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Iowa Music Educator

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

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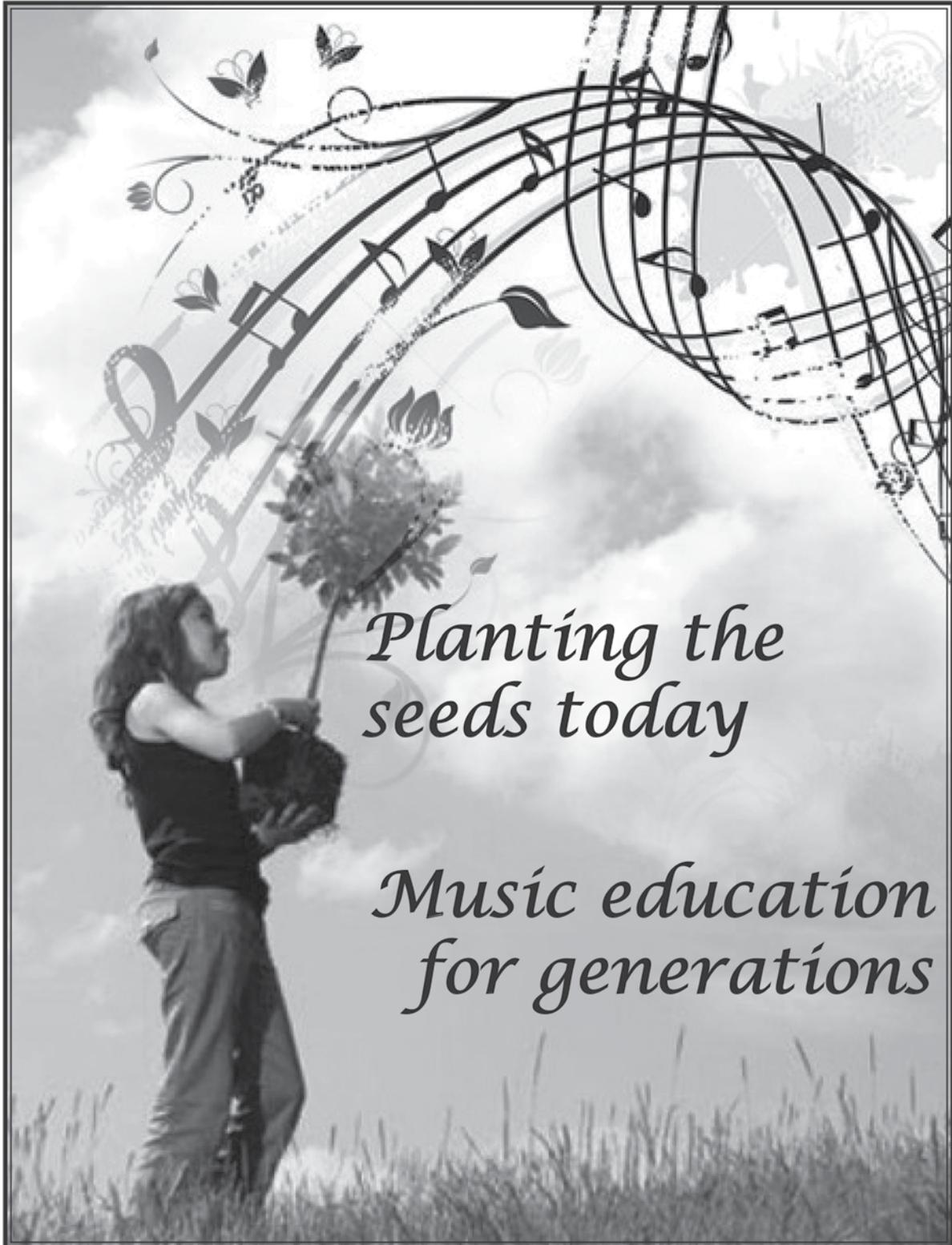
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Meeting Minutes

November 23, 2019



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 annual open meeting of the Iowa Music Educators Association was held on November 23, 2019 at the Scheman Building in Ames. President, Kevin Droe, called the meeting to order at 8:04 am. In attendance were 22 members including: Chad C (zoom), Angela M (zoom), Dylan, Shelley D, Shirley L, Kendra L, Jackie B, David L, Sarah VW, Christina S, Ellie F, Zach H, Spencer P, Leon K, Carly S, Holly R, Nicki T, Kevin D, Lisa O

Minutes from the previous meeting were approved to be filed as written. The treasurer's report was also filed as read. We will look at transferring money to the foundation account after conference expenses have been paid.

Kevin shared briefly about his attendance at the NAFME National Conference in Orlando, Florida. Kendra (past-president) did not have new information to share. Jackie (president-elect) shared the election results. All persons running in the election were approved. All amendments to the constitution passed. 48 Iowa members voted in this election.

Carly Schieffer, IMEA conference chair shared that over 500 educators attended the conference in 2019! Approximately 90 people took advantage of the All-State director rate.

Angela Matsuoka, department of education fine arts consultant shared that in spring of 2020 the Iowa Arts Education Data project will be open to track the number of students involved in our programs: music, drama, visual art, dance. Data will be included by content area, AEA area, school district. Data will only be collected for secondary levels as that is what is currently collected by the state of Iowa. The data will hopefully

increase the efforts towards advocacy and equity for students to have opportunities (accessed on the data dashboard). The data will hopefully drive increasing arts access in schools. Look for additional information as labeled "Arts Education Data Project"

Leon Kuehner gave an update on behalf of the Iowa Alliance for Arts Education. 17 states currently have the data dashboard implemented or are in the process of setting up their data dashboard. Over 300 people attended the fine arts discussion in August. January 22, 2020 at the capitol is Arts Advocacy Day featuring Johnston STEAM academy and Miss Iowa. Exciting news that Governor Reynolds publicly supports the shift from STEM to STEAM and including the arts. IAAE will again be asking for funding for the mentoring program. Reverse mentor visits are being coordinated.

David Law shared that if music positions are being cut to please let him know. The budget projection from the state of Iowa does not look healthy, so budget cuts may be a possibility. Additional new business included discussion on having an exhibit booth at IBA. Kevin is accepting recommendations of individuals for the following board positions that are appointed by the president:

- Diversity Chair (new name) - appointed
- Innovative Music Chair (new) - appointed
- Music in Our Schools Month Chair - appointed
- Retired Teachers Chair - appointed
- Society for Music Teacher Education (SMTE) - appointed
- Mentor Chair - appointed

IMEA is in search for an assistant conference equipment chair for the 2020 Conference to shadow Charles and prepare to take over conference equipment chair in 2021. KEI and JEI expressed interest in collaborating in conversations about starting a Diversity, Inclusion, Equity and Access Music Summit. Over 70 Iowa NAFME collegiate students attended the Friday night gathering. They elected a new president (Dylan will be graduating), welcome to Lincoln!

