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Spring/Summer 2021



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# Iowa Music Educator

Volume 74 • No. 2 • Spring/Summer 2021

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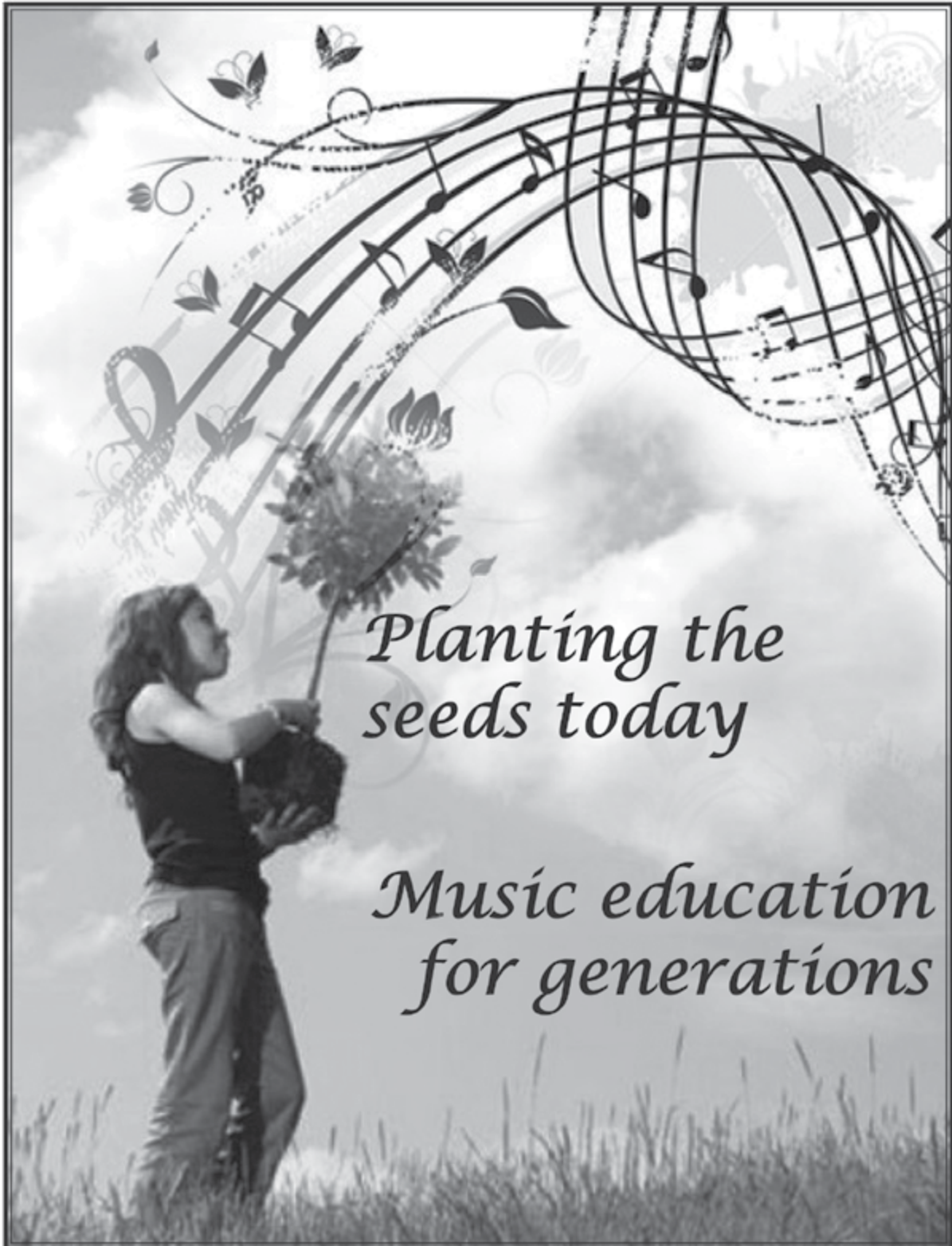
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*Jeremy Einsweiler, Editor*  
[iowameaeditor@gmail.com](mailto:iowameaeditor@gmail.com)

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*Rich Nicklay, Advertising*  
[iowaimeaadvertising@gmail.com](mailto:iowaimeaadvertising@gmail.com)

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# Board of Directors Meeting Minutes

October 3, 2020



**Lisa Ott**  
Executive Secretary

Lisa Ott, MME lives in Nevada, Iowa with her husband and three sons. In her free time she enjoys supporting her boys in their variety of activities. She stays active in professional music organizations currently serving as secretary for the Iowa Music Educators Association and the 2020 symposium coordinator for the Iowa Choral Directors Association.

The meeting of the Iowa Music Educators Association Board of Directors was called to order by Kevin Droe on October 3, 2020 at 1:00 pm through Zoom.

Members present at roll call included: Lisa Ott, Kevin Droe, David Law, Adam Harry, Alan Greiner, Brandon Waring, Charles Grim, Chris Strohmaier, Christina Svec, Dan Black, Dennis Green, Jackie Burk, Julia WM, Kelli Stoa, Kendra Leisinger, Lydia Schettler, Martha Kroese, Mary Anne Simms, Shelley Droe, Rich Nicklay, Sarah Van Waardhuizen, Shirley Luebke, Spencer Paulson, Ellie Wolfe.

The minutes from June 13, 2020 board of directors meeting were read and approved.

The treasurer's report was given and filed as presented.

IMEA President Kevin Droe gave an update from the North Central Division meeting. Items included Diversity, Equity, & Inclusion, Illinois's NAFME affiliation, cancelation of the National conference in 2020, state individual virtual conferences being held, NAFME financial situation and transparency, Music in Our Schools, and NAFME membership drive. Kevin also shared about the work the Iowa Fine Arts Leadership team is doing. He reviewed our use of online forms and how it has streamlined our processes. In addition, Kevin shared about the Reimagining the Future of Music Education presentation series of 10 free sessions available to music educators. IMEA signed the Arts Education is Essential statement.

