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Iowa Music Educator

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Please note your IMEA/NAfME membership renewal date and renew your membership at nafme.org/join if the date has passed.

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From the President



Zach Howell
IMEA President

Zach Howell teaches 6-8 Vocal Music and 7-12 show choir in the North Polk Community School District in Alleman, Iowa. In that position Zach also serves as a vocal music district team lead and mentor teacher.

Hello IMEA members! Happy spring to each of you! I hope this school year has been treating you well, and that you are gearing up for spring activities with the summer season on the near horizon.

As we head into the part of the year that many outside of the education profession deem as our “break time,” teachers and music educators know that this common phrasing is not only inaccurate but also a far cry from what we do during the summer months. As I’m preaching to the (somewhat literal) choir, the many tasks that tend to fill up the schedules of music educators in the summer can be numerous.

While some may be preparing for summer marching band, choreography camps, or summer lessons, many of us don’t get the opportunity to truly disconnect from our jobs or the students that we serve. If we are not engaged in work specifically associated with our districts, many of us are pursuing master’s degrees to further our education and gather skills needed to better serve our students.

If we are not doing those things, we are most likely donating our time in our own communities as directors of community bands or perhaps as musical directors of local community theaters or choirs. These roles contribute to the strength and growth of our communities and foster more connections for us and those we care about.

Finally, if you find yourself not engaged in any of these activities, you are most likely still taking time out of your summer to reflect on your teaching, review the

previous school year, and think about your students, the impact they have had on you while in your classroom, and their growth over the past school year.

As teachers, we feel tremendous pressure to ensure we are presenting something of a certain caliber to the families we serve. However, we sometimes fail to acknowledge the toll this can take on our own well-being and happiness. While none of us would say that this is a hindrance, or that we regret taking the time to do any of the above things, the reality is that it is a significant time commitment.

As we approach the end of the school year and our summer “break,” I encourage you to consider the following: Your time and efforts as music educators do not go unnoticed. Your time as an elementary general music teacher is recognized and appreciated for the many concerts and hours spent organizing “in-class” performances for your families. The community also recognizes and appreciates the efforts of your high school marching band, which is there—rain or shine—as part of the “Friday Night Lights” experience. The support and hard work from your costume moms for show choir demonstrate their support for your program and the effort you put in to ensure your groups perform at a high level week after week.

Your time and the effort put into your job are enough, and you, in that same way, are also enough.

♪

You may be wondering about the title of this letter! Since last I wrote to you, I have come to find out that I have a torn rotator cuff in my left shoulder. The most common questions I hear are “what happened?” and “when did it happen?” The short answer is “I don’t know” which brings me to the reason I am writing about this in a music educators’ magazine.

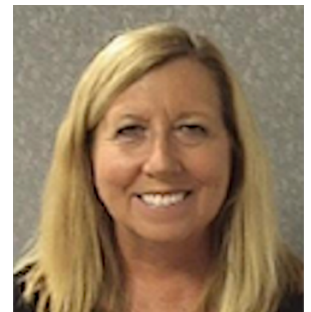
I started having pain in my upper arms about three and a half years ago. For a while, I could manage my pain with cortisone shots that would last for several months. I was hoping that routine would last forever or at least until I was on Medicare! However, the shots quit working, and after an MRI, I found out the cause of my pain was a torn rotator cuff, and I mean torn *into two pieces*. Fortunately, I am scheduled for arthroscopic surgery to either stretch and staple the cuff to the bone or put in a saline balloon to be a place holder while my deltoid muscle learns to be a rotator cuff. Of course, I can’t schedule the surgery until May—too many performances to play for!

As I started telling people about my injury, I was surprised how common this is among other organists, pianists, and conductors. I am guessing we have all carried around too many heavy totes of music, pushed too many pianos, or used less than great conducting techniques. Add that to life—carrying moving boxes, groceries, and children and grandchildren—and hobbies—swimming, cross country skiing, pickle ball...

Anyway, this is my cautionary tale. It doesn’t always have to be you that moves heavy equipment or carries more than you should. (I even think back to college when it wasn’t cool to wear your backpack on your back—you had to sling it over one (my left) shoulder—a pack filled to the brim with Grout, Piston, or whatever book you needed to read!

The next time you hear from me, I should be 6 weeks out of surgery and hopefully well on the mend! (We won’t talk about the arthritis in my right hip...) ♪

I Won’t Be Pitching for the Yankees Anytime Soon!



Jackie Burk
IMEA Past President

Jackie Burk was a public-school music educator for 36 years. Currently, Jackie is adjunct music education faculty and collaborative pianist for Waldorf University and NIACC. Jackie is the organist and director of the chancel and bell choirs at Trinity Lutheran Church in Belmond, and she accompanies travel for GNTT.

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Continuing to Create Connections



Mary Anne Sims
IMEA Diversity & Equity Chair

Mary Anne Sims is the founder/director of City Voices, a non-profit offering free music lessons to disadvantaged students. Holding degrees from the University of Iowa and Ohio State, she has teaching experience in choral and general music at every level. Mary Anne is a strong advocate for non-traditional ensembles in schools.

Ian Brennan, the Grammy-winning music producer, wrote, “The arts are among the most practical pillars of education... Not even remotely an impractical thing to study, art is indispensable... Art serves as the cultural connective tissue.” Indeed, developing a sense connection for our students is probably one of the most important benefits that participation in music can deliver. Any music teacher can tell you anecdotes about the lifelong friendships they witnessed being forged between peers in their classrooms or describe watching students find a purpose—in music—that gave them the spark they needed to commit to their non-musical studies as well. And now, as music teachers search for ways to grow their programs and maintain their relevance, connection can be found in a variety of exciting additions to music rooms and curricula all over the nation, attracting an ever more diverse group of students.

The Fall 2023 IMEA Conference featured brilliant displays of teachers, right here in Iowa, doing just that. Kevin Droe and Dan Black led a series of Modern Band workshops that had teachers rocking and filling the building with great music; Dr. Droe also reprised the popular “Uketopia” jam. An illustrious group of educators contributed to the session “Connecting with Students’

Cultures,” which featured testimony from teachers who are succeeding in reaching out to and attracting new students to their programs who might not otherwise have taken an interest in participating. From Gospel Choir, to Mariachi, to Modern Band, their innovative ensembles and classes are engaging students and families like never before. The distinguished panel of Dan Black (Council Bluffs CSD), Corbet Burnett (Storm Lake HS), Dr. Rose Dino (Des Moines Roosevelt), Veronica Rasmussen and Rachel Clark Sindler (both from Des Moines Public Schools), and Annie Savage (University of Iowa) presented information about how these additions to their programs have kindled a sense of excitement throughout their schools and districts and boosted their enrollment. By including a wider variety of the ways people make music in their daily lives within the official curriculum, they are also creating a seat at the table for musicians outside of the Western Art Music tradition who have frequently been excluded – bringing meaningful action to the crucial DEIA work that music educators are striving to implement. This is especially significant now, at a moment when there is more racial and ethnic diversity in Iowa schools than at any other time in state history.

With an eye toward growing awareness of these successes,

we are looking at the possibility of organizing more active sessions at future conferences—in addition to the Modern Band and Ukulele opportunities—in which educators can sing and/or play in one of these new ensembles or classes, experiencing it as one of their students might.

Wanna try singing in Gospel Choir? How about writing a rap verse? For those educators considering growing their program in culturally proficient ways, this could provide an excellent window into the nuts and bolts of doing just that. In addition, it's just plain fun!

The educators at the Fall Conference were outstanding examples of those “walking the walk,” but there are undoubtedly more dedicated teachers doing the same. If you know of others who are doing this kind of innovative work and reaching more students, please let me know—I'd love to speak with them and feature the hard work they are doing to open musical doors for everyone! Or, if you want to be part of future sessions—tell me that too! (You can contact me via email at masims123@gmail.com. With your help and support, we can help assure that we continue to make connections with our students and communities—growing our impact for generations to come! ▶

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Uketopia in Your Music Classroom



Kevin Droe Innovative Music Chair

Kevin Droe, PhD, is an Associate Professor of Music at the University of Northern Iowa where he teaches music education and modern band courses. Kevin also teaches popular music methods and coordinates the UNI Spectrum Project, a weekend music, movement, drama, and art opportunity for children with differing abilities.