The meeting was adjourned at 8:50 am.

Respectfully submitted,
Lisa Ott
IMEA executive secretary

2020 Meetings

- June 8-12 - Scheduled Executive Committee meeting TBD
- June 13, 2020 - 10:00 AM-noon
Board of Directors
- Sept. 28 - Oct. 2 - Scheduled Executive Committee meeting TBD
- October 3, 2020 - 10:00 AM-noon
Board of Directors
- November 21, 2020 - 8:00am at
conference

2019 NAFME National Conference – Opening Doors for All Students

From the President



Kevin Droe
President, IMEA

Kevin Droe, 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

This past fall, right before our conference, NAFME hosted the 2019 National Conference which also included the NAFME All National Honor Ensembles. The theme of this year's conference was *Opening Doors for All Students*. This idea was woven throughout the conference and one could feel a new sense of change in music education to reach more students with all kinds of music.

The keynote on Friday opened with a remarkable performance by the West Orange High School Bel Canto Choir. Their director, Jeffrey Redding, was interviewed on stage about his approach to music teaching. He emphasized the importance of teaching every student in the classroom. The most inspirational moments were when his students were

spontaneously asked to talk about their experiences in the choir and the difference he had made in their lives.

The 2019 National Conference was structured into Day-long Experiential Learning workshops and Two-Day Amplify Strands. The Experiential Learning workshops allowed attendees to take a deep dive into a topic and learn skills they could take back to their classrooms on Monday. These included steel pan, gospel choir, ukulele, social and emotional learning, composition in ensembles, songwriting, liberation drum circles and digital and hybrid music.

40 educators from around the country and myself participated in the Gospel Choir One-Day Experiential Learning



UnLoCkeD from Southwest High School (Minneapolis, MN)



Steel Pan performance

with Jason Thompson of Arizona State University. In just one day, Jason was able to take us through the historical context of gospel choirs, performance practice of modern gospel choirs and rehearse about a dozen gospel songs. The day ended with an Informance Concert of all the Day-long learning workshops which included steel pan, ukulele (lead by our 2019 Keynote speaker Bryan Powell) and our gospel choir. Jason Thompson remarkably invited the whole audience onto the stage to be in a mass gospel choir.

On the second day, I was able to drop in on various Day-long Learning Workshops including songwriting, liberation drum circles and digital music. Without a doubt, the most important thread weaving through all these sessions was creativity. I wasn't expecting a drum circle to be as

creative as it was. We delved into very important issues such as activism and social justice teaching in K-12 settings with Martin Urbach. In the digital music sessions, the biggest takeaway was creativity. It was just as creative as the songwriting sessions.

The remainder of the conference included 2-Day Amplify Stands with 6 sessions each. These strands were Creativity, Student Engagement, Instruction, Access and Community. I attended Jasmine Faulkner's session of teaching creativity in a modern band classroom. Jasmine teaches modern band K-12 at Polaris School in Ft. Collins, Colorado. She had many useful ideas for allowing students to be musically creative at school. Another memorable session was about diverse learners and teaching for tolerance in

the K-5 classroom. Alice Ann Darrow from Florida State University presented ways music educators can make their classrooms welcoming to all students.

One of the highlights of the conference was the Saturday Keynote session featuring Constance McCoy of the University of North Carolina Greensboro and Cliff Madsen of the Florida State University. They both reflected back on the Housewright Symposium and the resulting publication of *Vision 2020*. Although some of what was predicted has come true, Cliff Madsen reminded the audience there is still a lot more to accomplish. The keynote session included two performances. One by *Touch*, an all iPad ensemble from the University of South Florida and *UnLoCkeD*, a musical group from Southwest High School in Minneapolis, MN. Under the direction of Ruth Lemay, *UnLoCkeD* gave an amazing and inspiring performance. The students in *UnLoCkeD* have special needs but no one could tell when they were on stage. This performance was historic because it was one of the few performances at a NafME national conference by a group of students with special needs.

The conference ended with performances by the All-National Honor Ensembles: Guitar, Modern Band, Band, Orchestra and Choir. Each performance was excellent and students were extremely proud of their accomplishment. Iowa was fortunate to have two students who were selected to be in the All-National Honor ensembles. Anna Roodnitsky from Waukee High School played bass clarinet in the All-National Honor Band and Dorothy Junginger from Valley High School played Viola in the All-National Honor Orchestra.

A historic element of the conference was the first ever inclusion of an All-National Modern Band directed by Scott Burstein. Possible music was selected by the students prior to arriving in Orlando, but they didn't select what to perform until after meeting and rehearsing for a day. Different from the other ensembles, the students in the modern band had almost complete control over what and how they would perform. The performance was extremely high energy and the students on the stage had the time of their life. I asked a student in the group what they thought of the concert and they said it was "Sick!" Compliments don't get much higher.

The conference was titled *Opening Doors for All Students* and it delivered the message that our old model of music education for the few is outdated and exclusionary. It seemed that each session and each speaker was dedicated to expanding our mindset of what music is like in the schools. As Jeff Roeding said at the opening session, "We know one thing for sure: music will keep changing. Music education needs to keep changing too." This conference challenged attendees to keep thinking of how we can expand music education to reach more students. Iowa music educators are extremely dedicated to serving the children in our state and I have no doubt we will be amplifying our

music education to reach more students in the near future. ■



Ukulele informance with Bryan Powell

Greetings from Goodell! Another day of icy roads, including the lane on our farm, keeping me at home. I know many of you also deal with snow days, late starts, early outs, cancelled rehearsals and competitions, postponed performances during our Iowa winters. I hope by the time you read this, we are, as the groundhog predicted, in an early spring! This semester at Waldorf I am teaching an ensembles methods class and, believe me, we talk about all these real life scenarios that affect your preparation and performance. It was my privilege to teach 7-12 grade choral music and drama for 35 years, and now it is an equal privilege to train the future educators, to teach the teachers! I hope I am giving them the information that I wish I would have had when I started teaching. One thing I did have, that is still available today, was the wonderful advice and support that I received from our state organizations. I encourage the students to join NAFME, ICDA or IBA or ISTA, IAAE, ISEA, etc. It is so worth it! One thing I didn't have, that they do, is the wonderful mentoring program available to them. If you are an active mentor or a retired mentor, thank you for helping our first and second year teachers! The 75th All State anniversary committee continues to work on the festival for 2021. Stay tuned for more details.