## Reports from advisory board members included:

Carly Schieffer, conference chair  
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 Jeremy Einsweiler, magazine editor  
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 Sarah Van Waardhuizen, NAFME Collegiate  
 Shelley Droe, Northeast Area Chair  
 Angela Matsuoka, Iowa DOE  
 Mary Anne Sims, Diversity & Equity Chair

## Highlights from the reports of the Board of Directors

- 2020 Virtual Conference has been organized with keynote speaker Brandi Waller-Pace of Decolonizing the Music Room
- All-State Merchandise will all go through the online order process via formstack
- Veteran Teacher grant award is pending
- Mary Anne is leading a new diversity, equity, inclusion, and access committee with the focus on making materials and research available to teachers in the state about these topics.
- Flexible jazz band arrangements were commissioned by JEI to support pandemic teaching.

- The Iowa Arts Education data project is scheduled to release in November
- Plans for All-State audition video submissions are underway.

**Old business**

We discussed ideas on the most accurate way of finding music educators and which IMEA/IHSMA district they belong to. Area chairs can be a resource in reaching out to teachers in their area and in membership recruitment.

**New business**

Updates on the 2020 Virtual Conference plans were given. Time was spent discussing music teaching during a pandemic and how IMEA can best support music educators during this challenge.

Those present during this portion of the meeting used JamBoards as a way to collaborate and brainstorm racial inequities in Iowa music education. It was stated that some of the required literature lists for high schools in Iowa are undergoing review to find potential

pieces that need to be removed from the list for researched and valid reasons.

Alan Greiner asked for IMEA's support in spreading the word when new information on the effectiveness of masking mitigations study was released. He also mentioned concerns regarding teacher mental health, teacher retention, and music student retention in our state.

Meeting dates and times for 2021 have not yet been determined. Kevin adjourned the meeting at 3:00 pm. ■

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# Going Virtual and Shining Bright

## Past-President's Report



**Kevin Droë, Ph.D.**  
Past-President, IMEA

Kevin Droë, Ph.D. is President of the Iowa Music Educators Association and Associate Professor of Music Education at the University of Northern Iowa. He teaches courses in music education, coordinates the UNI Spectrum Project, and facilitates the modern bands. In addition to his research, Kevin leads workshops in audio engineering, modern band pedagogy and directs UNI's Summer AmpCamp for kids

**A** former performer in our UNI Spectrum Project ([spectrum-project.org](http://spectrum-project.org)) started her own t-shirt business. One of her shirts she designed encourages viewers in big bold letters and smiling stars to "Shine Bright." I know this past year has been rough, but when looking back at the year of COVID-19 and our switch to virtual teaching and learning, I have to say there were moments that shined brighter than before.

### More Workshops and Professional Development

There have been more workshops and PD than ever before. I really enjoyed ours in November! Basically, there were, and still continue to be more workshops that we can attend online and learn from. Also, people are coming up with more varied topics for workshops, from guitar repair to songwriting. I don't have data to back this up, but I think there were more people making videos about things they do in the classroom and teaching, and posting them for others to benefit from.

### More Conferences

I attended more conferences since COVID-19 hit our country. You would think the opposite would be true, but when I have the option to not pack, not

book airfare, not book a hotel, not spend a day in an airport and or airplane, not make plans for my students while I'm gone, not to mention the materials I need to print off and take with me... I'll take that option. I went to so many conferences, two of them actually overlapped by a half a day. I missed the social aspect like catching up with friends in the lobby, but its COVID-19 and that part is a given.

### People are More Likely to Jump on a Zoom Call

I'm not saying people don't complain about Zoom calls, but it's easier now than ever to contact a group of people from all over the country (sometimes the world) and ask them to come together to tackle something. It's as easy meeting with people in town as it is meeting with people 2000 miles away. I think people are just thinking more broadly and not being restricted to their geographical location.

### More Creativity

Ah, finally! Something happened that let the creative genie out of the bottle. It was called "What to do when you can't use performance-based lesson plans." What else is there in music other than singing and playing instruments? Well, now we know. This past year I saw so



*Lynx Studios from Abraham Lincoln High School in Council Bluffs*

many teachers changing their lessons to include more creative music making. They mostly used online tools like Soundtrap (<https://www.soundtrap.com>) or Band Lab (<https://edu.bandlab.com>). Both have education versions that keep student data confidential and safe. BandLab is free for students. I saw students from the Abraham Lincoln High School orchestra class (Council Bluffs) create their recording studio, website and put out an album of their music (<https://sites.google.com/cbcds.org/lynx-orchestra-studios/home>).