At this year's IMEA conference, the traditional Friday social event at the end of a fantastic day of sessions concluded on an exceptionally high note with the collective celebration known as *Uketopia*. This unique experience brought together both collegiate and professional attendees for an evening filled with eating, laughing, singing, and playing instruments. For those unfamiliar with Uketopia, it's an event where participants, regardless of prior musical experience, grab a ukulele and join in a blend of karaoke, ukulele instruction, and sing-alongs, complete with Dutch letters (courtesy of Central College). Even if you only know three chords, you're encouraged to join, as one participant discovered when asking, "Should I go to Uketopia?" My response: "Yes, that's two more chords than you need."

After five successful years, the conference now sees attendees arriving with ukuleles slung over their shoulders, thanks to the growing popularity of Uketopia and the numerous informative ukulele sessions at the conference. Notably, participants don't need to bring or rent a ukulele, as instruments are provided for everyone, and lucky winners even go home with a free ukulele.

At Uketopia, you won't find sheet music and traditional notation. Instead, chords and lyrics are displayed on video

projected on a large screen, accompanied by visible finger placement diagrams. The atmosphere is enhanced by live music from the resident band, IWA (Iowans Wanting Attention), allowing attendees to join in and play with the band.

For those interested in exploring ukulele play-alongs beyond Uketopia, links to videos can be found on the UNI Modern Band YouTube channel and other channels like Ukulaliens, Ukeplayalongs, Ukulele Underground, and Spencer Hale. These channels (e.g., UNI Modern Band and Ukulaliens) offer a variety of school-appropriate songs, some even providing tutorials on playing (e.g., Ukulele Wales).

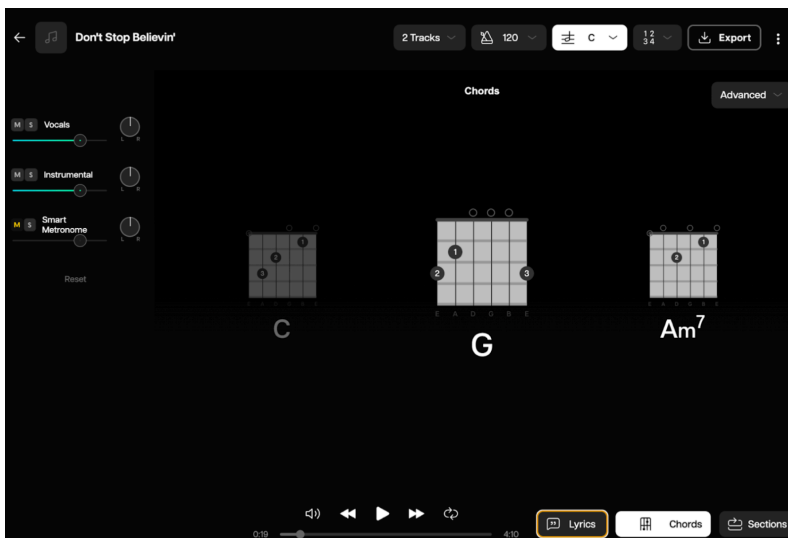
Apps to Create

Creating your version of Uketopia is made easy with tools like Moises.ai and Apple Music. Moises.ai is a versatile app that separates song tracks, provides chords, lyrics, and chord diagrams, allowing customization of tempo and key. You can upload any song file and it will: (a) separate it into tracks (e.g., vocals, piano, drums, bass), (b) provide the chords and guitar chord diagrams, (c) provide the lyrics and (d) break the song into sections (e.g., intro, verse, chorus). You can add a click track to help students hear where the beat is. The guitar chord diagrams can be set to Advanced (e.g., Asus9), Medium or Easy (e.g., A). Lyrics can be edited in case there is a certain word you would like to swap for another.

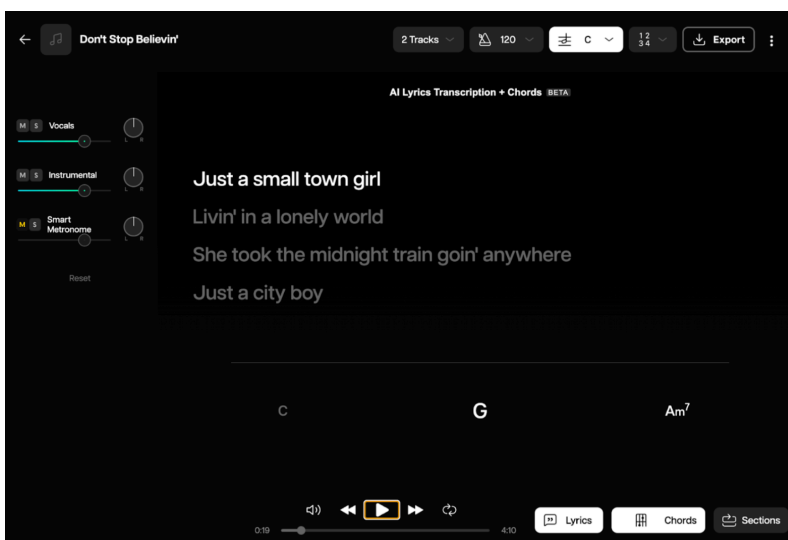
Apple Music, with lyrics included for most songs, offers a simpler karaoke experience, especially for those already using the platform. On the iPhone, the vocal track can be turned down to recreate a complete karaoke experience. Although it doesn't have as many functions as Moises, Apple Music is automatically connected to many songs students know.

The Possibilities are Endless

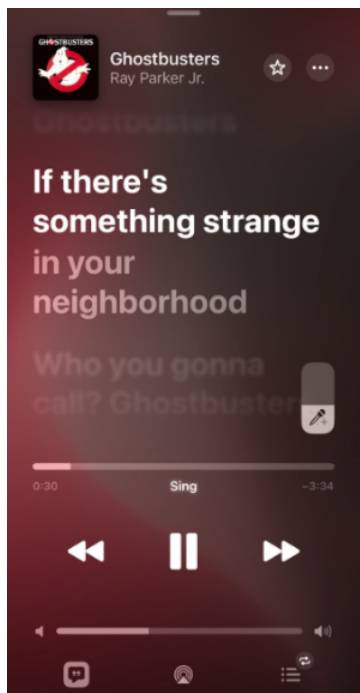
Ultimately, these tools empower music teachers to adapt to evolving musical preferences. The Uketopia song selection at IMEA was tailored to a diverse audience, but the approach is flexible. By adopting a learner-centered approach, music teachers can let students choose the music for their Uketopia, turning classroom karaoke into an educational play-along, particularly with the Moises app. The possibilities are endless, making Uketopia a dynamic and inclusive musical experience for all. 🎵



Moises.app chord window



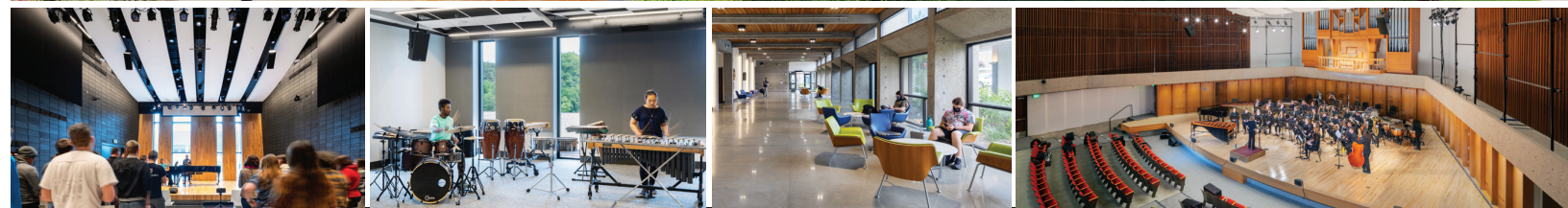
Moises.app lyrics window



Apple Music with lyrics and vocals volume adjustment.



