



Iowa Music Educator

Spring/Summer 2018

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Lost in Translation:

*The Kodály Concept in
American Methodology*

*Congratulations! You Have
Been Asked to Guest
Conduct – Now What?*

2017 Conference Recap

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The Iowa Music Educator

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From the Editor...

~Natalie Steele Royston

Celebrate Life

In recent days and weeks, the news has carried stories of school shootings, numerous marches and protests, educational budget cuts, as well as teacher walkouts in at least three states. Political talk shows debate the issues up and down and social media is full of opinions. We, as teachers, are caught in the middle of the turmoil. I know this is not what I had in mind when I chose to become a teacher.

In the middle of the chaos, daily life continues. Last fall, a special man who was a band director and mentor, passed away from cancer. He taught music in Ohio for 30 years and was also active in his community theatre. The following paragraphs are excerpted from a blog written following his memorial.

He was a very gifted musician and actor. He was very social, hard-working, and very passionate. He loved music, theatre, traveling, rollercoasters, sports, and having fun with friends. As a teacher, he was a perfectionist who demanded hard-work, discipline, and respect from all of his students. His bands excelled in every way.

After his passing, a Celebration of Life was held in the town where he taught for 30 years. The room was full of people. There was a school choir and band that had come to perform. These young students, who had never even met this man. Yet, they sang and listened attentively to how much this music teacher had impacted others and the community. In truth, his legacy was living on in these students.

As I sat and listened, I realized that we have lost everything I was sitting there witnessing. We have lost THE CELEBRATION OF LIFE. We have lost recognition and value of those who show true morals and values, truly teach lessons of discipline and hard work, and value the discovery of unity through passion instead of diversity through differences.

We are losing a culture war. We have moved away from valuing things that people like this man valued. He valued love, kindness, hard work, passion, music, sports, discipline, respect, toughness, involvement, education,

spirituality, friendship, and unity. It didn't matter where he was from or what race he was or what religion he practiced. Those things were not used to divide him from others. He used much more powerful things to connect him to every person he met.

If we really want to know what solves our school violence problems, we must begin by CELEBRATING LIFE again. We must begin by bringing back true character development in school, and spending real time teaching children about the value of hard work, discipline, finding their passion, and connecting with one another. We must stop spending time on petty differences.

And as unpopular as this may be, we must stop focusing on politically charged topics that are purposefully shoved to the forefront of media coverage with the direct purpose of dividing us. The constant focus on issues of gender, race, religion, and sexuality ARE MEANT TO DIVIDE. In the end, these things are not what we celebrate when someone dies. We celebrate what connected them to us. We celebrate their kindness, love, passion, and character. We celebrate how they made us feel. We are spending time on the wrong things.

I have spent some time in the past year writing about subjects that would connect school age children. Music, theater, sports and arts are all on my list, along with food, spirituality, character and social development, learning of history, and volunteerism. But I can tell you, if we do not get back to investing in these subjects in school, along with real discipline plans and real ways for schools to connect with students and their families, we will continue to see the decline we have, no matter what legislation we try to change or implement. We are losing a culture war. I hope every individual, every family, every parent and every child takes some time this week to think about what you allow to impact you, what you allow to divide you from others, and what you allow to connect you. Do you celebrate life, and I mean the life of others, not your own...if not, find a way...

~Dawn Moore



President's Report

Kendra Leisinger

The Iowa Fine Arts Standards

-Your Opportunity to Level Up!

“level up”

1. Gaming - progress to the next level.
2. To make a move in your life or career for the better.

This is a big deal, people! As the 50th state in the union to adopt fine arts standards, Iowa is now too legit to quit. As a top-notch music educator, it's time for you to level up!

I have been privileged to work with educators from the visual arts, theatre and dance as well as AEA specialists in the crafting of a delivery method that will inform and guide educators in using the newly-adopted fine arts standards. As members of this team, we are keenly aware of the current gap between the riches of possibilities embodied in the state standards and the level of understanding of said standards.

Even though the NCAAS rolled out the updated arts standards in 2014, the nature and scope of these were daunting to many educators. As an example of the difference between the 1994 MENC standards and the 2014 updated standards, NAFME provides a side-by-side comparison document at “View the National Standards Comparison chart: 1994 versus 2014” <https://nafme.org/my-classroom/standards/core-music-standards/>

The national music standards, and therefore the state standards, are conceptually based. They focus on the processes in which musicians engage: create, perform and respond (connect is considered to be a strand throughout these three processes and is not considered on its own for music). The earlier standards concentrated on knowledge and skills which were easy to implement in music classrooms. The concept-based standards are philosophical in nature which makes immediate application a bit more challenging.

However, the new standards allow each school district to craft a curriculum that is uniquely its own.

As a music educator of nearly three decades, I especially appreciate the emphasis on student choice, input and improvisation. So often educators are busily engaged with the skills of music to the exclusion of activities that actually embody what music means to all of us which is the meaningful engagement of people with music.

The statewide Fine Arts Standards committee is currently working on self-paced learning modules to introduce, familiarize and assist arts educators in unpacking the standards. These modules are similar to the ones we all enjoy at the beginning of each school year with titles like “Blood-borne Pathogens” and “Ethics for Educators.” You will be able to click through the learning on the state standards in your own time and at your own pace. The modules include a history/introduction, unpacking the standards, lesson plan/unit design and assessment/reflection. The committee is working to make the learning modules as helpful to the daily teaching of music educators as it is inspiring to the overall arc of each student's musical experiences.

You are the educator who seeks out best practice and strives to match philosophy with practice. This is your chance to embrace new standards that bring an extensively researched and conceptually-based vision to music education. Please check out both the national and state-approved standards at the links below:

2014 Music Standards (NAfME site)

<https://nafme.org/my-classroom/standards/core-music-standards/>

Iowa Department of Education State Fine Arts Standards

<https://www.educateiowa.gov/pk-12/content-areas/fine-arts>

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President - Elect's Report

~Kevin Droe

The Big Picture View of Music Needs a Low Monitor

I recently had the opportunity to spend a week with six college professors I didn't know; learn to play instruments we didn't know; and in five days, play a gig at a bar in New Jersey. Everyone in the band sang and played at least two instruments at the gig. The experience was part of a fellowship sponsored by music education support organization *Little Kids Rock* to provide a modern band workshop experience for music education researchers and teacher educators. In the span of five days, I experienced some of the scariest and most rewarding moments of my professional career.

Modern band is a new track of music education offerings where students engage with popular styles of music through electric guitars, basses, drum-sets, keyboards and singing. It uses a student-centered approach to music in which students either work with music they know or create it themselves. Modern band is the most recent music education development that is making significant dents in the gradually decreasing music participation rates in middle and school music across the country. Thanks to non-profit organizations like *Little Kids Rock*, teachers are learning modern band pedagogy and schools are receiving support to incorporate modern band into the school curriculum.

During the five-day seminar, we also learned about a theory of music learning called music as a second language (MSL). MSL is an approach to teaching and learning music adapted from English as a second language (ESL) pedagogy. One of the main tenets of MSL is creating a classroom environment where students engage in music with a low monitor. This means that students are not highly critical of each aspect of the music making experience. Rather, they are allowed to repeat multiple times and in the process, learn from errors made. It wasn't until the second day of learning new instruments and having the time of my life that I realized we weren't receiving much critical feedback. Actually, I don't think I received any. How could this be?

Much literature has been written about formative assessment and the importance of teacher feedback in the classroom. As most educators know, feedback is needed from teachers so students know what to fix. This is a basic element of teaching: students learn from teacher feedback. We don't want them to learn a bad habit, right? My experience made me question how much learning is influenced by teacher feedback and how much is influenced by student participation.

With such little emphasis on criticism, I was able to try something again and again without any anxiety of looking good in front of others. In addition, when I mastered it and was able to repeat it many times accurately, the modern band environment was conducive for me to be a little creative (within limits!). Playing the same root notes in the bass can get a little boring. Adding some extra notes and passing tones allowed me to stretch my skills and test out my creativity: two wonderfully beneficial elements of music education.

In the end, I gained a new appreciation for creating an environment where students engage in music with a low monitor. I no longer buy the "if they learn a bad habit, they'll have it for life" view. The goal of learning a second language is to use the language fluently for a long time, hopefully the rest of your life. Being highly critical with students at early stages of language development can shut the student down and cause them not to practice the language.

Music has the same goal of wanting students to participate in music for a lifetime. Once they hit middle school, music is often an elective subject. The music as a second language theory sees the bigger picture of students continuing with music into adulthood. Being highly critical at early stages of development could possibly shut some students down and encourage them to stop music. This could be what is affecting our secondary music participation rates.

2017 Tenure Award



The Tenure Award is offered to music educators who have taught for more than 30 consecutive years in Iowa.

Linda Polk teaches general music at Cardinal elementary in the Maquoketa Community school district. She also serves as the high school accompanist. This is her 34th year of consecutive teaching in Maquoketa.