I hope many of you were able to enjoy the IMEA conference in November. A lot of work and planning goes on to make that event possible. Thank you to everyone who makes this such a benefit to our educators!

Best wishes to all of you as you finish out another year! I saw a great quote this week:

“We are not trying to save the arts, we are trying to save kids through the arts.”



President-elect's Report



Jackie Burke
President-elect

Conference Update

Carly Schieffer
Conference Chair

As music educators, we are constantly advocating, teaching, leading, directing, asking, guiding, and helping students learn about the power of music. In the midst of the end of the school year, here are some quotes to remind ourselves of the importance of our subject:

“Without music, life would be a mistake.”
–Friedrich Nietzsche

“If one were to attempt to express the essence of this education in one word, it could only be—singing...Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save us from this fate... It is our firm conviction that mankind will live the happier when it has learnt to live with music more worthily. Whoever works to promote this end, in one way or another, has not lived in vain.”
–Zoltan Kodály

“Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul.”
–Plato

“Music acts on the whole of the organism like a magic force which suppresses the understanding and irresistibly takes possession of the entire being.

To insist on analyzing this force is to destroy its very essence.”
–Emile Jacques-Dalcroze

“Music has the power of producing a certain effect on the moral character of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it.”
–Aristotle

“Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition... Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance; it is the duty of the school to provide it.”
–Zoltan Kodály

“Real art is one of the most powerful forces in the rise of mankind, and he who renders it accessible to as many people as possible is a benefactor of humanity.”
–Zoltan Kodály

Many of you are already making arrangements for next school year. Please also plan to attend the IMEA professional development conference on November 19-21, 2020. This is the only conference in our state designed to address both current music education issues (strands on technology, best practice, new teacher/collegiate) and all ages and stages of performing ensembles (choral, orchestral, instrumental, general music in all levels). Presenters can include teachers from Iowa as well as sponsored professionals. If you as an educator are interested in sharing a specific topic, please go to our website www.iamea.org and click on the “Conference” tab or use this direct link: <https://forms.gle/6cJWPz-TLXdCMgVwVg>



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A Funny Thing Happened on the Way to the Court House...

All-State Festival Committee

Martha Kroese
All-State Merchandise

One of the perks of being a retired teacher is that you get to do things in the middle of the day. On Monday, I set out to do some business at the courthouse. I admit that All-State was on my mind, as I had just attended a planning meeting for the 75th Diamond All-State Festival coming in 2021. I am excited about our plans for new commissioned works for each ensemble, and for the Young Artist Showcase, and my mind was spinning. I don't know quite why I was so surprised to see the "My Kid's An All-Stater" bumper sticker on the dusty red Chevy pickup in the courthouse lot, but I noticed it as I parked.

As I entered the elevator, one of the judges entered, carrying his lunch. I'd taught all three of his kids in school as elementary students, and we had a nice conversation as we caught up with their activities. Then I remembered that his daughter had played violin in the All-State Orchestra. I don't believe the red pickup belonged to him, but I wondered what other proud parent might be in the courthouse, taking care of business. Later, as I sat in the hallway where the pictures of the judges are posted, I realized that another judge had sung in the All-State Chorus for a couple of years, as well as the woman he later married. All at once, it was as if people I met had neon signs that popped up above their heads that said "Iowa All-State Festival".

Later in the day, I was at one of my volunteer jobs, and I remembered that another of the volunteers, a retired engineer, had two children who played in the All-State Orchestra. The girl who brought my dinner to me in my favorite downtown restaurant was an All-State

trumpet player from Cedar Rapids, now a music education student at UNI. The friend who waved at me from across the street is a realtor in town, but I know she was a four-year All-State clarinetist from Mason City. The woman opposite me at the board meeting I attended was an All-State clarinetist in the early '60s. I stopped to pick up some papers from my attorney, and remembered that both his daughters played in All-State Orchestra. The woman in the balcony at church had a daughter who played oboe for four years. The preacher's kid played horn in the 2019 orchestra, and the kid in the back row of the church sang in the All-State chorus. I was surrounded by All-State history.

I imagine my town is pretty similar to most others in the state—you don't have to dig too deep to find someone who is connected with the Iowa All-State Festival. Some of them performed as students, some were proud parents or grandparents. Sometimes there are multiple generations of All-State students. We have teachers and former teachers, former All-State chairs and conductors. They all have stories to tell. Some will be funny, or inspirational. Some will be moving, some may even be a little sad, but we'd like to hear those stories, and now is the time to begin to tell them. The committee has established a website intended for those stories, which can be found at the end of this article. We encourage all of you to share this website with parents, current and former students, and colleagues. Make use of it yourself to tell your stories of Iowa All-State, and where you fit into its 75-year history. This article will reach music educators in the state, and you can help us reach further out to the

public who will never read this journal. Consider posting the link to our website on your social media, and make sure your community connections know about it.

While you are visiting the website, notice that you have the opportunity to help fund this 75th Diamond Celebration. We have commissioned works for each of the ensembles, and funding for those commissions has been secured from our professional organizations. However, there are additional costs with a celebration of this size that are beyond what IHSMA and IMEA normally have available for the All-State Festival. It is our goal to have the expenses of the Young Artists, and some of the extra activities for the 2021 All-State students covered, so there is no additional cost to the students. A list of opportunities to sponsor specific events, along with benefits, is on the website, but any amount of sponsorship will be gratefully accepted. Music booster groups, as well as individuals and organizations are encouraged to take a look at the opportunities to help celebrate a cultural centerpiece that has touched so many lowans throughout our 75-year history. ■



<https://allstatemusicfestival.org>

Sponsors already secured:

All-State Band commission by Andrew Boysen, Jr. : Iowa Bandmasters Association and Iowa Bandmasters Association Endowment Fund

All-State Chorus Commission by Jake Runestand: Iowa Choral Directors Association

All-State Orchestra Commission by Michael Daugherty: UNI School of Music, UNI College of Humanities, Arts and Sciences, Gallagher-Bluedorn Performing Arts Center,

and private donations

Patriotic Commissions by Pete Eklund : Mount Mercy University

Master of Ceremonies and Keynote Speaker, Fran Kick: Iowa Music Educators Association

Connection



Michelle Droe
Northeast District

Michelle (Shelley) Droe teaches K-6 grade music in Cedar Falls Iowa and is the Northeast Representative for IMEA. Shelley is active as a guest conductor for elementary/middle school choirs, was a top 10 finalist for the GRAMMY Music Educator Award in 2018, a McElroy Gold Star Teacher, and is excited about getting more music to students via a new path in music education called Modern Band.