At Uketopia '23, both collegiate and professional attendees joined in the singing and playing.



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Thank you to all who attended our 2023 conference. Over 400 attendees were able to collaborate, network, and make music throughout the three-day conference. A special thanks goes to our entire conference team: Emily Cole (registrar), Dave Rutt (exhibits), Adam Kallal (equipment manager), and Dr. Kevin Droe (webmaster). Our board continues to support music education throughout Iowa led by president Zach Howell, past-president Jackie Burk, and treasurer Dr. Shirley Luebke.

Highlights included:

- IMEA hosted Dr. Tim Lautzenheiser who is a legend in the field of music education. He presented our keynote address as well as a session.
- Friday evening the ukuleles were playing as 100+ music educators packed into a room to jam the night away!
- The exhibits were given an updated schedule which allowed them to display Thursday and Friday. This change received a lot of positive feedback.

Have you considered presenting a session? All music educators are welcome to apply through our website or using this link: <https://forms.gle/scTJLRcGD7hvN3Y6>.

For any general conference inquiries, please send an email to Carly Schieffer at imea.conference.chair@gmail.com. Exhibitor questions can be sent to Dave Rutt at imeaexhibits@gmail.com.

Finally, mark your calendars for the next IMEA professional development conference happening November 21-23, 2024. Plans are already underway to bring in both national and local presenters to share their expertise. There will be live choir and general music classroom demonstrations, reading sessions, socials, roundtable discussions regarding diversity in Iowa music classrooms, and more! ♪

From the Conference Chair



Carly Schieffer
Conference Chair

Carly Schieffer is currently serving as adjunct faculty at Mount Mercy University where she teaches undergraduate music education methods courses to both majors and non-majors and supervises student teachers. Carly serves as the conference chair for the Iowa Music Educators professional development conference, maintains a private music studio, and leads early childhood music classes.

Classroom Management



Michelle Swanson
NE District Representative

Dr. Michelle Swanson teaches courses in introductory music education, choral methods, elementary general methods, piano for the choral classroom, supervises music field experiences and student teachers, and serves as the academic advisor for upperclassmen music education students at the University of Northern Iowa. Swanson is the IMEA co-chair for mentoring new teachers and the NE District Rep.

As I considered the topic for this spring issue, I thought about each time one of my undergraduate music education students asked, “how do you deal with ____?” This blank is typically filled with scenarios—taken from field experiences—that have been intimidating; very often the blank is filled with classroom management concerns.

So, I have chosen to reflect upon my 35 years of classroom management experience.

Classroom Management...

Good grief, it would be so much easier to teach music if students were perfectly behaved! Have you ever had that thought? I remember teaching the same lesson three different times and having three totally different experiences—differences which were all based on the behaviors (and misbehaviors) of the students. As much as that may be infuriating, those diverse experiences made me (a) a better teacher, (b) a more empathetic teacher, and (c) a more creative teacher.

I really want to challenge my readers to see—and to appreciate—*all* students. Every student deserves a teacher who is “crazy about them” (quoted from the 2021 Teacher of the Year, Juliana Urtubey). Some days—let’s be honest—it is easier to have “favorites” in the class.

Can we, music education professionals, see the sometimes less-than-ideal music-making scenarios as opportunities? (Yes, you read that right.) Can we all remember that we are teaching SO much more than music!? Can

we take an off-task behavior and make a learning opportunity out of it? Can the misbehaving student actually be a leader? Can we teach in the midst of chaos? Yes! Yes! Yes! Yes!

My point is that we teach the whole child. We teach students how to work together. We teach patience and understanding. We teach how to value others’ viewpoints. We teach how to care for others. We teach empathy and tolerance. We teach social interactions. May the less-than-ideal behaviors not *close a door* to teaching music but *open a door* to learning skills that will help our students in becoming beautiful human beings who work well together—in musical scenarios and *in life*. This is not new to you. But I hope this can be a reminder—to every reader—of your potential to make a difference. Music teachers can build a caring community where every child can learn.

I recently taught a first-grade music class. There were three young students who were immediately insisting on making negative, unnecessary, and distracting contributions to class. It was clear that much of their behaviors were nerves and worries that they could not do what was being asked of them. To their surprise, I pointed out the choices that the students were making that were positive, and how those students (and others) were doing such a great job.

Rather than focus on their off-task choices, I focused on what they were doing well. For one student, it was simply their “awesome smile!” Another example was when I needed a

volunteer to come forward and play the mystery instrument. As the selected student was walking up, I “narrated” his choices with comments like, “look at those great walking feet” and, “wow, I can tell this friend really wants to play an instrument by the good choices they’re making as they’re coming forward.” It worked. By the end of the class, those three students were most definitely leaders of learning. Hooray!

When their teacher asked how their behaviors were in music class, the students BEAMED as I noted their positive contributions to class. I chose to focus on the positive and redirect the negative—the students did not even realize it! Whoo hoot!

Please know that I realize that there are classrooms where positive reinforcement and redirection are not the only necessary solution. There are most definitely situations where teaching may be very difficult. With my job at UNI, I travel to so many different schools throughout Iowa. I have observed and taught in the presence of many extremely challenging behaviors.

I hope this article can instill some hope and remind you of why you teach, who you teach, and most definitely loving that you teach music. If you would like me to visit your classroom with hopes of assistance or guidance with classroom management, please contact me. I visit Iowa schools quite often and provide teachers with assistance in managing the classroom.

Keep up the good work! ♪

Upcoming opportunities for students:

UNI 4th-6th honor choir festival: Tuesday, April 2, 2024 - Cedar Falls, Iowa

NEICDA 5th/6th honor choir: Tuesday, April 23, 2024, - Oelwein, Iowa

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ICDA Report



Luke Lovegood
ICDA President

Luke Lovegood is the current president of the Iowa Choral Director's Association. Luke is also Assistant Professor of Choral Music Education at a Coe College. He is in his 17th year of teaching.

Happy Spring! The Iowa Choral Directors Association has much to celebrate and be thankful for over the course of the past summer and school year.

Our 49th Annual Summer Symposium – reIGNITE – was chaired by Andrew Stoneking and Luke Miller in July of 2023. We experienced high energy and phenomenal performances by the All-State Show and Jazz Choirs, as well as säje, Ambassadors of Harmony, Vox, and Jason Max Ferdinand Singers. The Worship Service, Retired Choir, and Director's Choir Concerts were top notch. Special kudos to the Legacy Committee for all they did to highlight our rich history as ICDA celebrated 60 years of operation! To Luke and Andrew, the faces of this symposium, and to every little cog behind the scenes making the machine run smoothly, thank YOU for your efforts, energy, and enthusiasm! A shout-out to Central College for their welcoming and supportive environment for our annual symposium.

In November, ICDA Opus Honor Choir was in action! 180 auditioned singers in four choirs were chosen to perform at CY Stephens auditorium on the Iowa State campus for a fantastic afternoon concert. Opus has been chaired by a single leader in our organization for many years and has had separate honor choir chairs and a facilities chair to round out the committee. The committee is expanding so the single leader will become four different positions including Opus Secretary, Audition Chair, Event Chair, and Music/Conductor Chair. This will help divide up

responsibilities as well as provide more point people to answer questions throughout the process.

Throughout the school year, our eight districts held numerous successful All-State preparation workshops and honor choirs at various venues across the state. Over 2,000 singers across the state participated in these events. Comparable festival stipends have been established across the state for all district events. Huge kudos to our district representatives for being the grassroots leaders for the various geographic areas of our state!