She received her Bachelor of Music Education and Music Therapy degree from Wartburg College and her Master of Arts degree from the University of Iowa. In 2005, Linda, along with her fellow Maquoketa music teachers, received the IMEA K-12 Exemplary Music Program award.

Linda and her husband, Darwin, live in Maquoketa and have two sons, T. J. and Tyler.

IMEA congratulates Linda Polk on receiving IMEA's 2017 Tenure award!

CALL FOR RESEARCH POSTERS

Submissions are now being accepted for the Research Poster Session at the 2018 Iowa Music Educators Association (IMEA) Annual Conference

.....

: The poster session will be Saturday, November 17, 2018. 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 ongoing research.

:
: The participation of graduate students is strongly encouraged.

.....

email all submissions to imea.editor@gmail.com

To have your report considered for the poster session, please email imea.editor@gmail.com:

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

Due by: October 20, 2018. Attached submissions need to be in Word document (.doc or .docx) or Portable Document (.pdf) format.

A Message from NAFME North Central Division President

Leyla Sanyer; Wisconsin
northcentralpresident@gmail.com
June 2017- June 2018

Leaders from the North Central Division of NAFME have met in recent months to chart a way forward for us as a great division in music education. We discussed projects and purposes for ourselves as liaisons between the state organizations and the NAFME national office. Watch for lists of interested clinicians/speakers. We have also made discussion and work on issues surrounding the concepts of diversity, inclusion, equity and access. There are many terrific ideas in our division for how we can make progress on dealing with difficult educational issues through changes in philosophy, policy, and school design. Here are some initiatives and focus happening in the 10 North Central states:

Illinois (ILMEA)...

is working with arts alliance on ESSA adoption. Leadership has been successful in getting a fine arts indicator in ESSA that will be weighted by 2020. They are using an every three-year stakeholder survey to get feedback on ILMEA direction. Professional development is exploding. ILMEA is involved in writing the new arts standards and offering an emerging leaders weekend.

Indiana (IMEA)...

is presenting the Southern Indiana Symposium, which included three general music workshops, and the Indianapolis PS workshop. This is a beginning and developing teachers workshop for years 1-5 for educators. IMEA will pay for subs for 1st year teachers. There is a lot of video work on professional development and also help with marketing and advertising.

Iowa (IMEA)...

had standards adopted in November. Leadership has been invited to be a part of the committee to help teachers understand the standards, which are adopted from the national standards. IMEA is working on supporting diversity/inclusivity in the schools, as well as starting a dream grant to support innovative efforts by teachers.

Michigan (MMEA)...

is working on a 3 year board restructure. They have started with 36 people and are investigating committee structure. MMEA is working hard to engage more with music educators in the Upper Peninsula, and is investigating additional PD offerings in that geographic region. Technology is allowing them to do better. Major focus is still on student programming and professional development as they begin a membership campaign.

Minnesota (MMEA)...

worked with many arts education organizations to influence the ESSA state plan. There is a specific mention of the arts and music as an essential part of a well-rounded education. The Minnesota Board of Education is updating the Arts Standards this coming year with a work group of practicing educators. MMEA is working to identify weaknesses and blind spots as we strive to include all students. For example, changes were made from men's choir and women's choir to SSAA and TTBB.

Nebraska (NMEA)...

leadership is working on by-law changes. Educators and committees are also struggling with copyright compliance. They are working with the people who are doing the video/audio. NMEA is also very busy looking for a new executive director and preparing for a music conference with a new person on board.

North Dakota (NDMEA)...

has developed a working relationship with their Department of Public Instruction. They are working on dealing with a career and tech track versus a scholarship track. Considering ESSA language, leadership is struggling on how to respond to foreign language being considered as academic, but the arts and music are still on the fringes in this respect.

Ohio (OMEA)...

has seen the state superintendent of schools visiting music classrooms and planning to attend the state conference. The Ohio DOE has released an ESSA plan. OMEA has built a strong relationship with the Dept. of Education. OMEA is also working on copyright issues through Tresona Solutions. The state conference in Columbus will be held on Feb. 8-10, 2018.

South Dakota (SDMEA)...

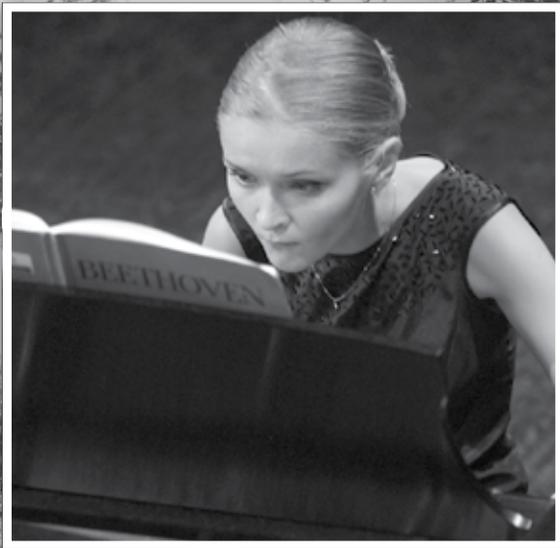
has seen the Educational Department approve the ESSA language as currently stated. They will now work on adding more quality indicators including the arts. SDMEA leadership are contacting the BOE to have their voice heard. Membership, workshop and better support for rural areas round out the work of the group. One day workshop was attended by 30 members and 11 non-members.

Wisconsin (WMEA)...

is presenting a professional development conference themed Well-Rounded with Music. Advocates for Music Education are planning a Drive In Day for Feb. 7, 2018. The CMP Project celebrates 40 years. The 2017 WMEA Standards are posted. WMEA will run an Emerging Leaders Workshop every 2 years. The Center for Music Education is facilitating workshop, professional development and advocacy.

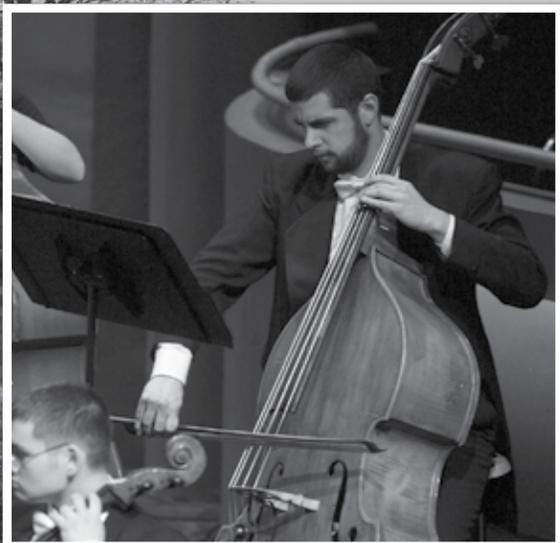
Please don't hesitate to reach me with any suggestions, questions or ideas for NAFME North Central Division leadership.

Leyla Sanyer
North Central President 2016-2018
northcentralpresident@gmail.com



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From the All-State Choir Chair

Jackie Burk & Jason Heitland

Greetings from Goodell & Garner!!

The 2017 All-State Festival was a fantastic experience for the Chorus under the direction of Dr. Stephen Alltop. As always, the music inspired and challenged the students. For the third 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 new piece and see how a master teacher approaches a piece from beginning to end. It is excellent professional development for teachers to watch our master teaching team along with the All-State conductor take a piece from sight reading to memorized to concert ready in two days. Thank you to our awesome choral team: Allen Chapman, Carol Tralau, and Duane Philgreen who make this happen every year. Thanks also to my assistants: Dave Heupel, Jason Heitland, Duane Philgreen, Zach Howell, and Joleen Woods who help in countless ways during the festival weekend. It has been my honor and privilege to serve as your All-State Chorus Chair for the last six years. I now turn the reins over to my trusted assistant and colleague, Jason Heitland, who lives and works just 15 miles away from me. I promise to be a mentor for him



as so many previous chairs have been great help to me throughout my tenure! Thank you again for this experience!

(Now Jason take the keyboard)

It has been a pleasure to learn from the best, after years of having students go through the All-State process, it has been eye opening for me to learn how everything works. I teach at Garner-Hayfield-Ventura High School, directing two mixed choirs, a vocal jazz ensemble, and teaching music theory. My wife Stacie is an elementary teacher in the same district and we have four children ranging from college to middle school. It is my intent to carry on the traditions of the past while having a growth mindset to continue to grow and improve our excellent Iowa All-State.

