer recommended standards to the State Board of Education for consideration. If adopted, the fine arts standards would be optional for school districts.

The Fine Arts Standards Adoption Team will have its first meeting on Tuesday, Feb. 21, from 9 a.m. to 3 p.m. in Room B100 (basement level) of the Grimes State Office Building, 400 E. 14th St., in Des Moines.

Learn more about the Fine Arts Standards Adoption Team, whose members are:

- Gretta Berghammer, University of Northern Iowa
- Andrea Christians, Pocahontas Area Community School District
- Michelle Droe, Cedar Falls Community School District
- Mike Fisher, Waterloo Community School District
- Maggie Parks, Marshalltown Community School District
- Anne Pisarik, Washington Community School District
- Scott Slechta, Fairfield Community School District
- Ronda Sternhagen, Grundy Center Community School District
- Colleen Tomlinson, Rivermont Collegiate
- Matt Walker, Xavier High School
- Jill Wilson, Luther College
- Dan Black, Red Oak Community School District
- Ellen Craig, Davenport Community School District
- Helen Duranleau-Brennan, Mississippi Bend AEA
- Leon Kuehner, Iowa Alliance for Arts Education
- Joel Pedersen, Cardinal Community School District
- Kevin Price-Brenner, Dubuque Community Schools
- Nate Sletten, Earlham Community School District
- Pat Toben, Sioux City Community School District
- Kris VerSteege, Ankeny Community School District
- Valerie Williams, Co’Motion Dance Theater
- Yvette Zarod-Hermann, Art Force Iowa

Meeting dates are as follows:

Tuesday, Feb. 21
Friday, March 31
Thursday, May 18
Wednesday, June 7

From the All-State Choir Chair

Jackie Burk

Good morning from a very warm spot in February! No, I'm not in Florida! It's amazingly warm at the farm! I'll take it!

The 2016 All State Festival Chorus, under the direction of Dr. Jonathan Reed from Michigan State University, had a wonderful experience in Ames last November.



For the second year, we released one of the All State pieces at the festival. Once again it was a great success allowing the students to learn a fresh new piece and to see how a master teacher approaches a piece from beginning to end, and giving a chance for professional development to our music teachers who sat in to watch master teachers take a piece from sight reading to memorized and concert ready in two days. This would not work without the cooperation of the IMEA and ISU staff in scheduling the Benton Auditorium for sectionals, and to the fabulous choral team who led those sectionals: Allen Chapman, Carol Tralau, and Duane Philgreen. We are so lucky to have such great resources in our state!

Also for the second year we had piano auditions in one round on the Wednesday following the Saturday vocal auditions. We again had highly qualified judges, Rachel Everist and Susan Ihnen, adjudicating the students preparing the music for the band, choir and orchestra.

Here's a little number crunching from this year's data.

- 137 schools did not audition for the All State Chorus. 60% are 1A schools. 92% are 1A or 2A schools.
- 83 of the 143 1A schools in Iowa do not audition for the All State Chorus. 58% of 1A schools don't audition.
- 3 4A schools don't audition.
- Of the 5 1A and 2A schools that sent 7 entries, most of them have 1 or 2 students in the entry.
- 8 schools, all of them 4A send the maximum 28 students out of 886 total entries and 1723 total students.
- There were 240 solo entries: 80 1A, 77 2A, 69 3A and 14 4A . 27 % of the entries are solos.
- There were 122 1A entries, 195 2A entries, 285 3A entries, and 260 4A entries.
- 65% of 1A entries are solos, 35% of 2A, 24% of 3A, and 5 % of 4A.
- There were 2 full 1A quartets, 26 2A, 66 3A , and 119 4A full quartets.

I want to thank my great assistants, Dave Heupel, Jason Heitland, Duane Philgreen, Deb Reagan, Joleen Woods who does the seating charts, the many directors who help monitor rehearsals and work with their students all year long, my wonderful lead auditors and judging teams, the site managers, and Alan Greiner who makes this fantastic experience happen for kids every year.

Thank you again for the awesome responsibility of being your all state chair!

Jackie Burk



WORLD-CLASS PREPARATION.

- Perform in four choirs, three wind bands, marching and pep bands, two jazz ensembles, jazz combos, symphony orchestra, and chamber orchestra.
- Learn from renowned professors and acclaimed guest artists.
- Tour regionally, nationally, and internationally.
- Collaborate on professional, Grammy-eligible recordings.

IAAE Arts Advocacy Day



On January 25th, the Iowa Alliance for Arts Education hosted the fourth annual Arts Advocacy Day at the State Capitol in Des Moines. The day began with the 4th Grade Choir from the Des Moines Turnaround Arts School, Findley Elementary, singing at the opening of the Iowa House and Senate. The Findley Elementary choir was directed by Jane Olson. Maggie Parks and Pam Ballard (IAAE board members from the Art Educators of Iowa) provided student art work which was presented to all the new legislators of the 2017

session and to the House and Senate Leadership. The student artwork included an explanation of the connection between the student work and the National Core Arts Standards. The student work was very much appreciated by the legislators. John Lloyd Young, Tony award winning actor for “Jersey Boys”, was a special guest of IAAE and was a great spokesman to all our legislators on the importance and power of arts education.

Mr. Young was joined by Kelly Kretschmer (Performing Arts Coordinator for Des Moines Public Schools), David Baxter, Laura Thieben, Christen Nicoll (mentpr program participants), Nancy Standafer (mentor teacher), and Leon Kuehner (IAAE Executive Director) for testimony for both the House and Senate Education Committees. The testimony on the importance of arts education and the mentoring program was very well received.

At a noon reception, IAAE presented Exemplary Service Awards to Senator Herman Quirmabch and Representative Greg Forristall for their support of education in our state. IAAE also honored Ken Esveld for his years of service to the IAAE board. IAAE also recognized the AT & T Corporation for their contribution to the IAAE mentoring program.

The day was very successful in continuing a sustained awareness at the State Capitol of the importance of arts education to Iowa students. IAAE was able to increase the number of high school and college student advocates. This increase of participation bodes well for the future. The advocates reported very positive feedback from many legislators for both arts education and the mentoring program. We still have lots of work to do, but a great foundation was laid for our task ahead.



Advancing the Heart of 21st Century Skills

Membership Form

Name: _____

Email: _____

Address: _____

Phone: _____ Cell: _____

Basic Membership Levels:

- \$10 Student Member
- \$35 Individual Member
- \$50 Friend
- \$100 Business/Community & School Organizations
- \$_____ Other Contribution



Additional Levels of Membership:

\$250 Bronze \$500 Silver \$1000 Gold \$2500 Platinum \$5000 Diamond

Please make checks payable to IAAE and mail to: **Martha Kroese**
IAAE Treasurer
2102 Minnetonka Drive
Cedar Falls, IA 50613

If paying by credit card, membership form/payment details are available online at: www.iowaalliance4artsed.org

Northeast Chair Report

~Michelle Droe

Here is an engaging and musically rewarding activity I do with my students and the folk song Li'l Liza Jane:



Music Invaders (3rd graders for me):



S=Students T=Teacher

S stand in a circle to play. S begin with 3 lives (Can be as simple as smiley faces). The goal is to pass as many levels as they can without exhausting all lives. If they do not successfully pass a level, they lose a life (erase an alien smiley face off board-be picky!) and if they pass a level they gain 3 new lives (I know that's generous). If S run out of lives in one lesson, it continues at the next music class.

Suggestions:

- Make it rigorous by expecting in tune singing, accurate melody, and decent balance. In my experience, S must pay close attention to the melody matching the words "li'l Liza Jane" because they alternate back and forth with the first phrase being ls m s and the second phrase of these words being mm r d. This song should be taught thoroughly before trying to play the game.
- Every S must comply in order to pass a level and point out the wave once they sing in 4 parts.
- Remind S that trying hard should not enter into their singing. They can try hard but the singing should sound effortless and beautiful! If they "out sing" the other part, they "lose a life".

Level 1-S sing accurately without T and raise both hands over their head on every word "Oh"

Level 2-S sing with T singing in canon, two beats a part and far away from S

Level 3-S sing with T singing in canon, two beats a part standing in the circle next to other students

Level 4-Class is divided in half and they sing the canon two beats apart

Level 5- Same as previous level but start at different places (ie: whoever sang first is now second)

Level 6-Class is divided in thirds and they sing the canon two beats apart

Level 7-Same as previous level but start at different places (ie: whoever sang first is now second)

Level 8-Same as previous level but start at different places

Level 9-Class is divided into fourths and they sing the canon two beats apart

Level 10-Same as previous level but start at different places

Level 11-Same as previous level but start at different places

Level 12-Same as previous level but start at different places



UNIVERSITY OF WISCONSIN
PLATTEVILLE
DEPARTMENT OF PERFORMING
AND VISUAL ARTS

MUSIC AT UW-PLATTEVILLE

EXPLORE, NURTURE, GROW YOUR PASSION

For information on our degree programs, ensemble offerings, and music faculty, visit
www.uwplatt.edu/music



MIDWEST CHILDREN'S CHOIR FESTIVAL



**GUEST CONDUCTOR
DR. SUSAN BRUMFIELD**

Presented by Ames Children's Choirs

FRIDAY, APRIL 21, 2017 • 7:00 PM
STEPHENS AUDITORIUM
ISU • AMES

\$18 ADULTS • \$10 STUDENTS/SENIORS
TICKETS AVAILABLE AT STEPHENS OR
THROUGH TICKETMASTER AT 800.745.3000



Supported by the
Ames™
CONVENTION & VISITORS BUREAU
COMMUNITY GRANT PROGRAM
visitames.com • 515.232.4032



Stephens Auditorium
IOWA STATE UNIVERSITY

www.center.iastate.edu | 515.294.3347



North Central Chair Report

~ Marisa Merkel

Greetings from North Central District

I am Marisa Merkel, the third-eighth grade vocal instructor from Algona Community Schools. This year I have stepped in as the North Central District chair behind a great mentor to me, Deb Hild.

This fall, while attending some MISIC (Impacting Students; Improving Curriculum) trainings this fall, the National Core Art Standards were brought to the attention of our district of Algona Community Schools. The music team discovered we had been teaching to the National Standards, which were not the same as the National Core Standards. With these standards being new to us, our work as a team has shed light and a more in depth understanding of these standards.

The new arts standards are designed with new ways of thinking, creating, and learning. The format and design of these standards shift the way students, parents and teachers interact with standards and assessments. We will no longer formulate lists of benchmarks students will be able to accomplish, but rather create measurable and attainable learning standards based on artistic goals. These National Core Art Standards are developed across grade levels with a standard-based approach to arts education.

The National Core Art Standards are based on these artistic processes: Creating; Performing/Producing/Presenting; Responding; and Connecting. These processes define, and link, the art to the student. Each process branches into two to three anchor standards. The performance standards, which are broken down by each discipline, then align with the anchor standards.

Anchor Standards:

The Anchor Standards explain the general knowledge and skill that the teacher expects the student to demonstrate through the arts.

Performance Standards:

The Performance Standards are discipline specific (general music, instrumental, art, choral, dance) grade by grade of student achievement. These standards translate the anchor standards into measurable learning goals.

This email was just sent to us last month from Angela Matsuoka. Iowa is beginning the process to adopt state standards for the fine arts. Work will begin in February and is expected to be completed by June of this year.

Memo from Angela Matsuoka, Fine Arts Consultant at the Department of Education:

Twenty-two fine leaders from around the state were selected to serve on the Fine Arts Standards Adoption Team based on recommendations from the AEAs and statewide fine arts educational organizations. The team is charged with creating recommended K-12 standards for Visual Art, General Music, Instrumental Music, Vocal Music, Theater, Dance, and Media Arts.

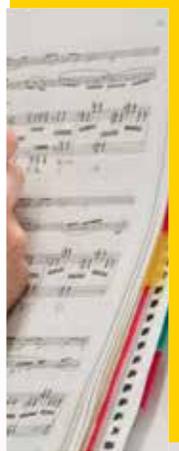
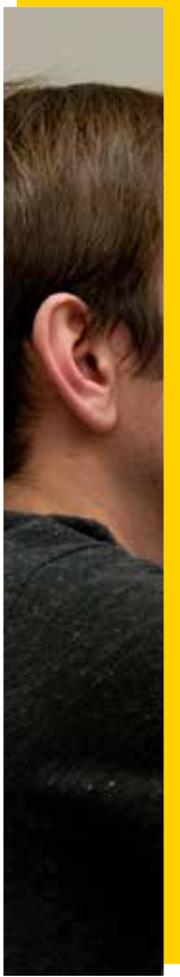
This resource below was a great way to get our PLC team started. The article explains and breaks down each anchor and performance standard. Since we are a MISIC school we received these standards in a spreadsheet aligned with the 1994 standards. This really guided us into “breaking down the standards”. We then added “I can” statements, instruction and assessments. The “I can” statements really help us understand the standard and make it understandable to students/parents. Our next step as a PLC is to implement these into our daily instruction as well as find some of the gaps in our teaching. Since hearing about Iowa developing standards for the state, my hopes are that they don’t veer to far from these National Standards.

For more information on these standards and the processes please visit this website.

<http://www.nationalartsstandards.org>



SCHOOL OF
MUSIC



COMPOSING FUTURES *ONE MUSICIAN AT A TIME*

The University of Iowa School of Music provides you the tools to you need to learn and grow as a musician. Located in the heart of downtown Iowa City, our state-of-the-art facility features outstanding acoustical and performance spaces—all within an affordable public university setting. You'll have direct access to an internationally-recognized faculty diverse performance and scholarship opportunities, and pursue programs of study in music education or music therapy on the unergraduate and graduate level.



To apply or to learn more about degree programs at the UI School of Music, go to music.uiowa.edu.

From the Research Chair

Kevin Droë



The most recent issue of the *Journal of Research in Music Education* published research that examined the relationships among singing ability, musical self-concept, and future music participation. Demorest, Kelley and Pfordresher (2017) measured elementary students' perceptions of themselves as musicians, their intentions for signing-up for music the following year in junior high, and their singing ability. The only statistically significant factors that influenced elementary students to sign-up for elective music at junior high were musical self-concept (e.g., how they thought of themselves as a musician), peer-influence and family musical involvement. This study was the first to question students about their intent to enroll in junior high music, while at the same time measuring both factors that might influence their decision and their singing accuracy.