Over the winter holiday, several past leaders from our organization came together as the Past President's Council on Zoom. In line with the ACDA Past President's Advisory Council, and Past-President Matt Huth's creation of a similar group in 2007, we will meet semi-annually to discuss the future of the organization and troubleshoot issues or concerns from the membership. Thanks to the Legacy Committee, the historical context provided has shown how helpful and supportive this kind of team could be and we're hoping to start this in the coming academic year.

In early February, ICDA presented the Collegiate Choral Festival, hosted by Dr. James Thompson at DMACC in Ankeny. Six total schools were represented: Coe College, DMACC, Graceland University, Iowa Lakes Community College, Morningside University, and SWiCC. Dr. Bridget Sweet from University of Illinois Champaign/Urbana was the guest conductor. Composer and

ICDA member, Adam Orban, was a special guest during the day, and he spoke of his composition (Sound, Sweet Song) performed by the Collegiate Choral Festival singers that day. The piece was commissioned by ICDA in honor of Everett Johnson, longtime ICDA member and Executive Director of IHSMA.

Also in February, David Puderbaugh, Professor at University of Iowa and Midwestern Region President chaired the Midwest ACDA Convention in Omaha. Congrats to David for a successful week of music-making and learning! Further kudos are in order as eight of the fifteen choral ensembles who performed were from Iowa. These included Ankeny HS Concert Choir (Ben Walters),

Morningside Choir from Morningside University (Ryan Person), Linn-Mar HS Chamber Singers (Trent Buglewicz), Vocal Artists of Iowa (David Haas), Iowa State University Cantamus (Jennifer Rodgers), Wartburg College St. Elizabeth Chorale (Nicki Toliver), Johnston HS Cantus (Hannah Ryan), Pleasant Valley HS Leading Tones (Meg Byrne). Other ICDA members were involved as interest and reading session presenters as well!

Other ICDA opportunities and events are coming up quickly: Choral Composition Contest, Iowa Choral Showcase, Outstanding Performers Showcase, and 50th Annual ICDA Summer Symposium, themed "Homecoming" July 22-25!



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Mentoring



Michelle Swanson
IMEA Mentoring Co-Chair

Dr. Michelle Swanson teaches music education at the University of Northern Iowa.



Nicole Ramsey
IMEA Mentoring Co-Chair

Dr. Nicole Ramsey teaches courses in music education, vocal methods, and assessment at Drake University.

For the 2023-2024 school year, 16 new elementary general music teachers have been paired with mentors! This is worth celebrating!

How many of us (who have been around for a while) can remember how overwhelming it was to be a new teacher? All novice teachers encounter building-related details like making copies, getting mail, and learning names. Hopefully, there are friends in your building for these basic survival tasks. After the essential needs are figured out, then come the bigger music-related challenges like curriculum, classroom management, and concerts! (Were you making that last sentence into an ostinato?) These overwhelming issues call for an expert who is willing to share insight, details, and experience!

We are so fortunate in the state of Iowa to have legislative funding, administered through the [Iowa Alliance for Arts Education](#), to match beginning arts educators with practiced, veteran mentors. Not only do the new teachers receive up to \$500 in professional reimbursements (membership dues, conference registration, guest clinician fees, etc.), but the mentors are reimbursed for their time in consultation, too—be it on the phone, via video chat, or in person (including mileage)! What a blessing!

As mentoring co-chairs, it is our pleasure to connect beginning teachers with veterans at the onset of each school year.

We hope you are asking yourself, “how can I help?” If so, please reach out to us when you are aware of any new teachers in your district, your family, your *anything!* We will happily take their contact information and reach out to them in the fall. If you would be interested in serving as a mentor teacher, please let us know that as well! Email the mentor co-chairs or IMEA and we will be in contact with you. Retired and in-service teacher mentors and needed and welcomed. There is no magic number of teaching years required! If you feel like you could be a blessing to a new music teacher, then you are the perfect person for the job!

One awesome additional note: If you, or any other Iowa fine arts teacher gets assigned to a fine arts discipline which they have not previously taught, they are also eligible. For example, if you have taught elementary general music for years and then get assigned to teach a middle school choir for the very first time, you would qualify for a choral mentor and \$500 in related professional expense reimbursement. Please know that this program is designed to support teachers in the arts—to continue our rich tradition of excellence in the state of Iowa.

Please contact us regarding potential mentor or mentee teachers—or if you just have a question about the mentoring program. It is a pleasure to help make these connections each year! ♪

My name is Kris VerSteegt, and it is my pleasure to serve the State of Iowa as the fine arts education programming consultant. At the Iowa Department of Education (IDOE), I contribute to statewide efforts related to effective instruction aligned to [Iowa's fine arts standards](#) within a multi-tiered system of support, support scaling and implementation of standards-aligned, evidence-based practices in fine arts across the state, provide guidance to internal and external Iowa stakeholders related to current federal and state requirements regarding fine arts and fine arts standards implementation, and maintain professional competency through review of professional research, visitation of programs, and continuing education activities.

Since joining the IDOE in June, I have finalized the Iowa Beginning Fine Arts Teacher Mentoring contract; submitted all missing data to the Arts Education Data Project (AEDP) including the data from the years in which no fine arts consultant was employed at the IDOE; established the Iowa Fine Arts Education Leadership Team with representation from K-12 classrooms, leadership from each of the above-referenced teams, representation from institutions of higher education (including teachers of dance, visual art, theatre, and music), and from several Iowa AEAs; developed relationships with the other fine arts consultants at more than 20 state education

agencies and with the fine arts representatives at Iowa's area education agencies; created an Iowa STEAM Technical Assistance Network team (myself, Leon Keuhner (IAAE), Jennie Knoebel (IAC), Casey Wenstrand (SW Iowa Regional STEM manager), and Mauree Haage (NC Iowa Regional STEM manager); facilitated a SWIFT session at the Iowa High School Speech Association coaches' convention; facilitated curriculum work and professional development sessions for several Iowa school districts; toured multiple fine arts classrooms; attended conferences of the Art Educators of Iowa, Iowa Communication Association, and the Iowa Music Educators Association; attended the Iowa Thespians Festival and Iowa All-State Music Festival concert; and attended meetings of Kodaly Educators of Iowa, Iowa String Teachers Association, Iowa Choral Directors, and Iowa Music Educators at the Iowa Music Educators Annual Professional Development Conference.

Please don't hesitate to contact me should you have any questions regarding Iowa's recommended fine arts standards, the Arts Education Data Project dashboard, the online professional development modules regarding the Iowa Fine Arts Standards, or Iowa Code. I also welcome opportunities to visit classrooms, so please reach out if you would like me to come to your school. ♪


Iowa Department of Education Report



Kris VerSteegt
Fine Arts Consultant

Kris VerSteegt is the fine arts programming consultant for the Iowa Department of Education. She is a past-president of Kodaly Educators of Iowa (KEI) and the Iowa Music Educators Association (IMEA), a former executive board member of the Iowa Alliance for Arts Education (IAAE), and an associate teaching professor for Iowa State University's Department of Music and Theatre.

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Teaching is a challenging career path, and many educators will encounter bumps along the way. Four Pillars of Success—Building Relationships, Demonstrating Professionalism, Elevating Your Craft, and Fostering Learning—are all steps to smooth the pathway to a successful career.

Build Relationships is our first pillar and reminds us that we as educators are in the music business and the people business.

Students are job number one. Call your students by name to make powerful connections. Their name is often the loudest word they hear. Talk with your students about their interests outside the music classroom. Keep track of what is happening on your campus and support your students in their participation outside of music. As the teacher, be a role model—the adult in the room—demonstrating respect and maturity.

Parents genuinely appreciate communication, both early and often. Lay the groundwork with good news, so if you need to communicate information that is not as positive, you have already established a relationship. Measure your words with care. Parents only want what is best for their kids, and the frustrations they voice to you are often with their own children. Invite a colleague or administrator to join you for any meeting where you feel the need for additional support.