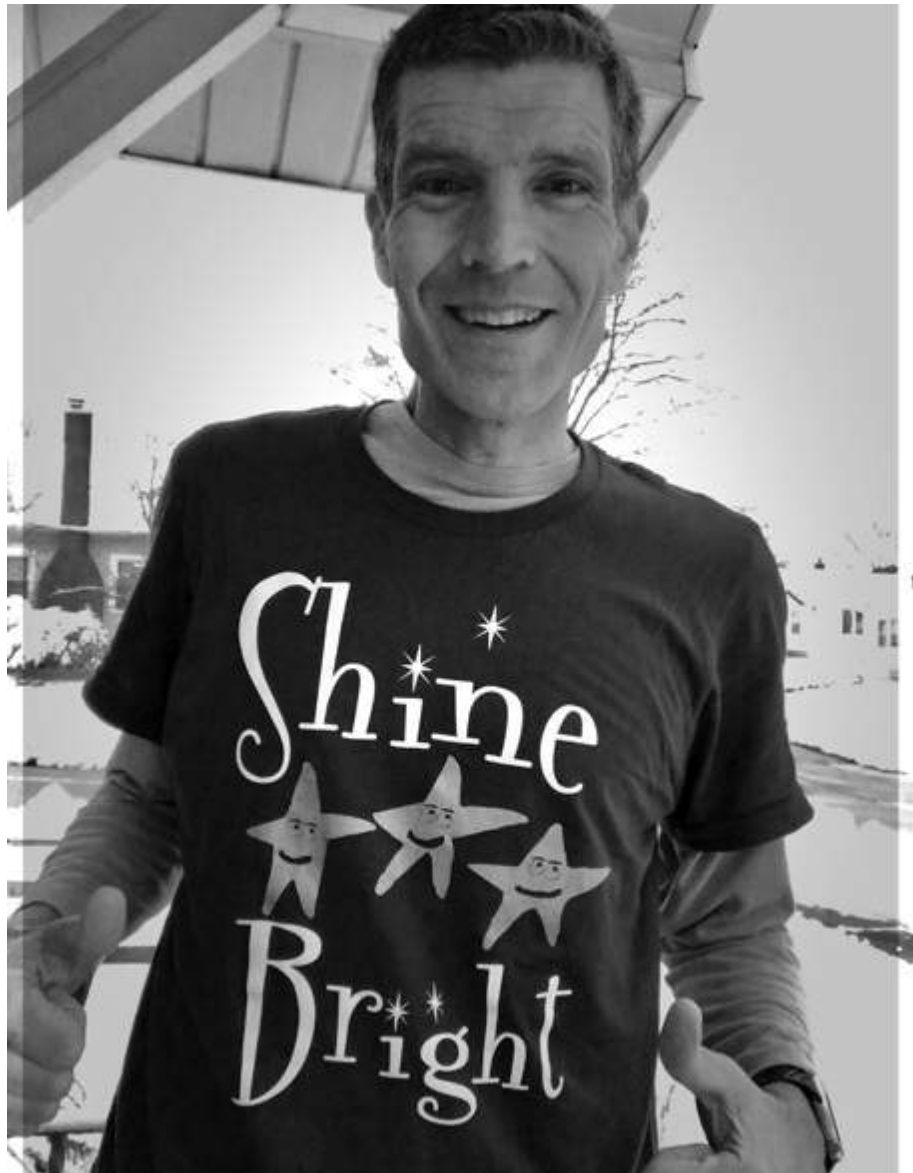
When we compare the traditional secondary music classes to what is going on in the art room down the hall, it is evidently clear that students in art classes engage in more creative artistic processes than the students in the band, choir or orchestra class. No denying, the art room is messy! Some art is awe-inspiring and some of it looks very beginner-ish. But there is no denying that students are being creative. It's rare to see an art lesson plan where students need to recreate precisely what they see. In fact, it's more valued for students to provide their impression of what they see (aka impressionism).

For us, in music, the new virtual world has opened up more opportunities for students to be creative musically. I think ultimately, music teachers are not the population that sits around waiting for something to end before they do something. I haven't met a music teacher yet who just stopped teaching music and is just waiting for COVID-19 to be over. They care about music, but they care more about children. They've used this time to examine what they could do and provide for students to give them the best possible education in music.

### Shine Bright

Will singing and playing instruments together in close proximity without masks be nice when it can happen? Sure, but it's not going to be the "Finally, we're here!" moment in music education. Why? Because "there" isn't the end of where music can take us. Returning to normal would still include how our music programs exclude a majority of

students, especially BIPOC students and students with special needs. Music is a beautiful thing that is creative, expressive, social, cultural, psychological, scientific and physical all at the same time. The COVID-19 pandemic helped to shine light on all those other parts of music education that are being ignored. Let's make music education shine bright! ■



*Kevin Droë, Ph.D. - Make Music Education Shine Bright*

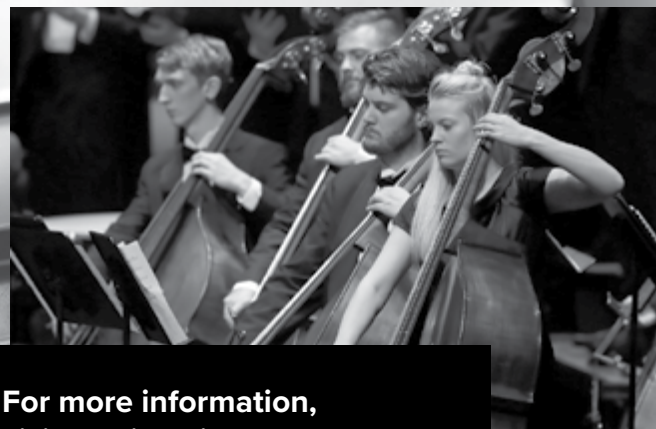
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-Danny Kleinheinz,  
music educator, UNI alumnus



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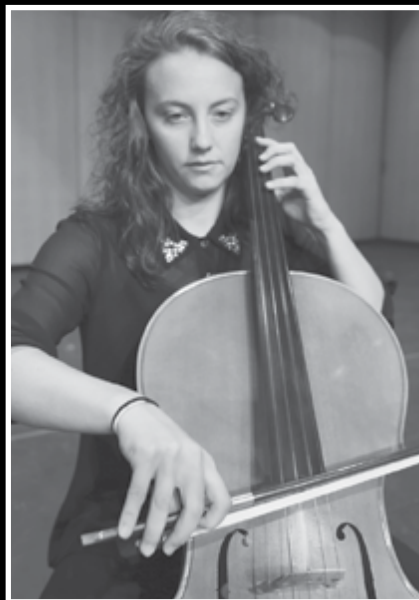
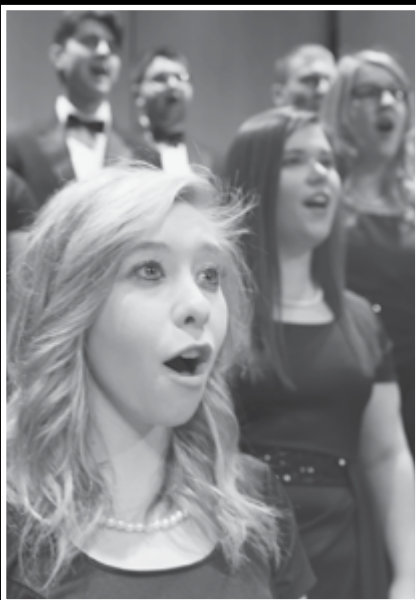
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## President's Report



**Jackie Burke**  
President

This is my first letter to you as your president, and I am both honored and humbled to be in this position. I am in awe of each one of you as you have navigated this world of virtual learning, social distancing, performing in masks, live-streaming concerts, etc. Music teachers are endlessly creative and resilient, and aren't these the qualities we would also want for our students, children, grandchildren?