What do you do to connect to your students? Probably about everything. Me too. Only this time it's something I would never have considered in my early teaching years. It's rap. Hip Hop. DJ's and all. It is giving me a chance to connect to my kids like crazy! I've never even enjoyed that genre of music but you know what? It's not about me!

There is a real creativity in being a DJ. There's a ton of creativity in rapping. I could never see it before but I do now. Little Kids Rock has really been the organization to show me the way and boy am I grateful. Our students need us and a way to find the ones who need us the most is through their music.

I've got a kid I thought I knew. Well, I sure didn't know him at all. Not until I saw him DJ with a new DJ cart my wonderful husband put together. This student comes to see me several times a day now. He even checks to see if I'm there on the weekends. At one point my husband suggested I let him be the DJ at our first grade concert (he's in 4th grade) and I was like, "I'm not doing that." Then I warmed up to the idea and it was a big hit! His next gig was to play at our Dance Marathon. They loved him! The older kids were fist bumping and high fiving him and the younger kids are all talking about him and the DJ cart. They want to do it too. This DJ is teaching his friends how to use the equipment, he is playing at various gigs in our school and boy has he found his niche. He has moved around to various elementaries but tells me his mom says they are staying at this one. It makes my heart so happy.

Yes it's out of my comfort zone but to see the spark in this young man and to hear him tell me he wants to stay at Lincoln is such wonderful news. I'm so glad I listened to my husband and tried something new. It's so great to teach a subject that has so much to offer. Use it to reach your kids. You'll be glad you did. ■

I want to again thank the well-tuned 2019 Iowa All-State Orchestra team, comprised of string assistants Katherine Bendon (Pella), Josh Reznicow (Linn Mar); wind/brass assistant Steve Shanley (Coe College); and percussion assistant Dan Krumm (Des Moines). Thank you to Alan Greiner, Executive Director of IHSMA, for his continued support. It is great to have the same team in place going into work on the 2020 Festival.

The 2018 All-State Orchestra was a resounding success with conductor, David Barg, taking the orchestra through the putting together of another Mahler Symphony. Some Iowa students have now had the privilege of playing parts of two Mahler Symphonies! Quite an experience.

The conductor for the 2020 All-State Orchestra has chosen the repertoire. It will be a fun program. I look forward to another successful All-State Music Festival in November.

I encourage directors to invite their 2019 All-State players to apply for the 2020 NAFME All-National Honor Orchestra Festival at the Gaylord Palms Resort in Orlando. The students rehearsed and went to Disney. I

attended the Directors' Academy for Orchestra Conductors, consisting of two days of sessions led by Matthew Spieker. Collaboration with directors from across the country was a bonus. I strongly encourage directors to look at the NAFME All-National Ensembles. A prerequisite for applying for the NAFME 2020 ensembles is to have played in an All-State Music Festival in 2019. Information can be found on the NAFME webpage: <https://nafme.org/programs/all-national-honor-ensembles/>

All-State Orchestra Chair

Mary Kay Polashek
All-State Orchestra Chair

SPOOKY HALLOWEEN
 "Ghosts are ghosting, witches will be witching, owls go hoo hoo hoo..."



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TRICK OR TREAT!
 "I've got a trick that is really neat, but I'd rather have goodies to eat..."

Collaboration

connecting outward



Julia Weisshaar-Mullin
Southwest District

Collaboration teaches teamwork, cooperation, and problem solving. It offers opportunities for connection; between cultures, within communities, and across generations. Musicians learn to be experienced and valued collaborators: whether student or educator, working in a studio or classroom, as conductors, accompanists, or as part of an ensemble, we unite to create, rehearse and perform. However, when considering educational standards and the Iowa core, what is usually emphasized is collaboration within the classroom. In the fine arts, expanding collaboration outside the classroom opens students to the possibilities of a lifetime of experiencing and sharing music. Have you invited guest musicians in to visit your school or community, or prepared students for festival and honor ensembles, or encouraged students to attend a camp or master class? It's a wondrous thing when students realize they are not alone - that there is an entire worldwide community of musicians just like them! In this article I've explored several examples of reaching outside the classroom to collaborate.

Collaborate across the globe:

Today, technology enables world-wide collaboration. One prominent virtual performance example is Eric Whitacre's Virtual Choir productions. Technology can also be used to facilitate long distance creative collaborations. In her post on the website "Getting Smart", Music Educator Angela Lau describes connecting her grade 4-5 classroom in South Korea with classrooms in NYC and Canada to create "Sounds of the Globe." Using cloud-based platforms such as Soundtrap and Soundcloud, students gather, select, then share "musically interesting" environmental sound samples online. The samples are made available for all the participating

students to use to create digital compositions, which are then shared amongst the contributors.

Collaborate across generations:

Partner your student group to share music with a community senior citizen group. In one possible scenario, students consult residents to develop a songlist/playlist that includes standards and music of the seniors time, including patriotic, pop, country and folk songs, standards and show tunes. After the students familiarize themselves with the songs, they join elders for a sing-along music sharing session! The gathering creates opportunities for discussion and exploration of themes that bridge generations and engender sharing of memories and historical context ("I remember when...") The students are introduced to a trove of "classic" tunes that are part of our American culture. This collaboration is well suited for a continuing service project!

Collaborate across artistic disciplines: Visual Art

A tried and true activity for many art and music classrooms is "listen and draw". In its simplest form, students listen to a piece of music and respond by freely expressing/interpreting through art what they hear and how they experience the music. Depending upon the grade level and available resources, opportunities abound for projects creating visual art works of varying complexity and depth, with renderings ranging from static to kinetic.

Examples of this activity in a collaborative form:

- Arrange for students to visit a dress rehearsal of an ensemble (high school, college, community, professional) and artistically render

an interpretation. Highlight the differences in experiencing and interpreting recorded vs. live music. The resulting work could be displayed or projected for viewing at a subsequent performance.

- Advanced students might seek to go beyond interpretation and form partnerships to write, compose and create. In their multi-media works “*Twilight of the Gods*” and “*Star Crossed*”, composer Andrew Boysen Jr. and the graphic artist Erik Evensen offer an inspiring example: the two settled upon a narrative, then as a team, composed music with corresponding visuals. “The creative process was truly collaborative, with both artists working together to interpret the narrative into their respective medium. Visual and musical sketches were storyboarded concurrently from the narrative, similar to an animated movie.”

