

Oregon

MUSIC EDUCATOR
Fall 2018

**The 68th National
Leadership Assembly**

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Carolyn Sutton, & Andie Andeen

**Influencing At Risk
Students through
Routine and Procedure**


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**Setting the Left-Hand
Position on Upper
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**The Sum
of Our Parts**



Trotter Visiting Professor Residency | FEB. 11 – 16, 2019
Dr. Steven N. Kelly PROFESSOR OF MUSIC EDUCATION AT FLORIDA STATE UNIVERSITY
All on-campus presentations are free and open to the public.

Monday, February 11 | 6:00 p.m. | Frohnmayer 142
Presentation: UO Chapter of the Collegiate National Association for Music Education (CNAfME). Other CNAfME chapters in Oregon are welcome.

Friday, February 15 | 3:15 p.m. | Collier House | THEME Lecture



100%

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OMEA Calendar of Events

- November 14, 2018** Acceptance Notices Emailed/ All-State Registration Begins
- December 12, 2018** Student Registration Ends/ All-State Payments Due
- January 7, 2019** Music Mailed (To student's directors at school)
- January 25, 2019** Conference Pre-Registration Closes
- February 14, 2019** All-State Middle School Groups Begin
- February 15, 2019** All-State High School and Elementary Groups Begin
- February 14-17, 2019** All-Northwest Conference – In conjunction with All-Northwest Honor groups and OMEA All-State Honor groups

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Cheers to Another Year!

Carolyn Sutton

OMEA Executive Director

As your Executive Director, I would like to wish you all a great start to a new school year. This is the start of my second year serving in this position for OMEA as well as my twelfth year of teaching music here in Oregon. After I was hired as the new executive director last year in late August, it has been a whirlwind of firsts, and I am finally feeling like my feet can touch the ground.

I would like to thank the Executive Board, the OMEA Board of Control, the All State managers, and many others with whom I have worked this past year. They were all so helpful and patient as I learned my way. I also appreciate you, the membership, for your patience with me and all of the changes we went through last year, including our changing to Opus for All-State auditions, student registration, and conference registration. Looking ahead to this year, we will continue to use Opus for our All-State and All-Northwest auditions and student registration. We have worked on a few tweaks to the system to make things run more smoothly. And we added a way for parents to complete student registration and payment after ensemble selections have been completed. I welcome your feedback as we go through our second year using this new site.

Welcome Back!

Todd Zimbelman

OMEA Past-President

I hope the 2018-2019 school year is off to a great start! As I step into my new role as Past-President, there are some exciting changes and information to share. First, Kathy Briggs will make a great President and she is off and running in her new role and already doing fantastic work. I would like to welcome Jeremy Zander to the Executive Board as the new President-Elect. He is a great leader and will run an outstanding conference in 2020, while following Kathy's presidency with tremendous consistency. Carolyn Sutton is starting her second year as our Executive Director and she continues to do wonderful work. Janet Lea has been working tirelessly to provide top-notch All-State Ensemble experiences during the 2019 NAFME All-Northwest Conference in Portland, OR. Although the NAFME All-NW Conference and All-NW Ensembles are controlled by WMEA, we have control of our OMEA All-State Ensembles. OMEA and WMEA have been working extremely well together, and the 2019 conference promises to be one you will not want to miss.

I would like to continue to encourage you to use this journal as a resource for teaching. Besides sharing information, seek out the very best music teachers in your area and ask them to



As I move forward in this position, I am eager to continue serving my fellow music educators. Feel free to contact me with questions and I will do my best to answer them or help point you to the best person or place to help you.

Lastly, as many of you learned last year, the OMEA office has moved from La Grande, down to southern Oregon in Grants Pass. Please make sure your schools have our updated mailing address: 560 A NE F St. PMB 732, Grants Pass, OR 97526.

I look forward to seeing you all at the All-Northwest conference in Portland in February. Remember, there is no January OMEA conference in 2019.



submit articles about some of their best lessons, teaching tools, strategies, favorite music, classroom management techniques, etc. Over my time on the board, I've been using the "From The Band Room" portion of my article below to share some ideas that work for me. Any format could work, but it is my hope that more and more people begin to submit teaching techniques/ideas for the classroom.

From The Band Room

Teaching Modes in an Ensemble Setting: Once the students know a major scale rather well, teaching the modes can be a very fun and easy process. My approach to curriculum is most often "spiral." I introduce subject matters and then continue to deepen the content over and over throughout the year and as students move up to the next level of ensemble.