I would like to thank our past president Kevin Droe for his leadership. He is being endlessly patient with me as I am trying to get my feet under me. He is mentoring me through this transition and my "knowing just enough to be dangerous" technology skills. I hope to be up to speed by the time you read this!

I also want to thank Kendra Leisinger who went off the executive board this year. Kendra has served this organization for so many years and in so many ways, I can't even begin to count the ways she has worked to promote music in the schools of Iowa. She has been an advocate and an ally for the students and teachers of Iowa. It has been my privilege to serve with her on the board as the All-State chorus chair, and on the executive board as president-elect. I hope she will put her feet up and take some well-deserved time off, but I'm sure she is still hard at work for her students in Ankeny.

I would like to welcome Sarah Bouska to the board as president-elect. Sarah chaired not one but two ICDA conventions, and we are extremely lucky that she was available to be on our executive team! If you know Sarah, you are aware that she is incredibly organized, every "I" is dotted, every "T" is crossed. She also has a huge heart for service and will be an asset to our organization.

Rounding out our board are two wonderfully capable women, Lisa Ott, who continues as our secretary, and Shirley Luebke, who is our longtime treasurer. I know I will rely on their experience and expertise in running this organization.

Now, exciting news about this fall! Currently, we are planning for an in-person 75<sup>th</sup> Anniversary All State Festival and IMEA conference. As you probably know, IMEA is one of the co-sponsors of the festival, and we have been in on the planning. Some composers and performers will be leading sessions at our conference. Fran Kick will be our keynote speaker, and he will also moderate a panel discussion of our Young Artists. All these performers are former Iowa All State musicians performing professionally. It is our hope to have sessions with two of our three commissioned composers, Michael Daugherty, orchestra, and Jake Runestad, choir. Andy Boysen, the composer for band, is also their conductor, so he might be a little busy! We hope to make the time available for conference attendees to watch him present his commissioned work to the band. We are hoping to have Pete Eklund, arranger of the patriotic pieces all three ensembles will perform, present a session on arranging. One of our members, Martha Kroese, is also on the planning committee, and she has been tireless in seeking funding for the commissions, writing articles for the organizations newsletters, magazines, and websites. It is thrilling to see the conference come together, after more than five years of planning. I know our conference chair, Carly Schieffer, is very excited to pull this conference together. We have learned a lot through having a virtual conference last year, and it is our intention to continue to offer the content online for future conferences. ■



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## All In!



**Mary Anne Sims**  
Chair, IMEA DEIA  
Committee

**A**fter a year of silent band rooms and empty choral risers and auditoriums, adjectives like “ALL” are comforting, reminding us of large performing ensembles, packed houses and pre-pandemic normalcy - a solace sorely missed by music educators. We miss having “ALL” of our students in one place, united in the goal of creating beauty where none existed before. Indeed, since the beginning of what would become the National Association for Music Education, leaders have recognized the importance of reaching every child we can, giving them the tools to keep making and appreciating music their whole lives. Oberlin College professor and Music Supervisors National Conference president Karl W. Gehrken was channeling that sentiment when he made the phrase “Music for Every Child; Every Child for Music” the theme of the 1923 conference. Again, in 1952, the MENC issued “A Child’s Bill of Rights in Music” which stated, in part, “Every child has the right to full and free opportunity to explore [his] capacities in the field of music and in such ways that may bring [him] happiness and a sense of well-being ...” In 1969, the MENC’s subcommittee “Music for ALL Youth” helped shape what would become the Tanglewood Declaration, which steered future developments in music education. And just last month, current NAFME president Mackie F. Spradley reminded participants at the Biennial Conference on Music Research and Teacher Education to continue being “committed to ensuring ALL students have access to equitable experiences in music education, regardless of background or circumstances.”

but are we really doing everything we can to reach ALL the students that we can? Are our classrooms as representative as they can be? Or are we seeing some students just not interested in what we have to offer - and if so, why? As our classrooms become more diverse, and the need to address the detrimental effects of racism and discrimination of all kinds becomes more important, these questions are more pressing than ever. The recent Biennial Conference offered some help in answering them, with many sessions focusing on diversity and equity topics, including presentations addressing the inclusion of underrepresented composers in prescribed state music lists, perspectives of music teachers working with transgender and non-binary youths, case studies of Hispanic music education students, and inclusive elementary music classrooms.

Your Iowa DEIA (Diversity, Equity, Inclusion & Access) committee has also strived this past semester to create a platform to help guide music educators in their efforts with a robust series of 30-minute virtual workshops/discussion around issues of diversity, equity, inclusion and access to music education, no matter where they and their students are in their journey. These sessions, led by outstanding Iowa teachers who are implementing anti-racist, culturally responsive instruction, including helpful advice for using Mexican choral music, dealing with pronouns in the music room, the inclusion of Gospel choir within the curriculum, and diversity efforts teaching online orchestra featuring the amazing Iowa City educator Annie

Savage and her innovative Free Strings program, among others. You can find more information and resources from these past sessions at <https://www.iamea.org/deia-sessions.html>. We hope to continue this occasional series later this spring, and invite you to join us - watch for updates on our page, along with other useful resources. Would you like to share or suggest a topic? Contact Mary Anne Sims ([masims123@gmail.com](mailto:masims123@gmail.com)) or Kevin Droë ([kevin.droe@uni.edu](mailto:kevin.droe@uni.edu)).

