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Contents

Officers and Board Members .................................................................................................................. 3
Meeting Minutes ........................................................................................................................................ 4
President’s Report .................................................................................................................................... 6
Conference Update ................................................................................................................................. 8
Music’s Hundred Languages .................................................................................................................... 10
Iowa Collegiate Report ............................................................................................................................ 11
Spotlight on Our IMEA Collegiate Chapters .......................................................................................... 12
All-State Orchestra Update ...................................................................................................................... 16
Personalizing the Journey-Middle School General Music .................................................................... 17
All-State Band Update ............................................................................................................................. 22
Starting a Ukulele Program ....................................................................................................................... 24
NAfME Position Statement-Early Childhood Music Education ............................................................... 26
IMEA Veteran Teacher Grant Form ......................................................................................................... 28
IMEA Novice Teacher Grant Form .......................................................................................................... 29
IMEA Outstanding Administrator for Support of Music Education Form ........................................... 30
IMEA Tenure Award ............................................................................................................................... 31
IMEA Exemplary Music Program Form .................................................................................................. 32
IMEA Area Workshop Co-Sponsorship Grant ....................................................................................... 33

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Saturday, Nov. 10

MUSIC VISIT DAY
Sunday, Nov. 11

SCHOLARSHIP WEEKENDS
Saturday, Jan. 26
Saturday, Feb. 2

9TH-12TH GRADE BANDFEST
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"Iowa State University music professors have a wide breadth of musical knowledge and care about the students they teach. I gained a wealth of wisdom and am fortunate to have attended such an institution."

— Alec Garringer, B.M. Instrumental Music Education
Class of 2018
Monticello Community Schools
Meeting Minutes
November 17, 2018

Meeting minutes from the Iowa Music Educators Association full board meeting on November 17, 2018 held at the Scheman Building, Iowa State University.

President Kendra Leisinger called the meeting to order at 8:02 am.

Present: Kris, Kelli, Ellie Foulter, Jocelyn (visitor), Judy Bush (NCADA president), Kevin, Leon, Lisa, Shirley, Christina Svec, Jill Wilson, Nicki Tolliver

Carly, conference chair, was absent as she had a baby Friday night!

The secretary’s minutes were read and filed as read. Treasurer’s report was given and filed

Corporate (sustaining) membership information from Rich was discussed.

Leon shared that a $10,000 grant was received to create an arts education summit in June 20, 2019. A survey has been sent out for input. Teacher recertification credit will be available. ESSA – local schools can access money specifically Title IVa for money to support programs. Information about that money is included on the ESSA website.

Advocacy day is January 23, 2019 at the state capitol. There is a new chair in the legislature for the Education Committee. IAAE is working towards a non-matching fund for mentoring – asking for $50,000 from the Teacher Leadership Funding of over 55 million. IAAE is also looking at gathering data to have a better snap shot K-12 of contact minutes, quantity of teachers, school sizes, etc.

We will request Chad to send out an email to general IMEA membership in search for a new mentor chair for IMEA.

Kevin reported out the results of the election.

Records show that 464 attendees participated in the IMEA conference 2018.

The meeting was adjourned at 8:46.

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.
IMEA at
The Des Moines Arts Festival

Egg shakers, dancing, singing, making music with children!
What could be more fun?

Join us by volunteering in the IMEA Booth in the Creative Zone
The Des Moines Arts Festival
June 28 – 30, 2019 in Western Gateway Park, Des Moines.

What is the Creative Zone?

community outreach program

The Des Moines Arts Festival and premier sponsor Prairie Meadows team up to present the Prairie Meadows Community Outreach Program. This award-winning program offers nonprofit organizations the opportunity to participate onsite and share their mission and programming to thousands of guests free-of-charge. In exchange for the free booth space, each organization provides an interactive arts-related activity for guests.

Read more about the Prairie Meadows Community Outreach Program here: https://www.desmoinesartsfestival.org/p/experience/community-outreach-program.

IMEA has applied for a booth in the Creative Zone, The Prairie Meadows Community Outreach Program at The Des Moines Arts Festival. Pending acceptance of our application, IMEA will provide materials to make egg shakers, and will include making music with young children as part of our activities.

Statistics from past years indicate that over 7000 children pass through the creative zone during the three days of the Des Moines Arts Festival.

We are offering this opportunity in support of and advocacy for early childhood music education. This booth will:
Create a partnership between IMEA and The Des Moines Arts Festival – an event that supports both visual and performing arts, and all arts education.
• Seize an opportunity to honor young children’s music capacities and engage musically with them.
• Highlight music educators who are members of IMEA.
• Bring early childhood music making to the heart of Iowa, and directly to young children, at an award-winning event.
• Provide awareness of and information about IMEA.
• Allow IMEA as a professional organization, and individual members of IMEA the opportunity to advocate on behalf of appropriate early childhood music education.

Please watch for more information and the opportunity to volunteer to share your musical expertise and teaching abilities with thousands of young children.
Greetings!

I'm Kevin Droe and I'm grateful for the opportunity to serve as the next President for Iowa Music Educators Association. It’s exciting to serve such a wonderful organization and I’m looking forward to the next two years.

A little about me...

Believe it or not, I'm a native Southern Californian, but I love living in Iowa! No traffic, no smog and we don't have to run the AC in February. Before my partner Shelley and I moved to Iowa, we taught music in Colorado for 11 years. She taught choir, band and elementary general music and I taught middle school band. We took a short 3-year vacation in Tallahassee, FL where I earned a Ph.D. in music education from Florida State University. For the last 14 years, we’ve lived in Cedar Falls where Shelley teaches elementary general music for the Cedar Falls Community Schools and I teach music education at the University of Northern Iowa.

When I first met Cliff Madsen, the head of music education at FSU, he asked me, “Are you a band guy, choir guy or orchestra guy?” Hesitantly, I told him I was a “band guy” but I wanted to be a “music education guy.” After what I experienced in my masters degree at the University of Northern Colorado, I was sure there was a frontier of music education that hadn’t been explored and it wasn’t all in band. I'm sure we've all had the experience of walking into a colleague's music classroom and being awestruck by what was going on, right in the room next to yours.