While previous research has examined factors that influence decisions to continue in school music, there is little research connecting these findings to singing accuracy. Why singing accuracy? Because at the elementary level, singing is a commonly emphasized musical skill across the country. Results found no difference in singing skill between those signing up for junior high music and those not. Interestingly, the only factor that was related to singing accuracy was their musical self-concept.

This makes sense that musical self-concept is related to singing accuracy. What's not clear is the direction of the relationship. Does one affect the other? Do students who sing poorly think less of themselves musically or do students who think they are poor musicians end up being poor singers? A point of caution from the study regards the predominance of singing in elementary schools. It's possible that students who don't see themselves as good singers might see themselves as poor musicians.

These findings should bring the music education community to examine the goals for educating our population of students. If a goal is to increase the number of students participating in music education classes

in all grades, P-12, then something will need to change. This includes how music is taught in the elementary and the music offerings for students in the secondary. The current trend is that the majority of elementary music specialists are vocalists or studied vocal music education in college. Between instrumental or vocal majors in college, the vocal majors tend to be more likely to accept an elementary music position. This probably because the elementary music curriculum has a strong emphasis on singing and requires a teacher with a strong singing background.

The voice has been described as everybody's natural instrument. The sentiment is that since everybody has a voice, everybody can sing and therefore have music with them everywhere they go. The truth is not everybody has a voice. Some students with vocal track disorders or neurodevelopmental challenges can't use their voice. Just like a student without use of their hands or legs can find success in singing, some students who struggle with singing can find success in other forms of music making: playing instruments, creating music, writing songs, etc. By expanding the music opportunities to include more music making opportunities, we could possibly change the way students think of themselves as musical.

It's very comfortable to keep with the current practice. It's more difficult to make a change because the right path is not immediately clear. For over 100 years in the United States, singing has been the core of music education at the elementary level. What if this emphasis on singing was actually decreasing the number of students electing (and it's important to identify music as elective) music at the secondary level? In general, people do not elect for an activity at which they think they are poor or possibly don't like. According to the authors, "If one's ability to sing on pitch plays a role in developing a positive view of oneself as a musician, then deficiencies in that skill could lead students to opt out of further music training" (p.415).



Basically, our modern world is creating new ways of music making and music involvement. Thirty years ago, students could not get on a computer and learn the fingerpicking pattern for Stairway to Heaven. It's only been in the last 15 years that students could create musical compositions by dragging icons around a tablet. Probably one of the newest forms of music making has been inspired by DJ's who use audio loops and samples in their live performances. We are living in a whole new way of approaching music and our music education system needs to adapt in order to meet the needs of the people we service. Last century, Iowa was a land of innovation when phonograph records were mailed to rural one-room school houses to prepare children to sing in the State Fair Chorus. The newest innovations are here and waiting to be used in music education.

Reference

Demorest, S. M., & Kelley, J. (2017). Singing Ability, Musical Self-Concept, and Future Music Participation. *Journal of Research in Music Education*, 64(4), 405-420.

"As a music student at Chadron State College, I have...

- performed as a saxophonist in Wind Symphony, Jazz Band, Saxophone Quartet, and The Birds Pop Ensemble,
- been recognized as an outstanding soloist at the Greeley Jazz Festival,
- performed in the Nebraska Intercollegiate Wind Band and at the NMEA State Conference,
- premiered new music by student and faculty composers,
- performed as a bass clarinetist in Community Band and a percussionist in the CSC Drumline,
- played in several local bands as a drummer/vocalist,
- pursued studies in Business in addition to music,
- been awarded 4 national top 10 titles at the Phi Beta Lambda National Conference Competition,
- and traveled to California, Colorado, South Dakota, Wyoming, Utah, Georgia, and Illinois."



Drew Kasch
B.A. Music Industry
B.A. Business Administration,
Marketing Option
Spring 2017

Big Sound | Small Classes | Quality Instruction
Scholarships Available!

CSC Department of Music | 1000 Main Street | Chadron, NE | csc.edu/music | rpace@csc.edu

CALL FOR RESEARCH POSTERS

Submissions are now being accepted for the Research Poster Session at the 2017 Iowa Music Educators Association (IMEA) Annual Conference.

- The poster session will be Saturday, November 18, 2017. 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.droe@uni.edu

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

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

Due by: October 20, 2017. Attached submissions need to be in Word document (.doc or .docx) or Portable Document (.pdf) format.



SURE BEATS WATCHING THE GRASS GROW

Take summer classes and watch your teaching skills thrive.

Register now. Graduate degree, nondegree and workshop rates available.

Choral | Instrumental | Kodály | Orff Schulwerk | Piano Pedagogy | World Music

College of Arts
and Sciences



UNIVERSITY OF
St. Thomas

stthomas.edu/music/graduate



Collegiate Chair

~Scott Muntefering

What will you do during summer vacation?

As college students, the academic year is filled with classes, rehearsals, meetings, and lots of practice time. Looking ahead to the summer to continue your musical education and build your resume will help future success as a music educator.

Here are just a few suggestions to keep the musical mind sharp over the summer:

1. Become better at a piano/second instrument:

Summer is the perfect time to develop skills on the piano and/or a second instrument. With less demand on major performance loads of ensembles and recital/jury preparation, a portion of usual practice time can be focused on developing technique on a second instrument. Take the opportunity to get to know various method books like Standard of Excellence or Essential Elements.

Refine your piano skills with scales, accompaniments, harmonizations, and solos/etudes. Vocal majors start learning/creating your choral warm-ups!

2. Join a summer musical group:

Summer is a great time to cultivate new relationships and build musical skills by joining a community ensemble. Many towns (especially in Iowa) have city bands and summer musical productions. Joining these groups can help develop networking skills with other musicians who could help with future references during the job search.

Independent musical skills such as sight reading can also take a giant leap forward as many of these groups rehearse quickly - most community bands likely have one rehearsal for one concert and musicals are put together on a limited rehearsal schedule.

3. Offer private lessons:

Offering private lessons is a fantastic way to develop your "teaching toolbox" and earn some extra money. Before schools let out for the summer, offer your expertise to local directors - they will be grateful that

their students will continue to practice over the summer months.

This is also a great opportunity to help option #1 (become better at a piano/second instrument) - learning right along with the students challenges both teacher and student!

4. Work at camps/festivals:

Combine the above options by working/volunteering at music camps or festivals. Many camps such as the International Music Camp, Blue Lakes Fine Arts Camp, and other camps your institution may host are in need of counselors or junior faculty. Building relationships with students, managing an abbreviated schedule, and watching professional teachers/musicians in action are all valuable experiences - plus the room/board and hopefully extra income!

Explore camps other than music - there are many other camps that are in need of counselors. Also, don't forget about coaching and swimming lessons!

5. All-State prep/Marching Band camp/Show Choir camp:

The musical school year in Iowa begins promptly on August 1 with the release of All-State material and the opening of marching band/show choir camps. Those with special skills in choreography, drumline, and flag corps can offer services to local schools. Those who don't have skills in these areas - here is the perfect chance to start learning!

If you have gone through the All-State process, offer your experiences to younger students preparing for the auditions. Learning the audition pieces provides a personal head start on the upcoming school year of rehearsals and practicing.

Take advantage of the time in the summer (in between walks, campfires, and RAGBRAI!) - invest the time now and the payoff will be massive later!

Graceland University



Make music at Graceland!

Graceland University offers Bachelor of Arts degrees in **Music** and **Music Education**.

Our best-in-the-Midwest performing arts venue, the Shaw Center, features a 115-seat recital hall, black box theatre, outside amphitheatre and much more.

The Graceland Music Department offers many scholarship opportunities for both music and non-music majors.

Come join the Graceland music family!



CHOIRS



DRUMLINE



BANDS



ORCHESTRA

Graceland students have many opportunities to participate in performance ensembles including Symphonic Band, Jazz Band, Chamber Singers, Concert Choir, Oratorio Chorus, Orchestra, Flute Choir, Brass Choir, Drumline and a variety of chamber ensembles.



Graceland
UNIVERSITY | 1895

1 University Place, Lamoni, IA 50140

866-472-2352 (866-GRACELAND)

admissions@graceland.edu

www.graceland.edu/music

VISIT FRIDAYS!

Pick a Friday and visit our campus, get your questions answered and enjoy lunch on us.

www.graceland.edu/visit

Southeast Chair

~ Melissa Brobston

Music and Movement Beyond the Elementary Music Classroom



Music in many cultures is inseparable from movement and dance. Yet traditionally in the United States, instrumental and vocal groups perform dance styles from different genres and cultures which have been rehearsed with little or no knowledge, understanding or practice of the style of dance being performed. Research indicates that our action-observation network – the brain circuitry that is activated whether we watch someone perform the action or perform the action ourselves – is significantly stimulated when we have both observed and performed the action.

In 1996 Vittorio Gallese led a group of researchers who discovered mirror neurons through studying the observations and actions of the neurons in macaque monkeys. The group of motor neurons became active when the monkeys performed a given action and when they observed a similar action performed by the experimenter.¹ Simply seeing an action being performed caused certain groups of neurons to fire, an activation that was a mirror image of what occurred when the monkeys performed the same action.

Ten years later a study was led by Beatriz Calvo-Merino and colleagues at University College London who used functional MRI to study the action-observation network brain activity in male and female ballet dancers. The dancers observed videos of ballet movements that only men or women perform. The dancers were visually familiar with all movements but physically familiar with their own gender's trained movements. The action-observation network activity was greater when dancers observed movements with which they were physically familiar.²

And recently, researchers Emily Cross, Antonio Hamilton, and Scott Grafton found evidence that links physical competence and simulation within the action-observation network. A troupe of modern dancers were trained on a dance piece, watched short video segments of their instructor performing the dance and rehearsed the dance daily. As they improved in the dance they rehearsed, activity in the action-observation network increased. However, while watching the video of the dance, the better the dancer thought they could execute a part of the dance, the greater the action-observation network.³

When we connect music and movement, the part of our own motor cortex that is associated with similar movements becomes active. The relationships form between the patterns of physical movements, such as the steps in a dance and correlate with the patterns of musical sounds. As music educators, we owe our students the background and experience of the dance music we are rehearsing in order to increase the students' action-observation networks and achieve optimal performance.

1. Lawrence m. Zbikowski, "Music and Movement: A View from Cognitive Science," draft submission for the symposium volume *Bewegungen zwischen Horen und Sehen*, Forschungsinstitut für Musiktheater der Universität Bayreuth (2010).

2. Scott T. Grafton, M.D., "What Can Dance Teach Us About Learning?" Monday, October 5, 2009. https://www.dana.org/Cerebrum/2009/What_Can_Dance_Teach_Us_about_Learning/

3. Ibid.

Early Childhood Chair

~ Tami Biggerstaff

Early Childhood Music Class is the Foundation of Learning



Early childhood music seems like such a simple thing. Hot Cross Buns, Mary Had a Little Lamb, and the list is endless with our favorite, simple tunes. When we learned these, it was a simple matter of fun. They are fun to sing, the words tell a fun story, it is fun to dance and move while singing these songs. But in fact, these songs taught us much more than a simple and fun tune. We learned steady beat; we learned rhymes; we learned how to match pitch with the person or instrument with which we were singing; we learned how to move with the music; we may have learned moving with a partner; we learned mi, re and do; and eventually, we learned how to play these songs on an instrument (in reality, several instruments!).

While I'm certain I'm leaving out some very basic benefits of learning these songs, you get the idea. The songs that we learned, and now teach young students, have and will continue to stand the test of time in early music learning. That early music learning facilitates learning in all classes, not just music class. Research continues to substantiate and support early childhood music education for all students.

Age appropriate early childhood music and movement is the foundation on which you build your teaching. You've seen students reap the benefits: the simple joy when young students come to music class, the smiles on the faces of young students when they are making music, the joy in your soul when they make music, and the rewarding "this is my favorite class" or "you are my favorite teacher" never gets old. My personal favorite is when a tutor asked if the student had been participating in music classes at a young age – because he reads so fluently and with such expression. The real rewards may never be "seen," but rest assured that your efforts in the early childhood music classroom sustain the test of time. Your students are better students because of you and what you do.

I know I'm "preaching to the choir" about the benefits of early childhood music education. Those benefits are likely at least part of the reason that you do what you do. We can't speak too much about these benefits – the welfare of students is of the utmost importance. Sadly, advocacy is a daily discussion for music teachers.

In serving with IMEA as Early Childhood Chair, I believe that part of my job is to help you do your job. I want to help you advocate. I want to help you with continuing education. I want to help you be a better music teacher who in turn helps make better students. There are numerous things that can be done to facilitate each of these areas. I welcome hearing your thoughts and ideas about how we can learn and grow as we continue to make a difference in the early childhood music and movement education classroom. As you share those thoughts and ideas, please share what grade levels you currently teach and if preschool is offered in the school where you teach.

Thank you for the opportunity to serve you and IMEA as Early Childhood Chair. I look forward to working with and for you in the coming years.



Master of Education online at Northwestern College



- ✓ Conveniently online, one class at a time
- ✓ Designed to be completed in 2 years or less
- ✓ Incomparable quality at a cost-competitive rate of \$305/credit hour

Affordable excellence

Our program is ranked 3rd among the 25 Most Affordable Online Master's of Educational Leadership and Administrative degrees by AffordableSchools.net.

We offer M.Ed. degrees in

- ▶ **Master Teacher**
- ▶ **Teacher Leadership***

*Already have a master's degree? Position yourself for mentoring roles (and make another lane change) with our 12-credit Teacher Leadership Graduate Certificate.



**Believe.
Achieve.**

online.nwciowa.edu/education

712-707-7388 | online@nwciowa.edu



Creating Creative Musicians

~ Kris VerSteege

A couple years ago, I discovered Pinterest, and immediately set about re-pinning art, architecture, and quotes to which I felt particularly akin. Upon finding this quote attributed to Margaret Mead "Children must be taught how to think, not what to think," I enthusiastically re-pinned it while smugly congratulating myself for being a creative arts educator. Using arguably faulty logic, I interpreted how to think as analogous to creative thinking and concluded that as a music teacher, I automatically teach creative thinking every day. Worse yet, I didn't acknowledge my own failures to allow students to think creatively in my music classroom. Comments from my Pinterest followers, mostly other music teachers, set my thinking straight. Each of them lamented about lack of time and training. Some blamed administrators for lack of support. Their comments led me to a realization: None of them were allowing much creativity in their classrooms. Neither was I.