And this is just the beginning. A survey of the activities of state Music Education Associations all over the country reveals a real effort by music educators nationwide to address problematic issues and build better, more inclusive and representative programs, where ALL students can feel welcome. Following the lead of our neighbors in the Nebraska MEA, here in Iowa we have begun the process of developing potential guidelines to encourage cultural proficiency for required music lists and selection of directors within state contests and for All-State. We are also following with interest the steps taken by our friends in the Maryland MEA, who are updating their repertoire lists to include more women, composers of color, gender expansive composers, and a broader variety of genres. They have also added a second state contest to their calendar that had no approved repertoire list, no instrument/vocal styling restrictions, and students and educators were encouraged to select repertoire that was representative of the student's personal experiences and culture. With this opportunity, MMEA hoped to elevate music and performances of music that represent students' unique experiences and cultural diversity, as well

as encourage the inclusion of instruments not currently represented in standard choral and instrumental ensembles. (Their spring contest will follow more traditional guidelines, albeit with a continually updated list.) This is a concept we are eager to investigate further.

We are also tracking important work being done within our state, including that initiated by Sarah Van Waardhuizen, Assistant Professor of Music Education at Central College, who has formed an exploratory committee to investigate growing the future music educator population at Central College by breadth and depth of the spectrum of their students, as well as a potential partnership with the Des Moines Public Schools to work with music students regularly and encourage more secondary music students to come to Central College and participate in music and specifically music education. Given the research that has exposed the challenges of access to post-secondary music education programs

for people of color, this is a powerful but actionable step toward greater equity. On a larger geographical scope, the DEIA coordinators of states within NAFME's North Central Association have begun to meet quarterly to establish a network of people doing similar work within the region to support and share ideas with one another; we hope that this makes it easier to access resources between states.

The Urban Dictionary defines "ALL IN" as being "totally committed to something." We have to believe that Karl Gehrken would completely agree with that description, and that those leaders who have come since solidified our intention to do just that - to be ALL IN on making sure that every child has a place in our ensembles, on our stages, and in our classrooms, and that we stay totally committed to the principles of diversity, equity, inclusion and access within our schools and our communities. ▀



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# 75<sup>th</sup> All-State Festival

## Spring Update

**Martha Kroese**

On behalf of the 75<sup>th</sup> All-State Festival Committee

### Mitigation Measures — Social Distancing — Aerosol study — Zoom Room — Masking — Hybrid Learning

When the 75<sup>th</sup> All-State Committee met in person on February 22, 2020, little did we know how many new terms would become common in our vocabulary, how many of the practices we considered normal would change, or that one of our number would fall victim to COVID-19. Everett Johnson was there at our last in-person meeting, and we always looked to him for historical perspective and deep knowledge of how our systems work. It is almost exactly one year later, and our whole world has been turned topsy-turvy. We started planning for this event over five years ago, and we were excited as we got closer to the event. The commissioned composers were working, the young artist showcase was beginning to develop, the funding was falling into place, and then...

You all know what happened. COVID-19, the school year ended precipitately, the Derecho damaged schools, and the virus raged all summer. School started with some students participating remotely, some students in person, and several hybrid combinations. Some of you still could not meet with students in person, let alone rehearse in vocal ensembles. All-State auditions occurred remotely. The All-State Festival Orchestra, Band, and Chorus were seated, but the concert, even in adapted and socially distanced form, could not take place. It seems like the whole year was one nightmare after another. And here we are, almost to the spring of 2021, and you may wonder

what the plans will be for the 75<sup>th</sup> All-State.

Resilience, Hope, Celebration, Remembering, Connecting—Togetherness, and Music Making. These are the words we are choosing for our 2021 vocabulary.

The committee met again this winter, and although our world is still far from where we were a year ago, we believe that the event can take place as planned on November 18 — 20, 2021. With vaccinations beginning to ramp up, our plans are to proceed with the concert at Hilton, with performances by all three ensembles. We do have contingency plans in place, but we are hopeful that you, along with your students and their parents, will be able to experience this musical feast in person once again.

The choral composition, “Fireflies” by Jake Runestad will be conducted in its premier performance by Dr. Edith Copley. Dr. Andrew Boysen will conduct his own new composition, “Phoenix”, for the band, and Dr. Rebecca Burkhardt will conduct the new composition by Dr. Michael Dougherty, which is entitled “Last Dance at the Surf”. Dr. Peter Eklund has arranged our traditional patriotic pieces for the three combined ensembles, and he will conduct “Battle Hymn of the Republic” and “America the Beautiful”.

Dr. Fran Kick will present sessions at the IMEA conference, and will serve as Master of Ceremonies for the Young Artist Showcase, which will present former All-State musicians who now make their living with their music making. The concert will be varied and

exciting, and will showcase many musical genres.

Our 75<sup>th</sup> Iowa All-State Music Festival website is fully functional at [www.allstatemusicfestival.org](http://www.allstatemusicfestival.org). You are encouraged to check back frequently for updates, and to read the memories of former All-State students, parents, and teachers. Keep adding to those memories, as we honor our past and look forward to the future of music making in Iowa. Donations to the event can be made on the website, and are welcomed in any amount. The music will go on in Iowa! 🎵



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The Iowa State University music program provides so much support for its students. I have gained opportunities, friendships, and knowledge, and am so fortunate to be attending such a great institution.”

- PJ Vanderweide  
BM Instrumental Music Education, Class of 2020

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# Conference Update



**Carly Schieffer**  
Conference Chair

**I**t is hard to imagine all the changes that would take place in 2020. Life does not look the same as it did one year ago, and as we move forward, please consider what you desire your “new normal” to be. We all believe in the healing power of music, but there is healing that needs to take place within music as well. Take time to reflect on practices you want to continue and evaluate what should be dismissed (such as song literature, units of study, modes of performances, etc.). NafME stands for music education being available to all, let Iowa music educators lead the way toward making it happen!