Imagine...

Many years ago, the National Association for Music Education declared that March is Music in Our Schools Month. This year, NAfME added October to the celebration with more of an emphasis on process in October and more of an emphasis on product in March. Something I really like about the initiative is the motto: All Music, All People. It's not new for NAfME since language similar to this can be found in the 1967 Tanglewood Symposium Declaration. What I like is the inclusive simplicity of the idea. All kinds of music are welcome and all people are welcome.

Imagine an Iowa that includes “All Music, All People.” Our state is rich in music traditions from historical jazz and rock & roll to symphonic orchestras and choirs. From gospel and show choirs to mariachi bands. From Scandinavian folk music traditions to music of the Native American Meskwaki Nation. Every community in Iowa has their own music they love and one is not better than another. Just like with people, it’s the diversity among our music that keeps us musically healthy.

Along with that potpourri of music, we also have a people who love that music. I don’t know who first said it, but I will pass it on: “All music is good music to someone.” Iowa has many good music programs in our schools, but there is room to include more students. More minority students. More students with differing abilities. More students from low-income populations. More LGBT* students. More students who love music but may not be attracted to our...
current music programs. Students from every background imaginable. Seek them out! If we truly believe music is good for people we need to fight to get our kids more musical choices.

More than just a good motto...

Teaching “All Music, All People” is the goal, not just a good motto. Consider this, “zero crime” is the goal for any city’s law enforcement community. All police officers know they will never attain that goal, but that doesn’t keep them from striving towards that goal. A goal of All Music, All People, keeps us focused on the bigger picture of music education and helps us when making decisions about future changes. Otherwise, it can be easy to keep doing what we’ve been doing.

As you finish up your school year, consider a goal of all music, all people. You won’t reach the goal, but if you adopt this goal it will significantly affect the decisions you make with your teaching. From the music you select, to the activities you plan and the concerts you schedule, a goal of all music, all people recognizes the rich musical tradition of Iowa and welcomes every student in our state to be a part of the wonderful magic we call music.

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—Danny Kleinheinz, music educator, UNI Alumnus

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Thank you to the music educators in attendance at last fall’s professional development conference; your dedication to your profession is appreciated. We received a lot of feedback about the variety of sessions offered and the high-quality presenters. Here are some of the highlights and improvements:

• Guidebook, an online conference platform for all attendees to use, was introduced. Once downloaded on their smart device, participants had access to the schedule, presenters, handouts, exhibitor information, and more.

• Several sessions were held with standing room only. Among those were topics such as the Iowa Fine Arts Standards, First Steps in Music, Conversational Solfege, and a ukulele jam session.

• The opening ceremonies debuted and included a community musicianship greeting led by two music educators, a greeting from our IMEA president, a performance by the Ames Children’s Choir, and a keynote address by Dr. John Feierabend.

What could possibly top last year’s conference? Check it out:

• Choral reading sessions will again be offered on Thursday led by the state’s top choral directors.

• The return of the opening ceremonies with a performing ensemble and yet another dynamic keynote speaker.

• A plethora of sessions will be offered on topics such as advocacy, ethics, Kodaly, Orff, Spanish folk songs, and the ukulele.

Many teachers commented on how they would like more currently practicing teachers to present. 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://goo.gl/forms/vnuxQTvXQF9QAkJ53

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

Carly Schieffer
Conference Chair
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QUESTIONS? Contact Dr. Gerry Kreitzer at gkreitzer@mtmercy.edu

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My favorite part about being a music educator is how very many people I’ve been able to connect with over time. First and foremost are the students, of course. From teaching music to infants through elementary school, up to middle and high school, with an adult community group, and eventually at the college level, my connections with students have shaped who I am and the music I make. Together, we have connected with their families and communities through live performances and sharing recorded music.

I have also had the privilege of connecting with countless colleagues at performances, in schools, at conferences or workshops, over a mug of tea, and through print media. We find ways to ask each other questions, share what we have learned, support each other through challenges, and inspire each other to continue to grow and develop our approaches to sharing music with our students and communities.

It is through this spirit of connection that I want to share with you a phrase from the Reggio Emilia approach to education: the hundred languages. No, there are not exactly 100 symbolic forms through which we can communicate. The number is meant only to remind us that there are many. Each of these symbolic forms (here called languages) can be studied on its own. Each can also be used to develop an understanding of something else and to communicate understanding. For instance, someone can study and practice how to play a stretched legato phrase on French horn, but they can also use this study to develop their understanding of time or how the respiratory system works. They might play a long legato phrase to communicate lingering in a sorrowful moment or to demonstrate the amazing capacity and control of human lungs. Conversely, studying the respiratory system or deepening a connection to the feeling of lingering in sorrow can help the French horn player improve their ability to perform that long phrase.

Music is often considered one of the hundred languages, but I think music goes far beyond this. To borrow Loris Malaguzzi’s phrase (he wrote the poem coining the term hundred languages), there are a “hundred, hundred, hundred more.” Performing in different styles can represent different languages, as anyone who has ever been new to playing bluegrass or singing bossa nova can attest. And those of us who play different kinds of instruments know that the feel, approach to thinking, and act of playing different instruments can vary so much we can think of these as whole different languages. Consider, for instance, the differences between cello, piano, drum set, and clarinet.

But music has more languages than playing different instruments, singing, and performing in different genres. We can also perform known songs, explore musical sounds, improvise, and compose, and we can do each of these in wildly different ways. We can develop our capacity to take in music we hear with different languages of listening.

I encourage you to consider that each of us and our students will find a meaningful connection to music through different languages. I recognize it is neither achievable nor desirable to try to include all possible musical languages in any music class or ensemble. Still, I encourage and

Dr. H. Ellie Falter
Special Learners Chair

Dr. H. Ellie Falter is Assistant Professor of Music Education at Drake University. Having also taught band, orchestra, and choir, she specializes in general music and early childhood music. In her research, Dr. Falter examines the intersections between music education, general early childhood education, and teacher education, seeking to share and adapt best practices across these disciplines as may be most enriching for students and teachers.
challenge each and everyone one of us to take a little time now and then, reflect on our teaching, and note which of music’s hundred languages are present. Which students connect most strongly with which languages? Are some key languages missing?