This article will provide background on the problems facing the implementation of a consistent standard of creative thinking in music education, discuss the importance of creativity education for today's global citizens, provide a synthesis and review of the literature regarding creativity in music education—including a few exciting creative thinking strategies with which many have had success—and propose practical suggestions for music teachers, administrators, and teacher training institutions to improve creativity in music classrooms.

Background of the Problem

In 1994, the Consortium of National Arts Education Associations proposed a radical new vision for the future of arts education (Lehman, 2008). This landmark text outlined national standards meant to guide creative arts educators in developing independent, innovative artists in theatre, dance, visual arts and music. Not surprisingly, the standards varied widely among these creative arts. The fact that so little common ground was shared makes their one commonality stand out even more: Each set of standards placed emphasis on student ability to *create* original works of art (Consortium of National Arts Education Associations, 1994). These were,

after all, *creative arts* standards. In 2014, the National Core Arts Standards were released and a new paradigm emerged connecting all fine arts education in the United States. Four artistic processes entitled "*Create, Perform/ Present/Produce, Respond and Connect*" became the new heart of everything arts educators do. Note, "Create" was the first among these in all the fine arts, and although the processes are more fluid than hierarchal, one could argue that creativity must come first.

Thus, creativity could be interpreted to be the most important process of the four. With such emphasis placed on creativity, it is indeed surprising that creativity standards have historically had the least success in implementation (Guilbault, 2004) and have been interpreted so widely (Conway, 2008; Saetre, 2011). Citing lack of training and time constraints, some music educators allow little creative thinking (Whitcomb, 2013). Those classrooms that do employ regular creative strategies run the gamut from free to highly structured improvisations with instruments, movement and the voice (Whitcomb, 2013). As a result of this wide interpretation, some music educators have suggested these standards be deemphasized in the 2014 standards, or even deleted. Others feel they are too important to be omitted.

With state standards currently undergoing the adoption process here in Iowa, the time is now to better understand creativity in our music classrooms and how this very important artistic process can be achieved. Furthermore, while the national standards were intentionally written to be broad and overarching, free interpretation or deliberate neglect of any national standard is problematic for music educators who rely on the spiraling curriculum to ensure their incoming students arrive with necessary skills for further study. However, the true danger of this widely varying interpretation lies in the nature of this creative process itself—a long-celebrated hallmark of arts education. Rather than calling for a lowering of expectations, arts educators need to become deliberate in planning creative tasks and opportunistic when they arise naturally in their classes. Arts educators can enhance their dedication to advancing creative thinking by overcoming perceived barriers, embracing creative thinking for the power it holds in our global society (Goodwin, 2013), and discovering and implementing strategies that have had success elsewhere.

While conducting a review of scholarly literature on creativity at large and on creativity in music education, I discovered that while nearly all the literature I reviewed made a case for creative thinking in education and in arts education, that same literature was further divided into two very dichotomous themes: Hurdles to overcome and headway already being made.

Hurdles

Many factors influence the very wide interpretation of creativity standards in the National Core Arts Standards. There are many perceived hurdles to accomplishing the standards including lack of training and creative confidence among music teachers, high demands on time, and teacher attitudes toward the importance of improvising and composing (Beckstead, 2013; Whitcomb, 2007; Whitcomb, 2013).

The Trouble with Training

Possibly the biggest barrier to consistent implementation of creativity standards is lack of training. One simply cannot teach what has not been learned. By asking teachers to teach creativity through improvisation and composition, however, they may have to do just that.

Except for jazz band, there are few opportunities to be creative at the high school level and creative skills have “not typically been emphasized in the pre-college experiences of the nation’s music teachers” (Lehman, 2008, p. 28). Certainly teacher training programs are partly to blame as well by not providing pre-service teachers with adequate training (Norris, 2010; Watson, 2013). In her 2007 study, Whitcomb quantified these concerns reporting that 53% of surveyed teachers indicated lack of personal experience with improvisation as a contributing factor to neglecting creativity skills in their classrooms. She also found that 42% of survey respondents indicate lack of training in teaching improvisational skills (Whitcomb, 2007). This training then must fall to professional development.

Professional development (PD) for music teachers provides yet another complication. While general education PD generally levels the playing field, district-level PD in music is virtually non-existent except among large or affluent school districts. Teachers then choose what training to seek on an in-

dividual basis (Bauer, 2010), often at their own expense. Instead of serving to level the playing field among music teachers, PD can actually make skill development even more uneven as some seek out training in developing creativity and others do not.

It’s About Time

While many music programs are being eliminated and many more “are struggling merely to survive” (Lehman, 2008, p. 28), concerns regarding contact time with students are very real. With so little time, teachers must pick and choose that upon which they will focus and what they must let go.

Creativity takes time to nurture authentically and develop organically (Conway, 2008). A teacher with low contact time and rigorous curriculum has limited time to allow student improvisations and compositions to develop. Creative thinking processes, with their constant interplay between convergent and divergent thinking, can typically involve a cycle of editing and revising that can be very time consuming (Goodwin, 2013). Some music teachers argue creative thinking is not worth the time and it shows. In 2007, Whitcomb asked 281 teachers to rank order the time they devoted to movement and nine other activities aligned with the 1994 national standards. She found that improvising and composing had modes of 9 and 10 respectively. With only ten items on an ordinal scale, this survey indicated these creativity standards received the least amount of instructional time (Whitcomb, 2007).

However, if music teachers placed more value on creative thinking, that perceived cost-benefit ratio would decrease—even without more seat-time. For that to happen, teachers need to understand the rise of creativity as a cornerstone in education (McWilliam, 2008) and place upon it the value it deserves.

Undervaluing Creativity

In 2006, the Music Educators National Conference’s Task Force on National Standards reviewed the 1994 standards and surveyed music teachers for suggestions for improvement (Lehman, 2008). Although many respondents suggested de-emphasis or deletion of those standards that called for improvisation and composition (Lehman, 2008), the 2014 National Core Arts Standards further emphasized creativity among the four artistic processes. Why?

(continued on page 29)

Earn
your

Master of Music in Conducting

With a music program and faculty reflecting a national reputation for academic excellence, **Messiah College's master's degree in conducting** will enhance your ability as an effective music educator and conductor.

- Three specialized tracks to advance your education and career: **wind, orchestral, choral**
- Graduate-level certificate (CAGS) in conducting
- Emphasis on summer and online coursework, designed to fit the schedules of busy professionals
- Our faculty are experienced music educators and conductors, who take time to mentor students
- Coursework is instantly applicable to your everyday work setting

Experience the academic distinction of
a nationally ranked **Christian college**.



Discover if you qualify for a
tuition discount at
messiah.edu/graddiscounts



**MESSIAH
COLLEGE**

see anew

NOW ENROLLING

717.796.5061

messiah.edu/conducting

Online | Flexible | Affordable

★ ★ WHEN ★ ★
**MUSIC CAN BRING A
NATION
TO ITS FEET**
IT'S WORTH ADVOCATING FOR

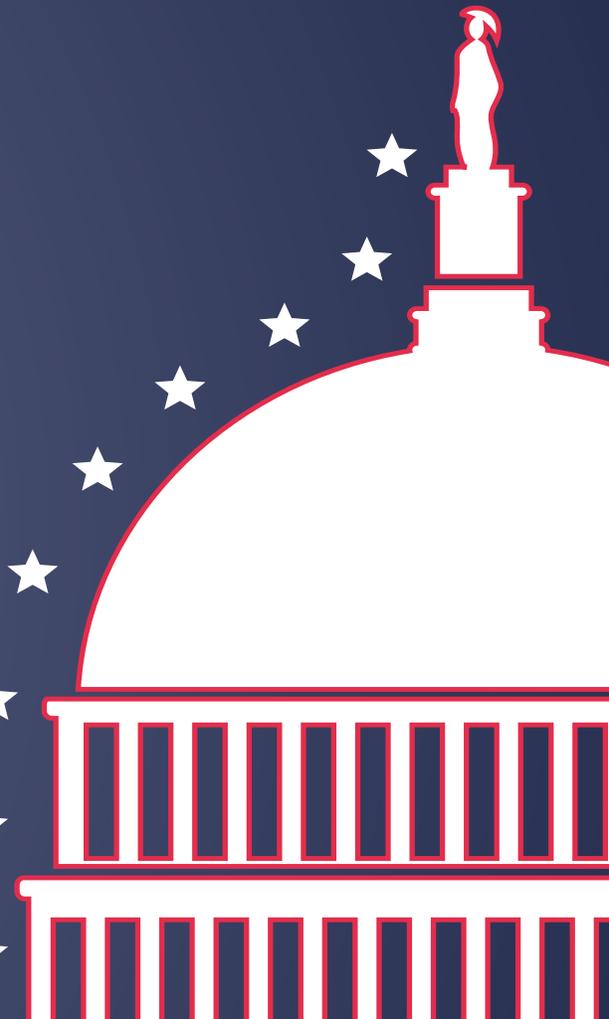
June 27-July 1 | #NAfMEHD17

2017

COLLEGIATE ADVOCACY SUMMIT

hillday.nafme.org


COLLEGIATE



One possible reason is that the past two decades have seen an unprecedented upsurge in the value placed on creative thinking. Beginning in 1995, a five-year comprehensive revision of Bloom's Taxonomy began to adapt the 1956 document for today's world (Anderson, 2005). The result was a revised taxonomy table that, among other changes, placed creating, "by putting elements together to form a novel, coherent whole or make an original product" (Krathwohl, 2002, p. 215), at the pinnacle of higher-order thinking skills. In keeping with the intent of Bloom's work, written learning objectives were now to aspire to include verbs like compose, create and invent (Anderson, 2005). As improvisation is often a starting point for composition (Beckstead, 2013), music teachers can subsume improvise into this list as well.

With wide implementation and acceptance of Bloom's Taxonomy in the field of education, one could argue the case for creativity in education was made with this revised taxonomy. However, recent developments have catapulted creativity to near idolatry outside of education as well. For example, Richard Florida identified economic trends in which he found positive correlations between economic growth and stability in urban areas with high percentages of creativity workers (e.g., musicians, programmers, graphic designers), a group he dubbed "the creative class" (Pink, 2005, p. 56). In a time of economic uncertainty and record-setting highs in unemployment, creative class workers had unemployment rates of less than 5% (Florida, 2012). Creativity stayed in demand as outsourcing, downsizing and automation consumed American jobs, defining a new Conceptual Age dominated by right-brained, creative thinkers (Pink, 2005). In 2010, IBM surveyed 1500 executives across more than 30 industries and asked them to ordinally rank characteristics they sought in employees (Berrett, 2013). Creativity ranked first place.

As a necessity in the modern Conceptual Age, creativity should be promoted throughout the whole of education. Yet in 2008, McWilliam argued that creative potentials are not being realized or developed by our current educational systems. "Indeed, many commentators argue that education kills creativity stone dead" (McWilliam, 2008, p. 65). High-stakes testing has led to an instructional pace that simply does not allow children to think divergently and forces teachers to "downgrade complex heuristic-type problems into simplistic, algorithmic tasks" (Goodwin, 2013 p. 81). Educators can and must do better.

Headway

There is much good news. There is a vast body of research that suggests creative thinking strategies are alive and well in many music classrooms. The creative ideas far outnumber the pages of this magazine, so I will include here those ideas that were synthesized from many scholarly articles or seemed particularly timely.

Using children's literature in the music classroom is a research topic unto itself. However, using children's literature as an impetus for creating soundscapes to enhance the story serves a creative musical function and a reading comprehension function as well (Barbot & Lubart, 2012; Beckstead, 2013; Beegle, 2010; Robinson, Bell & Pogonowski, 2011; Whitcomb, 2007; Whitcomb, 2013). Soundscapes can be created with traditional classroom instruments or from instruments created from everyday objects. One benefit to using found sounds from ordinary household items is that such activities allow for divergent thinking about the objects themselves (Barbot & Lubart, 2012), not just about the music they can create. Using a repetitive text, which can be readily found in many children's books, can provide spoken rhythm that can be easily supplanted on classroom instruments or found sounds as well.

Song lyrics or repetitive text from known song materials can also provide rhythmic structure to improvisations and compositions (Whitcomb, 2013). In this case, the children can create extended structures by interjecting episodes of improvisations or compositions between repeats of familiar song material.

Before embarking on any structured improvisation, many researchers caution that music teachers allow plenty of time for exploration on the instruments to be used (Barbot & Lubart, 2012; Beckstead 2013; Scott, 2007; Whitcomb, 2007). While this process can be time consuming, the musicality will improve dramatically when children are given time to imagine (Barbot & Lubart, 2012). This is improvisation, too. The students are still creating and performing simultaneously, they are just performing for themselves rather than for an audience of their peers.

Vocal improvisations also require preparation through exploration and modeling. Some evidence suggests that providing song instruction with root melody accompaniment produces statistically significantly higher achievement in vocal improvisations of kindergarten and first grade students (Guilbault, 2004).

Whitcomb (2007) and Scott (2007) also suggest that children readily succeed with creative tasks in which they are asked to respond vocally in question/answer or call/response formats.

In our modern age, the use of technology has made improvisation accessible and agreeable to otherwise reluctant risk-takers in the upper grades. MIDI sequencers, multi-track recorders, and even iPad apps can now accomplish in seconds what it used to take weeks to transcribe. These technologies allow non-musicians, classically trained musicians, and children of all ages to become innovators in sound production. A single person can record multiple layers of sound in a matter of seconds, creating unique and original musical products through musical sampling (Barbot & Lubart, 2012).

Music and the arts have long been heralded as seats of creativity. The 2014 National Core Arts Standards have further solidified the need for music teachers to teach creative thinking. However, there are many hurdles to achieving a consistent standard of creativity education in music classrooms. While these barriers can be disheartening, many music teachers have found success in teaching their students to improvise and compose on instruments, vocally, and using technology. This work allows students to consider themselves innovators and contributors to an increasingly creative society.

Research-Based Recommendations

Suggestions for Music Teachers:

- Keep it simple. Research has shown that there is no difference in cognitive processing for complex versus simple improvisational and compositional tasks (Beckstead, 2013). Keeping it simple will lead to more success faster, and it will achieve the same cognitive results.
- Aim for simple, not simplified. Resist the temptation to break down complex activities into step-by-step algorithms.
- Start early. Simple improvisations in elementary school build confidence that can be used later.
- Embed creative tasks. Rather than writing separate creativity objectives, plan for creative tasks to be outgrowths of singing, playing, moving, and listening tasks (Whitcomb, 2013).
- Get Technical. Technology has opened up doors to creativity in all areas and music is no exception.