One way you can continue to engage in professional growth is to attend the IMEA conference this fall. **We have tentatively planned to return to an in-person conference November 18 – 20, 2021.** Some aspects have remained the same:

- The conference will be held at the Scheman Building at Iowa State University with all the student ensemble performances (including the 75<sup>th</sup> Iowa All-State celebration)
- Sessions will cover a variety of topics including choral, band, orchestra, technology, new teacher/collegiate, best practice, and general music

- Opening ceremonies with a musicianship greeting led by Shelley Droeg, ensemble performance by Denison’s Mariachi Band (Ruben Newell, conductor), and guest speaker Fran Kick

**Current events will also be included:**

- Tackling inclusivity, diversion, equity, and access
- The ability to gather and connect with other teachers face-to-face for the first time since our 2019 conference

As teachers, we need to be constantly learning, and the events of the past year have also shown us we need connection. As you make plans for the 2021-22 school year, please save the date for our conference November 18 – 20, 2021. ■

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## All-State Orchestra Update



Mary Kay Polashek  
Iowa All-State Orchestra  
Chair

**N**ow we are moving forward to celebrate the 75<sup>th</sup> Iowa All-State in November. It was announced several years ago that Dr. Rebecca Burkhardt, now retired UNI orchestra director, is the conductor of the 2021 Iowa All-State Orchestra. Dr. Burkhardt has a very specific vision for this program as she stated in an email early in the repertoire selection process: I have put together a list of what I think will work and will fit the criteria of what I want to accomplish for this event. With the racial tumult, of the last year, I want to concentrate on works by under-represented composers and find pieces that will complement the commission work by Michael Daugherty. We have selected a program that will challenge the players, inspire the audience, and succeed in her vision. We look forward to sharing music with you in November. ■





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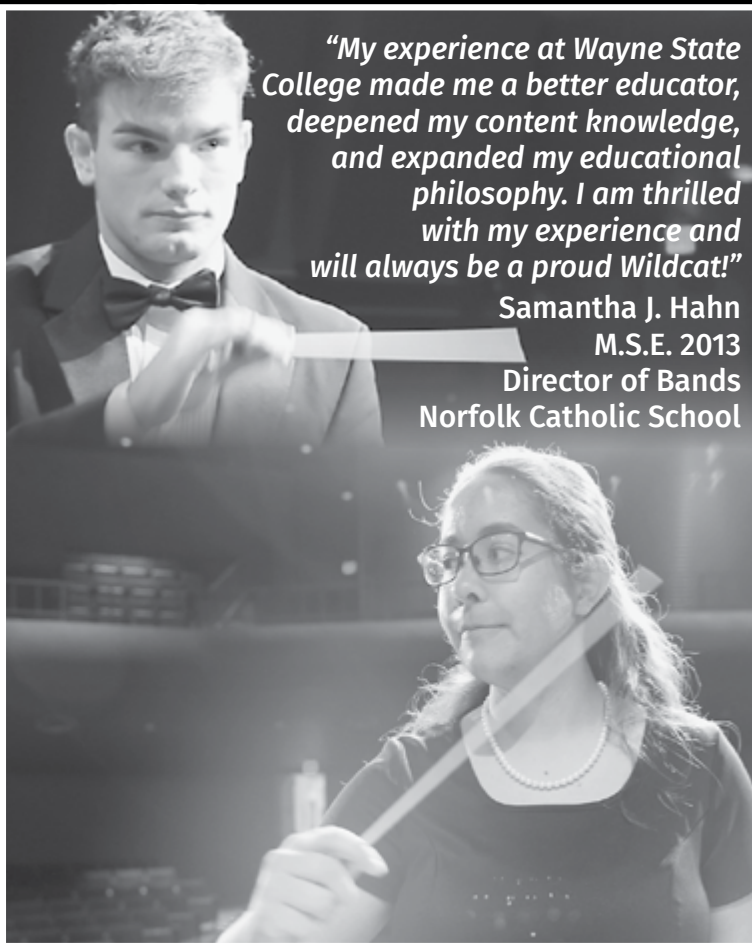
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Samantha J. Hahn  
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**FOR MORE INFORMATION AND AUDITION DETAILS, PLEASE VISIT [QCSO.ORG](http://QCSO.ORG)**

## President-Elect's Report



**Sarah J. Bouska.**  
President-Elect

Sarah J. Bouska is in her 19<sup>th</sup> year at Mason City High School where she directs ensembles in grades 9-12 and choreographs ensembles for the MCHS variety show Follies. Bouska also serves on numerous committees at MCHS and her church. In 2016, Sarah was the director of the Treble Clef Opus Honor Choir.

She earned a BME from Wartburg College and a Master of Education degree from Morningside College. She has received the Governor's Scholar Teacher Award in 2019, 2016 and 2014, and served two terms as the NC District Chair of the ICDA.

**T**hank you for welcoming me into the service of the Iowa Music Educators Association. It is my honor to work with such a renowned group of educators! I grew up as an only child in Illinois. When everyone in my 2<sup>nd</sup> grade class shared about their family and how many siblings they had, I announced that I was a "lonely" child because I mistook the word "only" for "lonely"! My parents received a call after that class!

My family owns a jewelry store in Princeton, Illinois. My great-grandfather started the business 1946, my grandpa took over and later my dad. I announced that I wanted to go into music education and was 100% supported. All of my education and service values are tied directly back to the teachings of my dad when I worked at the jewelry store. I started working at the store when I was six years old. The first thing I learned how to do was engraving. I spent many hours practicing my measurements and my patience. I learned to scale inscriptions to the size of the product and how to present the final product to the customer. Not only that, but I learned to value each person who walked in the door. The two most important lessons I learned from my dad was customer service and listening. I witnessed him in conversations for years and I watched every action and dialogue take place from beginning to end. I saw people who were broken-hearted from losing their wedding ring to the joys of those coming in to purchase a gift. My dad repeatedly shared with me that customer service had nothing to do with being right, but everything to do with getting things right through service.

Not only did my dad show me the meaning of service within his business, but also through the numerous boards and committees he chose to devote his time and talents toward. I had the opportunity to experience fundraising, board meetings, and tons of additional work after hours in our own home.