Iowa Collegiate Report

Dylan Root
Iowa Collegiate President
CNAfME

Greetings Iowa music educators! My name is Dylan Root, a senior at Morningside College in Sioux City, IA and current Iowa collegiate president of CNAfME. I found a passion for performance early in life and have had the privilege of receiving instruction from directors whose enthusiasm and talent made learning an enjoyable experience. Providing students an outlet for creative expression is essential for development and the satisfaction of seeing students and peers succeed has driven me to pursue a career in teaching.

The Morningside College chapter of CNAfME consists of music education students that meet monthly as a chapter and biweekly in several committees. The goal of the chapter is to promote collegiate professional development, student-faculty interaction, and campus music events. The chapter consistently hosts guest speakers that include first-time teachers, experienced educators, and board members. We recently organized a faculty dinner where professors and faculty are recognized for their work and dedication. Morningside CNAfME volunteers with the Morningside Jazz Festival, one of the highest-attended festivals in the region, selling t-shirts and concessions, accommodating clinicians, and hosting bands. Morningside is proud to represent our department and collegiate students at the state level by participating in the IMEA conference.

As state collegiate president of CNAfME, I look forward to the prospect of expanding student involvement and collaboration across the state of Iowa. The IMEA conference is an excellent opportunity to find resources from educators and experts that will have different thoughts and opinions than each school’s professors. In addition to convention attendance, I would like to connect with other CNAfME chapters as well as schools that do not participate in convention to discuss chapter progress, music events, and fundraising ideas. Students and educators that would like to contact me regarding state-wide collaboration are welcome to contact me at dkroo4@morningside.edu.
As part of the commitment to future music educators in the state of Iowa, it is important to invest in the IMEA Collegiate Chapters across our state. Featured IMEA Collegiate Chapters this spring are Central College (Pella, Iowa), Luther College (Decorah, Iowa) and The University of Iowa (Iowa City, IA).

Submitted by Dr. Sarah Van Waardhuizen, Central College

Central College NAfME Chapter is an organization on campus that involves all students interested in pursuing a career in music education - instrumental, vocal, and general music areas. NAfME students gather to discuss the current realities of music education. We enjoy alumni panel discussions, student-teacher panel discussions, and skyping with many music educators around the state. Students enjoy utilizing their ukulele skills throughout the curriculum to work with elementary - secondary students. This school year we worked with students from Pella elementaries, and Harding Middle School in Des Moines. Students participate in a research poster session during their junior and senior years at Central. Students are encouraged to develop their own areas of interest in music education research.

NAfME students enjoy getting to attend the IMEA conference in November and enjoy learning from master teachers. The last two years we enjoyed an alumni event on Friday evening of IMEA at Old Chicago pizza. We also welcomed current music educators who have a passion for paying it forward. Teachers spoke with the Central students about networking, organization, and always seeking the passion for teaching.

Recently, students traveled to Willowbrook Elementary in Altoona to observe and participate in elementary general music class with alum, Beth De Vries. We look forward to connecting more alumni with current Central students in the coming years. Central College NAfME is excited to bring Dr. John Feierabend to Central College June 15-18, 2020. Central College NAfME students are excited to connect with other future music educators from...
Submitted by Dr. Jill Wilson at Luther College

At Luther College, our Collegiate NAfME chapter works together with the ACDA, ABA, and ASTA chapters to form the Future Music Educators Association (FMEA). Their main goal is to provide mentorship and professional development opportunities for the approximately 130 music education majors on our campus. Semi-annual events include ice cream on the lawn to kick off the new year, lab choir and orchestra rehearsals, and a student teacher panel discussion. In recent years, we have brought many guest speakers to our campus, including Carol Krueger, Allen Chapman, Sarah Dougherty, Andrew Ellingsen, Wendy Barden, Leon Kuehner, Tim Buzza, Eric Songer, Josh Palkki, and Kevin and Michelle Droe.

Last year, we initiated a community service event called “Family Concert.” Area children of all ages were invited to listen to chamber ensembles and soloists as part of a reading of the book Farkle McBride by John Lithgow. This year it was Lloyd Moss’s Zin! Zin! Zin! a Violin. The performance included audience participation activities and was followed by an instrument petting zoo.

FMEA also helps with costs for Luther students to attend the IMEA and MMEA Conferences as well as for those who participate in the NextDirection program. At the end of each semester, we hold a poster session in which the seniors share their research projects and the elementary methods class shares a performance inspired by a picture book. Last fall, our first middle school methods class to incorporate Modern Band also performed a cover and original song. We are looking forward to finding ways to connect with other Iowa Collegiate NAfME chapters in the future!

Submitted by Dr. Jeremy Manternach, The University of Iowa

Information from Andy McDonald, The University of Iowa, cNAfME President

The University of Iowa cNAfME chapter is a group that is very active throughout the year. Each week, the group meets for a professional development activity. Some of these include conducting workshops with guest clinicians, peer teachings, guest lectures from veteran music educators, mock interviews, mock juries, and a class schedule planning night. In addition to the weekly professional development events, the group holds an informal weekly lunch meeting (nicknamed NAfMeal) in the student commons of the Voxman Music Building for music education students to get to know one another and socialize outside of class.

On top of the weekly events, the University of Iowa cNAfME chapter travels to professional conventions yearly. Just this past year, the University of Iowa cNAfME chapter had a group of 16 students travel to the Midwest Clinic. The University of Iowa cNAfME chapter also involves itself in the music community of Eastern Iowa. For the past two years, Iowa cNAfME members have volunteered at All-State audition sites, NEIBA Jazz Festivals, and other scholastic and musical outreach events near Iowa City.
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REMIND stakeholders about the benefits of music education.
REQUEST that your school and community leaders collaborate with the State Board of Education.