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1990-1993 Band Director, Crestwood High School

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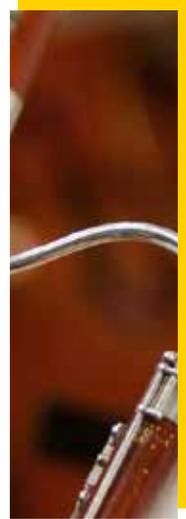
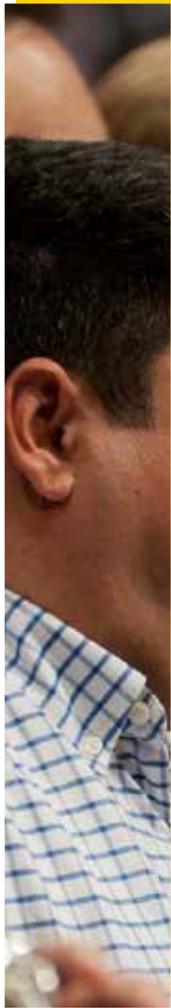
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Northeast Chair Report

~Michelle Droe



Imposter Syndrome

I was recently talking to my friend about being a Finalist for the Grammy Educator Award. I was trying to describe my feelings of inadequacy and she said, "Oh I get it, you have Imposter Syndrome". Then I read an article by Cameron Moten published in the online version of Teaching With Orff. He hit the nail on the head when he calls us out for being hypocrites regarding the Growth Mindset.

Of course I expect this mindset for my students. I am constantly asking them to not fear failure and take the risks necessary to grow in their learning. Growth, not perfection, is the goal here. Honestly, it's a strength of mine. I mess up a lot! And in the fairly private and student centered atmosphere of my room where I'm surrounded by kids, I can embrace that attitude for myself. But put me out there with all the other educators who seem to have it together better than me and I wilt!

So, with this article, I publicly embrace leaving the perfection behind and rebound from any setbacks with a renewed focus on learning from the experience. I

am constantly seeking the absolute best activities and methods but find myself panicking as I become that older teacher because I haven't discovered the fountain of perfection in my music room. I am realizing it's an unattainable goal but is definitely worth striving to reach. Students evolve and we must evolve with them.

When I first started teaching I wanted a manual to guide my every step. I couldn't believe the challenge before me. I'm in the final third of my career and I'm still searching! I'm still trying things out, still tweaking previous activities, attending conferences, symposiums, concerts, collaborating with colleagues, various Facebook groups, following teachers I admire on social media. We never stop growing. It's the best thing about education. We can always improve. So let's slay that Imposter Syndrome beast and walk the talk about Growth. Cheers to us all for growing alongside our students!



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Tuesday, Oct. 16

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Saturday, Nov. 10

2019

SCHOLARSHIP WEEKENDS

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North Central Chair Report

~ Marisa Merkel

January, February blahs....

All you teachers out there know exactly what I am talking about - winter break is over, spring break is too far away, and the winter weather has us indoors all the time. Motivation is hard to come by during these months. There doesn't seem to be much to look forward to and the end is nowhere in sight. Instead of getting down on the weather, I try to perk up my students and motivate them to want to come to music class.

Musical

In my elementary general music classes, I decided a few years ago that assigning them a musical as the spring concert was just what the students needed. Musicals give students the opportunity to move, sing, and have special speaking parts. This motivates students to learn about music without trying. They want to understand how to read the staff in order to learn the songs.

Game Breaks

I also find it helpful to take days or moments from the daily grind to play a game with the students. They appreciate getting out of routine and often yearn for a "day off". Some of my favorites are note naming games online, rhythm bingo, musical yahtzee, and music telephone.

Middle School Performing Groups

This is the time of year I introduce the "Pop's Concert". At the Middle School level, this is the best time to have the Pop's concert, in my opinion. The music we present in the concert is chosen partially by the students in the choir. I started doing this to let them have some ownership. It has become a great motivational tool. They are excited to come to class and sing songs they hear on the radio. The pieces they choose must fit set criteria and be pre-approved by myself.

General Music

Middle School students need and appreciate hands on lessons/activities. More than likely the students in these seats are the students that really aren't that crazy about the arts. I started a Stomp Unit where the students create instruments from recycled materials and performed for the class. I also have students research musical genres that pique their interest and create a commercial promoting that music. This activity incorporates technology, and the students love creating their own message to an audience.

Teacher Well-Being

In this hectic, sometimes difficult time of year, I do a few things to help me stay on the positive side of things.

- I pay close attention to the funny things students do and write them down to read repeatedly
- I send a few more good emails to parents, they love to hear the good things their kids do.
- I talk to other teachers, if they're, down, I cheer them up, if they are having a good day, I soak up some of their sun.
- I say "no" more often (it's fun)
- I read my favorite music teacher blog, and look for advice on Smart Classroom Management.
- I buy some cheap, but good stuff from Teachers Pay Teachers!



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Collegiate Chair

~Scott Muntefering



Spotlight on our IMEA Collegiate Chapters

IMEA Collegiate would like to feature our collegiate chapters around the state and showcase their events – starting with Wartburg College and Moringside College.

The Wartburg College Chapter of NafME Collegiate

Submitted by Dr. Scott Muntefering, NafME Collegiate Chair (Wartburg College)

The Wartburg College Chapter comprises of approximately 80 BME and BME/MT majors from the Wartburg College Department of Music. The chapter holds monthly meetings with guest speakers and clinicians that cover a wide range of topics including festival hosting, audio production setup, assessment (including CMP and Iowa Arts Standards), and fundraising. Members also attend various professional development events including annual conferences for IMEA, IBA, ICDA/ACDA, and the Midwest Clinic.

In addition to holding fundraisers during homecoming week, the Wartburg Chapter hosts the annual “I Heart Music Day” where members invite third and fourth grade students from area schools to campus to experience elements of music (melody, harmony, rhythm, texture, etc...) through a central theme. Past themes for “I Heart Music Day” have included the Olympics, Disney songs, zoo animals, and Harry Potter. Chapter members are responsible for the organization of the event including registration, lesson planning, teaching, and presentation of an informance at the end of the day for parents and friends.





**The Morningside College Chapter of NAFME Collegiate
Submitted by Gage Fenton, NAFME Collegiate Representative (Morningside College)**

The Morningside College Chapter of CNAfME has been an official Iowa chapter for over 30 years. Over these years, the chapter has been fortunate enough to receive financial support from the Morningside Student Government and the Morningside Music Department to attend the annual Iowa Music Educators Association Conference (IMEA) for free. The financial support from these organizations funded travel and lodging, a traditional group dinner at Hickory Park, registrations for the IMEA conference, and CNAfME membership fees.

Every fall, the chapter sells popcorn from Koated Kernels, a local popcorn company based in Sioux City, as their annual fundraiser. They also work concessions at Morningside's annual Jazz Fest and various other events throughout the year. The money goes toward a variety of different events including a Faculty Appreciation Dinner in the Spring of 2017, where we invited all the staff in the music department to a night of dinner and live music from our members. In the Spring of 2018 we are hosting a Mariachi Festival where high schools will come to campus and perform mariachi music with our students here at Morningside. In addition to these events, the chapter also invites guest speakers and clinicians to speak with us at our monthly meetings.

The Iowa Chapter of Collegiate NAFME is excited for the future and would love to network with all chapters around the state. If you are a collegiate member in Iowa please join our new Facebook group, "Iowa Chapter of CNAfME". We hope to collaborate and further our knowledge together as future music educators. If your chapter would like to be included in future IMEA Magazines, please contact Scott Muntefering (scott.muntefering@wartburg.edu).