Dance:

We constantly explore and exercise the connection of movement and music in music education; utilizing Kodaly, Dalcroze and Orff, teaching folk dance, choreographing marching bands and show choirs and musical theatre. Something as simple as having a processional at the beginning of a concert or subtly shifting positions during a change in the music or between selections can lift a performance to a new level. Movement is commonly used with children’s ensembles, however it is just as effective with older ensembles, interesting and enjoyable for both performers and audience alike. With ethnic music, always consider the accuracy and cultural appropriateness of your gestures. You’ll need to gauge the comfort level of your musicians; the more secure they feel about the music and safe within the ensemble, the more comfortable they will be with physical expression. For most

groups, your goal is not to emulate a show choir or drum line level of complexity and difficulty. Maintain simplicity, emphasizing that any movement has purpose and evolves organically from the music. Show them diverse examples such as a performance of the young men from Prairie Point Middle School, the Youth Chorus of New York City, or the St. Stanislav Girls Choir. Take suggestions from your group, and have fun! Another option would be to engage a dancer or group to interpret and perform a selection in tandem with your choral or instrumental ensemble.

Collaborate across ensembles:

Combine different ensembles for a musical venture! Consider the myriad possible combinations; Choir+orchestra or choir+band isn’t just for All State! Reach outside of your school and draw on the talents of ensembles that exist in your community - a bell choir, string quartet, or bluegrass band. Invite your audience into the music making experience! Encourage them to sing along with patriotic themed songs at a Veterans Day assembly. Cover up a transition with a sing-along in your winter concert. Have everyone pull out their set of keys to jingle along on cue during Sleigh Ride or on the chorus of Jingle Bells!

Collaborate with outside entities and venues:

Join with businesses, civic organizations, or institutions and bring music to “non-traditional” spaces. Marie Grass Ameta and Jenny Clarke suggest expanding performances into venues such as art galleries, science centers, or private homes, seasonal singing brings caroling and small instrumental groups busking in downtown businesses or on the Des Moines skywalk, but don’t limit yourself to Christmas. Other holidays, special events and local festivals all offer opportunities for different repertoire and performances.

Organization and Partnership:

Remember to take care of your collaborative partners. Everyone involved needs to feel that they are an integral part of the project, including programming, acknowledgements, and logistics. In his article “Growing Through Collaboration”, Erinn Sensenig briefly describes some of the organizational challenges faced in collaborative ventures, and offers suggestions on how to overcome them.

For background research on the importance and benefits of collaboration in music, reference LaGretta Snowden’s article “Music Programs that Engage Our Communities: Making a Stronger Connection” And finally, go to the NAFME Music in our Schools Month page for excellent suggestions to increase awareness of the importance of music education and MORE ideas for connecting with your community. ■

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Happy Spring! As I type this article, I am enjoying a beautiful sunset and it is after 6:00! With each spring, Mother Nature hits the reset button and we get to witness the splendor of rebirth, recharge, and renewal. It is my hope that all of the Music Educators could also step back, take a deep breath, and begin this busy Spring music season with a sense of renewal. Our students deserve our best that we can give, and in turn will give us their best if we are good models.

While on the topic of recharge, myself, and my team have been working feverishly on All-State 2020. Although Fall sounds like a long time away, it is the work that is put in now that ensures a successful All-State experience. Our 2020 All-State Chorus director is anxious to work with the finest Iowa vocalists. We have the literature locked in and are working on all of those behind the scenes things like conductor notes, rehearsal structure, etc.

I am happy to announce that we currently do not have any significant changes to the All-State process for 2020. We will continue to refine things like the provided pitch giver and the computerized judging system. I am confident that the changes instituted in the past few years are making the audition process more consistent for both students and their teachers.

Again, I wish all of you a great spring music making season. Best of luck with all of the concerts, contests, festivals, and other performances. Now you can set your timer for July 25th when the music and conductor information gets released!

All-State Chorus Chair



Jason Heitland
All-State Chorus Chair

Jason E. Heitland is a graduate of North Iowa Area community College (AA), and the University of Northern Iowa (BME and MM).

Jason is currently in his 25th year of teaching at Garner-Hayfield-Ventura High School, however he started his teaching career in Greene, IA teaching vocal music to grades pre-K through 12. Jason has conducted at multiple festivals and honor choirs. In the summer of 2006 Jason was an adviser/conductor for the Iowa Ambassador's of Music European Tour. In 2013 Jason directed the North Iowa Voices in a European tour. Jason is an approved Adjudicator for the Iowa High School Music Association, and currently serves as the Iowa All-State Chorus Chair. Jason also has served as an adjunct professor for North Iowa Area Community College. Jason lives in Garner, Iowa with his wife Stacie and his four incredibly talented and cute children

President of the Collegiate NAFME



Lincoln Larsen
President of the Collegiate NAFME

My name is Lincoln Larsen and I am the newly elected President of the Collegiate NAFME of Iowa. Currently I attend Morningside College in Sioux City, Iowa studying Music Education, but if you ask my trumpet teacher I am also studying Trumpet Performance. With this new position I would like to introduce myself, go into some goals that I have for myself as the newly elected President of the Collegiate NAFME, and ask that all chapter presidents reach out to say hello and introduce yourself.

Originally, I am from Sioux City, Iowa, but attended high school in the town of Hinton. I began playing the trumpet in 3rd grade which gave me a head start on my peers who typically started in 5th grade. With my high school directors help I decided channel my passion for trumpet and use that passion to go into music education.

After high school I attended Iowa Lakes Community College in Estherville, Iowa. There I was given opportunities for which I will always be thankful. I was the Vice-President and the President of the Student Senate; President of the Instrumental Ensembles; Student Representative of the Alcohol Awareness Committee, Student Life Committee, Beautifying Campus Committee, and the Performing Arts Center Council. With these opportunities, as well as many more I have not mentioned, I have a lot more respect and insight into the administration side of education.

At Morningside I have been blessed with many more opportunities: I was selected for a memorial scholarship for

the memory of Diane Gross who was the flute instructor at Morningside, I was elected to be the Affiliations Committee Chair of our chapter of cNAfME, and I am principal chair of all the ensembles that I am involved in at Morningside. With these leadership positions I plan to help bring positive change to make these groups the best that they can be.

Next, I would like to talk about the goals I have for the Collegiate branch of NAFME. The first goal that I have for the Iowa cNAfME is to help start new chapters in at least two colleges. I plan to achieve this by reaching out to faculty of different colleges to inform them of the benefits of having a chapter. I also want to get feedback from the different chapters as to how we can improve the conference for college students and any way that I can help individual chapters with the goal of moving music education forward.