Administrators need to know what is happening in your classroom. The benefits of having them observe your lesson on an

informal basis can be far-reaching in helping understand the value of the music experience you provide. Take ownership of happenings in your classroom. There will likely come a day when you say or do something that you immediately know is a mistake. Your supervisor needs to be your first call. When administrators are informed, they are much more likely to support you.

The *Support Staff* on your campus can make your job easier or stand in your way. Cultivate a positive relationship with your administrative assistant and with the custodial staff. Most will help you when you are in need, and conversely, hinder your progress if you have not made friends and expressed your appreciation for their role in making the campus run efficiently.

Teachers on your campus are your support system. The temptation to send a quick email or leave a voicemail leaves us without a connection to our colleagues. Reach out in person. Be intentionally visible on campus rather than arriving and leaving without any interaction other than with your students. Be aware of successes of others on your campus and voice your congratulations. Seek out the master teachers and ask to observe them. In turn, invite them to join you for a music lesson, in your effort to bring music to your campus.

Be Professional is our second pillar on our pathway to successful teaching. We are music teachers who can and should consider ourselves to be professional educators. While these next steps seem to go with-

Jumpstart Your Teaching while Navigating the Obstacles



Ann Cameron Haenfler

Ann Cameron Haenfler is a retired K-12 music educator in Phoenix, Arizona. She regularly serves as a mentor teacher for both pre-service and in-service teachers and holds degrees in Music Education from South Dakota State University and the University of South Dakota.

out saying, they are integral to professionalism.

Be Accountable in meeting deadlines for submitting grades, ordering transportation, registering for festivals, etc. Respond promptly to email and phone calls, even if only to say you have received the communication and will reply soon with more information. Stay ahead of all recertification requirements and earn necessary credits well ahead of deadlines. Pay close attention to all money-related items, recognizing that poor money management can lead to non-renewal or other more serious consequences.

Look the Part. We only get one chance to make a first impression, both in how we dress and how we speak. Smile, say “good morning,” and be personable. Establish yourself as an articulate and optimistic person who others enjoy being around.

Practice Outreach on your campus, in your district, and even at the state, regional or national level. Positions of leadership allow you to provide service to our profession and to connect with others who share your passion for teaching. Attend professional development like the Midwest Band and Orchestra Clinic, ASTA Conference, Orff and Kodály Level Trainings, or any of a multitude of opportunities for growth and rejuvenation. As a means of continuing to move forward in the profession and staying the course for the long haul, consider joining a community music group or listening to a podcast that piques your interest.

If you find yourself in a position that is not sustainable, do the best work you can for the duration, while using the experience as an opportunity for growth. Find something positive

to sustain you through the rough patch. Commit to completing your professional responsibility and fulfilling your contract.

Monitor Social Media, a permanent record not unlike your college transcripts. When communicating with students, use appropriate applications, such as Remind or Band. Be cognizant that the music world is a small one, where everyone knows everyone else, or so it seems. Social media is not the appropriate place to air a grievance. Utilize the proper channels to effect change.

Elevate Your Craft is the third pillar on the way to a smoother pathway through our years of teaching.

Set a professional goal to discover the right job for you. When searching for that ideal situation, spread the word to everyone you know that you are looking for a position. Here is the perfect place to utilize social media in a productive way. Take the opportunity to invite a decision-maker to watch you teach in person. Do your research on potential schools to find the best fit. Small or large? Title I or higher economic status? Younger or older students? We all have a niche that feels more comfortable. Substitute teaching can lead you to a position by showcasing your skills and then being in the right place at the right time when a position becomes available. Consider starting in a smaller school or district, where there might be more opportunities available.

Find a Mentor by reaching out to your department lead or your state music association. Utilize mentors of varied specialties: percussion guru, financial wizard, band parent organizer. When offered the information, be coachable. Utilize best practices.

Develop Your Teaching Skill Set. Even the best-prepared teacher from the most comprehensive program is going to discover shortcomings in their knowledge base. Ask for help early, not waiting until you are feeling overwhelmed. Adopt a growth mindset and be a lifelong learner rather than someone who has the same year of experience thirty years in a row.

The fourth and final pillar—**Foster Learning**—challenges us to *Create a Culture of Community*. That culture has the following traits: Trust, Empathy, Patience, Dignity, Respect, and Compassion.

As we *Cultivate a Positive Learning Environment*, we work to build trust. Dignity is maintained for all, while developing a mutual respect enjoyed by all learners.

To *Maximize Participation in a Safe Space*, we utilize group participation and input, asking questions to guide and inspire. Students are involved in decision making and differing opinions are valued. Teachers continue to refocus and redirect within professional boundaries as we *Recognize Compassionate Teaching Ideals*. A sense of firmness exists without being unkind.

Generate Optimism and *Be Supportive* as learning is fostered, with a focus on the positives. Exercise patience with the learning process. We know from our own experience that music learning takes years of practice to gain mastery.

Most of all, *Give Grace*, both to your students and to yourself. This career, in the long run, won't be easy, but it will, indeed, be worth it. ♪

North Carolina provides a rich background for teaching young musicians dulcimers. The Blue Ridge Mountains are nearby, and Old-Time, Country, Bluegrass, and Folk Music are popular genres in my area and at nearby festivals. The Appalachian Mountain Dulcimer is a natural fit and easily accessible to elementary students. Once students learn the fundamentals of how to play it, the dulcimer can enhance your music curriculum and your students' musical experience.

If you are familiar with the mountain dulcimer, you know what an incredible instrument it is to teach young students the joy of playing music. My students enjoy playing the dulcimers because they are relatively easy to play, and because they can create and play simple tunes right from the start.

In addition to students playing their songs on the barred instruments, students can easily play their songs on a dulcimer. Having students play the songs that they have been singing in class allows students to experience their music on a deeper level. When frets on the dulcimers are numbered, it is easy for even kindergarten students to slide the noter—a small wooden dowel—back and forth between the numbers to create melodies.

To introduce the mountain dulcimer, we play "Name That Tune." I play songs the class has been singing and songs they know like "Twinkle, Twinkle, Little Star." Students watch videos of musicians playing the dulcimer and discuss, in small groups, what they have observed from my playing and from the videos. The

goal of this discussion is for students to discover how both hands have different jobs, how the dulcimer is laid on the lap to play, and that melodies and chords are possible on the dulcimer. Once students explore the dulcimer and learn a few songs, they can articulate that the left hand provides the notes or melody, and the right hand provides the rhythm or steady beat. Both jobs are needed—and must work together—to play a song.

Next, students work in pairs and share the strumming and noter responsibilities (see figure 1). When playing alone, the left-hand player presses the strings or chords on the fretboard, and the right-hand player strums the beat or rhythm pattern. To build muscle memory and prepare them to play independently, I stress using the left hand for the noter and strumming with the right. I also ask that their free hands—the noter's right hand and the strummer's left hand—hold the dulcimer in place (see figure 2) as the dulcimers are primarily lightweight cardboard and can shift or slide when playing. Sharing the responsibilities makes it easier for students to concentrate on the rhythm of the words or the pitches.

Choosing songs that students are familiar with is crucial to early success. As I have numbered each fret, I ask my students to review each song through both its lyrics and by echoing the numbers while sliding their left index fingers through the air to each number. Then, students will slide their finger on the dulcimer without their partner strumming.

Dulcimers in the Elementary Music Classroom



Jeannine DuMond

Jeannine DuMond is the music specialist at Northern Guilford Elementary in Guilford County, North Carolina. She earned her BM and MM in Music Education at the University of North Carolina at Greensboro. She is Level III Orff-Schulwerk and World Music Drumming Level II certified. She is the NCMEA Elementary Chair-Elect.

This provides students with a safe place to make mistakes. Next, students practice strumming away from their bodies, using the rhythm of the words or a steady beat. After playing a song, students switch noter/strummer positions. Finally, we add the noter once students understand how to slide from one fret to another.