Suggestions for Administrators:

Stop by sometime! Make an effort to come see what your music specialist is doing and praise him or her when you observe children being creative. Building your specialist's confidence will make future attempts more likely.

- Appreciate the chaos. When you walk into a room with 30 children exploring objects for various sound producing qualities, it is going to seem out of control. It isn't. It's just a step in the creative process.

Suggestions for Teacher Trainers:

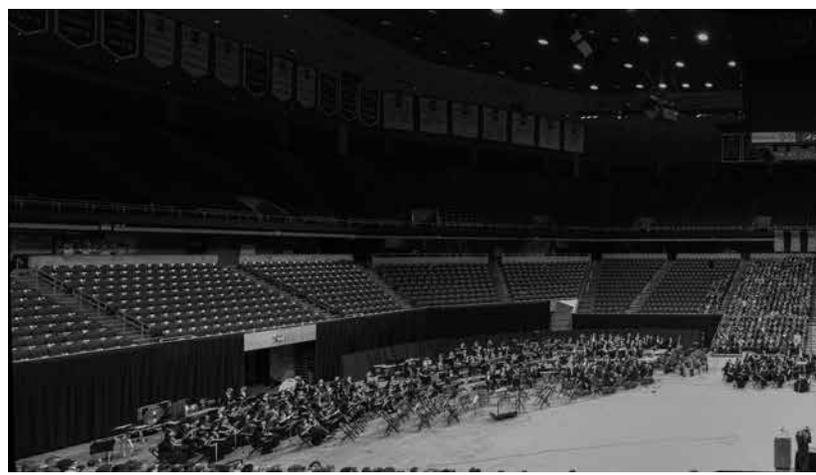
- Jazz it up. All music teachers, including post-secondary teachers, should include improvisation and composition in their lesson plans and rehearsals. One cannot teach what has not been learned.
- Get creative. As the Conceptual Age demands creative thinking from increasing numbers of American workers, it is high time that teacher training included creativity education. More training often equals more confidence in teachers and can lead to more success for students.

Further Resources

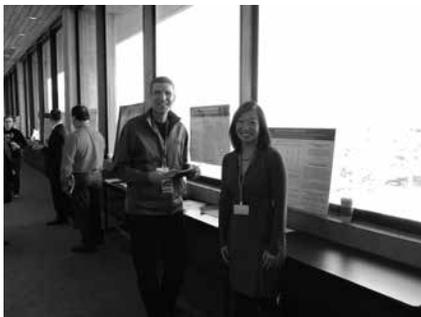
- Agrell, J (2008). *Improvisation Games for Classical Musicians*. Chicago: GIA.
- Bailey, D. (1993). *Improvisation: Its Nature and Practice in Music*. Cambridge: Da Capo. ISBN 0306805286.
- Guderian, L. (2012). *Music Improvisation and Composition in the General Music Curriculum*. *General Music Today*, 25(3), 6-14.
- Semmes, L. R. (2010). *Shaker Oats: Fortifying Musicality*. *Music Educators Journal*, 97(4), 36. doi:10.2307/40666427
- Sexton, L., & Rosa, E. (2010). *I is for Improvisation: A Classroom Primer*. *Kodaly Envoy*, 36(2), 16-20.
- Land, G. & Jarman, B. (1993). *Breakpoint and Beyond*. New York: Harper Business. ISBN 0887306047.
- Robinson, K. (2011). *Out of Our Minds* [electronic resource]. Hoboken: John Wiley & Sons. ISBN 9780857081490.
- Royal Society for the Encouragement of Arts, Manufactures and Commerce [The RSA]. (2010, October 14). *RSA Animate—Changing Educational Paradigms* [Video file]. Retrieved from <http://youtu.be/zDZFcDGpL4U>

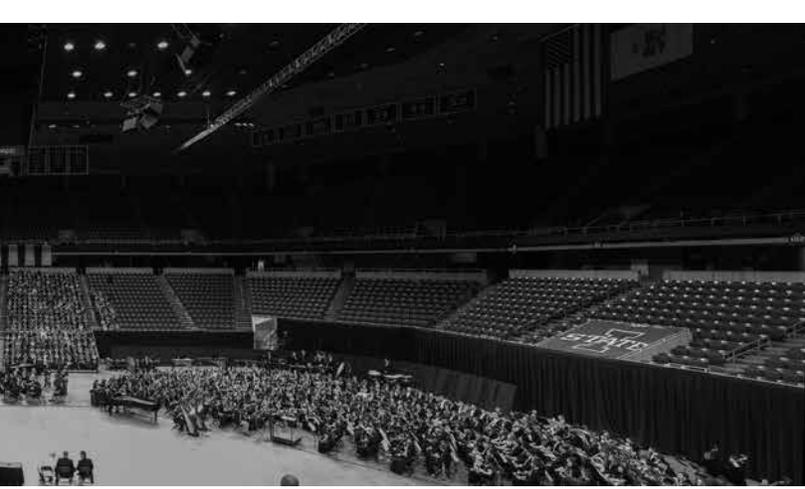
References

- Anderson, L. W. (2005). Objectives, evaluation, and the improvement of education. *Studies in Educational Evaluation*, 31(2/3), 102-113. Doi:10.1016/j.stueduc.2005.05.004
- Barbot, B., & Lubart, T. (2012). Creative thinking in music: Its nature and assessment through musical exploratory behaviors. *Psychology Of Aesthetics, Creativity, And The Arts*, 6(3), 231-242. doi:10.1037/a0027307
- Bauer, W. (2010). Your Personal Learning Network: Professional Development on Demand. *Music Educators Journal*, 97(2), 37-42.
- Beckstead, D. (2013). Improvisation: Thinking and Playing Music. *Music Educators Journal*, 99(3), 69-74. doi:10.1177/0027432112467822
- Beegle, A. C. (2010). A Classroom-Based Study of Small-Group Planned Improvisation With Fifth-Grade Children. *Journal Of Research In Music Education*, 58(3), 219. doi:10.2307/40961667
- Consortium of National Arts Education Associations (1994). *Dance, music, theatre, visual arts: what every young American should know and be able to do in the arts: National standards for arts education*. Reston, VA: Music Educators National Conference.
- Conway, C. (2008). The Implementation of the National Standards in Music Education: Capturing the Spirit of the Standards. *Music Educators Journal*, 94(4), 34.
- Dudas, R. (2010). "Comprovisation": The Various Facets of Composed Improvisation within Interactive Performance Systems. *Leonardo Music Journal*, 20(1), 29-31.
- Lehman, P. (2008). A Vision for the Future: Looking at the Standards. *Music Educators Journal*, 94(4), 28.
- Florida, R. (2012). *The Rise of the Creative Class, 10th Anniversary Edition*. New York: Basic Books.
- Goodwin, B. (2013). Creativity Requires a Mix of Skills. *Educational Leadership*, 70(5), 80.
- Guilbault, D. (2004). The Effect of Harmonic Accompaniment on the Tonal Achievement and Tonal Improvisations of Children in Kindergarten and First Grade. *Journal Of Research In Music Education*, 52(1), 64-76.
- Krathwohl, D.R. (2002). A Revision of Bloom's Taxonomy: An Overview. *Theory Into Practice*, 41/(4), 212.
- McWilliam, E. (2008). *The Creative Workforce*. Sydney: University of NSW Press.
- Norris, C. E. (2010). Introducing Creativity in the Ensemble Setting. *Music Educators Journal*, 97(2), 57. doi:10.1177/0027432110387934
- Pink, D. H. (2005). *A whole new mind: moving from the information age to the conceptual age*. New York: Riverhead Books.
- Robinson, N. G., Bell, C. L., & Pogonowski, L. (2011). The Creative Music Strategy. *Music Educators Journal*, 97(3), 50-55. doi:10.1177/0027432110395945
- Sætre, J. (2011). Teaching and learning music composition in primary school settings. *Music Education Research*, 13(1), 29-50. doi:10.1080/14613808.2011.553276
- Watson, K. E. (2013). Starting a Jazz Program: Examining the Benefits and Challenges. *Canadian Music Educator* 54(4), 40-41.
- Whitcomb, R. (2007). Improvisation in Elementary General Music: A Survey Study. *Kodaly Envoy*, 34(1), 5-10.
- Whitcomb, R. (2013). Teaching Improvisation in Elementary General Music: Facing Fears and Fostering Creativity. *Music Educators Journal*, 99(3), 43. doi:10.1177/0027432112467648



2016 Conf





ference





All-State Band Chair

~ Thad Driskell

This past November, we celebrated our 70th All-State Music Festival and welcomed Dr. Jack Stamp, renowned composer, educator, and conductor to Iowa and the All-State Band. Dr. Stamp serves as adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting. Prior to this appointment, he served as Director of Band Studies at Indiana University of Pennsylvania for 25 years. Dr. Stamp masterfully guided the musicians through a wonderful program that included "March" from Music for a Festival by Gordon Jacobs, Final Covenant by Fisher Tull, Carl Holmquist's Play!, and his own AirLink. While fully engaging the students in preparing the program, Jack wove a deep of knowledge of the music, music history, advocacy, and a wonderful sense of humor throughout each rehearsal. The performance was a grand slam, and we thank Jack for inspiring and serving our All-State musicians!

With gratitude, we thank Chris Crandell for 19 years of extraordinary service to the students of Iowa, the All-State Music Festival, and the All-State Band. He has served with a selfless dignity always thinking of the students and student experience first. Chris has served the IMEA and IHSMA as an Audition Site Manager, Assistant to the All-State Band Chair, Audition Auditor, and a two term All-State Band Chair. Chris's family has a long tradition of service to the Iowa Bandmasters and music education, and Chris has admirably carried on the family tradition. We continue the philosophy of the student first, the work and dedication to a positive student experience in every facet of the All-State process, and the celebration of excellence that is the Iowa All-State

Band. We look forward to working with Alan Greiner, Kendra Leisinger, the Executive Boards of the Iowa High School Music Association and the Iowa Music Educators Association, the directors of the Iowa Bandmasters Association and fellow Chairs Jackie Burk, All-State Choir, and Mary Kay Polashek, All-State Orchestra.

Sharing in this endeavor is an exemplary team of educators. The All-State Team and Advisors are experienced in all facets of the All-State process and have been dedicated servants to the work of the All-State Band. The All-State Team consists of Chris Ewan, Director of Bands at Ames High School; Jason Heeren, Director of Bands at Johnston High School; and Myron Peterson, Director of Bands at Urbandale High School and President-Elect of the Iowa Bandmasters Association. The Advisory Team consists of Chris Crandell, past All-State Band Chair; Steve Stickney, past IBA Concert Band Affairs Chair; and Dr. Myron Welch, past All-State Band Conductor. I appreciate the experience, passion, and insight these tremendous music educators bring to all facets of the All-State Band experience. Furthermore, we look forward to collaborating with our Site Managers, All-State Audition and Chair Placement Auditors, and all involved on site for the All-State Music Festival. We are the state of The Music Man, and the All-State Band touches communities large and small across Iowa. We cherish our history and celebrate our heritage of music education. Thank you for your past and future contributions.

Respectfully,
Thad K. Driskell
All-State Band Chair

75th All-State Music Festival Celebration – 2021

In 2021, we will mark the 75th Anniversary of the All-State Music Festival. This is a tremendous mark in time to celebrate the thousands of student musicians, guest conductors, fellow directors, music advocates, and history that we have shared over the past 75 years! As the state of The Music Man, Iowa has a rich tradition of music performance and music education that is respected across the country. We celebrate the outstanding contributions found in all of our communities, large and small, and the support the arts and music education in the schools of Iowa.

More than 1,100 outstanding student musicians are selected to participate in the All-State Music Festival annually. To celebrate the musical excellence that Iowa embraces, plans are in progress that will be memorable for the performers, audience members, and our arts community worthy of our 75th anniversary. The Committee for the 75th Anniversary Celebration of the All-State Music Festival is comprised of members, past and present, from the Iowa Music Educators Association, Iowa High School Music Association, Iowa Alliance for Arts Education, the All-State Band, Choir, and Orchestra and are members of the Iowa Bandmasters, Iowa Choral Directors, and Iowa String Teachers Associations. Committee members include: Alan Greiner, Everett Johnson, Kris VerSteege, Martha Kroese, Kurt Schwarck, Duane Philgreen, Leon Kuehner, Mark Lehmann, Nathan Sletten, Jackie Burk, Mary Kay Polashek, and Thad Driskell. The committee members shared history and knowledge of All-State's past is remarkable as is their shared passion for the All-State Music Festival's student-centered experience.

The planning for the event began three years ago. As a committee, we continue to reflect on the logistics and all aspects of the current All-State Music Festival as well as Festivals of the past including the 50th anniversary celebration. Commissioned works by award-winning Iowa composers, Dr. Andrew Boysen, Jr., Jake Runestad, and six-time Grammy Award Winner Dr. Michael Daugherty have been contracted for the All-State Band, Choir, and Orchestra for

World-Premiere performances on Saturday evening's concert. Guest conductors will include Dr. Andrew Boysen, Jr. for the All-State Band, Dr. Edith Copley for the All-State Choir, Dr. Rebecca Burkhart for the All-State Orchestra, and Dr. Peter Eklund returning to conduct the traditional patriotic selections with the combined All-State Band, Choir, and Orchestra. Friday evening will feature a Young Artists Showcase of performances of past and future (2021) All-State All-Stars in Iowa State University's CY Stephens Auditorium. Invited performers include Mezzo-soprano Megan Ihnen, Gabriel Medd on trumpet, soprano Shelby Van Nordstrand, violinist Caleb Polashek, and Broadway star Antoine L. Smith with other performers of note.

As was the case with the 50th anniversary celebration, the expenses associated with these endeavors far exceed the normal resources of the IHSMA and IMEA for the All-State Music Festival. Support for this unique celebration of Iowa's musical heritage and the 75th Anniversary will be solicited from individuals, associations, and businesses. Donations are tax deductible and donors will be recognized in various ways leading to the 2021 Festival as well as within various facets of the weekend itself. Contributions can be made in support of the 75th Anniversary or sponsorships for specific aspects of the Festival ranging from sponsoring a commissioned work, a conductor, or young artist. Donations can be made in a single contribution or divided into payments over the next five years.