Playing any major scale 1-1 (do-do) is the ionian mode (commonly known as the major mode). I then tell them to play the scale 2-2 (re-re) and keep the same key signature as you did for 1-1. I simply explain that this is called the Dorian Mode. It's important to use the starting pitch as the name of the mode. So, if you're performing a C Major Scale, 2-2 in the key of C would be D dorian. D dorian shares the same key signature as C ionian (major). We perform the scale 2-2 a couple of times and then I move on to 3-3, 4-4, 5-5, 6-6, and 7-7. Each time, I explain the names of the modes and we play each version a couple of times. When the subject matter comes up again, it's often on one of the scale exercises I have in my technique book. We play the scale exercise as written and then I instruct them to go back and play the same scale exercise 4-4 (lydian mode), or 3-3 (phrygian mode), and so forth. I often add chord progressions at the ends of these scale exercises. For these chords, the younger

President's Column

Kathy Briggs

OMEA President

As a child, I always looked forward to the start of a new school year. I loved school and the excitement of new school supplies, spending all day with my friends, and seeing my favorite teachers again. I still enjoy the freshness of a new school year, reconnecting with my colleagues, and the excitement (and angst) of selecting new music for my ensembles. This year, I have the additional honor of starting my tenure as your OMEA President.

Advocacy

I am pleased to report that our advocacy efforts during the summer of 2017 at the NAFME National Assembly "Hill Day" contributed to a 250% increase in educational funding with bipartisan support. This summer, I was joined by our new Collegiate NAFME member, Emilie Cochran, along with our Executive Director, Carolyn Sutton and Advocacy Co-Chair Andie Andeen, to again build support to fully fund ESSA (Every Student Succeeds Act), which includes music as part of a well-rounded education. I encourage you to read our articles in this journal for more detail.

NAfME

While at the National Assembly this summer, I again had the opportunity to meet with other MEA presidents from all over the country, discussing a variety of issues and sharing ideas. Recurring themes in our general and break-out sessions were as follows: Equity and inclusion in music education (including leadership and teachers); frustration with the inadequate technology and web platform employed at the national office, which in turn, impedes the efficiency of our state leadership; the strength advocacy efforts gain through coalition and collaboration among educational organizations; and various topics on innovation in music education, conference planning, and state leadership structures.

ensembles play the chords as written (no longer in what mode I've asked for, but exactly what's on the page). For my advanced ensembles, they transpose the chord progressions to the mode I'm asking for. We also sing the exercises on solfege. This happens again and again over the course of the school year. When they graduate, my goal is that they understand and can define the modes. They know how to explain them, perform them, sing them, and write them out. I support this subject matter with handouts and encourage them to investigate more information online. I also try to inspire them to get more interested in music theory and eventually take a music theory class during or after high school, so they can keep growing their musicianship.

I look forward to seeing everyone at the conference in February!



NW-NAfME Board

I reported to the NW-NAfME Board that OMEA is in good financial shape and we have a new executive director, Carolyn Sutton. I also reported that we had joined WMEA and other states in switching to the Opus platform. I shared the success of our first year having a State Student Composition Contest and many other states are interested in starting their own contests based on our model. Lastly, I stated that we are uncertain of performance venues for our conferences in Eugene from 2020 and beyond, due to change of management and difficulty securing dates at the Hult Center.

My news to report to you from the NW-NAfME board includes the following: Teachers attending the NW-NAfME conference who travel with their students will now be able to attend the Thursday evening and Friday morning sessions with their students. This opportunity will allow teachers to attend the full conference and allow students to sit in and observe, and perhaps even participate in, reading sessions prior to check-in for All-State and All-NW Honor Ensembles Friday morning. The change is intended to help teachers and students who travel together from considerable distances but could be applicable to all. Keep your eye out for details from NW-NAfME on this change. This year's NW-NAfME Conference in Portland will also include full-day strands of sessions for both ukulele and advocacy, along with the traditional interest sessions and performance hours. The board also discussed the expense

of the conference when the rotation brings the event to Portland every six years. Portland is considerably more expensive than conferences in Bellevue or Spokane.

Leadership

My aim as your president is to lead with efficiency, excellent communication, and transparency. We are an organization of music educators who volunteer their time and energy to serve music

The Sum of Our Parts

Janet Lea

OMEA 2nd Vice President

I recall my first day teaching middle school choir in Hillsboro, a class of 64 students in 6th, 7th, and 8th grades. As they entered, they were surprised to see my face, not knowing that their beloved choir teacher from the previous year had moved to another school. I took roll, started giving my welcome spiel, as hands began popping up, and soon they were shouting out, "Where's Mrs. so and so?" ... "I didn't sign up for this class." ... "I hate singing." ... "I wanted to be in art," and so on. I was shocked and stunned. I asked how many of them remember signing up for choir, and the amount was around half the class. I told them we would have to make the most of the situation. And, I thought they would really enjoy being in choir if they just gave it a chance.