In my classroom, kindergarten through second grade students sit on the floor to play dulcimers with a partner; third through fifth grade students sit in chairs and play with a partner and independently. Traditional songs, (e.g., "Twinkle, Twinkle, Little Star," "Hot Cross Buns," and "Row Your Boat") and songs learned in class are fun and easy for students to play. When they hear simple songs that they know, students are eager to figure out the tunes and play them on the dulcimer. After students can play a short and familiar tune and understand the basics of the dulcimer, I give them time to explore and make up a new tune with their friends. My advice is to start and stop on the same fret or number. Students are excited and eager to share their new songs with the class.

I like introducing the dulcimer as early as kindergarten. Students can explore strumming and pressing down the strings at different numbers with the left index finger or the noter. Students can easily create a melody after practicing sliding the noter between the numbers. "Frog in the Meadow" is a favorite for kindergarten students. The first graders learn the first phrase of "Twinkle, Twinkle, Little Star" by echoing and playing the numbers by rote. Then, with their partner, they discover the second phrase. "Closet Key," "Shosheen Sho," and other *do, re, mi* songs have also been easy for my second and third grade students to transfer from the barred instruments to the dulcimer.

As students move through the grades, they review the songs they learned in previous years and add at least two or three new songs. Third through fifth grade students begin the dulcimer unit by playing with a friend. By the second or third lesson, students want to play alone. For the older students, we review their previous songs at the beginning of the unit and choose a song from a dulcimer songbook to perform for the class.

I was gifted five dulcimers from my first school's Academically Gifted (AG) teacher in 1996. As a project, the AG class built the dulcimers from a kit. I wrote a grant in 2010 to purchase ten preassembled three-stringed dulcimers. I am still using the same original dulcimers with my students each year. They stay in tune remarkably well, are durable, and produce a pleasing sound. If dulcimers are missing from your classroom instruments, I highly encourage you to purchase a set for your students to play, create simple melodies, and enhance your music program. ♪



Figure 1: While playing the dulcimer on the floor, primary grade students share the dulcimer's responsibilities.



Figure 2: While seated in chairs and playing the dulcimer on their laps, students work together to play while preventing sliding and shifting of the dulcimer.

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Standards-Based Grading: Love it or List It?



Wendy Barden

Wendy Barden, PhD, is director of Professional Development and Resource Programs at Perpich Center at Arts Education in Minnesota and lead consultant with Segue Consulting Partners.

Standards-Based Grading (SBG) has been a way of life in Iowa K-12 music departments for more than ten years. Every school initiative seems to morph over time and if that's the case with SBG in your school, is it time to "Love It [SBG]" or "List It," as a popular show on HGTV asks? Is it time to give your agreements in SBG renewed attention or is it time to stop calling your grading framework SBG and "move on" to another framework? Food for thought...

SBG in review. In any grading system, what does a given mark mean? Does an A mean the same thing from one math teacher to another, or from math to music? A big reason for embracing Standards-Based Grading is to more accurately communicate information about student achievement. Toward that end, let's review six key components that frame a Standards-Based Grading system.

1. SBG starts with national or state standards. These standards drive curricular choices, instructional decisions, assessment plans, and finally, grade reporting.
2. Each marking period, three to five reporting standards communicate the knowledge and skills achieved during that time. No overall grade is given for the subject.
3. Achievement is measured in levels, not with letter grades or percentages. An example of the levels might be Exceeds Standard • Meets Standard • Partially Meets Standard • Does Not Yet Meet Standard.
4. Behaviors such as effort, attitude, and responsibility

are reported separately from achievement.

5. Summative assessments (*What have you learned?*) provide the data for grades and formative assessments (*What needs more reinforcement?*) are not included.
6. Students have multiple opportunities to demonstrate achievement. If they have not met a standard, students continue to learn/practice and then reassess.

SBG in practice. It has been my experience that districts implement these key components more or less along a continuum—traditional grading at one end and SBG at the other. For various reasons, it seems next to impossible for a district to implement the complete SBG framework within their established parameters.

SBG: "Love It?" What is there to "love" about SBG? What are the advantages to using an SBG framework?

- Reporting standards provide parents/guardians and students with specific information about their learning—in which areas of knowledge or skill is a student meeting standard and where do they need to improve? In a traditional system, if a student excels at playing their instrument (earning As) but struggles with concepts of music theory (earning Cs), what would an average grade of a B on the report card actually communicate?
- Reporting standards can encompass multiple

standards or learning targets, and—under the umbrella of a reporting standard—learning targets can change from one marking period to the next.

- The gradebook is set up by reporting standard rather than by assignment—all the better for you, students, and parents to track achievement of specific knowledge or skills over time.
- Teacher feedback is often provided in the form of a rubric so that students know at what level they are achieving and what they need to do to improve. In music, we are very used to working with rubrics (although they can still be challenging to write sometimes!).
- The same rubric used for teacher feedback can also be used by students for self-reflection. Self-reflection or self-assessment helps students develop autonomy in their learning.
- We know our students don't all learn at the same rate and with SBG, they have multiple or ongoing opportunities to demonstrate achievement. If they do not meet a standard on a particular day, we provide specific feedback and reteach, students continue to practice, and then we reassess at another time.
- Because students have multiple opportunities to demonstrate achievement, use only their most recent marks on their report card—don't let an F from the past lower the grade now. Also, because you are providing multiple opportunities, "extra credit" is no longer necessary, and you are able to keep the focus on the identified standards.
- Marks on reporting standards are not inflated or deflated by behaviors such as effort, attitude, or responsibility.

Or "List It?" Even with all the benefits of SBG, what challenges might push you to look at a different framework?

- For decades, grades in music have been based on participation and attendance, particularly in ensemble classes such as band, choir, and orchestra. How can you shift the paradigm to base grades on achievement of standards and not lose students?
- Even after a few years of using SBG, some parents may still have questions. One of their frequently asked questions is "What does my student need to do to get a 4?"
- More often at the secondary level, marks are combined into one grade per subject on the report card to support expectations of a grade point average (GPA), class rank, or even the perceived need to keep a report card to one page. Marks on separate reporting standards must be combined somehow, and the specific information is lost.
- SBG practices seem to take more time, especially in managing assessment feedback and "retakes."
- With SBG, it is tough to recognize improvement within a grade. An A for "trying hard" or "good improvement" is not part of the system. If a student has improved but is still not meeting the standard, they are still not meeting the standard.
- Fidelity to Standards-Based Grading—or any system of grading and reporting that is used consistently across a school or district—requires ongoing conversation and agreement. This is critical as new teachers are hired or there is a change in administration.

What's Your Next Move? Where you go from here may not be totally up to you. Remember that a big reason for embracing Standards-Based Grading is to support and more accurately communicate information about student achievement. Consider or reconsider the pros to "Love It [SBG]"... and think long and hard about the challenges that might cause you to "List It." Have you found a perfect reporting system? Maybe not yet, so keep talking with colleagues, and continue to do what's best for students. ↴

The Access Collective: Creating Connections through Music



Mary Crandell

Mary Crandell is currently in her twenty-fifth year of teaching instrumental music, nineteen of which was at Waukee Middle School. After moving to Boise, Idaho in July of 2023, Mary is currently teaching part time at Eagle Middle and High School. Along with her teaching assignment, Mary is starting her doctoral work in Curriculum and Instruction with an emphasis in Instrumental Music at Boise State University. Mary is past-president of Jazz Educators of Iowa and the Iowa Bandmasters Association.

Would you categorize yourself as a person who:

- facilitates rehearsals in a collaborative manner?
- sets meaningful and obtainable goals for yourself and students?
- is intentional when selecting music?
- effectively builds strong relationships across differences?
- fosters an inclusive culture within the band program?
- can help students navigate diverse perspectives?
- helps students create connections to music selections?