A potential four-year All-State member for 2021 will begin high school in two years during the 2018-2019 school year. The committee has enjoyed the brainstorming, conversations, and debates to celebrate this milestone. We appreciate your support and enthusiasm for this experience as we look to celebrate the 75th Anniversary.

Respectfully,
Thad K. Driskell
Committee Chair

Explore Music at **CUW**

Program Opportunities

Ensembles for Majors & Non-Majors
Exciting Concert Series
Domestic & International Tours
Christian Environment

Music Majors

K-12 Choral & Instrumental Music Education
Liberal Arts Music—Major & Minor
Parish Music
Music Therapy Equivalency

www.cuw.edu/music

*Scholarships
Available*



For more information please contact:

Mrs. Johanna Anderson, Music Department Recruiter

johanna.anderson@cuw.edu | (262) 243-4265

IT'S A NEW ERA IN EDUCATION



What does that mean for you as a music educator?

Music advocates have begun the hard work of ensuring the Every Student Succeeds Act (ESSA) is properly implemented across the country. With music included as part of a well-rounded education, **now more than ever, your voice and expertise as a music educator is critical.**

NAfME is here to help you make a strong case for music education under ESSA.



“Everything ESSA”

Visit bit.ly/NCLBends for all the resources you need to understand ESSA and take action to ensure implementation includes music at the state level. NAfME’s Toolkits include:

- ESSA in Plain English: What It Means for You: Learn more about this historical law and see our detailed FAQ that features questions asked by music educators just like you.
- ESSA Implementation Toolkit: This thorough resource links your program with admissible provisions in ESSA so you can make your case for your program where you work.
- NAfME Field Guide to State Lobbying: This document explains the ins and outs of what you can do to lobby at the state level.

Webinars

At bit.ly/NCLBends, you can receive recognition for professional development valued at one contact hour for watching these webinars:

- ESSA Passage and Next Steps
- Title IV, Opportunities to Learn, and You!
- Federal Funding Facts

Grassroots Action Center

Right now, you can make your voice heard on Capitol Hill. At bit.ly/NAfMEgrassroots, you can:

- Support music education in federal education policy
- Be involved with the legislative process
- Engage your members of Congress via ready-to-send letters on ESSA funding

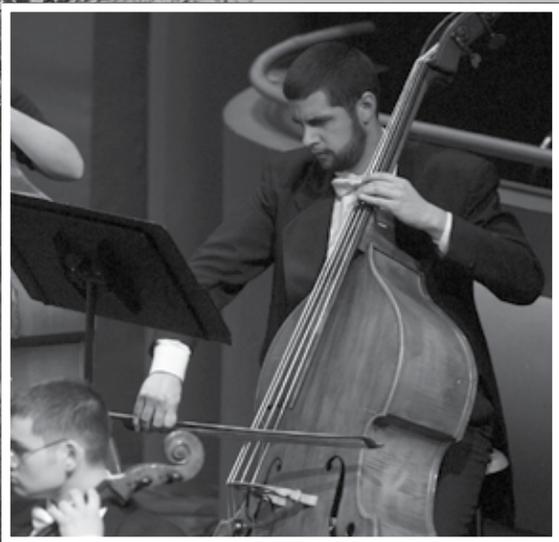
Your Association. Your Profession. Your Voice.





The University of Northern Iowa

School of Music



The leader in music
education graduates
teaching in the state of Iowa.

*"With friendly and knowledgeable teachers,
I have learned a great deal about music and
what it means to be a musician. UNI has a great
atmosphere where anyone who is interested in
music would feel at home."*

—Danny Kleinheinz, music educator, UNI Alumnus



School of Music
University of Northern Iowa

For more information, visit www.uni.edu/music



master of music
Music Education

New cohort to begin Fall 2017

distance.uni.edu/music-ed

Designed for working professionals, with courses offered **entirely online**.

Develop leadership skills as an accomplished teacher.

Apply by **April 14, 2017** for the early decision date!

UNI at a **Distance**
UNIVERSITY OF NORTHERN IOWA

distance.uni.edu | distance@uni.edu

IOWA LAKES COMMUNITY COLLEGE

DEPARTMENT OF **MUSIC**



MUSIC DATES
 2017-2018

JAZZ BAND CAMP
 June 18-22, 2017

JAZZ FESTIVAL
 Nov. 1, 2017

HEARTLAND HONOR CHOIR
 Nov. 9, 2017

JAZZ BAND CONTEST
 Jan. 18, 19, 2018

JAZZ/SHOW CHOIR FESTIVAL
 Jan. 23, 24, 2018

PERFORMANCE OPPORTUNITIES:

- Madrigal
- Musical
- Coffee House
- Concerts
- Jazz Camp
- Jazz Festival

ENSEMBLES:

- Jazz Band
- Pep Band
- Handbells
- Woodwind
- Brass
- Jazz Singers
- Men's & Women's Choir
- Concert Choir

APPLIED LESSONS:

- Piano
- Guitar
- Voice
- + More!



Whether you want to major in music education, music performance, music therapy, or music business, Iowa Lakes provides the first two years of your music education.

CAROL AYRES
INSTRUMENTAL MUSIC
 (712) 330-3647
cayres@iowalakes.edu

BRETT FUELBERTH
VOCAL MUSIC
 (712) 330-1145
bfuelberth@iowalakes.edu

www.iowalakes.edu/music

Why music lessons need to keep up with the times

Clint Randles, Ph.D.

Some 150 years ago, if you wanted to listen to music, you would have to perform it yourself or be in the presence of musicians.

With Thomas Edison's phonograph in 1877 came the ability to record music. At that point, the ways that people could be musical changed forever. Humans could artfully organize their musical worlds around recorded music that they did not necessarily create themselves.

Since then people have engaged in an endless array of musical endeavors that have been recorded. In fact, the ability to record music has shifted our musical experience – from both a maker and a consumer perspective.

The question is: has students' learning kept pace with these changes that started happening more than a century ago? Or, is it way past time for music education to undergo a metamorphosis of sorts, as some scholars have suggested?

I teach music and conduct research in the area of music curriculum development. What is currently offered in music classes is almost exclusively large instrumental and vocal ensembles that perform under the direction of one person. However, there has been a fundamental shift in how people experience music in the world. I believe music classes today should teach students to create, record and share their music that comes from their personal interests.

School doesn't teach the music students love

The average American adolescent listens to music for approximately 4.5 hours per day. So, 18 percent of all of the time in their lives is spent bathing themselves in the sounds that inspire them.

Much of the music that adolescents listen to is created digitally and produced through software, keyboards, touch pads, guitars and drums kits. However, music in the schools is based on conservatory models of musical transmission with roots in Western European art music.

Furthermore, classical music accounts for merely 1.4 percent of music sales in the world. Yet, nearly all school music offerings are classical music-based.

So, we have a supply-and-demand crisis in school-supported music teaching and learning. Music classes do not offer what most students want to learn. As a music teacher in the state of Michigan for nine years (before becoming a music professor), I saw many students who loved music, but just didn't love the school music options. Only 10 percent of students at the secondary level nationally end up enrolling in music classes.

What should a music teacher look like?

What kind of music teacher would it take to make a 21st-century music classroom come to life?

I would like to suggest here that perhaps the perfect example of the skill set required of a reenvisioned music teacher can be seen in the life of a music producer. These professionals are part musician, part technician, part guidance counselor and part magician for the artists that they work with.

The following music producers could be inspiring examples for music teachers.

Sir George Martin, music producer of The Beatles, the most popular musical group of all time, assisted the group on a number of levels.

Martin met the Beatles in 1962, a time when the musicband was still in its early years. Martin was a product of both classical and vernacular training, having studied piano and oboe at the collegiate level. He was perfectly positioned to assist the aspiring young musicians, as he had learned the ropes of recording as an assistant in a studio recording primarily classical musicians. He could orchestrate, position mics, discuss compositional strategies, and employ recording techniques to capture the best sounds the artists made. He sometimes played parts for them, like the harpsichord part of "In My Life."

A second example is **Phil Ramone**, both an engineer and a music producer who worked with singers and musicians to develop their ideas and use the latest technology to share with the world.

His professional demeanor and knowledge of how to get the most out of studio musicians helped Paul Simon record his song "Kodachrome" in the legendary Muscle Shoals recording studio, with the Muscle Shoals Rhythm Section (MSRS). Knowing how to work with people is essential in the studio and studio as classroom.

A third teacher role model is Phil Spector, known for his “Wall of Sound” production technique – using large, somewhat unconventional ensembles including multiple acoustic and electric guitars being doubled and tripled for emphasis. Spector was an expert at where to place a microphone to capture the best sound of an instrument, amplifier or voice. He had a command of the mixing console, latest sound-enhancement technology and methods to capture audio.

The 21st-century music class

Music teachers could learn from the above examples on how to be a music producer, along with helping students in multiple other ways. Our world now has digital ways – via computers and the internet – to do most of the things that music producers have done in studios in the past. This has made what was once a very expensive unattainable task quite economically manageable.

Functioning as music producers, music teachers could guide students through challenges such as: How can multiple bands perform in the same room without bothering other bands via headphone hubs? How can students learn to mix tracks to their liking? How can students build an online artist profile to connect with the greater musical world?

Recorded music along with live performance are the primary ways that people experience music, so I would like to suggest that more than half of the time spent in 21st-century school music education should be about students learning how to make their own music – with an emphasis on recording and sharing it. And music teachers should be equipped to help students realize their creative vision.

THE CONVERSATION

Clint Randles is an Associate Professor of Music Education at the University of South Florida in Tampa. He teaches “Progressive Music Education Methods” and “Creative Performance Chamber Ensemble” at the undergraduate level and “Philosophy of Music Education” and “Creative Thinking in Music” at the graduate level. His work is at the nexus between creativity and curriculum change.

<http://theconversation.com/why-music-lessons-need-to-keep-up-with-the-times-58268>



SEGUE CONSULTING PARTNERS

Working side by side with educators
to maximize student learning

Learn, think, collaborate with Dr. Wendy Barden, respected Minnesota music educator, national clinician, and published author with Neil A. Kjos Music Company:

- ✔ Standards-based curriculum & assessment
- ✔ Teaching through [all] the standards: National Core Arts Standards, Iowa Core
- ✔ Engaging and motivating all students

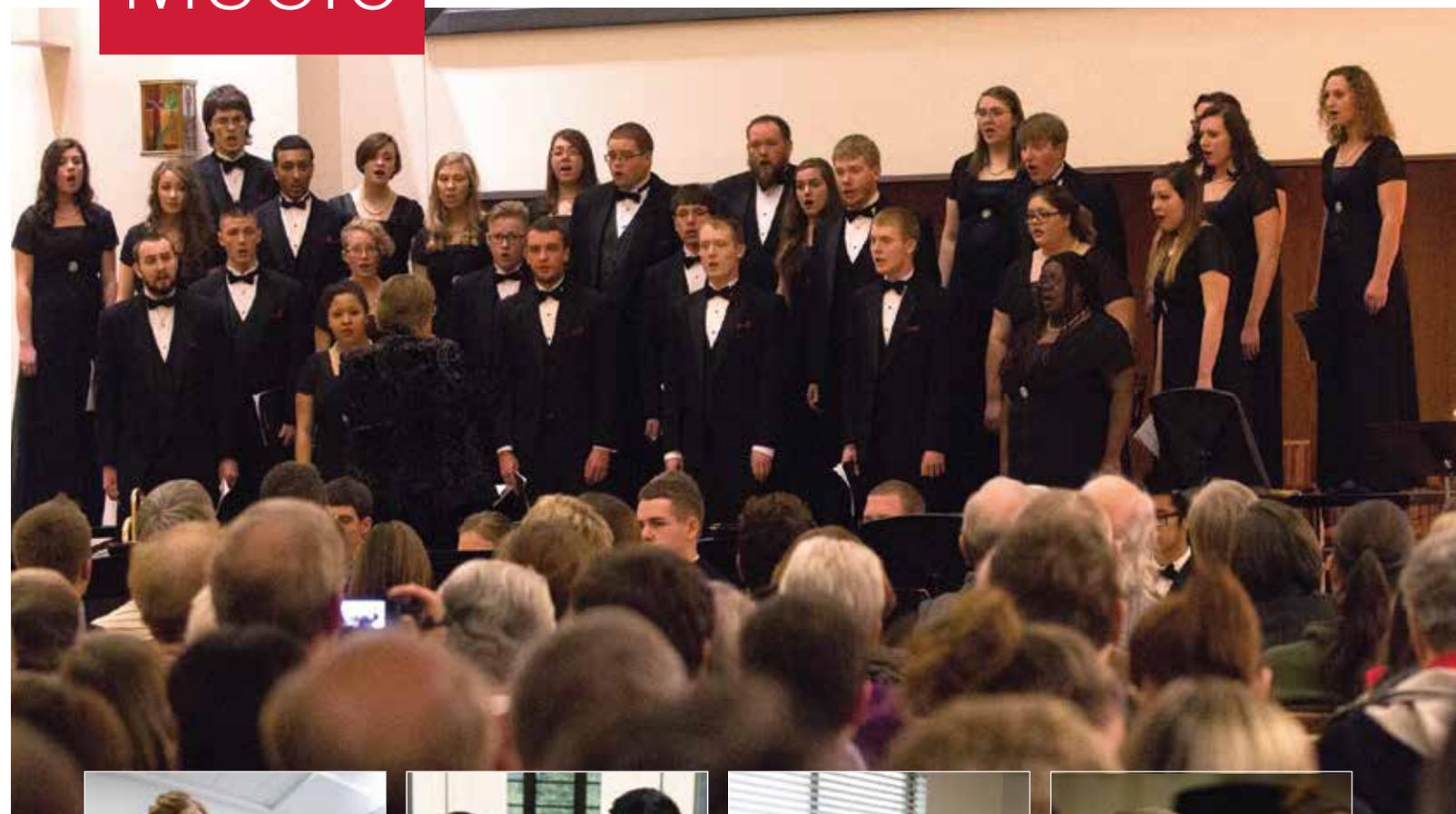
Professional development in-district,
customized for your music department
and also in
workshops scheduled across Iowa

<http://seguecp.com>



MUSIC

GRAND VIEW UNIVERSITY



40 UNDERGRADUATE DEGREES

Including Music, Music Education and Church Music

MUSIC ENSEMBLES

- Choir
- Kantorei
- Wind Ensemble
- Jazz Ensemble

PRO MUSICA SCHOLARSHIPS

Up to \$4,000 for vocal, instrumental, and piano students, regardless of major

FOR MORE INFORMATION

music@grandview.edu
www.grandview.edu

Grand View University

1200 Grandview Avenue • Des Moines, Iowa 50316
515-263-2800 • 800-444-6083



All-State Orchestra Chair

~Mary Kay Polashek:
Orchestra Director, Ames, HS
2016 Iowa All-State Festival

The 2016 All-State performance under the direction of Dr. Jacob Harrison was an absolute thrilling experience for all involved. Highlights include having Claire de Lune arranger Andrew Ardizzoia and Fullmetal composer Michael-Thomas Foumai at the Festival to meet the students and actually work with them. It was very exciting to have them there. Rehearsals went very well. The orchestra started Fullmetal after lunch on Friday. The room went from terror and apprehension as to what this might sound like to astonishment and pure joy at actually playing it. The audience on Saturday was treated to a wonderfully varied program of old, reworked and new pieces that were a thrill to hear.