Finally, I would ask that all chapter Presidents please email me at: lal007@morningside.edu introducing yourself and emailing any suggestions for ways to improve the conference, or any thoughts or ideas that I can bring to the board of directors.

Thank you all for your talents and I cannot wait to see how far we can take music education. ■



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Spotlight on our IMEA Collegiate Chapters

Dr. Sarah Van
 Waardhuizen
 Collegiate Chair

During the 2019 IMEA Symposium over 70 future music educators gathered for a social time to discuss their connections within the music education field. We look forward to providing a similar gathering for the 2020 Symposium. In this Spotlight on IMEA Collegiate Chapters - future music educators from Morningside College and Drake University are continuing to connect through NAFME events throughout the

school year.

Morningside College NAFME Chapter Update 2020

The Morningside NAFME chapter creates an opportunity for us to grow bonds within our organization on campus and also around the Iowa area as we attend conferences. We have attended IMEA every year as a group comprised of upper level music education



Submitted by Emily Stiernagle, President of Morningside's NAFME Chapter

students along with freshmen entering college. Every year, we advocate for their attendance at this conference to give them experience, a chance to form connections, and it operates as a time of bonding for our group as a whole. This conference gives them a chance to hear teaching ideas that may be new or in the process of being implemented. It also provides them with valuable new information that can always be used in future research or may provide them with

a new perspective on certain topics. The IMEA conference is something we make a point of attending every year in order to further educate our members.

As a smaller college, some larger events (such as the Morningside Jazz Festival) require everyone to help in order to make the event run smoothly. This is one activity that we are always willing to help with every year. Our members can be doing anything from assisting

our stage crew members as they prep for groups of various sizes on stage, working concessions or merchandise stands, guiding bands around the building, and many other jobs that are required with running such a large festival. Our NAFME chapter is always willing to put in the long hours and early mornings for Jazz Fest and other events in order to help support our music program and the Morningside community.

Drake University NAFME Chapter Update 2020

The main focus of the NAFME Chapter at Drake University is providing our members with quality professional development. Part of this work includes updating members on the latest resources (e.g.

recent publications, local conferences, and other learning opportunities). In addition, our officers invite guest speakers approximately once a month to address a variety of topics. These topics are often suggested by current members, and we approach this work in ways to help encourage relationships with local music teachers.

One of our recent guests teaches in Des Moines Public Schools. Courtney Ihnen gave a marvelous presentation this last fall about lesson planning for adaptive classrooms. Within her presentation, Ms. Ihnen elaborated on her music therapy degree, explained how she uses adaptive music within the classroom, and discussed how members could use adaptive music within their lessons. She brought

various manipulatives and showed students examples of iconic schedules.

At the end of February, we are looking forward to hosting Dr. Amy Spears from Nebraska Wesleyan University. She will be giving two presentations. The first will be a hands on session on modern band pedagogy, available to only our active members. Her other presentation will be a research-to-practice lecture on informal music learning, and educators in the greater Des Moines area have been invited, as well as other students on campus. ■

Live purposefully



A Way Forward

Gilbert Garza
 Katey Halbert
 Richard Mark Heidel
 Dennis Kwok
 Joshua Neuenschwander
 Gregory Rife
 JT Womack

In recent years, efforts have been made to propose changes to the current structure of collegiate music education. One initiative was Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors sponsored by The College Music Society and A Position Paper by the CBDNA Music Education Committee, a response to the CMS manifesto by the College Band Directors National Association. Both documents offer a range of suggestions for changing the current music education system, and some of those changes have been implemented by institutions of higher education.

While the aforementioned documents propose noteworthy modifications to the current structure of music education in higher education, educational opportunities should be created that are still more inclusive and appeal more broadly to students who wish to pursue music beyond the traditional categories of performer, educator, scholar/composer. The Berklee College of Music offers an impressive and exhaustive listing of careers in music at: <https://www.berklee.edu/careers>. This article suggests practical changes that can be made with the goal of strengthening some of the shortcomings that exist in our current model.

The four primary categories of music students are as follows:

- **Performer** - Students who wish to pursue a career path in which their primary focus is performance.
- **Educator** - Students who wish to

pursue a career path in which their primary focus is teaching music within a K-12 setting.

- **Scholar/Composer** - Students who wish to pursue a career path in which their primary focus is researching or creating music outside the realm of performance.
- **Professional** - Students who wish to pursue a career path in music but do not wish to perform, teach, research, or compose music.

Performer

Among today's undergraduate music students, a major in performance is a popular choice. Many schools offer performance instruction in areas such as strings, woodwinds, brass, percussion, keyboard instruments, and jazz. Generally, the primary goal of an undergraduate performance curriculum is to enhance the proficiency of students through private and group instruction, varied performance experiences, and related music coursework so they are able to join the workforce as a professional musician or enter graduate school. Potential career options for performance majors include solo performer, recording artist, orchestral musician, studio teacher, etc.

Educator

Along with the performer category, the music educator category is one of the most popular options for undergraduate music students. For the purposes of this article, the definition of the term "educator" pertains to those who aspire to teach K-12 band, orchestra, choir, and/or general music.

Many universities provide an array of

classroom, performance, and service experiences which enable music education students to refine their craft and develop as educators. The efforts being made by many universities to provide music education students with relevant field experience, whether through observing or teaching, early in their degrees should be recognized and applauded. Among the other strengths of the current undergraduate music education curriculum are the inclusion of the music core, studio instruction, and large ensemble participation.

Scholar/Composer

Existing majors that fall within the scholar/composer category include music history, world music, composition, and music theory. These majors focus on the study and/or creation of music in a way that are outside the realm of traditional performance or education. Potential career paths for these students include pre-collegiate music academy instructor (Interlochen, Brevard, Merit School of Music), composer (film, television, video games, concert and stage), research assistant, music editor, music arranger, etc. As in the performer category, it is recommended that the core music curriculum for the composer/scholar category remain largely unchanged. It is important to consider that, with few exceptions, students in the performer/composer category will likely attend graduate school or pursue other forms of additional professional instruction before entering into their profession. In order to adequately prepare for graduate study, undergraduate students in this category should be exposed to diverse course offerings beyond their chosen area of specialization. However, in order to better prepare composer/performer students for their careers or

graduate studies, less emphasis should be placed on performance skills than in some other music degree programs.