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Iowa Music Educators Conference
Early Childhood Music Education Sessions
Saturday, November 23, 2019

Iowa Music Educators Conference will offer four sessions that will be designed for public and private preschool educators. These sessions will be offered on Saturday, November 23, 2019. Sessions will be designed for preschool educators who are not specifically trained in music education and will include information that elementary music educators will find helpful. These sessions are being offered as part of IMEA’s advocacy regarding early childhood music education.

We are excited about NAfME’s recent position statement regarding early childhood music education.

NAfME Position:

“As the National Association for Music Education, we believe all young children have the capacities for music learning. Thus, each has the right to a musical childhood that includes play-based, developmentally appropriate musical engagement that is responsive to gender, ability, and culture, and provided, guided, or supplemented by a professional early childhood music educator.”

You can read the entire statement here: https://nafme.org/about/position-statements/early-childhood-music-education/.

One of the advocacy steps that NAfME notes for state leadership is to provide early childhood music professional development for music educators, early childhood teachers, and care providers.

While this is just a first, small step in the journey, we are excited to be able to provide early childhood music professional development for early childhood and general music teachers by offering these sessions at the 2019 IMEA Conference.

Please share information as it becomes available!
I want to, again, thank the well-tuned 2018 Iowa All-State Orchestra team, comprised of string assistants Katherine Bendon (Pella), Josh Reznicow (Linn Mar), and Jon Thoma (Muscatine); 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 2019 Festival.

The 2018 All-State Orchestra director was the first I had the opportunity to select. Jason Weinberger, director of the Waterloo Cedar Falls Symphony and working with the 2018 All-State Orchestra Conductor, was a joy. Jason was very quick to answer all those excerpt questions that get asked no matter how much preparation goes into putting out the excerpts. There were so many tempo changes in *American In Paris* that he included a chart with the excerpts.

The rehearsals were full of energy as Jason danced about the podium while conducting. Jason kept the rehearsing moving without wearing out the students. His enthusiasm was reflected in the students’ playing, resulting in productive and fun rehearsals. The students were engaged all of the time.

The 2018 Iowa All-State Orchestra performance was a very American experience with George Gershwin’s *An American In Paris* and *An American Symphony: Rondo* by Adam Schoenberg. Saxophones were included in *American In Paris* for a rare privilege of playing with the Iowa All-State Orchestra. The many student soloists in *American In Paris* were outstanding. Similarly unusual were the four demanding mallet parts in the Rondo. Mallet parts were assigned early so players could concentrate on only one part, and these players likewise shone. The orchestra as a whole performed beautifully, and the audience showed great appreciation for the performance.

Just after Thanksgiving 2018, my husband and I had the pleasure of flying to Orlando to accompany one of my high school cellists to the 2018 NAfME All-National Honor Orchestra Festival at the Disney Coronado Springs 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 2019 ensembles is to have played in an All-State Music Festival in November. Information can be found on the NAfME webpage: https://nafme.org/programs/all-national-honor-ensembles/
Middle School. Friends, emotions, independence, defiance, hormones, individuality, opinions.

I teach 5th & 6th grade required general music and 7th & 8th grade elective choir in central Iowa averaging 110 students per grade level. I have always been an advocate for keeping students in music as long as possible. Once they make the decision to leave a school band or vocal program very few of them return to an organized music ensemble. The student experience, positive encouragement, the feeling of connection, and moments of success in those final years of required music is crucial in program retention. More important yet, it is the practice of self-confidence, perseverance, resilience, and pride that can come from being part of a music team. General music teachers plan curriculum and opportunities to meet the needs of the hundreds of students they come in contact with everyday. However, as adolescence approaches the personal preferences of students in music need to be acknowledged to keep students active and engaged.

My 6th graders and I were struggling with this exact problem. Some students loved to sing and some didn’t regardless of team building activities and conversations about contributing to our music team. Among the many adolescent personalities in my class was Patrick, who was a budding singer but self-consciousness and peer influences made all of the “Patricks” in my room apprehensive about openly sharing their love of music. At the same time, there was Bobby, who struggled with all things school. We had great conversations one on one, he had a good heart, but some big learning disabilities. In front of his peers, he felt he needed to take on the “tough guy - I don’t care about this” attitude. Also in 6th grade was Kelly. He was one of those kids that had a turbulent family, had disrespectful outbursts at school, and could turn a classroom environment of my best leaders sour in a matter of minutes. I so desperately wanted to teach in a way that each child could feel the power of music while also gaining confidence and providing for self-expression. It became clear that the general music lesson that energized Patrick was not the same type of learning that Bobby needed to feel successful. It also became clear that the “Kelys” of my classroom needed more individual attention and needed to realize that I cared about them as a person unrelated to their ability to perform music.

Listening To Preferences
The typical model of required classroom general music wasn’t working well. Despite the differentiation I had tried to infuse in my lessons, I was failing my students. My administrator knew I was frustrated and was a huge support when I came to her with an idea. While I still wanted all of my 6th graders to come to general music, they didn’t all benefit from the same type of instruction. So I talked frankly with my students, listened to their concerns and preferences, and we started brainstorming how to restructure 6th grade general music curriculum. At the end of the year, I used 5th grade individual feedback and preferences to give them an opportunity to learn in a way that fit them best according to 1.