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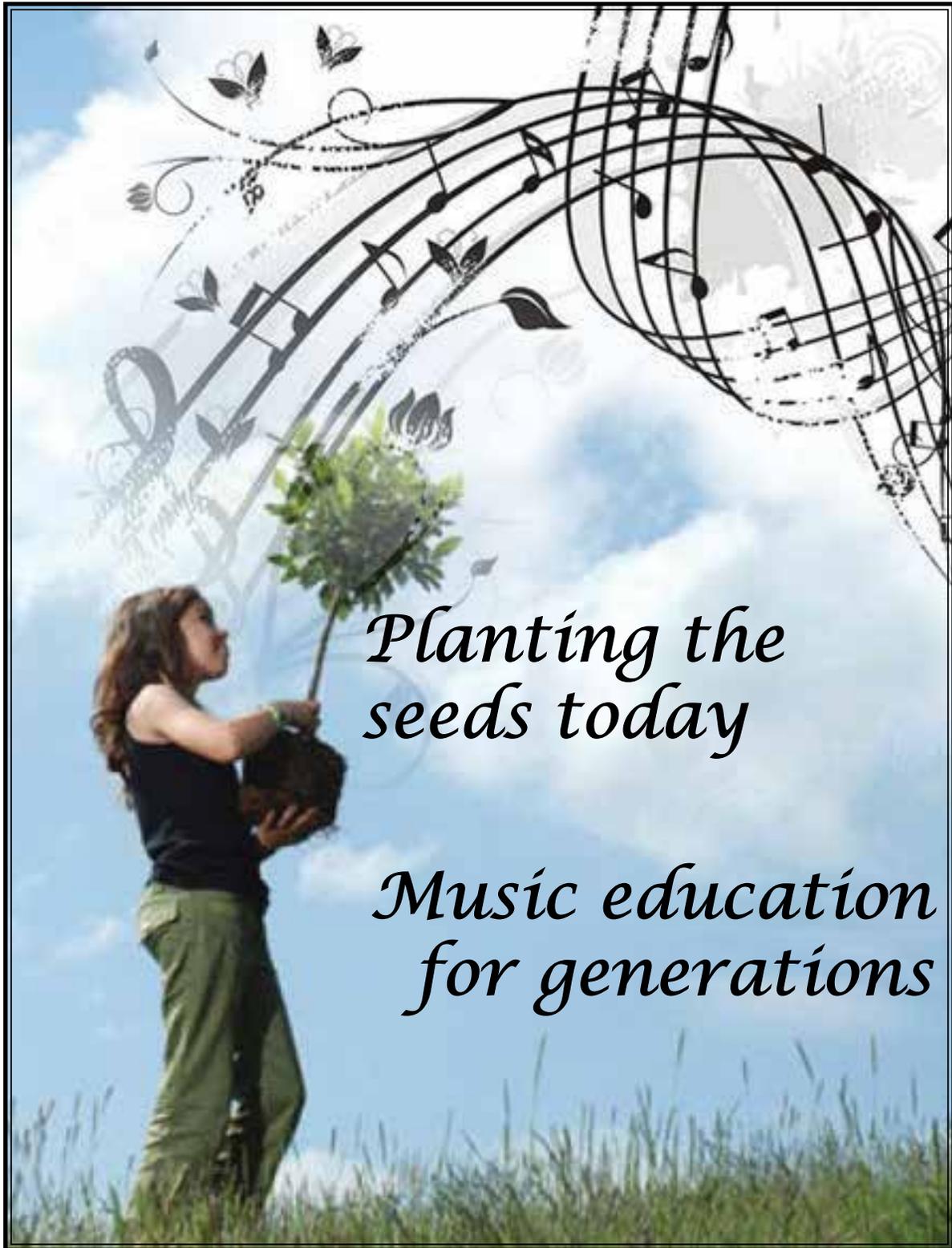
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Conference Chair ~Carly Schieffer

Welcome to spring!

Thank you to those music educators who chose to attend last fall's professional development conference; your dedication to your profession is appreciated. I hope you gleaned valuable information and techniques to apply in your own teaching situation. After every conference we send out a follow-up survey, and below are the highlights:

- Nearly 500 participants attended the three-day conference
- The highest attendance day was Friday
- As many as eight sessions were offered for each time slot with strands including instrumental: band & orchestra, choral, general music, technology, best practice, and new teacher/collegiate
- Presenters came from our own state and all over the country. West Music and JW Pepper both sponsored one or more presenters, and NAFME (the parent organization of IMEA) sent two national representatives including our president.

As with any conference, improvements can always be made (and were shared on the survey). Your IMEA executive board works hard to provide each Iowa music teacher with the best professional development experience through this conference, but your attendance is necessary. Consider these exciting new developments:

- Rolling out an online conference platform for all attendees to access the program, presenters, handouts, exhibitor information from their mobile device
- Live teaching demonstration of an area middle school choir on Thursday
- Launching an opening ceremonies at the beginning of the day Friday including a community musical welcome, greeting from our IMEA president, pance by a children's ensemble, and dynamic keynote speaker
- Working closely with IBA, ISTA, and ICDA to ensure sessions are available highlighting band, orchestra, and choir
- More announcements will be posted via our website (www.iamea.org) and fall magazine

As you wrap up this school year, please set a professional goal to attend the conference this fall; you won't regret it!

2017 Veteran Music Teacher Grant

2017 veteran teacher grant recipient, Amanda Szuch, receives her award from Kris VerSteege at the IMEA professional development conference keynote address.



Dr. John Feierabend to Share and Present at IMEA 2018



Dr. John Feierabend is considered one of the leading authorities on music and movement development in childhood. He is Professor Emeritus and former Director of Music Education at the University of Hartford's The Hartt School and is a past President of the Organization of American Kodály Educators. He has given presentations in all 50 states and many other countries. He is the author of over 80 books, recordings, and DVDs, several of which served as the inspiration for the award winning PBS children's television series "Lomax: The Hound of Music."

He will present our keynote address, "Endangered Musical Minds" as well as four sessions with research-based practices highlighting vocal and movement development along with rhythmic and melodic literacy.

Endangered Musical Minds Keynote

Children are born with potential to succeed in music. With inappropriate music experiences in the early years, children lose their intuitiveness for making accurate and sensitive musical responses. The future success of vocal and instrumental performers as well as musical participation in daily life is significantly dependent on appropriate early intervention. Here is critical information about how children think music and what we can do to help them musically develop.

Session #1

FIRST STEPS IN MUSIC:
VOCAL DEVELOPMENT IN THE EARLY YEARS

Session #3

12 STEPS TO RHYTHMIC LITERACY
USING CONVERSATIONAL SOLFEGE

Session #2

FIRST STEPS IN MUSIC:
MOVEMENT DEVELOPMENT IN THE EARLY YEARS

Session #4

12 STEPS TO MELODIC LITERACY
USING CONVERSATIONAL SOLFEGE



2017 Novice Music Teacher Grant

Todd Schendel, recipient of the 2017 IMEA Novice Teacher Grant, receives his grant award from Kris VerSteegt, IMEA Immediate Past-President.



2017 Conf





ference



Membership Chair

~ Kelli Stoa

Ideas for a Kindergarten Informance

“Informance” versus “Performance.” Multiple factors are involved in choosing the frequency and format of performances. Of course, each teacher (with other stakeholders) chooses what’s best for his/her/their students. I have been teaching multiple sections of kindergarten for several years and for the last three I’ve been able to shift from a formal performance to an informance. I’m very pleased with the results.

The district requirements and past practice regarding Kindergarten performances have varied in the three districts I have worked in. In one of my districts Kindergarten did a concert by themselves each year about 20-25 minutes in length that included several songs, some with Orff accompaniment and student speakers at the microphones. It was a LOT to ask of 5 and 6 year olds and it required a significant portion of our precious few music class minutes for the year. I found students unable to self-evaluate enough to recognize they needed more rehearsal before performing for an audience. They really thought they were doing a wonderful job right from the get-go and they were frustrated when we needed to practice the same piece for longer than they desired. Concert preparation was taking away a lot of instructional time and joy for these young students.

Another teacher, in the district, had moved to an informance format for her Kindergarten classes and she was happy with the result. With her permission, I attended her informance night and observed her working with kindergarteners and their families in the gym. She was taking participants (two full classes of kids and whomever they brought with them) through a rehearsed classroom lesson and letting them all experience the joy of a Feierabend First Steps lesson. This was teaching parents about the learning taking place in the music room and made so much more sense than a formal performance.

After discussion with administrators at my multiple buildings, I set the ‘informance’ dates on the calendar for the following year. After using this format for a few years, I can say that I’m pleased with several aspects of these Kindergarten Informances. The following table explains parts of my format and coordinating rationale for my chosen format at my current schools.

I class at a time	As a parent, I'd love to see my child's classmates and their parents/guardians in a learning environment and this allows my student's parents this opportunity. This also keeps things familiar and safe for students and helps build community at our elementary school. Keeping things as close to a regular music class has been helpful for all students, but especially helpful for apprehensive or anxious kids.
In the music room	This reinforces routine and creates a comfort level for students. It also avoids the hassle of setting up a separate space. I remove any unneeded large furniture (i.e. stacks of band chairs and stands) and set out about 8 chairs – not enough for everyone so that it's very clear that participation is encouraged.
25-30 minutes	Our regular music classes are 35 minutes in length. This length of time allows students to show their parents each component of a First Steps Lesson and for me to do a little explaining about what it means to be Tuneful, Beatful and Artful and how each of these activities is helping students reach those goals.

Evening	Doing one class at a time requires significant time in the evening especially when you're limited to child-friendly hours (before 7:30pm) and you wait to start until after 5pm when many adults get off work. One of my schools is going to hold daytime informances. Parent feedback will guide further scheduling.
Free child-care provided	In order for adults to focus on their kindergarten child and for distractions for kindergarteners to be kept at a minimum, I set up high school volunteers seeking special gradation status to babysit during the event. Parents RSVP for childcare so that I can plan how many volunteers and when.
End of January	While rescheduling due to weather can be an issue, I think January is less packed with activities than others. By January, Kindergarteners are comfortable with the routines in the music room and they've learned enough to be able to "teach their parents." Previous year informances were in April and I received feedback that this event would be better earlier so that parents could support their child's musical growth.
Required classroom teacher attendance	Students get dropped off in their classroom when families arrive and parents come down to the music room to wait. At the start time of the event, the class walks to music just like they would any other day. Again this supports the routine already set up for learning. It also encourages independence and helps prevent kids from sitting in their parents laps instead of participating.
Collaboration with others	This varies at the multiple buildings where I teach. At one school the P.E. teacher does sessions. He has commented that he's grateful for a time to get to meet parents and share his philosophy on physical education for all students. At another school the art teacher guides families through a clay project that students make with their parents/guardians to serve as a holder for notes that they write each other. At yet another school the music event stands alone and that works out great too. Sometimes the parent-teacher organization hosts a cookie and juice reception before or after the event to give families a time to get to know each other and inform families of how the PTO serves our school.