For example, in most cases prospective students must pass a performance-based audition in order to gain admission to an undergraduate music program. While these types of auditions are apt in most situations, they may be perceived as an obstacle by students who wish to study music but who do not have an interest in performing or teaching. There are numerous examples of individuals who have developed successful careers in music without having completed a performance-based audition for admission into music school. Well known composer John Mackey is one such example. In his doctoral thesis, Joseph Cernuto says of Mackey "He did not participate in his school's large musical ensembles, but he did join the theater program and performed frequently in productions. For a time, he considered pursuing theater and drama as a career. However, as he continued to experiment in composition, he began to think seriously about pursuing a career in music. After brief attempts to learn piano to gain proficiency for entry auditions to composition programs, Mackey decided to apply for composition programs only at schools where performance auditions were not a requirement¹." It is important that institutions anticipate students like John Mackey applying to their programs and that they allow for prospective students to showcase their talents outside of a traditional audition setting. Admissions criteria should be revised in a way that places more emphasis on the academic, scholarly, and creative work of the student rather than on their performance proficiency. Assessment of musicology applicants should emphasize research and

writing skills while composition applicants should be assessed on their portfolio of compositions. Shifting the emphasis in this way from the beginning of a degree program may attract more students who have a wider range of research and creative interests. By broadening the scope of available coursework, students may begin to develop specializations--such as the study of video game music, gender studies in music, connections between dementia and music, etc.-- that could lead either directly into a career or into graduate study.

Professional

Almost certainly, the music professional category is the least common in today's undergraduate music programs. Despite its lack of popularity, this is perhaps the most important category in terms of creating a more inclusive and robust music program. The professional category is intended to serve those students who wish to pursue a career that involves music but who have not decided on a definitive plan of study. In many ways, these degree programs should function similarly to "general studies" programs or "undeclared" majors. Students with an undeclared major can complete general education requirements along with general coursework as they find their way to the specific program that best suits them. Students in the music professional category wish to follow a career path in music but do not wish to perform, teach research, or compose music. Potential career paths for music professional students include music business executive, recording engineer, sound production technician, copyright lawyer, music critic, arts administrator, etc. Although they are relatively new, degree programs along these lines already exist at some universities. Implementing any new program of study will require a

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commitment of time and resources, and a certain amount of trial-and-error may also be necessary. The following suggestions are presented to schools who have yet to implement or are still in the early stages of developing these programs.

As mentioned in conjunction with composer/scholar students, performance-based auditions are a potential barrier to gaining admission for these students. Given the list of potential career options above, performance experience as a soloist or in an ensemble is not necessarily a prerequisite for success. Therefore, admissions requirements should be altered for music professional category students. Along with the standard measures for academic aptitude, such as standardized test scores and GPA, admissions decisions could be based on an essay submission and/or interview with the students describing their career goals and experience in the professional field they wish to enter. An ideal undergraduate education in this category is highly specialized to fit a student's needs. Although these students do not wish to pursue music professionally in the same sense as students in the other categories, they should still be required to complete a base level of music coursework. The music core curriculum of theory, aural skills, and history should be a part of any music degree. One possible way to organize music professional degree programs is to allow students to split their degree into two segments. Perhaps they could follow the same curriculum as other music majors for their first two years of study before branching off and focusing on their specific area of interest. This model would ensure each student has the fundamental knowledge required to earn a degree in music but to also have significant coursework in their related field. In many cases, music professional

students will need to take classes outside of the music department to adequately prepare for their goals. Schools of music should make every effort to collaborate with departments across campus, such as the business department, medical school, and law school to ensure that music professionals are receiving specialized instruction from professors who are experts in the student's related field of study. As many of the music professional students will likely wish to pursue a career within the field of mainstream music, opportunities for field experience, internships, or real-world oriented capstone projects would benefit music professional students.

A major hurdle to overcome when implementing a program like this is the potential for a large number of specialized courses, each of which serves a small group of students. As offering courses requires human resources, time, and funding, colleges and universities may not be willing or able to shoulder the commitment required for this level of individualized instruction. The return on investment, purely in terms of numbers of students served, would certainly be much smaller than many other programs on campus. For this reason, instead of offering new courses, colleges and universities could allow students to choose from existing coursework in other departments. This would still require a certain level of accommodation and flexibility but to a much lesser extent than implementing new courses. Another possible solution would be to permit students and advisors to work together to substitute electives in the place of certain general education requirements. By manipulating the ratio of elective course work to general education coursework, students may be able to achieve a balance

between a well-rounded education and courses that specifically relate to their professional goals. If colleges and universities are unable to add new courses or adjust the existing course requirements, they should make an effort to accommodate students through extra-curricular programs. For instance, a lecture series on music business topics, a residency by a prominent recording engineer, or a work-study program with a copyright firm could be a tremendous resource for music professional students and would not necessarily require a dedicated semester-long course. The benefit of programs like these will certainly be significant when students graduate with a completely unique and marketable skill set that will enable them to be more competitive as they enter the workforce.

Since this type of degree is not already common in most colleges and universities, schools will need to rethink their marketing strategies to reach potential students beyond those who are participating in traditional performance-based high school or college music classes. Students who wish to study music but do not wish to perform, teach, research, or compose may not be participating in their school's large ensembles but should still be given the opportunity to explore the range of career possibilities that exist in music. In order to reach a larger audience of students, institutions should be advertising music professional degree programs to all high school students, parents, and counselors. Simply including information about music professional degree programs on existing promotional materials and working to reach a wider population will inform many students about their options for studying music in college. Exposure to the arts on this level would

not only potentially boost enrollment in undergraduate music programs but also help the music industry keep pace with contemporary trends.

Changing a well-established and entrenched system such as music education in higher education will require a thoughtful and persistent approach. It is important to recognize the strengths of the current model and to continue to best serve its constituents. However, it is essential to broaden the curricular scope in order to serve new constituents who do not wish to pursue the more common career paths of performer, music educator, or scholar. A commitment to these students will result in a more robust and inclusive music program, and may very well result in an exciting new way forward for our field. ■

¹Joseph Cernuto, “Analytical, Interpretive, and Performance Guides for Conductors and Soloists to John Mackey’s *Harvest: Concerto for Trombone, Drum Music: Concerto for Percussion, and Antique Violences: Concerto for Trumpet*,” DMA Thesis, (University of Iowa, 2018).

Berklee College of Music, Career Communities, <https://www.berklee.edu/careers>



The IMEA “music is for everybody” shirt with some of my adaptive music students - Lisa Ott

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H. Ellie Falter, PhD
Special Learners Chair

Music teachers have discovered and created countless ways to provide scaffolding to support individual student's needs related to reading and writing music notation. Many of these approaches may be used to target supports for students with known special needs, perhaps as included in an IEP (Individual Education Plan), but making such supports more widely available can also give students the power to differentiate their own instruction.