Here was my mistake. I started the year out thinking I was the expert. Therefore, why should they have any quality input in regard to the contents of our class? I would tell them how and what to do, drill the proper techniques, and explain why it was important. I was certainly in control of this classroom, but students were not enjoying choir, and it was more than obvious. The sound was lacking. I was failing.

One day, I asked the choir why they thought we were struggling on a particular piece. Kids are brutally honest. They hated it. You see, the teacher prior to me had done a lot of fun Disney type songs and not this "quality" literature that I had picked out. I made a deal with them. We discarded the song they hated most, and they got to choose from three options that were more in the style of their previous teachers' choices. Wouldn't you know it, the sound changed instantly. They were engaged. I began asking them to make important musical decisions within the songs we sang. We would try different ideas, whether it be in relation to tempo, articulation, dynamics, expression or anything really, even if the idea clearly went against what the composer had intended. Usually this reinforced the composers' original intent and when it didn't, we changed it anyway. We were able to have this freedom because we were a non-competitive choir at the middle school level. We developed a community in which students explored conversations of musical ideas they liked and didn't like. We experimented with each other's ideas and offered feedback until we were satisfied with the outcome. Soon, they started liking the

educators and their music students. If you have an idea or a concern, please do not hesitate to bring it to your area chair, your district chair, or to me personally. If you have questions about auditions, policies, advocacy needs, the Opus website or technology, please contact us. The OMEA Board and I are here to help you be the best music teacher you can be for your young student musicians. Thank you for reading our OMEA journal and my column. I wish you a fulfilling and rewarding school year of music-making.



songs that they originally hated, and their sound was improving. They became the experts in the room.

Aristotle is sometimes credited with saying, "The whole is greater than the sum of our parts." When we give students the power of input and collaboration, the outcome is remarkable. At first, I was afraid that if I allowed such collaboration to occur in the classroom, I would lose control of the quality of the outcome. In fact, the complete opposite was true. I was building background knowledge, which is essential to learning, and we were all finding ways to personally connect to the music and make it more attainable. The beauty of human nature is that we all see, feel, and hear things uniquely. There is no single right way. It doesn't matter the level of musical knowledge a student has; their offering is equally as important as mine, and when combined, more valuable than each individual one. Our OMEA All-State honor group students have a momentous opportunity to learn and grow from one another and our phenomenal conductors each year. It doesn't matter if they are performing in a concert hall, school, church, or a convention center ballroom. No matter the venue, we will all transcend the space to the triumph of the group's musical transport.

On February 14th - 17th of 2019, we will have the privilege of attending the All-NW Conference at the Oregon Convention Center, in conjunction with our OMEA All-State Honor Groups, all stationed throughout the city of Portland. I want to give a huge thank you to WMEA's executive board, our OMEA board of directors, planning team, and members for working together so well, giving input and fresh ideas as to how to make this mega event a success. I am truly excited to attend this year, and I hope you are, too. I am most excited for our selected all-state honor students to get such a cool experience in the downtown Portland cityscape. See you in February!

Northwest Notes

John Combs

NAfME Northwest Division President

As NAfME Northwest Division President, let me start off this missive by letting you know what a thrill it was to take part in last year's conferences in Alaska and Washington. The genuine hospitality and dynamic excitement about teaching music was as clear as that 20-below-zero Fairbanks sky, and as enthusiastic as the collegiate dinner appetites in Yakima. What a fantastic career we've chosen!

This year I get to attend the Montana, Idaho and Wyoming conferences. There is nothing like being surrounded by scores of people who share your same vision and commitment to kids and music.

With that in mind, please take a moment to put February 14-17, 2019, on your calendar. The National Association for Music Education (NAfME) Northwest Division Conference will be held at the Oregon Convention Center in Portland this February, with a fantastic list of clinics and headliners. You need to know that our Northwest Division Conference is simply one of the best opportunities for professional development available in the world. Check out what's being set up for you and see for yourself:

Our keynote speaker is Mr. Larry Livingston. As a motivational speaker, he has established a national reputation for inspiring presentations to business and education leaders across the United States. From 2008 to 2015, Mr. Livingston was Director of Educational Initiatives for the Guitar Center where he created and led the national educational quest, "ALL IN." He is a consultant to the Conn-Selmer Corporation and, at the request of Quincy Jones, Mr. Livingston chairs the Education Committee of the Quincy Jones Musiq Consortium. Mr. Livingston will also be leading several clinics, from conducting to advocacy.

Due to popular demand we have two general music headliners: Jill Trinka from Coastal Carolina University and Dr. Janet Barrett from the University of Illinois Urbana-Champaign. Both of these fabulous music educators have been on our "must see" list for a few years and we're thrilled to be able to have them both available for you.