Lesson Plan for Kindergarten Informances

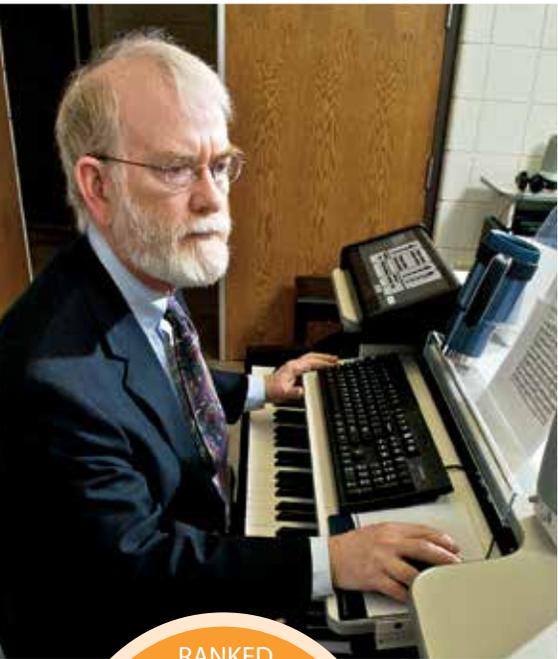
Activity	Source	Notes
T. greets parents	Notes from John Feierabend presentations and	Before students enter the room, I give a short spiel about the amount of music instruction their child receives, about being "Tuneful, Beatful, Artful" and

	materials	the 30-year plan.
Welcome Song/S. enter	Avon Gillespie Found in handouts notes online at https://www.baylor.edu/alleluia/doc.php/247276.pdf	S. enter singing the same some they sing EVERY music class and wave at their parents as they move to a circle in the music room
Vocal Warm Up: Bubbles	Feierabend's "The Book of Pitch Exploration"	T. blows bubbles and S. sing "ah" lightly, following with their voices. Parents move behind their child and warm up too.
Fragment Song: "My Aunt Came Back"	Amidon's "I'm Growing Up-Fingerplays, Action Songs, Singing Games and Stories for Young Children" book	T. sings and all echo. This version in the Amidon book has a more singable melody (decending 3 rd 's) and I enjoy the variations in text from the version I learned as a child. Get parents to participate by mentioning the generosity of your aunt and how she brought enough gifts for everyone to share.
Fragment Song: "Down By the Bay"	Feierabend's "First Steps in Music for Preschool and Beyond" book	Parents sit behind child. Child remains standing. T. sings and all echo. Transition to T. sings and each child sings an echo solo. I use a mallet as a pretend microphone. Each child sits after their turn. After each child sings individually, very briefly talk about vocal development and how they can playfully work on singing voice at home. I use this song because there are so many verses that I'm always sure to have "new material" as each child sings.
Simple Song: "Peep Squirrel"	Feierabend's "First Steps in Music for Preschool and Beyond" book	S. sing one time together and then I ask for 2 volunteers to sing it alone. More brief explanation of children's vocal development.
Simple Song: "Fais Do-Do"	Feierabend's "First Steps in Music for Preschool and Beyond" book	S. sing one time together and then I ask for 2 volunteers to sing it alone.
Movement Exporation: Mirroring	Feierabend's "Book of Music Exploration" A recording of Vivaldi, Four Seasons Violin Concerto in F minor, Op. 8, No. 4, RV 297	Before starting this activity I reinforce the the goal is artfulness and showing the music qualities of this piece through slow and smooth body movement. I encourage everyone to experience it without talking. Students move to scatter spaces with their adult(s) and begin moving. About a third of the way through I have the adult lead and then end with the child leading their adult into a final pose. This has been awkward at times with some groups, and it's been absolutely magical most of the time. I find it's worth the risk.

Folk Dance: Jump Jim Joe	Amidon's "Jump Jim Joe" book	Two students (chosen at random at the event) come to the center to teach the dance. The dance is cumulative, so they choose student partners until all kindergarteners are dancing. Then they begin choosing adults until everyone is dancing. Beforehand, let the parents know the goal is for the whole room to be dancing and that yes, it IS ok to dance with other adults. Once you're in – you're in for good!
Music for Form and Expression: A Ram Sam Sam	Feierabend's "First Steps in Music for Preschool and Beyond" book	Students sing this for parents and then demonstrate adding woodblock, guiro and triangle to selected words. After all students have played instruments (about 2 repetitions), students hand their instruments to a grown up and they play while all sing.
Music for Form and Expression: Bach's Badinerie	Lyman and Feierabend's "Move It; Expressive Movement With Classical Music for All Ages"	I lead this one and simply tell everyone to do what I do when I do it. I briefly tell parents about the artfulness of storytelling through music and how this movement allows us to experience the same beautiful art music several times while drawing students' attention to the form.
Community Singing: This Land is Your Land	NAfME's "Get American Singing Again" book	I play baritone ukulele and everyone sings two verses with choruses. Students perform the actions they've learned. Afterward I thank everyone for coming, plug the PTO, and let them know how to contact me if they're got any questions, comments or concerns.

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Lost in Translation: The Kodály Concept in American Methodology

~ Kris VerSteegt

In 2010, I had the pleasure of graduating from my mastery level Kodály program at Drake University. This mastery certificate resulted from years of studying the life and work of music educational theorist, pedagogue, and methodologist Zoltán Kodály. Since 2000, I have used the Kodály approach in my classroom everyday and I have devoted three summers to difficult but enjoyable study, research, and analysis of American folk music—the materials through which Kodály mandates music should be instructed. During the past decade, I have lectured and provided professional development on the Kodály Method as well. I have twice served as president of the Kodály Educators of Iowa; I have presented Kodály-inspired sessions in Iowa, Illinois and Nebraska, and I teach Kodály levels every other summer. Many area teachers consider me an expert on the subject and have observed my classroom as a model Kodály classroom.

That being said, it was indeed a great surprise to find myself questioning the American translation of Kodály's methodology. *I am not at odds with Kodály*. His principles are absolutely sound. However, in the past forty years, American Kodály teachers have lost sight of Kodály's most innovative idea that "music skills and concepts necessary for musical literacy should be taught with folk music of the mother tongue" (DeVries, 2001, p. 24). Instead, American Kodály teachers have adopted a sequence of rhythmic and tonal literacy skills based not upon the characteristics of authentic American folk music, but upon the characteristics of the folk music of Hungary. As ethnomusicologists and folk song collectors have worked tirelessly to collect, transcribe and analyze thousands of American folk songs, the time to remedy this situation is upon us.

Folk Music as Pedagogical Music

To understand this egregious mistranslation of the Kodály concept, it is important to understand why

Kodály felt folk music of the mother tongue was the best possible pedagogical music for children. Understanding this idea lays the groundwork for comprehending why characteristics of Hungarian folk music are vital in the teaching of notational literacy to Hungarians and why the characteristics of American folk music have similar significance in teaching music to Americans.

Kodály's Inspiration

Kodály "initially became aware of the beauty of Hungarian folk songs through his linguistic study of their strophic form, and he also realized this treasure was in peril as society became more and more urban" (Sinor, 1997, p. 38). As a composer and musician, Kodály was uniquely prepared to remedy the situation and resolved to do so. "In his own work as an ethnomusicologist with composer Béla Bartók, Kodály traveled throughout Eastern Europe and notated more than 10,000 folk songs beginning in 1905" (Jacobi, 2012, p. 11). By traveling into the hills of Hungary and recording authentic performances they would later transcribe, Bartók and Kodály recorded a vast body of Hungarian folk repertoire that was consistent in style and clearly distinct from other European music (Sinor, 1997).

In studying their recordings and notating them for publishing, Kodály noted the similarity in inflection and rhythm between spoken Hungarian and the timeless folk repertoire he had collected (Sinor, 1997). Ethnomusicologists and music educators alike have recognized this similarity throughout world cultures as "folk songs grow from the melodic and rhythmic inflections of the language that births them" (Bennett, 2005, p. 44). Because of their origins in speech, folk songs are seldom obtuse or difficult to sing. Thus, the simplicity of folk repertoire lends well to passing down through generations along with the ageless wisdom contained within their texts. Kodály himself remarked as much, saying, "Just as proverbs condense centuries of popular wisdom and observation, so, in traditional songs, the emotions

of centuries are immortalized in a form polished to perfection” (Kodály, 1974). Kodály wholeheartedly believed this music was music worth preserving.