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.
Based on student preferences, I created the 6th grade “music consumers” curriculum about investigating and using music in our world. Each section was intended for 10-18 students so I could provide those students with one on one attention, increased time to talk through their day or a problem, and meet each student where they were at. They practiced music literacy skills through rhythm activities on bucket drums and Solo cups. They practiced melodic literacy tracking on handbells, boomwackers, ukulele, and kazoos. They created compositions collaboratively using candy. They performed once during the school year using classroom instruments. These students got voice and choice on what instruments they wanted to play collaboratively for the performance and I picked music for them specifically tailored towards what they were motivated to learn. Some students chose to play ukulele during the audience sing-a-long. Others chose to learn Orff mallet instruments. Some demonstrated body percussion along with rhythmic text, yet others chose to be in the bucket drumming ensemble. Many days this class started with a prompting question about a youtube clip that they answered at their own pace via google classroom. We learned about things like how music affects athletic performance, the young/aging brain, music therapy, movie emotions, music representing culture and history, and video game music. This class completed a jingle-writing project - designing products, slogans, and composing music to interest a shopper. They also used Flat, Noteflight, Incredibox, or Sountrap to compose melodies and the coding site Scratch to create their own video games. They completed music history learning through teacher-designed, Edpuzzle tasks. Music consumers love sharing the “soundtrack of their life” including important life events and the music that represented those moments as they got
to share music and feelings that were relevant to them on an individual level. They had accountability through digital tasks, could work at their own pace when they utilized technology and collaborated when we discuss as a class or worked on music literacy skills.

The 6th grade “music producers” class was performance based. These students collaborated as a choir to advance their music literacy skills, refine their singing sound, while still engaging in similar curriculum concepts like music consumers. There were multiple sections of this class, which included 35-40+ students per section. Any student that indicated that they liked to sing was placed in this section regardless of their summative post-test data. I had learners of many different abilities in this section; however, they were unified as a team because they all enjoyed singing. When every student in the room had that in common, there was no social fear of being teased or not being cool. Music producers performed both choral music and a mini-musical during the school year. They learned to sing four chord rock & roll songs and accompany themselves on ukulele. They created projects connecting music to other cultures, personal compositions, composer research, popular music. They shared their skill sets with others when we visited the elementary to perform choral readings and sing storybooks.

**Student Feedback**

I will be honest. The first year of this system was, ROUGH. There were times after school I sat at my desk and cried and then wiped my eyes and tried to problem solve better for the next day. I was developing new lessons and units, trying different technology approaches, and now creating two sets of lesson plans for 6th grade instead of just one. Presently, year two is going much better because my plans are made and I have a better idea of what behaviors or questions to anticipate. As I worked on shifting my classroom to provide new pathways of learning, I surveyed all classes of 6th graders at the end of every quarter to learn what was working well and what I needed to change. In year one the preferences of the students fluctuated from 80-88% of students preferring the 6th grade learning options versus the traditional general music style I still use with 5th graders. The music producers specifically loved the new system and over 70% of music consumers did too. Some music consumers felt challenged by the personalized system because they had to be more accountable for their work. It was more evident now if they weren't pulling their weight for the team or contributing to music learning. I’m not entirely finished with data collection for year two of this system with a new grade level of 6th grade students. First semester of year two, 90-93% of students said they preferred having two learning style options in 6th grade.

Students gave feedback on their personalized needs and preferences in a few other areas:
- Do you like the combination of students in your class and how they work together as a team?
- Do you wish your class sang more? Less? Or the amount you sing is comfortable?
- Do you feel like your class is too big?
Too small? Just right?
• Do you wish you played ukulele more? Less? Or the amount we play is comfortable?
• Do you feel like our Chromebook activities support your learning? Or distract you?

At the end of year one, students shared the following about their 6th grade music experience:

“I feel safe with this group of people. I’m not as afraid to try when I’m with my friends.”

“I am so relieved that we don’t have to sing. I would much rather do (music) stuff than have to perform on the stage”

“I liked the 5th grade system better because I could sit back and let the other students do the work and sometimes you didn’t notice. Now you are always on my case about participating and I have to actually do something”

“I look forward to singing with my friends and not having people being annoying in class sometimes”

“All I want is nice people who will work great (together) but still have fun”

Preferences Can Change
The power of this system really lies in looking carefully at individual student responses each quarter and moving students from one learning style to another when appropriate. After first quarter if a handful of music producers just did not engage positively in a choral group of 40, I moved them to music consumers instead of those students being stuck in a music class that wasn’t meeting their needs. Similarly, a handful of 6th grade boys individually asked this year to move to music producers at the semester. This is not a misprint - 6th grade boys asked to sing more! When their preferences changed, so did their class. I am very transparent with parents about 6th grade curriculum and they have been appreciative that their child is getting content and a classroom design specific to their child’s needs and preferences.

So why don’t I ask for student individual preferences when I first meet students in 5th grade? I feel like the students and I need to get to know each other for a year before they understand my musical expectations and I know their personalities and abilities well enough to guide them on a path of learning best suited for them. I also love the collaboration, social-emotional development, music skills of a typical general music classroom. I still believe every child can sing and every child feels and connects to music in some way. By middle school age, however, the desire to please peers has surpassed the desire to please adults. The students have appreciated my acknowledgment that even if every child can sing - not every child likes to sing in an organized choir. They can still learn about, enjoy, and participate in music activities without singing frequently. After year 1, the positivity and collaboration encouraged by this structure encouraged many 6th grade music producers to go on to elective 7th grade choir. The ability to build stronger relationships and trust encouraged even a handful of 6th grade music consumers to go on to 7th grade choir. I appreciated that this system kept more students engaged in
what they wanted to learn about and held more students accountable for their musical learning on an individual level instead of riding on the participation of their peers.

The preference for music producers had a common goal and desire to sing well. This learning style included students of varying abilities from autism, down syndrome, ADHD, talented and gifted, dyslexia, language learners, behavior disorders, and intrinsically motivated students. Students of all abilities with the desire to sing and perform collaborated in music producers. Personalized learning helped students engage in the classroom when they were inspired by the content and intrinsically motivated to contribute to the music team. Some students had a lack of self-confidence or a pessimistic attitude about their ability to participate in music skills. For some of these at-risk students, the music consumers curriculum provided a good fit because of the technology supported, self-paced components and smaller class size. Despite having a lower quantity of students in the room, this curriculum required a lot of energy on my part. Building relationships, helping students problem solve the frustrations of their day, creating a structured and safe space, patience, flexibility, and forgiveness were crucial to a music consumers class running well. I did want my students to value music and understand the many ways it is used in our world - but more than music I wanted them to build self-confidence in their ability to learn.