Below I share a kid-tested approach to teaching musical form from my elementary general music teaching. I

believe my students responded positively to this unit and demonstrated growth in understanding because they had opportunities to engage with the same concept through multiple modalities/ symbolic languages, and they were given the option to differentiate their own instruction through the availability of materials with different amounts of scaffolding. Though this example is specific to third- through fifth-grade general music classes, this concept of providing students space to differentiate their own music literacy supports could be applied in many music education settings. ■

Rondo Unit Plan

Step 1: Movement Rondo

What is it?

Slow use of movements to show the rondo form.

The preparation:

Display letters for rondo form written vertically (A B A C A D A). Next to each, draw a picture of a movement.

Teacher-guided:

Slowly guide students through each movement using modeling and verbal descriptions. Afterwards, ask students what they noticed.

Group composing:

Guide the class in composing a movement rondo, using visual aids as above. Movements can be silly, ram-bunctious, or subtle.

“Golden Ratio”

Encourage students to hypothesize the optimal amount of new versus repeated material in rondos.

Some tips:

First use movements you have previously seen students doing enthusiastically.

Ask multi-answer questions:

“How did it feel to

- go between movements?
- keep coming back to the same movement?
- start a new movement?”

“A” should be the same for everyone, something that everyone can do. Other sections can each have two movements for individuals to choose between. This technique is especially helpful if any of your students have limited mobility.



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Dave.Moskowicz@usd.edu

USD Music Scholarship Auditions

Saturday, February 15 and Friday, February 21, 2020

www.usd.edu/fine-arts/music/scholarships

Contact Dr. Darin Wadley
Darin.Wadley@usd.edu

FEBRUARY

26th Annual Genevieve and John Truran High School Piano Competition

Saturday, February 22, 2020

Colton Recital Hall

Contact Dr. Susan Keith Gray
Susan.Gray@usd.edu

MARCH

25th Annual USD Spring Orchestra Festival

Friday, March 6, 2020

Contact Dr. Luis Viquez Cordoba
Luis.Viquez@usd.edu

45th Annual USD Coyote Jazz Festival

Jazz Ensembles • Show Choirs • Vocal Jazz Ensembles

Tuesday, March 17, 2020

Contact Dr. Christopher Kocher
Christopher.Kocher@usd.edu
Entry fee due February 1, 2020.
No refunds after March 1, 2020.

If you are a person with a disability and need an accommodation to participate, please contact Disability Services at 605-677-6389 as soon as possible, but at least 48 hours before the event.



Step 4: Rhythmic Rondo

What is it?

A rondo using rhythmic phrases.

Teacher-guided:

On color-coded cards, have rhythmic phrases for each part of the rondo. Students arrange themselves in rondo form. Each student reads her card in order.

Group composing:

Review the class's "Golden Ratio." Remind students about using "repetition for comfort" and "new material for spice."

There are many ways to go about composing. Allow students a say in what method the class uses.

Individual composing:

Students create a "sloppy copy," which needs to be legible but is encouraged to be messy.

Students analyze their piece in their own way (i.e. color or symbol coding). After a partner and the teacher okay the composition's form and the student is satisfied with the sound of it, the student writes a neat copy.

Perform

Students practice their pieces through speaking, using body percussion, and playing before performing for the class or a small group.

Some tips

Students can hold their rhythm rondo cards at descending heights to mimic the vertical alignment from earlier. They read it, then hold the cards at the same height, and reread it. This will help some students connect the individual phrases and the order of phrases into the overarching piece.

Write the class composition on a poster so students can reference it when working on their own compositions.

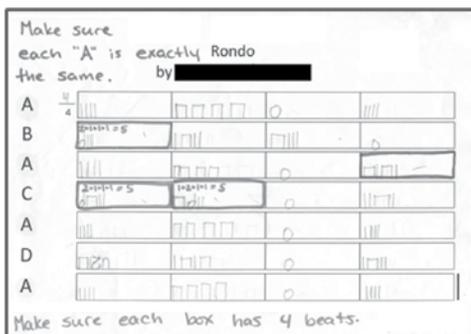
To aid composition, try giving students a rhythm question to which they give a rhythmic answer. Keep this playful before transcribing.

To aid group editing, half the class performs a written rhythm while the other half focuses on listening with "editing ears."

"What do we like most about this phrase?"

"What can enhance our favorite part?"
 "Never simply write a section. Always perform it to make sure you are satisfied with its sound. Musical notation is a guide to make sounds."

Some students will want to rush through the editing stage. Encourage them to think through their pieces through individualized scaffolding: recording and listening to their piece, adding dynamics, etc. Remind them that form is their song's skeleton but they have creative freedom to organize their music on top of it.



A few more notes on differentiation:

- For drawing and writing, I make available a few different forms of the worksheets along with blank paper (see examples below). The blank paper allows students to demonstrate form unaided and gives them freedom to vary the lengths of different parts of the form. Worksheets can be blank, be color-coded to various degrees, or include stickers with pictures or rhythms for children who physically cannot write.
- Have rhythm manipulatives available and allow students to choose to use them.
- To overcome academic or social challenges, some students may practice and perform one of their pieces together.

Rondo

by _____

A				
B				
A				
C				
A				
D				
A				

Rondo

by _____

A				
B				
A				
C				
A				
D				
A				

Rondo

by _____

A				
B				
A				
C				
A				
D				
A				

Rondo

by _____

A				
B				
A				
C				
A				
D				
A				

My students loved this unit plan. It had their own instruction. something for everybody, and each child was able to excel at their own level. Perhaps my favorite part of this unit was how different it looked with each group of kids as I gave them space to differentiate



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2019

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Thursday & Friday, Aug. 1-2

8TH-9TH GRADE SINGFEST
Tuesday, Oct. 8

7TH-8TH GRADE BANDFEST
Thursday, Oct. 10

SCHOLARSHIP WEEKENDS
Saturday, Nov. 2
Saturday, Nov. 9

2020

SCHOLARSHIP WEEKENDS
Saturday, Jan. 25
Saturday, Feb. 1

9TH-12TH GRADE BANDFEST
Thursday, Jan. 30

10TH-12TH GRADE SINGFEST
Thursday, Feb. 13

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and to register, visit
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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 member 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 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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Additional Levels of Membership:

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___ \$500: Silver Level

___ \$5,000: Diamond Level

___ \$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



Iowa Music Educator

Official publication of the IOWA MUSIC EDUCATORS ASSOCIATION

Support the profession!
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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	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.

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

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