Inspiration Becomes Action

After his considerable effort to research and record authentic Hungarian folk music, Kodály set out to integrate this music into mainstream Hungarian culture through art music. He wrote many piano arrangements of folk songs, wrote choral settings of folk melodies, and included folk tunes as themes in many of his instrumental works (Sinor, 1997). Kodály became frustrated as he began to realize that “to preserve a musical culture and to give it new life through composition are pointless unless the people for whom it is intended are receptive to it” (Sinor, 1997, p. 38). Kodály realized that to make a real difference in musical taste, he needed to reach a younger audience. To accomplish this lofty goal, Kodály set out to educate his nation’s children.

A Methodology is Born

Kodály and Bartók, along with Jenő Ádám, began the process of ordering the songs they had collected according to their difficulty level. The simplest of these songs would later become the repertoire for the three- to six-year-old children attending Hungarian Kindergartens. These songs had the simplest games, texts, and forms, and the melodic range and number of half steps were limited (Strong, 2012). By keeping the music simple in these regards, and choosing only folk songs and rhymes that mimicked the natural rhythm and inflection of Hungarian speech, Kodály adhered to contemporary knowledge and understanding of educational psychology. He used this knowledge to create a sound before sight before theory approach congruent with the teachings of Johann Heinrich Pestalozzi (Sinor, 1997). “Indeed, the educational practices that were developed under his guidance were as much a means of preserving and passing on the folk heritage as they were a method of general music education” (Sinor, 1997, p. 40), but in advancing students through notational literacy skills by moving from known to unknown, the Kodály approach emerged as analogous to what is now understood to be just good teaching.

Notational literacy in music education generally advances on two fronts: tonal education—the understanding of pitch notation as it moves vertically upon the staff; and rhythmic education—the understanding of durational notation as it moves horizontally across the staff. Rhythmic education also includes chants or rhymes that are independent of tone, but have a sense of meter and can be expressed through rhythmic notation. The Kodály method adheres to this two-pronged approach as well.

The Hungarian tonal sequence.

For his tonal sequence, Kodály began with the most prevalent of melodic turns in Hungarian folk literature. His sequence began with the so-mi interval in pentatonic melodies. In a 2012 lecture, John Feierabend revealed that the so-mi interval appears in strong melodic motives throughout Eastern European folk repertoire where the pentatone is the primary tonality. Because the so-mi interval closely matches the natural inflection in Hungarian speech, Kodály felt the way would “be paved for direct intuition” (Kodály, 1974, p. 120). Thus, progressing students from known (natural inflection) to unknown (staff notation) would follow intuitively beginning with so-mi and adding tones until reaching the complete pentatone.

The Hungarian rhythmic sequence.

For his rhythmic sequence, Kodály again turned to his collected folk repertoire. He discovered that Hungarian music was largely in simple meter where sounds on the ictus receive more stress than those off the ictus (Feierabend, 2012). In a 2012 lecture, John Feierabend elaborated that anacrusis, which largely result from beginning sentences with articles and prepositions in English, are almost entirely absent in the Hungarian language and similarly absent from Hungarian folk repertoire. Compound meter, where each beat is divided into three pieces instead of two, was virtually non-existent in the collected Hungarian folk music. Thus, Kodály delayed the study of anacrusis and compound meter until many years into the Hungarian sequence (Feierabend, 2012).

It is because of these findings within Hungarian repertoire that the Hungarian tonal and rhythmic sequences developed first from the so-mi interval in pentatonic tonality and from beat and divided beat in simple duple meter.

Lost in Translation

While Kodály's example of examining the folk repertoire to determine a pedagogical sequence can translate throughout the world, he never intended for his sequence to be adopted outside Hungary without being adapted to reflect the folk repertoire of each receiving nation. Katalin Forrai, who knew Kodály personally and worked with him to write a curriculum for Kindergarten music, explained in a 1992 interview "around the world, in Greece, or America, or in Germany, the people can substitute their own folk traditions. You should start to read and write music with your own musical characteristics, not with so-mi everywhere" (Strong, 2012, p. 6).

Thus, the sequence has been adapted throughout much of the world. But, here in America, most Kodály teachers teach the Hungarian sequences for tonal and rhythmic literacy—sequences that can be difficult to support with authentic American folk repertoire (Feierabend, 2012).

The root of this mistranslation appears to lie in educational reform. In the 1960s and 1970s, Americans were "clamoring for increased accountability and achievement in education" (Bennett, 2005, p. 44). The Kodály method had resulted in a much more musically literate Hungary. As Americans scrutinized all aspects of education, "we welcomed the new emphases on music study, sequence, and achievement" (Bennett, 2005, p. 44) here in the United States as well.

At the time the Kodály method was adopted throughout America, thorough analysis of American folk music had not yet been completed. In our eagerness to adopt the sequence and raise achievement, we skipped the step of analyzing our own folk music for its true characteristics. So, American music educators wholly accepted the sequence Kodály had implemented in Hungary. This is typical of educational reform where "initial enthusiasm gives way to confusion about the fundamental concepts driving the initiative" (DuFour, 2004, p. 6). Peggy Bennett noted in a 2005 article that in the 1970s, "some music educators worried about adoption without adaptation" (p. 44). Without analysis of American folk music to build our own sequence, those "voices of caution" (Bennett, 2005, p. 44) fell silent or upon deaf ears.

Decades have passed, and this is no longer the case. Much American folk music has been collected and analyzed throughout the United States. Consistent with pedagogical practices in music education, the implications for change to our sequence of notational literacy also advance on tonal and rhythmic fronts.

Tonal Implications

American music educators should reconsider their tonal sequence. There are certainly hundreds of so-mi songs in the repertoire now, but these are not folk heritage songs. Peggy Bennett (2005) explained this paradox: "Pursuit of so-mi songs and so-mi-la songs in the 1970s was like a treasure hunt. Teachers needed a repertory of songs to launch the newly acquired sound-to-symbol sequence. As a result, exercises based on these intervals were created" (p.45). Rather than using non-existent so-mi songs in the folk repertoire, well-meaning teachers just composed songs to fit the sequence using folk rhymes. "Traditional sayings and poems were set to preferred intervals, and these short songs soon began appearing in printed sources as 'American Folk Song' or 'Traditional'" (Bennett, 2005, p. 45). Kodály-inspired teachers who wish to teach authentic folk repertoire need to renounce these partially-contrived works and focus on authentic music and rhymes that follow our natural speech inflections. Failing to do so means that our pedagogy will move children from unknown (unnatural inflection) to unknown (staff notation) and our achievement will continue to lag as a result. As Kodály (1974) noted, "To write a folk song is much beyond the bounds of possibility as to write a proverb" (p. 145). Authentic folk music is a pure art with which no one should tamper!

Before the import of Kodály practices to America, published collections of American folk music contained music that is almost entirely diatonic with its strongest melodic figures centered around do in major tonality (Bennett, 2005). The music almost exclusively follows standard rules of functional harmony with a firm tonal center, totally unlike pentatonic melodies found in Hungarian folk traditions (Feierabend, 2012). Although the so-mi interval appears in a few songs, it does not appear as a motive of any melodic significance.

(Feierabend, 2012). Of course, so-mi exists melodically, all intervals do. One only need stand on their front porch at dinnertime to hear countless mothers calling their children home on so-mi! But should that make it the origins of our sequence? The answer for Kodály teachers lies in the repertoire and thus should be a resounding “No!” As American music is largely diatonic music (although fa and ti may be absent) with a sure resting tone, teaching a diatonic sequence may be more logical. This approach might be more consistent with Kodály’s intentions “for individual music teachers to continually study music as a body of literature to create self-renewing personal methodologies for guiding their students through literature” (Richards & Jaccard, 2010, p. 7). We should rethink the practice of beginning tonal literacy with so-mi if we truly wish to aspire to Kodály’s ideals. Instead, we should consider beginning where all diatonic music leads—homeward toward its tonal center.

Rhythmic Implications

American music educators also adopted the rhythmic sequence set by Kodály where students would focus entirely on simple duple meter in the early years and move toward compound meters many years into the sequence. As nearly half of our folk songs and rhymes are in compound meters, where the beat is divided into three pieces instead of two, much of our folk heritage was omitted or worse, straightened, to adhere to the Kodály sequence (Feierabend, 2012). To continue on this path is to allow our pedagogy to choose, and renounce, our repertoire. According to Kodály, the characteristics of the repertoire should drive our teaching, not the other way around. We need to get back to compound. We need to start early and provide experiences in balance with simple meter as our repertoire finds these two in balance with one another.

Faith

As a dyed-in-the-wool Kodály-inspired teacher, I have faith in Kodály’s ideals for music education. I have faith that through introspection and education, American music teachers can overcome the errors of their ways and rise to the philosophical principles behind the Kodály approach. I believe that we all believe only the best music is good enough for children (Kodály, 1974), and that we must begin with what is known as a bridge to what is unknown.

“When elementary music teachers devote themselves to revitalizing traditional folk songs for children, they are reconstituting a musical mother tongue and rekindling a common heritage of song” (Bennett, 2005, p. 46). Our American students can and will achieve if we provide for them a logical sequence rooted firmly in our authentic American folk songs.