Results
At the beginning of year two, one of the toughest customers from my first experience with music consumers greeted me with a hug. Another one, who was waiting to start his NBA career, would pop into the room on occasion to say hi or maybe it was to listen to the ladies of the treble clef choir sing. It is not a perfect system and it doesn’t make every child a “singer”. A few still slip through the school cracks. However, when the bell rings instead of racing for the door more students are reluctant to leave my room, hang around to chat, or ask to stay in music and I encourage them that they can handle what is coming next in their day. My music producer class has successfully taken on musical challenges and better yet we have so much fun together! When we stand up to sing, we don’t have negative moans and their competitive nature pushes each other to grow. Bless my 6th grade boys that aren’t afraid to sing out and own it. They are now protected, are not at risk of social suicide, and frequently beat out the girls in auditioning for solos. I am glad I was supported when I needed to problem solve and try something new. My administrator had my back knowing that I would try my best but it may not be smooth the first year. Just because “that’s the way it’s always been” doesn’t mean you can’t make a change. You can make an impact in the middle grades - you just may not know that it happened. Elementary students give hugs and smiles and mature high schoolers say or write meaningful messages. Middle schoolers struggle to understand their own emotions let alone express them. I’m so glad I didn’t give up on 6th grade general music. Every child needs to know they are noticed, loved, and encouraged. Every child deserves the chance to connect to the power of music in their own way.
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It is a tremendous honor to welcome a guest conductor to Iowa and our celebration of music. Our students and directors embody a rich tradition of music education and music making at its finest representing the finest musicians from our rural, urban, and suburban communities and every corner of the state. We were honored to welcome one of our own as the conductor of the 2018 All-State Band. Dr. Michael Golemo has served as Director of Bands and Professor of Music at Iowa State University for the past 20 years. He is a pillar in Iowa as a musician, educator, and most importantly as a genuine and caring citizen of our great state.

The All-State Band program was a dynamic set of repertoire that included Ride by Samuel R. Hazo, award-winning composer Aaron Perrine’s Temperance, The Fairest of the Fair by John Philip Sousa, and closed with Frank Ticheli's Blue Shades. The driving and technical demand of the Ride and Blue Shades were masterfully juxtaposed against the colors and rich sonority of the Temperance and stately performance of the Sousa. The All-State musicians presented an inspiring performance serving as a testament to the musicianship and preparation of the students, guidance and instruction by the directors and private teachers, and vision and musical leadership of Dr. Golemo.

On Saturday morning of the Festival, the All-State Band was treated to an experience of collaborating with Dr. Aaron Perrine. The students worked with Dr. Golemo and Dr. Perrine shaping colors and lines within the work. The ensemble and setting are unique and were perfect for the piece as noted by the composer. The students enjoyed the opportunity to ask Dr. Perrine questions about the compositional process, music beyond high school and as a means of a career, and his experiences as a composer.

Thad K. Driskell
All-State Band Chair
It is truly an honor to share in the work of the All-State Band with an exemplary team of educators and the list is extensive.

Thank you to Alan Greiner, Executive Director of the Iowa High School Music Association, Cassie Britton, and the IHSMA Executive Board and to Kendra Leisinger, President of the Iowa Music Educators Association the IMEA Board of Directors, and my fellow chairs Mary Kay Polashek and Jason Heitland.

Thank you to the Managers and staff of the six (6) audition sites across Iowa; the auditors for selecting the membership of these fine ensembles before you; and the chair placement auditors who listened to the musicians Thursday evening of the Festival.

Thank you to Iowa Public Television for their continued support of the arts and music education in our state and the broadcast of this concert Thursday evening and Sunday afternoon of the Thanksgiving weekend.

Thank you to Iowa State University, the Iowa State University Music Department, and the staff members at CY Stephens, The Iowa State Center Scheman Building, and at Hilton Coliseum.

Thank you to Comprehensive Sound Services for their assistance in rehearsals and the fine recording of the All-State Concert.

Thank you to the Ames Visitor and Convention Bureau for their incredible support of the All-State Festival.

Special thanks to Rod Pierson, Lauren Calkin and Adam Balling and the staff of The Percussion Source and West Music of Coralville, Iowa, for providing all of the incredible new percussion equipment used by the All-State Band, Chorus and Orchestra during the Festival weekend.

Thank you to Charles Bogner, our on-site instrument repair specialist, and Andrew Geysens, our string bass consultant for bowings.

Thank you to my All-State Advisors and Mentors Dr. Myron Welch, Steve Stickney, and Chris Crandell.

Thank you to the All-State Band Team, Chris Ewan, Director of Bands, Ames High School, Jason Heeren, Band Director at Johnston High School, and Myron Peterson, Director of Bands, Urbandale High School. I am honored to share in the work and collaborative effort that makes the All-State Band experience a true success for the students. Your dedication to the student experience and Festival is exceptional! I appreciate the experience, passion, and insight these tremendous music educators bring to all facets of the All-State Band experience.

And most importantly, thank you to all the outstanding musicians that participated in the All-State process from preparation, the audition, and the All-State Festival. Thank you to the directors, private teachers, and parents that have supported and guided these young men and women to the opportunity to be an Iowa All-State musician!
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Starting a Ukulele Program

The ukulele has seen a steady rise in popularity in schools over the past decade. Take a look around at the conference exhibits and you’ll see a variety of ukuleles on display—and for good reason. These instruments are fun, accessible, relatively inexpensive, compact, and versatile—providing an opportunity for students of all ages to learn varying styles of music in authentic ways. From pop, classical, jazz, or blues, students can begin to combine melody, harmony, chord playing and singing simultaneously. Ukuleles are great for introducing students to reading notation but are also well suited to learning to play by ear in informal settings. Developing comprehensive music literacy skills not only transfers to your larger ensembles but also increases chances that students will become independent, life-long participants in music.

For these reasons, I was excited to get some ukuleles into my classroom. Finding time is perhaps the hardest part for most teachers. I was lucky enough to have an enrichment period assigned to me in which I was given 20 minutes, three times a week to teach any subject I wanted. Ukuleles here we go! I was able to purchase 20 ukes, books, tuners, and cases. After being the better part of a year into teaching the instrument, here are some thoughts.