Venturing on to college and into music education, I continued to connect the lessons I learned at the jewelry store to the music classroom. I practiced my skills and my patience. I learned to change my teaching to fit the needs of those in front of me. Fundraising became about teaching students the importance of service to others and how to support people. Customer service skills and listening skills apply to everything from daily lessons, parent teacher conferences, solo/ensemble contest, parent/guardian phone calls, even graduation ceremonies.

I have recently spent some time digging into the difference between hearing and listening. Hearing and listening are often used interchangeably, but hold vastly different meanings. Hearing is involuntary and happens without effort. Pause for a moment and hear the surrounding things. What things are you choosing to tune out? For me, I can hear the washer and dryer running, I can hear my children laughing about a game they are playing, and I can hear a car driving by somewhere. But as I write and process my thoughts, I have chosen to tune those sounds out. It was only when I chose to be active with hearing, which is listening, that I could identify all that is going on around me. Listening has to be an active skill, there must be intention to make hearing

sensible. If you can't identify what you are hearing, actively listening encourages the curiosity that allows you to sort through memories and knowledge to discover more information. Hearing others talk through conversation or hearing students produce music is simply collecting data. But listening to someone's conversation and listening to music to provides the feedback that allows curiosity and understanding.

This idea between hearing and listening has been brought to focus even more vividly during the pandemic. When someone is speaking to me while wearing a mask, I have to focus more on sound. I can no longer read full facial expressions, nor can I be up close to hear. Arriving home from work, I hear my children, and become more clear, the time we take to listen helps us all to grow. As we listen to news reports and media, how quickly we form opinions and accurate thoughts really depends on how much time we took to listen to seek understanding. I allow myself more time before I respond to a conversation or email. I have been seeking out more time to process and have even asked for an additional time to revisit topics when needed. Something I may not have done prior. With my students in my vocal music classroom, we've spent time identifying barriers, struggles, successes, and celebrations. For example, measure seven says to clap on beat four<sup>4</sup>, but I have music in my hands. How can I successfully work with this information? Student answer: We could use our feet to stomp. Fantastic! Look how easily we've worked through this barrier together! If we can work through barriers together, by listening and seeking to understand. We can reach successful solutions even

something as simple as stomping instead of clapping. Other barriers become easier to tackle. How might we handle singing in masks, doing show choir in the time of COVID-19, playing trombone nine feet away from everyone, and have school during a pandemic?

We are way outside our comfort zone, but each day we are showing up with courage, and we're showing up together. One of my favorite quotes comes from Harriett Lerner, "If we could only listen with the same passion with which we want to be heard."

Just as we practice our musical skills, each day I remind myself that listening is a practice. I encourage you to talk with your students about the difference between hearing and listening. I hope you each can take some time to reach out to others in our membership to listen. Share the love of all that you do by spelling love: T - I - M - E! And if you ever in Illinois, you can stop by Bruce Jewelers in Princeton, IL and meet my dad. He's still there, loving what he does every day! 🖤

# Spotlight on Inclusivity

Topics in Music Education

**Grace Fehlhafer**  
Central College NAFME  
Collegiate President

**Dr. Sarah Van  
Waardhuizen**  
Collegiate Chair

Central College NAFME Collegiate Chapter invites all NAFME Collegiate Students - IMEA Future Music Educators to a Virtual Discussion on April 19<sup>th</sup> from 7:00 to 8:00 pm. In the spirit of inclusivity in music education, music educators from around the state of Iowa will discuss the importance of creating an inclusive environment in the music education classroom. Presenters are in their first few years of teaching music in Iowa. They come from diverse backgrounds and teach in different musical settings. We invite you to participate in this event. For the Zoom Link, please email Dr. Sarah Van Waardhuizen at [vanwaardhuizen@central.edu](mailto:vanwaardhuizen@central.edu).

**Topic considerations for the conversation:**

- Creating a safe and comprehensive environment
- Responding to diverse learners
- Performing a wide and varied repertoire
- Social and Cultural relevance



**Austin Heims**

Austin is a 2016 graduate of Central College and a 2019 graduate of the University of Florida with a Masters in Music Education. Austin is in his fifth year of teaching, he is currently serving as the director of bands at PCM High School in Monroe, IA. This summer, Austin will be moving to Texas where he will be teaching middle school band next school year.



### **Beth Kuttler:**

Beth Kuttler teaches K-5 General Music in the Southeast Polk District. She graduated from Central College in 2018 and has pursued music by joining the worship team at her church in Ankeny. In her classroom, she has an Orff- and Kodaly-centered curriculum and meets monthly with the elementary music team at Southeast Polk Schools. Her newest venture is learning the ukulele well enough to teach it to her 5<sup>th</sup> grade students next fall!



### **Christian Loaiza**

Christian Loaiza is a recent 2019 graduate from Iowa State University with a degree in Music Education. Throughout college Christian was active in many music organizations and Early Outreach programs; participating in one of the many music fraternities, Kappa Kappa Psi, the Iowa State University Marching Band, Flute Ensemble, and serving as the principal flute in the Iowa State University Wind Ensemble and Symphony Orchestra. Christian was also very active in the Iowa State University Early Outreach Program, a program that promotes higher education to youth, primarily to first generation students. Serving as a counselor for three years and as an instructor for a year, he has found a love in teaching the importance of higher education to our youth. Christian currently is the high school band director at Marshalltown High School and continues to advocate for marginalized people in and outside the school system.



### **Joshua Pierce**

I am the music teacher at St. Joseph Catholic School in Marion, IA. At my current position I teach grades PreK-8 in General, Vocal, and Instrumental music. Before this position, I attended and graduated from Central College in 2018, earning a degree in Music. In 2019, I returned to academia and opted to obtain my licensure through alternative certification through the Morningside Teacher Intern Program.

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## IMEA Veteran Teacher Grant

*for IMEA members who have completed more than five years of teaching*

Deadline: September 1

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 teachers who continue to exemplify this mission after five years of teaching. The recipient of this award will receive a grant of \$500. **This award is to be used for instructional materials or for project-based experiences for students.** Recipients of this recognition will be honored at the IMEA Professional Development Conference Keynote Address each November.