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Congratulations! You Have Been Asked to Guest Conduct – Now What?

~Nolan Hauta

What an honor! Your first guest conducting opportunity! The panic sets in; you will only have three hours of rehearsal? How prepared will the students be upon arrival? How do I inspire students I have never met? Guest conducting is an opportunity to show off your best teaching and musical skills. With adequate preparation, you will enjoy your first opportunity to lead an honor band while making a positive impact on the students.

Repertoire Selection

It can be beneficial to locate past repertoire for the honor band. Locate previous programs or ask the organizers for assistance. This can help you to approximate the ability level of the band. This can also help you to pin point the number of pieces and the variety expected; some organizations set these parameters and others allow you to be more autonomous. Lastly, this shows you are prepared and not attempting to choose music they have recently performed. Have a piece in mind which might need to be “cut” if necessary.

How difficult should the music be? It is advisable to err on the side of caution. This is especially true if you are a novice guest conductor. Four pieces played well would be a better experience for the students and the audience than five pieces which only sound mediocre. Balance a challenging work with one which is more accessible. Remember, honor events are mentally draining for students as well as physically taxing – especially for the brass. What rehearsal strategies will you use to involve as many students as possible without overstraining the brass? Singing, sizzling, clapping, etc. can all serve that purpose. Do not forget to consider the audience’s perspective! Do you have a variety of literature representative of different styles, cultures or historical periods? Pieces with a repeat or an ABA form give students additional chances at success.



Rehearsal Strategy

Prepare a thoughtful warm up. Time is of the essence so having it printed off or pre-written on the board will save you time. Students are joining you from many different schools and programs; do not assume they use a common warm-up or vocabulary. If your ensemble is a young one, they might struggle with verbal instructions that are not familiar. Be careful not to lose too much valuable time making the warm-up the focus of the rehearsal. Be flexible and keep it simple. Long tones with fermatas can be a helpful way to familiarize the ensemble with your conducting.

Have a plan for each piece and each rehearsal. Hyper-prepare so time is not wasted as you grapple with explaining a rhythm or concept. In general, you may take this approach: the first rehearsal is the broad brush-strokes roughing in all the pieces. The second rehearsal addresses a few finer points and details within each piece with more stopping and rehearsing. The final rehearsal is comprised of adding the final musical touches while mostly running through large portions or entire pieces. This “macro-micro-macro” approach works well for honor bands. This way, students gain familiarity with all the pieces as a whole in the first rehearsal, students attend to the minutiae that brings the music to life in the second rehearsal, and students understand their role in the context of the entire work in the final rehearsal.

Efficiency is a must. Here is a possible rehearsal strategy: in the first rehearsal, rehearse the pieces in order from easiest to most challenging. Then, if time appears to be an issue and you must cut a piece from the program, you can cut the most challenging piece. Chock it up to experience. But then you will feel comfortable that they will not be pushed too hard by over-programming. Over-programming results in stress for the audience and for the musicians – as stud-

ents can learn and perform well in one day can always be pushed further musically by a guest conductor. Expression can be increased in a select ensemble rather than forcing technique upon students with such a strict performance deadline looming.

Have Fun!

Have a few jokes at the ready for when percussion is transitioning in rehearsal. Prepare some anecdotes to help build a connection with the students and to help inspire them. At the performance, provide meaningful remarks to the audience about the importance of music in life and how it helps shape young people to be the best they can be. Enjoy the performance and the entire day because guest conducting opportunities are infrequent and quite special. Your brief interactions with these students can be surprisingly powerful so prepare well, try your hardest and have fun!

Nolan Hauta is a Graduate Teaching Assistant and DMA candidate in Band Conducting at the University of Iowa. He has guest conducted the North Shore Summer Music Experience Band, the Iowa City New Horizons Band, the Mesabi Community Band and three Minnesota Band Director Association honor bands. Mr. Hauta has taught in the Eden Prairie, Ely and Roseau school districts of Minnesota. He holds a B.A. in Music with high distinction from the University of Minnesota, Morris and a M.M. in Music Education from the University of Minnesota, Duluth where he also completed the coursework and recitals for a M.M. degree in Conducting.



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All-State Orchestra Chair

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

David Rutt, former all-state band chair and band director in Forest City, is now a winds recruiter for Waldorf college. He speaks with prospective students from a wide area. When I spoke with him in February, he commented that the Iowa All-State Music Festival provides Iowa students an experience far beyond what is available in many other states. It would be interesting to compare offerings in other states with what we do here. Send me your stories if you have some. (mkepolashek@msn.com)

Regardless of what other states may do, I can say that orchestra experience at the 2017 Iowa All-State Festival was outstanding. Sey Ahn was very prepared with an hourly plan for rehearsing. At the first break, she told me how impressed she was with the All-State Orchestra players. She had gotten through double the sections she had planned for that time just rehearsed. Ms. Ahn was very clear in her conducting and speaking about all aspect of the Mahler. The students adapted quickly to her suggestions and I think everyone was surprised at how well it went together. The final performance showed all the hard work of the two days. It was a marvelous experience for these students to perform part of a Mahler Symphony.

The success of the Festival is greatly due to the wonderful help I received in my role as the All-State Orchestra Chair from Alan Greiner, who continues to be a great support to me. Much credit and thanks are due to the great help of the official All-State Orchestra Assistants Katherine Bendon (Pella), Josh Reznicow (Linn Mar) and Jon Thoma (Muscatine); and percussion assistants Jake Thieben (Ankeny band) and Dan Krumm. Jake has done an outstanding job coordinating percussion for several years. Jake will be stepping aside and Dan will be the percussion assistant beginning with the 2018 Festival.

I am excited to add Steve Shanley (Coe College) as a wind/brass specialist.

New to orchestra seating auditions in November was passing out result cards with the chair placement on one side and the schedule of rehearsal on the other side, rather than posting audition results with all the names. This method has been used by the festival band for some time. While some directors were skeptical at first, after seeing how well it worked, they agreed that this process is a big improvement. Many thanks to all the HS and college directors/faculty who helped with the seating auditions. Of course, the work that students, private teachers, and orchestra directors put in to preparing for the festival, as well as the support and encouragement from parents, is likewise directly responsible for a great experience. Congratulations, Iowa!





Early Childhood Chair ~Tami Biggerstaff

The Early Childhood Classroom and Music and Movement

I've been reading the Iowa Quality Preschool Program Standards and Criteria (2017). The many ways that age appropriate music and movement can help to facilitate these standards is very exciting. Relationships and curriculum are just the beginning pieces of the Standards and Criteria, but they are the "hands on" portion that teachers (music teachers in particular) are able to address in the classroom.

Music and movement in the early childhood classroom in and of itself helps to establish relationships between adults and children and between the children themselves. Whether it be gathering for music class or using a song to transition or move, the relationship between teacher and student and also that of student and student is explored and developed. Age appropriate music and movement help the student become aware of how he as an individual fits into a group and how he fits into his relationship with the teacher. Music and movement help the student learn about taking turns and impulse control. If the student were to carry this home by sharing his knowledge of a new musical activity or a new song, the family relationship will also be affected. These ideas just begin to explore the many ways that music and movement can influence and help young children grow in their school and at home relationships.

Age appropriate music and movement activities will enhance the social and emotional development of young children as students realize a sense of accomplishment in working toward individual and group goals. Students participating in music and movement will also participate in activity that fosters positive learning attitudes such as persistence and curiosity.

Early childhood music movements promote both large and fine motor development. Some music games promote rules and structure, while others may be about balance and strength.

Students participating in music and movement class will experience verbal and non-verbal communication. Musical stories and songs promote expression, literacy and communication skills. Math and logic are inherent and an integral part of music, which contribute to an early understanding of math and science.

We can continue to enumerate the many ways that music and movement contribute to the growth and ability to learn in a young child, but we all know and understand this. It is likely at least a part of the reason that we teach music.

Research continues to reinforce how music and movement has a positive influence on many areas of development that relate directly to the preschool program standards and criteria. Thirst for continued research and learning, along with ideas and ways to put your knowledge to use in the classroom is what makes such a difference to your students. The well-being of your early childhood students is the end game.

The annual IMEA Conference in November is an opportunity for you to connect with other music educators, to learn something new or reinforce ideas you already know and use, all in an effort to have a successful music classroom that extends comfortably into the early learning preschool environment.

The 2018 Conference is no exception. Dr. John Feierabend, who is considered one of the leading authorities on music and movement development in childhood, will be presenting at the 2018 Conference. Dr. Feierabend's creativity and research has resulted in two music methods; First Steps in Music, a music and movement program for infants through elementary-aged children and Conversational Solfege, a music literacy method suitable for elementary through college-aged students. We are very excited that Dr. Feierabend will sharing both methods with us.

We are also looking ahead to the 2019 IMEA Conference. We are planning a full early childhood music and movement track for Saturday morning. This will consist of four sessions dedicated to music and movement in the early childhood classroom.