Purchasing your Ukuleles.
Prices can range from $20 to over $100. Size can also vary from smaller soprano or concert sized models to larger tenor or baritone sizes. Although all ukuleles are tuned the same and follow the same fingerings, chords, and tab notation, you might consider the age of your group.

Like any instrument, it’s best to try a few and see how they sound, respond, and feel. Decide what’s comfortable and fits your group the best.

Have a space prepared to store your instruments.
Before you get your ukuleles, you’ll want to ensure that you have an organized, accessible storage space ready to keep your investment safe. Although you can purchase racks and stands you can also find DIY plans and directions for building your own at a minimal cost. Assigning instruments and books to students helps you monitor any potential misuse or damage and help students assume responsibility in caring and tuning their instrument.

What are your goals?
You’ll want to identify what you want your students to learn. Since the possibilities are so vast, I would suggest starting with the basics and being flexible. My first week with students was largely dedicated toward teaching classroom procedures and the fundamentals: instrument history, anatomy, string names, tuning, posture, hand positioning, and technique. Knowing I was going to have students who weren’t a part of my traditional large ensembles, I wanted to include some basic notation reading. We also learned a handful of common chords and strumming patterns. Students learned to read chord diagrams and tab notation. Lastly, I taught them an alternating thumb picking pattern.

From there I gave my students quite a bit of autonomy and was pleasantly surprised at their enthusiasm and motivation. Let your students take
charge of their learning. Some grouped up and chose to learn a favorite pop song. Some continued to work with notation. I was there to help find the resources they needed and to challenge them in smalls ways to make their rendition more authentic. The final weeks of the class, we came together as a group to learn a few songs together for a school performance. Here you can rearrange or split your group to keep things fresh. Have some play the melody while others strum chords. Have students practice passing measures. Calling out different groupings can keep kids on their toes and make things fun. Although it helps to have an end in mind, let your students set their own goals and facilitate their growth.

**Stay ahead of your students.**
While you don't have to be a ukulele virtuoso, it helps to be proficient on the instrument. At the very least, try to stay ahead of your students and anticipate what resources and skills they will likely need to continue to grow. Being well-versed in the available teaching and learning resources will help tremendously and can give you new ideas of content and material. Embrace your role as the resident ukulele expert!

**Perform!**
Collaborate with other classroom teachers and administration about potential performance opportunities. Have students perform at your school music concert or perhaps schedule an after-school event and invite family and friends. Encourage smaller groups to perform for social events. The more visible your program, the better. Any avenues that help students explore performing music is a great way to keep relevancy and motivation going in your group. And it's fun!

At any age, we want music education to be as exciting and relevant as possible. Ukulele gives students a unique opportunity to explore many different types of music not usually represented in our music curricula. Most have success early as the instrument is accessible and relatively easy to play. With a handful of chords and simple strumming patterns, students are able to play a ton of songs. Implementing the ukulele is a great way to keep music programs inclusive and far-reaching. Many of the kids in my ukulele class aren't involved in band or choir but still want to participate in music. Supplementary programs like this can help you reach more kids and can further enrich your band or choir students experience. It has shown to inspire my students and help them develop an interest in their voice. In fact, after taking the class, some purchased their own instruments and continue to play. Start small, be flexible and have fun trying something new with your students!

**Suggested Resources:**

**Method Book:**
Hal Leonard Ukulele Method Book 1 - Lil Rev

**Song Book:**
The Daily Ukulele – Compiled and arranged by Liz and Jim Beloff

**DYI Ukulele Rack Design**
https://payhip.com/b/mbkO

**Converting notation into TAB notation**
https://www.blanksheetmusic.net/#g+tab4

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We have known the value of and supported early childhood music education for many years. Now we are able to embrace and share NAfME’s recently issued position statement regarding early childhood music education.

NAfME Position:

“As the National Association for Music Education, we believe all young children have the capacities for music learning. Thus, each has the right to a musical childhood that includes play-based, developmentally appropriate musical engagement that is responsive to gender, ability, and culture, and provided, guided, or supplemented by a professional early childhood music educator.”

Please take a few minutes to read the entire position statement, including the issue, rationale, summary and advocacy steps here: https://nafme.org/about/position-statements/early-childhood-music-education/.

We are aware of many false and misleading thoughts and beliefs about early childhood music education. This position statement from NAfME is supported by years of research and documentation. We would expect that music educators, in particular, would produce corroborating evidence, but the research in support of this statement comes from many fields of study including music therapy, childhood studies, psychology, sociology, anthropology, ethnomusicology and biology/physiology. To view the entire bibliography, follow this link on NAfME’s website: https://nafme.org/wp-content/files/2018/11/Selected-Bibliography-NAfME-2018-Early-Childhood-Education-Position-Statement.pdf.

Teaching in Iowa, a state that offers statewide voluntary preschool makes our challenges and opportunities to offer support and advocacy to help advance this early childhood music education position very unique. The logistics of teaching in Iowa present very specific challenges. We have very rural school districts, many of which have been consolidated and include many small towns as well as many square miles. We also have urban and metropolitan school districts that present with their own unique challenges. In common in every Iowa school district are young children. Young children who each have the right to a musical childhood.

How can we, as music educators, help to advance early childhood music education? Wouldn’t it be great if elementary music teachers could simply add preschool into their schedules, along with some specific training for early childhood? A simple clone of each teacher and done!

Advocacy and education regarding the importance of early childhood music education are logical options. This can be as simple as reinforcing existing connections with young children, their caregivers, parents, teachers, and other adults. As music educators, we cross paths with many professionals. Our connection with others may be through our own workplace, where other educators have a specialty, through the parents of the children that we teach, or through family and friends. Individually we are able to and should

Tami Biggerstaff
Early Childhood Chair

Tami Biggerstaff lives in the Des Moines metro area where she operates a home studio offering private piano and beginning group piano lessons. Tami opened her music studio in Carroll in 2008. Tami has served as business manager for ECMMA, Early Childhood Music & Movement Association, completing her service with them in June of 2016. Tami also held the position of Treasurer for ECMMA for a number of years.
use every chance or planned meeting with colleagues, parents, friends, and family to advocate and advance early childhood music education.