If your head is nodding yes, what can we take away from the above list of questions to help us make deeper connections with our students? Connecting students through music does not have to be an intensive, dissertation-level extravaganza. For example, asking *why a piece was written* or *“what do you think of when you hear this piece?”* or *“what color would you paint the sky when listening to this particular section?”* are uncomplicated ways to add depth to the musical connection with your students in less than one minute of rehearsal. Add another minute to the process by listing their answers on a white board. This creates connections with students (whether they know it or not) in a collaborative manner. Intentional. Obtainable. Inclusive. Opening the path to differing perspectives ... and so much more.

So, what is **The Access Collective**?

The Access Collective: Creating Connections Through Music is a collaborative initiative, serving our band students in eight communities in Iowa, led by eight of our band colleagues passionate about enhancing connections with their students while creating an environment that upholds humanity while observing legislative protocols. **The Access Collective** provides support in developing curriculum to maintain safe teaching and learning environments for all involved.

Our Objectives:

1. Create connections through music that establish a culture of inclusion, diversity, equity and awareness among teachers and students through class collaboration.
2. Enhance class collaboration through a deeper understanding of the literature being performed, setting obtainable goals and positive outcomes through music performance, and building connections and partnerships between students, teachers, and the community.
3. Create avenues for the band program to reach out into the community to share *how* and *why* creating connections with people are needed to increase a sense of belonging, caring, empathy, and compassion through music teaching and learning.
4. Evaluate chosen music curriculum through a variety of methods.
5. Continue intentional curricular decisions to sustain objectives 1-4.

History: *The Access Collective: Creating Connections Through Music* (formerly known as the Iowa Bandmasters Association (IBA) Inclusion, Diversity, Equity, and Awareness (IDEA) Initiative) started as a three-year pilot program.

Initially, in year one (2021-2022), four band directors were selected through an inquiry process, each of whom was paired with a music education specialist (consultant) from the collegiate ranks outside of Iowa. Curriculum strategies incorporating IDEA values manifested from thoughtful Zoom conversations between each pair; these strategies were then utilized in rehearsals. These connections helped to create inclusive environments for all students who have brought forth the unique characteristics of themselves, creating a positive environment for deeper understanding of all aspects of the content, both musical and non-musical.

Year two (2022-2023) of the initiative incorporated the addition of auditors (band directors who were invited by the established pair). These teams met in person and through zoom sessions to collaborate on curriculum and teaching strategies to enhance the objectives of the **Collective**.

Year three (2023-2024) has entailed more intensive work navigating through changing state legislative protocols while facilitating curriculum to meet **The Access Collective** vision and objectives. Content infused with differentiated curriculum strategies driven by IDEA values has been the catalyst for everyone involved in the learning process to be heard, respected, and valued. These aspects have been the driving force developed by the teams to enhance connections.

Outcomes of **The Access Collective** teams have been shared with the IBA membership at the annual IBA Conference.

A few examples of our team's work, presented at the Iowa Bandmasters Conference in year one:

- Michael Prichard shared how Zoom sessions with Dr. William Talley (Ohio University) and composer, Adrian B. Sims contoured discussions, helping everyone see the importance of diversity and inclusion in the music classroom.
- Meghan Powell shared how her students' understanding of connections to varied contexts and daily life enhances musicians' creating, performing, and responding through *Planet B* by Catherine Likhuta, a Ukrainian-Australian composer.
- Sarah McEntee shared how her students explored the world of creativity through Australian composer, Jodie Blackshaw's, *Whirlwind*. Students had the opportunity to Zoom with the composer, too!
- Kayla Crann shared how her fifth-grade band students surveyed folk songs from their method book through playing and comparing the text in the original form alongside the English counterpart. Students were also given the opportunity to learn about America's Art form –Jazz– through listening and learning about improvisation and through live performance at their spring concert. Yes--fifth grade band students can improvise over twelve-bar blues! Ask Kayla and she'll tell you how!

The Access Collective "Inaugural" Team:

- Dr. William Talley, Director of Bands, Ohio University – paired with Michael Prichard, LeMars High School and Braeden Weyhrich, Hinton Community Schools.
- Dr. Ingrid Larragoity, Executive Director of El Sistema Colorado and conductor of the Conservatory Orchestra of Denver Young Artist Orchestra – paired with Kayla Crann, Norwalk Community Schools and Samantha Beeman, Valley West Des Moines Schools.
- Dr. Arris Golden, Assistant Professor of Music, Assistant Director of Bands, and Associate Director of the Spartan Marching Band – paired with Meghan Powell, Sioux Center High School and James Kunz, Okoboji High School.
- Dr. Danh Pham, Conductor of the Washington State Symphony Orchestra and Director of Bands at WSU. – paired with Sarah McEntee, Waukee Middle School and Ellen Ellis, Monticello Middle School.
- Mary Crandell, Founder and Facilitator of TAC.

Because of the work of our colleagues in Iowa, **The Access Collective (T.A.C.)** is going national! **Music for All** and **The National Band Association** have been partnering with the **IBA** in the three-year pilot project and will continue to support **T.A.C.** beyond Iowa in the future. Thank you to everyone who has shown support! ♪

The Access Collective: Insights from a TAC Team Member

Michael Prichard

Michael Prichard is Director of Bands at Le Mars High School. Michael has held numerous leadership positions with the Iowa Bandmasters Association, serves as JEI webmaster, and holds membership with the Iowa Alliance for Arts Education and National Band Association. Michael is a trumpet player in the Prairie Winds Jazz Band, Director of the Sioux City Municipal Band, and President of the Le Mars Municipal Band.

Diversity, equity, and inclusion can be sensitive subjects in some communities, so Dr. William Talley and I have worked on figuring out ways to do things that are very intentional and relate directly to my existing curriculum. A lot of these techniques could be compared to the Comprehensive Musicianship Project model, if you are familiar with that.

We often focus on race and sexual identity diversity, but there are other types of diversity. One of our projects centered around socio-economic diversity. We have also focused on things that can bring people together including a comparison of the American folk song Wayfaring Stranger and Lift Every Voice and

Sing, the African American national anthem.

My students have always enjoyed getting to know about the composer's life, the story behind the music, or the music's historical context. Sometimes it's as easy as teaching more than the notes on the page.

I have also had conversations with individual music educators about common misconceptions. The goal is not to ignore or forget the great music that we have programmed for past decades. Instead, we need to broaden our view and find educationally valuable music written by people from a diverse background. ▸

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Creative Storytelling through Music and Art

Jeanette Budding
Central College
Communications

In her Elementary Music Methods course, Associate Professor of Music Sarah Van Waardhuizen has taken a creative approach to music education by challenging her students at Central College in Pella, Iowa, to go beyond traditional curriculum. Rather than conventional assignments, she tasked her students with creating original children's books, complete with a unique story, an original song, and illustrations.

This interdisciplinary project saw collaboration between music education students and art majors. Mat Kelly, professor of art at Central, connected with Van Waardhuizen to bring in art majors who were eager to contribute to this unique opportunity. The partnership resulted in a beautiful fusion of music and art, creating a novel approach to storytelling and education.

Inspiration for the approach came after Van Waardhuizen brought in John and Lillie Feierabend with Conversational Solfege in 2020, who do projects with full folk songs and books.

"I invited John and Lillie Feierabend back to Central in 2021 for another music educators conference where we discussed education, philosophy, and curriculum," Van Waardhuizen says. "I thought, wouldn't it be great if our students could do a similar thing? But I didn't want to do the same thing. I wanted it to be our own. Central students created their own songs and wrote their books. Our books are different than what John

Feierabend was doing but it was doing but it was thanks to John and Lillie for their inspiration that brought me to this point."

Van Waardhuizen believes in assignments that are not Googleable, and in fostering a deep and meaningful understanding of the subject matter. The students worked together to develop a storyline.

"I wanted the books to challenge readers to see the world in a new way to enlighten the reader's grasp of content in a newfound way. I believe children's books can not only capture the hearts of children but also teach fundamental life lessons," she emphasizes.