Please share the exciting news of both conferences with your colleagues. I hope that you are able to plan to attend both the 2018 and 2019 IMEA Conferences. We have much learning to do!



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School Email: _____@_____

Teaching Assignment: _____

This application must be accompanied by the following attachments:

- Academic background (degrees/certifications held)
- Musical experience including a history of your teaching assignments, honors or recognitions you have received, etc.
- Two letters of reference (from mentor and from principal) documenting excellence in teaching
- Current number of students taught, contact time with students (per week), total school enrollment



IMEA Tenure Award

IMEA would like to honor IMEA members who have served in Iowa schools for thirty or more years for their valuable contribution to Iowa music students. To be eligible, honorees must be a current IMEA members who have taught music in Iowa for thirty years or more at any level (PK-college/university). Years of teaching need not be consecutive.

If you qualify for IMEA Tenure Award, please contact the IMEA President at imea.president@gmail.com. Honorees will be recognized at our Professional Development Conference Keynote Address each November. Honorees will receive a certificate and have their name, photo and a brief biography published in the spring issue of IMEA's *Iowa Music Educator* magazine.



IMEA Area Workshop Co-Sponsorship Grant

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of music education for all. Professional Development for Iowa music educators is a vital part of fulfilling that mission. While IMEA provides an outstanding, centrally located, PD conference each November, we recognize the need for a variety of Professional Development options throughout all parts of Iowa.

IMEA would like to support the other music education organizations in our state. These organizations bring valuable music education workshops to Iowa music teachers throughout our state.

Should your organization need help in co-sponsoring a workshop, please visit <https://goo.gl/forms/uDJEWLaub81NUSNJ3> and complete our application.



IMEA Weston Noble Scholarship for Music Education

Deadline: March 1

Return completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

Weston Noble exemplified quality music education in the state of Iowa, in the United States, and throughout the world. He strongly believed in encouraging young musicians and in the study of music education. The Iowa Music Educators Association (IMEA) is proud to offer a scholarship in Weston Noble's name. This scholarship is available to an Iowa high school senior who intends to major in music education at an Iowa college/university. This \$500 scholarship is renewable annually, provided the recipient continues to major in music education at an Iowa college/university. Thus, the total value of this scholarship per recipient is \$2,000.

Application Procedure:

1. Complete the application form (on the following page).
2. Obtain a written recommendation by a current or former music teacher who is also an IMEA member. This could be your elementary, middle school, or high school teacher.
3. Attach the recommendation to this application.
4. Submit application materials to the above address. Materials must be postmarked by March 1 of your senior year of high school.

Please note: Scholarship payment will be made directly to the college/university accounting department upon satisfactory completion of your first semester and upon verification of continued enrollment in a music education degree.

Initial payments will not be made directly to the recipient.

Renewal Procedure:

1. Each subsequent fall, the scholarship recipient is responsible for submission of a transcript and current year class registration schedule. Submit these to the above address or to imea.president@gmail.com.

Once these documents are received and your continued enrollment as a music education major is verified, a payment will be made directly to your college/university accounting department.

Renewal payments will not be made directly to the recipient.

- Continued on next page



IMEA Weston Noble Scholarship for Music Education (continued)

Deadline: March 1

Return to completed form and attachments to:
Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

Applicant Full Name _____

Street Address _____

City, State, ZIP _____

Home Telephone _____ Home E-mail _____

Parent Telephone _____ Parent E-mail _____

Name of High School including City, State, ZIP _____

Iowa College/University you plan to attend including City, State, ZIP _____

Sponsor - IMEA/NAfME Member Name _____

Sponsor – IMEA/NAfME Member membership # _____

Sponsor - Address, City, State, ZIP _____

IMEA/NAfME Sponsor Signature

Date

Applicant Signature

Date

Attach a separate sheet of paper to complete the following:

- Briefly describe your musical background and training.
- List extracurricular activities including school, community, civic, church, etc.
- List any leadership positions held and any honors/awards received.
- Submit an essay, of at least one page in length, which addresses why you have chosen music education as a career and your personal and professional goals. In addition, discuss which of your school activities and outside of school activities have been of the most value to you and why. Describe how job opportunities and hobbies or special interests have influenced you to select music education as your future career.



IMEA Outstanding Administrator for Support of Music Education

Deadline: June 30

Return completed form and attachments to:

Betsy Kirby

1239 North Rhode Island Avenue

Mason City, IA. 50401

The mission of the Iowa Music Educators Association is to advance a quality, comprehensive and sequential program of music education for all. IMEA is aware of the role that administrators play in the success of our music programs; and would like to recognize those administrators who help to advance this mission. Recipients will be recognized at the IMEA Professional Development Conference Keynote Address each November.

Name of Administrator: _____

Position: _____

Name of School: _____

School Address: _____

School Phone: (_____) _____

Nominating Music Teacher: _____ Signature: _____

(must be a current IMEA member)

This application must be accompanied by the following attachments:

- A description of how the administrator supports music as part of the total curriculum, how the administrator supports the application of the music curriculum, and how the administrator publicly supports performances and/or informances.
- A letter of recommendation by the nominating IMEA member including the outstanding characteristics of the nominee relating to music education.
- A minimum of one other letter in support of this administrator in consideration for this honor (from music and non-music faculty/staff, administrators, parents, and/or community members).



IMEA Exemplary Music Program

Deadline: June 30

Return completed form and attachments to:

Betsy Kirby
1239 North Rhode Island Avenue
Mason City, IA. 50401

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 school music programs which exemplify this mission. Recipient districts will be recognized at the Iowa High School Music Association All-State Music Festival each November.

Name of School: _____

School Address: _____

School Phone: (_____) _____ Student Population: _____

Principal(s): _____

Iowa Music Educator's Association Meeting Minutes from November 18, 2017

These minutes are unofficial until corrected and approved at the June 2018 meeting.

November 18, 2017 – Iowa Music Educator's Association full board meeting held at the Scheman building, Iowa State University - Ames, Iowa.

Attendance: Scott M, Marisa M, Erin B, Kendra L, Kris V, Shirley L, Denise O, Nikki T, Kevin D, Leon K, Kelli S, Carly S, Shelly D, Julia W-M

The full board meeting of the Iowa Music Educators Association was called to order at 7:45 am by Kendra.

Secretary minutes from September read and approved as read.

Treasurer's Report from Shirley:
Checking account = \$64, 492.68
Foundation = \$31, 892.83

Shirley has not received information about the scholarship student renewal. Hotel bills and honorarium requests for payment need to be given to Shirley in advance.

The audit has been completed and the file may be viewed with Shirley.

The treasurer's report was filed.

Leon discussed the adoption of standards to the state board of education. The next steps are getting professional development developed with IAAE and Iowa Arts Council to meet the needs of teachers using the standards. A grant from the Iowa arts council was given to IAAE. January 10th is the arts leadership team meeting. The fundraising campaign for the mentoring program is at \$20,000. They are looking at making changes to the mentor program to make it sustainable. IAAE will be meeting with the mentor chairs from the 6 arts organizations. Leon observed during the ESSA meetings – the title funds are now available to access by fine arts teachers in title I and IV, which opens some opportunities for local school districts. We need to get that word out to local districts.

Advocacy day is on January 17th (a week earlier than in the past). Registration is on the alliance website. Talking points this year include: continue funding for the mentor program, a full time consultant for fine arts (discussed but not pushed because the money isn't available), highlighting arts integrated instruction, diversity and inclusiveness. Kendra will be representing IMEA this year on the fine arts leadership team. (Jan 10 & May 4)

Kevin's president-elect report

Aaron Hansen won election for elementary music chair.

Kevin has been discussing grants from cultural and emerging ensembles with relevant directors.

Carly's conference chair report

She thanked the board for their assistance and guidance. Before the conference 268, 100 registered on site, total at 368. Including clinicians we are totaled at 408 of attendance. Thursday as the "bonus day" during OPUS continues to be successful, reading sessions always go well. Attendance at the performing ensemble after the keynote did not have a large attendance. Sessions will be ending before lunch on Saturday this year.

The possibility of moving to an online conference schedule was discussed.

A general music "sample class" with a visiting guest clinician was discussed as a future possibility.

Denise Odegard from NafME complimented the IMEA board on generating ideas. She shared the concerns we have are very similar to states near us. She also complimented the pro-active advocacy and that is mirrored at the national level. Title IIA money is ear marked for professional development money that music teachers could tap into. A coalition was started for title IV funds and they continue to advocate for these funds at the national level.

The honorarium and mileage associated with paid IMEA positions was reviewed.

Mileage will be cross-checked with other organizations every other year.

Kevin moved, Marisa second to increase the stipend to \$2000 for the conference chair position.

The meeting was adjourned at 8:40 am.

Meeting minutes will be corrected and approved at the next full board meeting June, 2018.

Lisa Ott

IMEA executive secretary



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

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