Many thanks to Alan Greiner for listening to my questions and supplying answers with patience. I credit much of the success of the year to Alan's guidance.

Thank you to Percussion Source for supplying all the percussion for the 2016 orchestra. Jake Thieben, band teacher from Ankeny, did an outstanding job coordinating the percussion for this year and I am pleased that he will continue. Josh Reznicow, from Linn-Mar, and Katherine Bendon, from Pella schools, helped select the audition excerpts. Ted Hallberg, from LeMars schools and former All-State chair and Josh were tremendously helpful during the November Festival. Jon Thoma from Muscatine was also a wonderful helper. I greatly appreciate all the orchestra directors who helped with seating auditions in November.

The 2017 and 2018 All-State Orchestra conductors have been selected and the 2019 conductor will be selected this spring. Repertoire for the 2017 Festival has been approved and excerpts are being selected. The entire process will be easier in this second year.



**Chicago • Orlando • New York
Washington DC • Nashville
San Antonio • Colorado More!**



Student Travel

CREATIVE • CUSTOMIZED
TRAVEL PROGRAMS
DOMESTIC & INTERNATIONAL

**DESIGNED FOR THE
ENRICHMENT OF STUDENTS**

www.stardestinations.com

800-284-4440

*Iowa Owned and Operated
Tour Company*



**PROVIDING
STUDENT
TRAVEL
SINCE 1987**

Southwest Chair

~ Julia Weisshaar-Mullin

What's your comfort zone? The definition of the term is: "a place or situation where one feels safe or at ease and without stress." I'll bet we've all been through a time in our lives when we feel like our hold on that "comfort zone" is slipping and sliding. How do you see it through? Do you retreat, or turn it to your advantage? Do you take a deep breath and jump?!

I was very lucky to accidentally stumble into my dream job about 10 years ago. The opportunity was unexpected and I had many reservations. I was sure that it would only be a temporary fill to ease the gap caused by my husband's layoff. I was forced to take that step, but it ended up being the most fulfilling, challenging, rewarding job of my life. My years at Clearfield gave me the chance to practice and hone my skills as an educator in a safe environment. I felt mutually respected by my administrators and colleagues, and I knew we shared the same goal to educate and nurture our students. I was encouraged to explore, experiment, and expand, and to build a program of which the whole school and the community were extremely proud! When the district was dissolved, and after we closed, I had plenty of time to ponder what would happen next. I knew I'd never find anywhere quite like Clearfield, and I wasn't sure I had the courage to face a new challenge. I felt I'd lost my muse.

In 2015 I attended the ICDA Summer Symposium where composer Timothy Takach presented several sessions. I had to talk myself into attending "Ambition, Adaptation and Risk" (I didn't feel like I could consider any of those things!). He shared how he'd taken several "leaps of faith" in his life and how he had eventually learned how to recognize opportunities and weigh the risk of pursuit. Of course, even as successful as he was, he had experienced failure and detours, but he'd learned from them and always kept a keen focus on his long term goal of composing and publishing. He always had to consider the practicalities of supporting his family, but he didn't stop moving forward. His focus and his family grounded him and allowed him to step outside his comfort zone.

The thought of "weighing the risks" stuck in my head. For the next several months I returned to my usual mode of behavior: I carefully explored options and stuck to the few that had safe, predictable outcomes. My goals



were not clear, but I felt that I'd re-established my comfort zone. I wondered if I was growing complacent, or maybe I was just being prudent?! Then suddenly I had a surprise invitation from a relative that turned me upside down: to accompany them to Africa for almost a month, living at the community level, visiting friaries and convents. I could learn about life and the people there and listen, study and collect music - did I want to take a risk?

As you can probably guess, I took that leap of faith and it changed my outlook on life. I'm eternally grateful and deeply humbled that I had the extraordinary chance to gain a tiny bit of perspective on the shared humanity of our world. I'm still processing the experience mentally and emotionally. But I came to realize that colossal leap outside my comfort zone also opened my eyes to all the adventures in growth and learning that are here right at home, in my own community. I can recognize and create opportunities, for myself and others as well.

Granted, we mustn't be foolhardy! But I urge you, if you are given a chance to step out of your comfort zone, take it. You may never ever have that chance again. It may be a small, private step towards a personal accomplishment, or a ride on a never-ending learning curve. Perhaps you're inspired to switch out a well worn lesson plan with something completely different, or hone your skills on a new instrument or vocal style. It might be a little scary, and hopefully it will challenge you. ***We ask this of our students all the time; we need to experience it ourselves!*** Learn. Grow. Explore. Whether big or small, try something new, and share the experience of your journey with your students. If the situation is right, maybe you can even take them with you.

2016 Outstanding Administrators

by Betsy Kirby

Spring is here!

I think we music teachers can all agree: finally! Winter seems neverending when you live in the Midwest. I hope you have all had a wonderful school year. I always feel like once spring arrives, we are on the downhill stretch until summer!

I would like to share about our Outstanding Administrators in Support of Music Education winners that were chosen this fall. Two administrators were chosen on account of their fantastic work in promoting, supporting, and celebrating the music programs in their schools.

Nominated by K-5 music educator Kris VerSteegt, Mr. Mark Moss is the principal of Ashland Ridge Elementary in Ankeny. Mrs. VerSteegt describes Mr. Moss as “joyful, young-at-heart, and enthusiastic for his role.” He has also given much thought and care when planning daily schedules and music events within the school. His generosity with time and facilities was also noted, as he allows Mrs. VerSteegt to lead her many workshops at the school and he is very supportive of her innovative professional decisions that benefit the students in great ways.



Nominated by K-12 music educator Stacy Fink, Mrs. Catherine Timmerman is the principal of West Central Community Schools in Maynard. Mrs. Timmerman is a fierce advocate for all-school participation in music, and because of this, all seventh and eighth grade students sing in the choir. It does not become elective until high school, which is unique for any school district. Mrs. Fink is also constantly impressed with Mrs. Timmerman’s defense of the music curriculum to students, parents and colleagues, recognizing that music should be treated no differently than any other area of academics.

Our committee was very impressed with these two fine administrators, and we were thrilled to award both of them with this prestigious honor. Their awards were presented at the Iowa All-State Festival Concert in November. Thank you to Kris VerSteegt and Stacy Fink for the nominations! If you have an administrator you feel would be a good candidate for this award, please send the nomination forms included in the publication to me at:

Elisabeth Kirby
Jefferson Elementary School
1421 4th St. SE
Mason City, IA 50401



MUSIC AT AUGUSTANA



Dr. Daniel Chetel joins the faculty of Augustana College in Rock Island, Ill., as the director of orchestral activities. Dr. Chetel holds a B.A. from Harvard University, an M.M. from the University of Maryland School of Music, and a D.M.A. in orchestral conducting from the University of Kentucky School of Music. For more information visit www.augustana.edu/music.

Augustana offers music scholarships to talented students in any major. The Carl B. Nelson Music Education Bonus Scholarships are additional awards for students pursuing music education.

Augustana College

Augustana College Department of Music
639 38th Street, Rock Island, IL 61201-2296
800.798.8100 x7233
www.augustana.edu

CURIOSITY IS ENCOURAGED.



2017

UPCOMING EVENTS

PERCUSSION AND INSTRUMENTAL CAMP

Monday-Thursday, June, 12-15, 2017

ALL-STATE VOCAL CAMP

Thursday & Friday August 3-4, 2017

For more information and to register:
www.central.edu/go/camps or call 641-628-7642



MUSIC SCHOLARSHIPS

MUSIC MAJOR SCHOLARSHIPS:

+ \$3000-\$5000

+ Renewable

+ For students planning to major in music or music education

MUSIC AWARDS:

+ \$500-\$1500

+ Renewable

+ For nonmajors planning to be in a collegiate ensemble



See more scholarship information at:
www.central.edu/scholarships

Central
College
— 1853 —

Northwest Chair

~ Ariel Huseman

There's a First for Everything: Tips for First Year Teachers

When you are a first year teacher, it can be an exciting and overwhelming time. You finally have your first classroom to yourself. Where do you start? What do you plan for your first day? What are some “survival” tips to keep in mind? Everyone in the education field has gone through this. Now in my third year of teaching, I would like to share some tips and tricks to keep in mind as you enter the world of music education.

There are several things you can do to prepare yourself before the first day of school, or in some cases before you even have a job. During the spring semester, many workshop opportunities start to pop up. Many teachers attend these workshops to expand their teaching knowledge and continue to work on obtaining renewal credits. This is the perfect time for a new teacher to meet other music teachers, find what teaching methods and curriculums interest them, and start brainstorming and collecting ideas to try throughout the school year. To find information about different workshops being offered check out nearby colleges and universities, social media forums, the Iowa Music Educators Association (IMEA) website, or the National Association for Music Education (NAfME) website.

Another thing that you should start considering or work on during the summer is setting up your classroom and figuring out what instruments, curriculum, and supplemental materials are available for you to use. Reach out to teachers within your district, or if you are teaching in a small district, reach out to teachers in districts nearby. You can also do some research and find forums to follow. There are many different forums available in all content areas on different social media platforms. This will be a place for you to see what is trending in music education, ideas and activities you can implement in your classroom, and make posts to ask for input and expertise on any concerns you may have. All of these will help guide you as you prepare to begin your teaching career.

Once you get in your classroom, you have to consider how it will be set up. You will need to decide how your students will sit. Will they use chairs, risers, or sit on the carpet? How will students sit? Will they be in a circle, rows, horseshoe, or another arrangement? Things to consider: whiteboards, windows, projector, dualboards, doors etc. If your students are facing the windows or door, they could easily be distracted with what is happening outside of the classroom. If you have a projector and you plan to use it frequently, you might want to make this the front of your room. These are just a few things to consider as you determine how students will be seated.

Other items to ponder: what you will put on your walls and bulletin boards? Try to brainstorm fun, engaging, and/or interactive bulletin boards to entice students to go over and take a peek. Some ideas that I have put together include a “Guess Who?” bulletin where I took some fun facts from a questionnaire that teachers completed, created a page for each teacher and hid their identity with a paper flap. I displayed them out in the hallway for students to go through read and guess. I have also put together an interactive Composer Facebook. I created a bulletin board that looked similar to a Facebook page and changed the composer each month. I added things such as dates, era, genre, composition totals, fun facts, and tried to create a status that was a quote by the composer. Throughout the month, I tried to incorporate different songs by the composer into my lesson whether it be a beat motion activity, movement exercise, or listening activity. I made it interactive and allowed students to take a Post-It Note, write out a question or comment and stick it in the post section. I would read their comments and answer questions as best I could. Keep in mind what grade levels you are teaching as you start to develop your ideas. If you visit teacher forums, you will find many different ideas to use or adapt for your own classroom.

When summer is ending, you will be anticipating the first day of school. What you are going to teach during those first few days? Take this time to create your classroom expectations and procedures. You might decide to come up with your classroom expectations by yourself or wait and have your students help you in creating them. It will depend on the number of sections you see and the grade levels you teach. By going over these on the first day, you are setting yourself and your students up for success. Keep in mind that these expectations and procedures need to be practiced until they are done right. If they are practiced, but are not done to your liking, your students are never going to experience and fully understand how they should be performed. Both will be something that will need to be revisited throughout the school year. Don't be afraid to have classes review these at any time throughout the year.

On the first day of school, students are getting to know their new classroom teachers, learning various rules and expectations, practicing procedures, and getting accustomed to their new classroom environment for the year. During your first year, you will spend most of your allotted music time going over expectations (pending on how long your class runs), because you are a new face to your students. As each year passes, you will be able to spend less time on expectations and procedures, because most of your students will be familiar to the classroom environment you have created. Most importantly, on your first day you want students to be excited to come to music. Expectations and procedures are not exciting for the students, so be sure to plan an engaging activity that will have them feeling sad to leave! Before your students leave, make sure to plan an exciting activity that will have them sad to go. Some ideas for your first year include music games, circle games, name games (especially so you can get to know them) or even share some things about yourself (i.e. what instruments do you play, favorite band, hobbies outside of music, etc.). As the years go, you can start to plan regular class activities to start off your year. You might even spend some time reviewing by having students partake in various music literacy centers. The options are endless!

As I stated previously, literacy centers are a great way to start off the school year. It has been one of my favorite things to have my students partake in throughout

the year. It is also a highlight for many of them, because they have the opportunity to read, create, and write rhythmic and melodic patterns, while also interacting with their peers in a small group setting. Centers are a great way for students to review what they have learned and gives me the opportunity to walk around and see what they maintained over the summer break and where to start with each grade level. Some literacy centers that I have created for my students to partake in include board games, pop lids with rhythmic values on them, a bolt with four nuts that have different rhythmic values written on each side, Jenga with rhythmic or melodic patterns written on each tile, worksheets, popsicle stick notation, etc. When creating literacy centers, I often turn to different forums to help me come up with different ideas. I have also looked at many reading literacy sights and adapted the centers and activities for my own classroom. Any chance that I have to create a fun manipulative for music literacy, I jump at it.

As you start to get into the routine of teaching, keep in mind that not everything will go smoothly. Mistakes are to be expected. Take the time to reflect on mistakes and learn from them. If something went wrong, why did it go wrong? How can you fix it for next time? Was it something that you can improve or should you scrap it and find something else? Always make notes in the margins of your lesson plans about what worked, what didn't, and what you might do different next time. Some teachers keep a journal to reflect on their teaching. In the journal, make sure to write down exciting or positive moments. These are the moments you will want to mark and go back and read during times when you feel overwhelmed or defeated. With that being said, you also need to write about challenges that you are facing. You may want to come back to this and ponder how you are going to face this challenge, or how it was resolved for a future reference. Journaling can also be an emotional outlet and help you stay calm throughout the school year.