*Photographs, receipts/invoices and a written reflection of how the grant was used are due before August 1 of the following year.*

IMEA Member Name: \_\_\_\_\_

School Address: \_\_\_\_\_

City: \_\_\_\_\_, Iowa ZIP \_\_\_\_\_

Principal: \_\_\_\_\_

School Phone (\_\_\_\_\_) \_\_\_\_\_

School Email: \_\_\_\_\_@\_\_\_\_\_

Current 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.
- A minimum of three current letters of reference documenting excellence in teaching
- Current number of students taught, contact time with students (per week), total school enrollment



## IMEA Novice Teacher Grant

*for IMEA members who have completed years 1-5 of teaching*

Deadline: September 1

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 teachers who exemplify this mission in their first five years of teaching. The recipient of this award will receive a grant of \$500. **This award is to be used for instructional materials or for project-based experiences for students.** Recipients of this recognition will be honored at the IMEA Professional Development Conference Keynote Address each November.

*Please note: Photographs, receipts/invoices and a written reflection of how the grant was used are due on or before August 1 of the following year.*

IMEA Member Name: \_\_\_\_\_

School Address: \_\_\_\_\_

City: \_\_\_\_\_, Iowa ZIP \_\_\_\_\_

Principal: \_\_\_\_\_ Mentor \_\_\_\_\_

School Phone (\_\_\_\_) \_\_\_\_\_

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 Outstanding Administrator for Support of Music Education

Deadline: July 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:

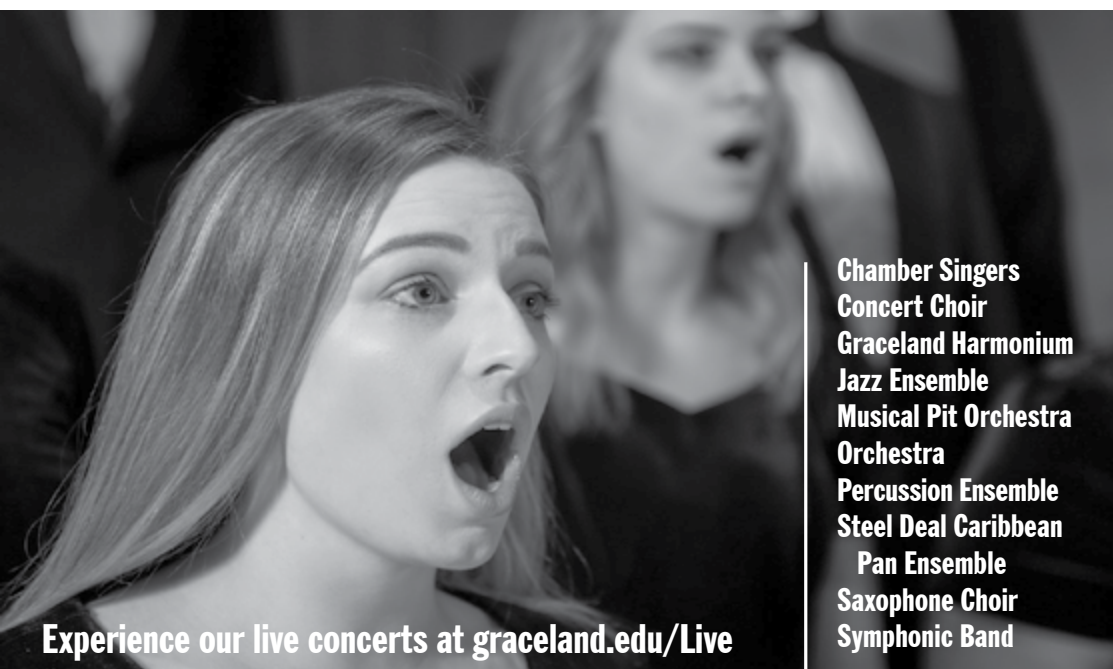
- A description of how the administrator supports music as part of the total curriculum, how the administrator supports the application of the music curriculum, and how the administrator publicly supports performances and/or informances.
- A letter of recommendation by the nominating IMEA member including 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 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](mailto: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.



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### CONTACT GRACELAND ADMISSIONS

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## IMEA Exemplary Music Program

Deadline: July 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): \_\_\_\_\_

Please list all music faculty:

General Music:

Instrumental Music:

Vocal Music:

Nominating Music Teacher: \_\_\_\_\_ Signature: \_\_\_\_\_  
*(must be a current IMEA member)*

This application must be accompanied by the following attachments:

- List and briefly describe unified music education goals for general music, instrumental music, and vocal music in your school system
- Briefly describe departmental guidelines for instruction in music
  - Include a description of how these guidelines are applied in the classroom and in rehearsals
  - Include a copy of your district's Curriculum Guide and the year of its most recent review
- Include three letters in support of your district's exemplary music program from music and non-music faculty/staff, administrators, parents, and/or community members



## 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.

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[www.iamea.org](http://www.iamea.org)



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Support the advancement of a quality, comprehensive, and sequential program of music education for all in Iowa!

## Membership Benefits...

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## Membership Form

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### Basic Membership Levels:

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\_\_\_ \$1,000: Gold Level

\_\_\_ \$ \_\_\_ : Additional Contribution

If paying by mail, please make checks payable to **IAAE** and send to:  
Martha Kroese, IAAE Treasurer, 2102 Minnetonka Drive, Cedar Falls, Iowa 50613

If paying by credit card, membership forms/payment details are available on-line at:  
[www.iowaalliance4artsed.org](http://www.iowaalliance4artsed.org)



# Iowa Music Educator

Official publication of the IOWA MUSIC EDUCATORS ASSOCIATION

Support the profession!  
Share your insights, techniques, and  
successes in the  
IOWA MUSIC EDUCATOR

## Publication Schedule

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.

Issue	Deadline Date*	Issue Date*
September	August 1	Mid September
April	March 1	Mid April

\*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.

## 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 [iowameaeditor@gmail.com](mailto:iowameaeditor@gmail.com)

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