The partnership between music educators and artists created a beautiful opportunity for students to learn about different mediums of storytelling.

One book focuses on children who have divorced parents, normalizing some elements of having two homes. Another book focuses on children with super-abilities. It centers on everyone having different abilities and normalizing and appreciating those differences. A third book addresses and honors families with foster children.

"The collaboration process between the art program and the music program has been really exciting to see come to fruition," Van Waardhuizen says. "I want my students to feel empowered that they can create and make a difference with their words."

This successful project has opened the door for similar partnerships across campus. From communication studies majors to psychology students, Van Waardhuizen knows there are faculty who would be interested in participating.

“Trust between student and professor makes projects like these possible,” Van Waardhuizen says. “I’m thankful that the students had the opportunity to try something new and produce a meaningful story.”

Sarah Van Waardhuizen is a native of Northeast Iowa and serves the Central College faculty as Associate Professor of Music and Music Education Specialist. She teaches Music Education Methods Courses, Music Theory through Contemporary Music, music courses related to the Central College core curriculum and supervises student teachers. She also enjoys teaching interdisciplinary courses like Rap, Hip-Hop, and Decolonizing the Classroom, and Music as Catalyst for Change, Healing, and Growth. Van Waardhuizen earned her undergraduate degree from Drake University (B.M.E.), master’s degree from The University of Kansas (M.M.E. in choral pedagogy), and her Ph.D. from The University of Iowa. In 2023, Dr. Van

Waardhuizen and a colleague from Central were awarded a Lilly Faculty Fellowship, a two-year Lilly Faculty Fellows Program, with the ultimate goal of inaugurating a Lilly Faculty Fellows Program at Central College. Her research interests include motivation in Music Education and has presented across the United States and Canada in the realms of Music Education and The Self Determination Theory. Dr. VW serves as the Iowa All-State Show Choir Chair for the Iowa Choral Directors Association and serves Iowa Music Educators Association as the Iowa Collegiate NAFME Chair. In her spare time, you may find Dr. VW playing the ukulele, cheering for her four busy children with her husband Shane, or enjoying a hot cup of coffee and a good book.



Students in Central’s Elementary Music Methods wrote and illustrated original children’s books: *Together We’ll Be* written by Dr. Sarah Van Waardhuizen and illustrated by Amelia Brown ’25. *Whirlpool* written by Abbi Eischer ’24 and illustrated by Gunner Hutton ’25. *A Fishes Wishes* written by Quinci Cottrell and illustrated by Fynn Wadsworth ’25. The books are available on [Lulu.com](https://www.lulu.com).



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- For an IMEA member in the first 5 years of teaching
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Application deadline: June 1

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- Music Curriculum Enrichment Grant
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Application deadline: June 1

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IMEA Area Workshop Co-Sponsorship Grant

- \$500 for any Iowa music education organization seeking funds to co-sponsor professional development opportunities in Iowa
- Include workshop summary, clinician information, and projected income/expenses

Application deadlines:

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September 1





GRANTS & AWARDS

ALL APPLICATIONS SHOULD BE SUBMITTED ONLINE VIA GOOGLE FORMS (LINKED HERE AND ON IAMEA.ORG)

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- Nominated by IMEA member
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Exemplary Music Program

- For school music programs that exemplify the mission of IMEA
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- For IMEA members with 30+ years of music teaching experience (need not be consecutive) at any level
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ISSUE	DEADLINE DATE*	ISSUE DATE**
Fall (PRINT)	August 1	September 14
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**All IMEA members are encouraged to submit content to the
Iowa Music Educator**

The editor encourages the submission of manuscripts on all facets of music education—at every instructional level—by any IMEA member. Email your submission to iowaMEAeditor@gmail.com. Please note that submissions with references/citations should be styled in APA 7. If you wish for your photo to appear with your article, please attach a photo of not less than 300 DPI image quality. The Iowa Music Educator magazine also requires a short (50-words or less) biography which will appear under your byline (and photo, if submitted). Note that grammar, punctuation, usage, capitalization, and spelling will be corrected on your behalf by the magazine editor. Should your submission require editing for content due to space limitations or otherwise, the editor will contact you to approve those changes.

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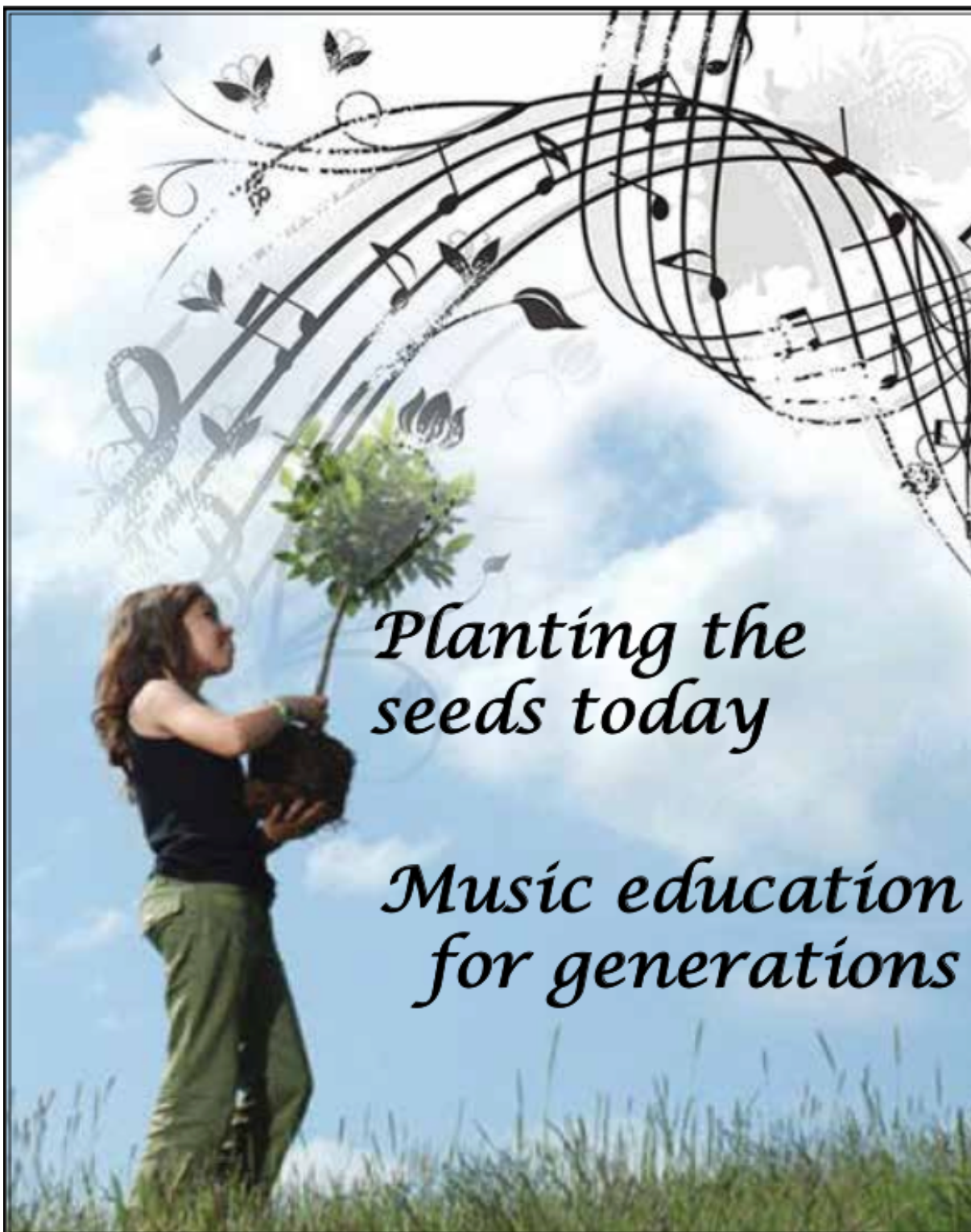
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