Make sure to collect data and artifacts throughout your years of teaching. As a first year teacher, you will need to complete a mentoring program. Each district goes about this differently. By collecting data and artifacts, you will be able to go back and see the growth your students have made and compare then to now. Some teachers will put together paper or online portfolio

(continued on page 51)

BIRCH CREEK

MUSIC PERFORMANCE CENTER



**“It was a
life changing
experience.”**

PERCUSSION
& STEEL BAND
June 18 - July 1

SYMPHONY
July 2 - 15

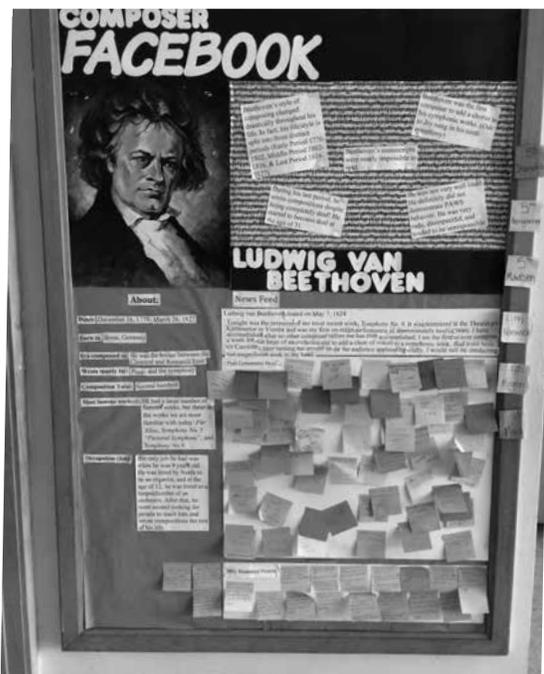
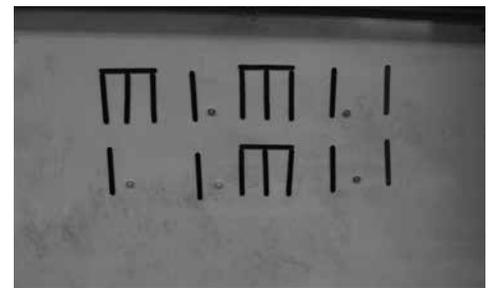
JAZZ
July 16 - 29
July 30 - August 12

— 2 week residential summer music academy located in Door County Wisconsin. —
— Scholarships available for Iowa musicians! —

learn more at [BIRCH CREEK.org/academy](https://www.birchcreek.org/academy)   

lios portfolios to help them keep track with how they are fulfilling the teaching standards. This will help you keep up with your own growth and learning throughout the years. It will help you to identify where you are struggling and where you are succeeding. This process of collecting will continue throughout your entire teaching career. You will continue to update this portfolio and make changes as you develop and come across different methods and techniques that fit with your personal teaching style.

During your first few years of teaching, you will have moments of frustration and moments of celebration. It is part of becoming an educator. Keep in mind that you have many colleagues that you can turn to and lean on during these times whether it be teachers within your district, colleagues from other content areas, or discussions on forums. Always take the time to reflect on your own teaching and continue to search for best practices that fit your teaching style. As we all know, education is a continuous learning process and learning should never stop with our students. You will learn just as much from your students as they do from you. Keep an open mind, learn from mistakes, and cherish celebrations. You are there to make an impact on your students' lives and help them to become independent musicians along the way.



Practical Tips for Beginning Music Teacher Mentoring

Jennifer L. R. Greene, Fayetteville-Manlius High School, NY
Christopher M. Baumgartner, University of Oklahoma
Edward C. Hoffman, III, University of Montevallo

Beginning a teaching career as a music educator is an exciting endeavor. Despite an overwhelming enthusiasm to begin work in the school classroom, novice music teachers also must focus on their own continued learning and professional growth. Having a mentor who understands how beginning teachers think and develop can impact how new teachers strategize solutions to a variety of issues during their first years. The Supporting Beginning Music Teachers ASPA (Area of Strategic Planning and Action)—a workgroup of P-12 and higher education music teachers from the Society for Music Teacher Education (SMTE)—focuses their efforts on describing “effective models of mentoring, induction, professional development, and continued support programs for new music teachers” (<http://smte.us/aspas/supporting-beginning-music-teachers/>). As part of this mission, we offer a window into the developmental stages of beginning teachers so that experienced music educators can effectively mentor the next generation of music teachers.

One of the most prominently-researched developmental theories in music education is the teacher concerns model proposed by Fuller and Bown (1975). As suggested by this model, teachers move through three concern-based stages (self, task, impact) as they experience teaching for the first time. Although these concerns appear in distinct stages, teachers may progress (and regress) at varying rates, especially when they encounter new situations. Additionally, it is important to understand that these developmental stages are not discrete, but may overlap, occur simultaneously, and/or flow back and forth throughout a beginning teacher’s initial years. Recognizing these varying concerns will allow mentors to tailor their support to best assist mentees in progressing toward the final stage of teacher development.

An awareness of the issues common among new teachers may allow mentors to assist their mentees in moving more quickly through the first stage of concerns (Holson & Heyse, 1990). “Do I belong here? Am I capable enough to teach these students?” Questions like these reflect this initial stage of self-concerns (Fuller & Bown, 1975). A certain empathy might be fostered if mentors reflected upon and revisited their own first

years of teaching. By sharing stories of their own early experiences, mentors might better develop a sense of trust and understanding with their mentees, helping to ease mentees concerns and opening a reciprocal dialogue. Isolation is a particular issue for many music educators—having someone who has “been there” and understands the problems and pitfalls often encountered in early-career teaching may provide unique and specialized support for beginning music teachers. We suggest meeting outside the school environment (e.g., coffee shop) to foster this type of non-judgmental relationship between mentor-mentee pairs in a more relaxed atmosphere.

Once past the early concerns about themselves, new teachers may have a tendency to focus on task-oriented concerns (Holson & Heyse, 1990). During this second stage of Fuller and Bown’s (1975) proposed development, beginning educators ask questions such as “How do I teach this concept?” or “How can I maintain class control?” Considering the ever-changing landscape of education, day-to-day teaching may seem at times overwhelming for early-career music teachers. Some novices also may be teaching outside their concentration area (e.g., band directors teaching choir), adding to the level of task-oriented concerns. Music mentors might best assist these and all new teachers by helping mentees prioritize the issues at hand—in particular, helping mentees navigate between the curricular/pedagogical goals (in the classroom) and administrative/procedural tasks (outside the classroom). The former would be best supported by a music-specific mentor, and the latter a building-specific mentor.

The value-added assessment (VAM) measure is a common element of teacher evaluation models in use today. Great attention is given to how teacher behaviors impact student growth and achievement in the classroom. However, new teachers may not be ready to focus on these third-level, impact-oriented concerns (Fuller & Bown, 1975). Such questions as “How do my

students learn?” or “What do I want my students learn from this lesson, and how do I measure this learning?” are common among more experienced early-career teachers. It may take time to mentor beginning music educators toward this pattern of thinking and reflection. Based on our experiences preparing and mentoring music educators, new teachers may feel heightened levels of stress being forced into this developmental stage before they have achieved some success in the first two levels (self and task concerns). Again, having the mentor prioritize for the mentee may prove to be a helpful intervention. The mentor could choose one pedagogical area on which to focus, then lead the mentee (through carefully constructed leading questions) toward thinking about student learning in that particular area. Every mentee will progress differently in each curricular area—mentors must be keenly aware of which stage their mentee “inhabits” so they are prepared to provide support at that level before guiding the mentee forward.

Understanding the personal and professional needs of beginning teachers may better prepare veteran educators to effectively mentor current and future generations of novice music teachers. The teacher concerns model proposed by Fuller and Bown (1975) offers a framework for guiding mentees through three concern-based stages of beginning teacher development—self, task, and impact. Naturally, veteran music educators are uniquely positioned to support beginning music teachers as they navigate all stages. Though informal guidance of beginning teachers may be commonplace for many experienced teachers, the text resources listed in Figure 1 may prove helpful in honing music-specific mentoring skills. Mentoring is so much more than just “telling beginning teachers how you do it”—helping them to think and problem-solve for themselves is a goal that will foster career-long learning and success in beginning music educators.

Fuller, F. F. & Bown, O. H. (1975). *Becoming a teacher*. In K. Ryan (Ed.), *Teacher education (74th Yearbook of the National Society of Education, pp. 25-52)*. Chicago, IL: University of Chicago Press.

Olsen, D. G., & Heyse, K. L. (April, 1990). *Development and concerns of first-year and reentry teachers with and without mentors*. Paper presented at the annual meeting of the American Educational Research Association, Boston, MA.

Print Resources for Music-specific Mentoring

Great Beginnings for Music Teachers: Mentoring and Supporting New Teachers

Colleen Conway; MENC; 2003

Handbook for the Beginning Music Teachers

Colleen Conway & Thomas Hodgman
GIA Publications; 2006

Handbook for the Music Mentor

Colleen Conway, Michael V. Smith, & Thomas Hodgman
GIA Publications; 2010

The Music Teaching Artist's Bible: Becoming a Virtuoso Educator

Eric Booth; Oxford University Press, 2009



Department of Music

Offering BA degrees in music with K-12 Iowa licensure, or music performance

Ensembles

U Concert Choir, Broad Street Connection, Chamber Band, Jazz Band
Mount Pleasant Chorale, Southeast Iowa Band
and home of the Southeast Iowa Symphony Orchestra

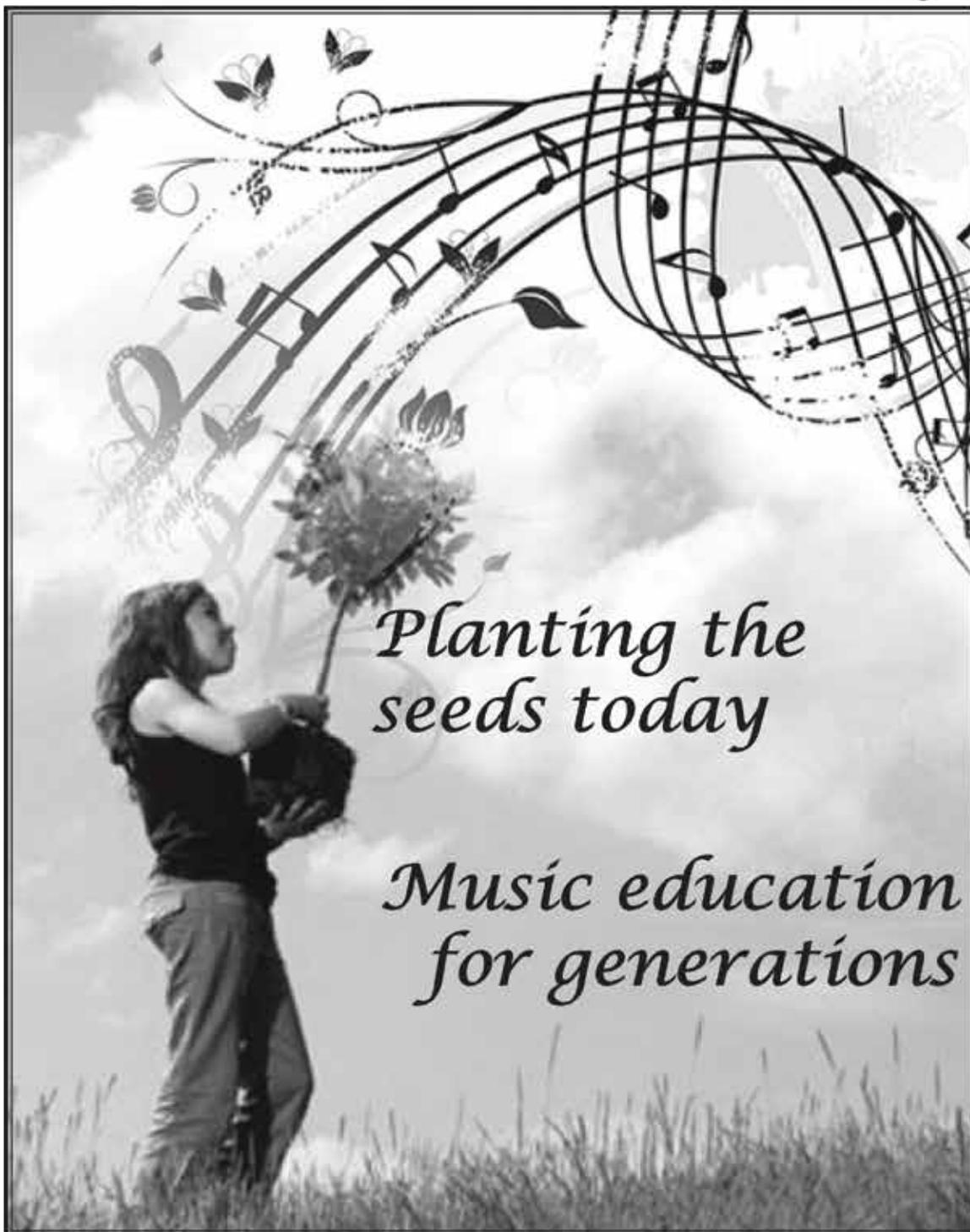
Music Scholarship auditions by appointment Please contact:

Dr. David A. Johnson, djohnson5@iw.edu 319-385-6373 or

Dr. Jason Edwards, jedwards@iw.edu 319-385-6442

Online application: <https://www.iw.edu/admissions/>

Iowa Music Educators Association
FOUNDATION



*Planting the
seeds today*

*Music education
for generations*

Accepting tax-deductible donations* in any amount
to support music education in Iowa

Chairman: David Law | maestrolaw@gmail.com | 319-377-5203

*The Iowa Music Educators Association Foundation is a 501(c)3 non-profit corporation, which can accept donations of money, securities, property, estates, and other forms of giving. Contact the Foundation for more information.