The decades of research supporting NAfME’s position statement acknowledge that music learning and engagement begins in utero for all children. I encourage you to start your advocacy knowledge there. Read the supporting articles from the various professions that support NAfME’s position statement. Make this your position statement, backed by decades of research from various walks of life. Make your voice be heard. Music educators are the most dedicated group of educators that I know. I believe that is because you know the invaluable tools that you are giving your students will help them throughout their lives, regardless of their chosen profession. You teach music to make better people. Starting music education in early childhood - in utero - is a proven win for everyone.

During 2019, IMEA has two first time and unique opportunities to advance and advocate for early childhood music education. The first will be June 28 – 30, 2019 at The Des Moines Arts Festival. The Des Moines Arts Festival is a multiple award-winning festival that supports both visual and performing arts, and all arts education. The Creative Zone focuses on being creative with hands-on activities. We will provide materials to make egg shakers, and also provide interactive music activities.

IMEA has submitted an application to have a booth in the Creative Zone, The Prairie Meadows Community Outreach Program at The Des Moines Arts Festival. Read more about the Prairie Meadows Community Outreach Program [here](https://www.desmoinesartsfestival.org/p/experience/community-outreach-program).

Hosting this booth, IMEA will:
- Create a partnership between IMEA and The Des Moines Arts Festival – an event that supports both visual and performing arts, and all arts education.
- Seize an opportunity to honor young children’s music capacities and engage musically with them.
- Highlight music educators who are members of IMEA.
- Bring early childhood music making to the heart of Iowa, and directly to young children, at an award-winning event.
- Provide awareness of and information about IMEA.
- Allow IMEA as a professional organization, and individual members of IMEA, the opportunity to advocate on behalf of early childhood music education.

You can be a part of this opportunity by volunteering in the booth. Pending the acceptance of our application, sign up sheets for volunteering will be sent by email in May. Please mark your calendars and plan now to be a part of this unique opportunity and fun event. Volunteers will not have to pay for entrance to the Festival as The Des Moines Arts Festival is free of charge. Complimentary parking is available in the Nationwide garage after 3:30 p.m. on Friday through the weekend.

On Saturday, November 23, we will be offering four sessions dedicated to early childhood music education. Sessions will be designed for preschool and early childhood educators who are not specifically trained in music education. We will reach out to preschools and other professional organizations to share the news of these sessions. You can help by sharing the news of these specially designed sessions as well.

As leaders of IMEA in elected and appointed positions, we have a responsibility to advocate and advance early childhood music education. These opportunities just described are building blocks for the future of early childhood music education in Iowa. We will continue to advocate for you and look for opportunities to further early childhood music education in early childhood care and education settings.

Providing early childhood music professional development for early childhood teachers is the focus of the second opportunity during the annual IMEA Conference, November 21 – 23.
SUMMER @ USD MUSIC

USD Band and Choral Directors Summer Institute

June 19–21, 2019

Choral Clinician: Lee Nelson, nationally recognized conductor, teacher, adjudicator
Band Clinician: Randall Standridge, award-winning composer, teacher, editor
Band: Contact Dr. John LaCognata, 605-658-3468 | John.LaCognata@usd.edu
Choral: Contact Dr. David Holdhusen, 605-658-3467 | David.Holdhusen@usd.edu

www.usd.edu/choraldirectorsinstitute | www.usd.edu/banddirectorsinstitute

68th Annual USD Summer Music Camp

July 14–19, 2019

Contact Dr. John LaCognata, 605-658-3468 | John.LaCognata@usd.edu
www.usd.edu/summermusiccamp

If you are a person with a disability and need a special accommodation to fully participate, please contact Disability Services at 605-677-6389 48 hours before the event.
Whether you want to major in music education, music performance, music therapy, or music business, Iowa Lakes provides the first two years of your music education at an affordable price!
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. 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
       o Include a description of how these guidelines are applied in the classroom and in rehearsals
       o 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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Iowa Music Educators Association

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www.nafme.org

Click: Join or Renew

Select: Iowa as your state affiliation

Follow the prompts, and you’re ready to enjoy the power of membership.

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Membership Form

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Address: __________________________________________
_________________________________________________
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  ___ $50:  Friend
  ___ $100:  Business/Community & School Organizations
  ___ $___:  Additional Contribution

Additional Levels of Membership:

  ___ $250:  Bronze Level  ___ $2,500:  Platinum Level
  ___ $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
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.

<table>
<thead>
<tr>
<th>Issue</th>
<th>Deadline Date*</th>
<th>Issue Date*</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td>August 1</td>
<td>September 14</td>
</tr>
<tr>
<td>April</td>
<td>March 1</td>
<td>April 14</td>
</tr>
</tbody>
</table>

*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

Advertisers Index

Augustana College .................................................................38
Bethel University.................................................................24
Birch Creek Music .................................................................45
Bob Rogers Travel .................................................................35
Briar Cliff University ..........................................................16
Central College ......................................................................5
Concordia University Wisconsin .............................................16
Drake University ....................................................................34
Graceland University ..............................................................11
Grand View University ...........................................................23
Iowa Association of School Music Dealers .............................14
Iowa Lakes Community College .............................................45
Iowa State University -
All-State Band Conductor - Dr. Michael Golemo ...................7
Luther College .......................................................................53
Morningside College .............................................................52
Mount Mercy University .........................................................17
National Association for Music Merchants ............................22
Quaver Music .................................................................Outside Back Cover
St. Ambrose University .........................................................33
Segue Consulting Partners .....................................................41
The University of Iowa ...........................................................12
University of Northern Iowa .................................................13
University of South Dakota-Graduate Program ......................39
University of South Dakota-Music Department ......................44
University of St. Thomas ........................................................6
Waldorf University ...............................................................33
Wayne State College .............................................................4
West Music Company ..........................................................25

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