Come Visit

- Classic liberal arts education
- Renowned music program
- National leader in sustainability
- Championship-caliber athletics

visit.luther.edu



Luther College Music

LUTHER
COLLEGE

Decorah, Iowa
Page 67

Building Positive Relationships

~Natalie Steele Royston

As music educators we are given a great opportunity to connect with students. In a single day, we may encounter hundreds of students passing through our classrooms and we may teach these same students for multiple years. Music educators are offered the chance to know and connect with students in a way many other teachers cannot. With this great opportunity comes responsibility. Our success in developing positive interpersonal relationships with the students can often be seen through the students' motivation, behavior, achievement, and retention. When we fail to connect with them, students often leave our programs feeling disillusioned and discouraged. These feelings are all-too-often translated into an avoidance or dislike of music in general. When we fail to relate and connect with students, we fail to pass on our appreciation and love of music.

The interpersonal relationship between student and teacher is different than any other and is critical for the students' future, especially with younger children. In today's world, many children spend more time with their teachers than with their own parents. As a result, the teacher-student interpersonal relationship can greatly affect the students' attitude about school, their work ethic, and choices of academic and extra-curricular pursuits. These relationships are built through repeated encounters over time and with clear boundaries and expectations that allow the individuals to know what to expect from each other. It takes time and effort to develop these relationships, but the payoff is immense. Strong positive relationships with teachers have been shown to positively affect students' self-efficacy, motivation, behavior, and achievement.

Evolution of Relationships in Education

Interpersonal relationships between teachers and students have been central to education since ancient times. Beginning in ancient Greece and continuing through the Middle Ages, teachers often lived with their students to develop strong personal relationships. They believed students learned more from their teachers when this close personal relationship existed. Education has certainly changed since ancient times. Now characterized by large classes, short class periods, budget constraints, high-stakes testing, and the technological evolution, twenty-first century schools

are mostly impersonal environments. While there may be less emphasis on teacher-student relationships today, interactions still constantly occur. Since positive interpersonal relationships are vital for creating a successful learning environment, it is important to examine our relationships with our students.

Knowing Your Students

In developing interpersonal relationships with students, it is imperative that teachers recognize students as individual human beings, with thoughts, feelings, desires, and histories. Although it may seem to be an obvious concept, we do sometimes forget to take the time to see each student individually, especially when we see hundreds of students in a day or even in a single class. At the most basic level, it is important to learn the students' names and use them regularly. While at times it may be more efficient to address a whole section, "sopranos," "violas," "trombones," we must also acknowledge students on an individual basis when possible. Something as simple as saying, "Good morning, Sarah" is enough to reach a student, make him feel important, spark the beginning of a new relationship, and ultimately result in a long-term member of your program and lifetime musician.

Building positive interpersonal relationships can be a simple and often effortless process. In addition to learning names, take time to learn something about each student. Within your teaching, ask the students what music they like to sing and play, ask for student opinions and make them feel you are always willing to listen, and provide the students a regular opportunity to interact with you and each other. Outside instructional time, talk to the students about their family, friends, and interests, ask about their favorite music, television shows, movies, sports, or classes, and occasionally attend some of their other activities in the school and/or the community. By nurturing personal

bonds with students, you are creating a safe environment in which they trust you, each other, and are willing to take risks and be vulnerable. In this type of environment, all are open to making great music together. And in the end, not only will the students benefit from you taking the time to get to know them, you will be better for having known them.

Knowing Yourself

To build better relationships with others, we must begin by knowing ourselves. Each of us tends to have consistent behavioral patterns. These patterns are our daily habits and range from how we get dressed and eat to how we speak and interact with others. Are there specific words, phrases, or behaviors that push your buttons? How do you react when a difficult student asks a question versus when an ideal student does? While we would like to believe these are only internal thoughts, they are often more noticeable than we would like to believe. The more you understand about yourself, the more likely you will be to understand those around you, and that will lead to better, more positive interactions with everyone.

Succeeding Through Positive Relationships

In the business world it is understood that an individual must have effective interpersonal skills if she/he is going to be successful. As music teachers, we must have strong, positive interpersonal skills for our students to succeed and enjoy the process of music-making. In middle and upper-level music, we sometimes have a tendency to lose focus on our students and the educational process and instead see only a specific goal ahead of us. As a band director, I know that I have been guilty of this.

We chose music as our career, and we are inherently very focused on success. This drive sometimes leads us to view people solely as instruments to be used toward achieving our own goals. There are times when we all have probably been so focused on reaching a goal that the goal, rather than the students, became most important. We certainly do not begin with this strategy in mind, but we can easily fall into that pattern if we are not careful. Focusing on our interpersonal relationships with students can help prevent this mistake because not only will we feel more accountable to them, they will also be more willing to communicate with us about it.

As our society becomes more and more influenced by the rapid changes in technology, the manner in which we interact with our students may become even more critical to keeping their interest in music alive. We have the opportunity to make students realize they contribute something valuable, that their presence is important and that they are a part of something special—something bigger than any one member.

While the study of music is valuable in itself, society is forcing us to approach teaching in new ways. We must show students, parents, administrators, and the community that there is something different about learning and participating in music as a group within a community rather than solely through private study, video games, or computers. It is through the interpersonal relationships we form with the students and those formed between the students that create the synergistic community that allows for great musical experiences. After all, even though most of us love music and have chosen it as our career, we must always remember that as music educators, we do not just teach music, we teach children. Consider for a moment, do you know your students as well as you know the music you are teaching to them? For most of us, the answer is likely no. Through working to improve our interpersonal relations, students, the program, and the music will flourish.

References:

- Beebe, Steven A., Susan J. Beebe, and Mark V. Redmond. *Interpersonal Communication: Relating to Others*, 7th ed. New York: Pearson, 2014.
- Devito, Joseph A. *The Interpersonal Communication Book*, 13th ed., New York: Pearson, 2014.
- Martin, A., & Dowson, M. "Interpersonal Relationships, Motivation, Engagement, and Achievement: Yields for Theory, Current Issues, and Practice." *Review of Educational Research*, 79 (2009): 327–365.
- Ryan, Richard and Grolnick, Wendy S. "Origin and pawns in the classroom: Self report and projective assessments of individual differences in children's perceptions." *Journal of Personality and Social Psychology*, 50; (1986): 550-558.



WESTmusic

Play now. Play for life.



For over 75 years, West Music has been a leading partner in music education. We are your trusted resource—helping you play now and play for life.

CONTACT US TODAY for help designing custom collections, assisting with product questions, and for new suggestions on how to use what you already have!

westmusic.com

educationconsultants@westmusic.com





SCHOOL OF MUSIC

2018 AUDITIONS

JANUARY 20 | FEBRUARY 19 | MARCH 3

BACHELOR OF ARTS IN MUSIC

Performance
Jazz
Technology
Entrepreneurial Studies

BACHELOR OF MUSIC

Performance
Education

MASTER OF MUSIC

Performance
Education
Conducting

The University of Nebraska at Omaha (UNO) offers residents or high school graduates of several southwestern Iowa counties the opportunity to attend UNO at significantly reduced tuition rates through the Metropolitan Advantage Program (MAP).

For more information contact
Adam Hilt | ahilt@unomaha.edu | 402.554.2177

The University of Nebraska at Omaha shall not discriminate based upon age, race, ethnicity, color, national origin, gender-identity, sex, pregnancy, disability, sexual orientation, genetic information, veteran's status, marital status, religion, or political affiliation. UNO is an AA/EEO/ADA institution. For questions, accommodations or assistance please call contact Charlotte Russell, ADA/504 Coordinator (phone: 402.554.3490 or TTY 402.554.2978) or Anne Heimann, Director, Accessibility Services Center (phone: 402.554.2872).

UNIVERSITY OF
Nebraska
Omaha





KICK-START YOUR CAREER WITH **A NAFME MEMBERSHIP**



Congratulations! NAFME Collegiate members are eligible to receive up to a **50% DISCOUNT** on dues when you become a full active member. This offer is only valid for one year after you graduate. Act now.

Become a member and we'll do everything in our power to make sure you get the career you want. For as long as you want it. From professional development to networking opportunities, advocacy tools to lesson plans and webinars. And when you join NAFME, you also become a member of your state's music education association with even more resources at the local level.

Deadline: Offer extends from June 30 of your graduation year until June 30 of the following year.

Visit: bit.ly/NAfMEcollegiate

IMEA TENURE AWARD

IMEA would like to honor IMEA members who have served in Iowa schools for 30 years or more for their valuable contribution to Iowa music students. To be eligible, honorees must be an IMEA member and taught music in Iowa for 30 years or more at any level, PK-College. The teaching years need not be consecutive. If you qualify for the IMEA Tenure Award, please contact IMEA President at imea.president@gmail.com. Honorees will be recognized at the November Professional Development Conference Keynote address. Honorees will receive a certificate and have their name, photo, and a brief biography published in the Spring IMEA magazine.



NOVICE and *VETERAN* Teacher Recognition \$500 Grant

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive, and sequential program of music education for all. IMEA would like to recognize those teachers who exemplify this mission. The Iowa Music Educators Association is offering a grant of **\$500** to individual(s) in each category (*Novice*, *Veteran*) to be **used for instructional materials or for project-based experiences for students**. To be eligible for consideration, the candidate must be currently teaching and demonstrate teaching excellence. A *NOVICE* candidate must have completed their first or second year of teaching music in Iowa schools and be a current member of IMEA. The *VETERAN* candidate must have taught a minimum of ten years in Iowa schools and be a current member of IMEA for at least five years.

Grant application is available at the www.imea.org

DEADLINE: AUGUST 1, 2017



MUSIC EDUCATORS ASSOCIATION

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

Outstanding Administrator for Support of Music Education

Name of Administtor: _____

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, 2017

Return to:

Betsy Kirby

1239 North Rhode Island Ave.

Mason City, IA 50401



MUSIC EDUCATORS ASSOCIATION

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

Iowa Exemplary Music Program

Name of School: _____

Address: _____

Phone Number: _____

Principal: _____

School Population: _____

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, 2017

Return to:

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

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 Steele Royston :: imea.editor@gmail.com

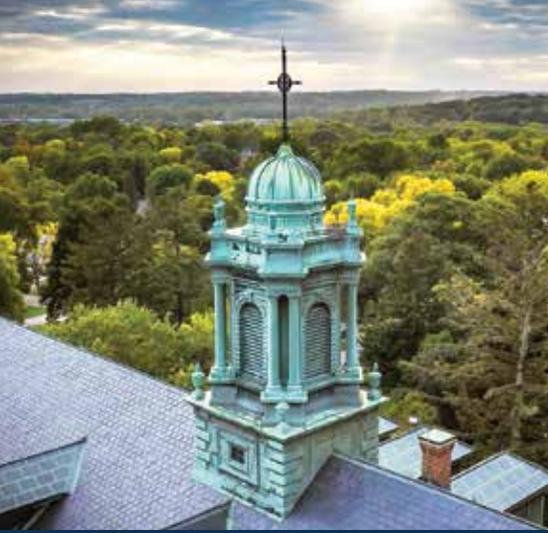
All IMEA members are welcome to submit their content to the Iowa Music Educator

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. Email to imea.editor@gmail.com

Advertiser Index

Ames Children's Choir.....	15	Messiah College.....	28
Augustana College.....	46	Morningside College.....	back cover
Birch Creek	50	Mount Mercy University.....	inside back cover
Briar Cliff University.....	inside front cover	NAfME - Collegiate.....	61
Central College.....	47	NAfME - ESSA.....	36
Chadron State College	19	Northwestern College.....	25
Concordia University.....	36	Segue Consulting Partners.....	41
Drake University.....	12	Star Destinations.....	43
Graceland University.....	22	The University of Iowa.....	17
Grand View University.....	42	University of Nebraska - Omaha.....	59
IMEA Foundation.....	54	University of Northern Iowa.....	38
Iowa Lakes Community College.....	39	UNI at a Distance.....	39
Iowa State University.....	9	University of St. Thomas.....	20
Iowa Wesleyan University.....	53	University of Wisconsin -Platteville.....	15
Luther College.....	55	West Music.....	58

**We thank our advertisers and respect
what they make possible.**



PLAY YOUR PART.

Find, nurture, and expand your musical horizons.



PROGRAMS OF STUDY IN MUSIC

- ▶ Bachelor of Arts in Music
 - Education
 - Performance
- ▶ Minor in Music

ENSEMBLES

VOCAL

- ▶ University Choir
- ▶ Show Choir
- ▶ Jazz Connection
- ▶ Madrigal Singers
- ▶ Liturgical Singers

INSTRUMENTAL

- ▶ University Band
- ▶ Pep Band
- ▶ Jazz Band

FOR MORE INFORMATION

VOCAL | DR. GERALD KREITZER
gkreitzer@mtmercy.edu

SHOW CHOIR | KENT KEATING
kkeating@mtmercy.edu

INSTRUMENTAL | STEVE STICKNEY
sstickney@mtmercy.edu



MMU-HOSTED WORKSHOPS

- ▶ Five Seasons Chamber Music Festival / June 2017
- ▶ Mount Mercy Brass Festival / June 2017
- ▶ Summer Academy-Music Educator Sessions / June 2017
- ▶ All-State Choral Workshop / August 2017
- ▶ All-State Woodwind & Brass Mock Audition Workshop / October 2017

WWW.MTMERCY.EDU/ACADEMY-EVENTS

QUESTIONS? Contact Dr. Gerald Kreitzer, Director of Music Activities

MORNINGSIDE COLLEGE

performing arts



**Generous scholarships available
up to \$5,000 per year**

VOCAL MUSIC

College Choir • Bel Canto Women's Choir
Singing Men of Morningside • Eclectix Vocal Jazz Ensemble
Morningside College Master Chorale

INSTRUMENTAL MUSIC

Symphonic Wind Ensemble • Morningside Jazz Ensemble

Chamber Ensembles

Brass Ensemble • Sax Quintet • Flute Choir
Clainet Choir • Trombone Choir, • Jazz Combo
Woodwind Ensemble • Percussion Ensemble

THEATRE

Main Stage Theatre Productions • One Act Plays • Lyric Theatre

ATHLETIC ENSEMBLES

Marching Mustangs • Morningside Color Guard
Fever Pep Band

PARTICIPATION OPPORTUNITIES

Lyric Theatre • Betty Ling Tsang Performance Series
Barbershop Quartet • Musicals
Children's Theatre • One Acts • Show Choir • Stage Craft
Costuming/Make Up • American College Theatre Fest (ACTF)

Sioux City, Iowa

www.morningside.edu • (800) 831-0806