Our choral headliner is Therees Hibbard from St. Olaf College. Her work as a movement specialist in the education of choral singers has created unique opportunities for her to work with choirs and conductors from around the world. Her research on enhancing choral performance through movement has led to the development of a comprehensive choral education philosophy.



Band folks will enjoy the sessions of Charles Menghini from VanderCook College of Music. Charlie frequently serves as a clinician and adjudicator throughout the United States, Canada, Europe, Australia and New Zealand, and has actively worked with over 350 school and community ensembles from 20 states as well as from Canada, Japan, Southeast Asia and Australia. He has presented numerous clinics at the Midwest Clinic in Chicago and at state and regional music educators' inservices throughout the world.

We are very excited to have Richard Meyer return as our orchestra headliner. Mr. Meyer is an amazing teacher and composer with years of experience in the orchestra classroom. His practical application of knowledge is always welcome. You will also have the opportunity to hear an amazing Boston Brass as part of our evening concert presentation. This group will not only wow you with their accomplished virtuosity, but they will be providing some inspiring clinic sessions as well.

We also have some special sessions just for guitar and ukulele education and an exceptional series of clinics on advocacy.

The collegiate membership has asked Lynn Tuttle from our NAfME office to present sessions.

If you think you need a special invitation to this conference to present to your school administration, please let me know. I'd be happy to present you with an "engraved invitation" along with a request for your services to host a session or introduce a clinician.

On the national front, please know that NAfME is working diligently for you in Washington, DC, to assure that music is a vital and integral part of the education of our students. We have made great strides in legislation due to our clear and purposeful mission. We are making a difference!

Now...make sure you have those February 14-17, 2019, dates marked on your calendar and I'll see you in Portland. Again, let me know if you need an individualized invitation—I am happy to provide you with one.

What Gets You Out of Bed Each Day?

Scott Ketron

WMEA Executive Director

This was a question posed to me a few years ago by a former colleague. We had worked together launching an ambitious community program that had offerings ranging from early childhood music to music therapy, private lessons to full blown unique ensembles, summer camps to professional film scoring. Sadly the program struggled to garner the support needed to sustain that level of programming. At the time we talked this colleague had been let go and was tearing it up in her new job. She was extremely competent but never got any traction in our joint effort. Everywhere else she had worked except this place she had been wildly successful. So her question tore at me. Why was I still there after all of the pain inflicted by the situations we encountered? My work was a lot of toil with very little reward or recognition. My pay scale was tied to the weekly cash flow analysis. At that point I had moved up from programs to administration and was in charge of what was a skeleton of the original plan but eventually managed, with a lot of help from a cantankerous board to preserve some important programs and to make the nonprofit business sustainable.

Sometimes being a music teacher can feel like rolling a boulder up a hill, especially in a school or community that may not understand the value music educators and music programs provide. There are two national trends that come to mind. First, a large percentage of music educators leave the field before or by their 5th year of teaching. The second ties in. There is a teacher shortage.

NAfME and its state affiliates are professional development organizations advocating for music education, training and improving music educators throughout their careers. The NAfME Northwest Division Conference is a place to network in the national arena as well as receive a large influx of professional training and motivation. It is a place where new teachers and experienced teachers can hang out and talk shop. It is where we can rub shoulders with terrific national headliners and artists like the ones you see advertised for our 2019 version. But even more important and perhaps overlooked is the fact that these conferences are especially good for those who are in college considering music education as a career and for new teachers and teachers early in their career. It is easy to tout the wonderful headliners we get for Northwest Division Conferences, but there are also hidden gems that are offered by northwest teachers who are out in the field dealing and succeeding.

As a professional development association, addressing teacher retention and recruitment are a priority. Check out some of these session titles that might help sustain a career or spark interest in remaining a music educator, "Preparing for Elementary Student Teaching," "The Essential Element to Success in Your Career," "Edge of Your Seat Rehearsals: Engage All Students." These are sessions by our colleagues who have developed fantastic skills as teachers. These are the local teachers in our states that show up every day and inspire young people to sing, dance, play, practice, perform and participate in festivals. Their advice is golden. How



about some sessions on developing a supportive community for music programs? "The First Five Years: Planning & Survival Guide," "Partnering for Effective Advocacy," "Building a Support System in Your First Year," and many more. Of course, there are the usual curricular areas, a guitar and ukulele track, 12 concert hours with groups from all over the northwest, reading sessions on Thursday evening, great headline presenters and an expanded opportunity to see northwest performers in the NAfME Northwest Division honor groups, the OMEA All-State groups and the WMEA All-State groups.

We brought back the state breakfasts and we also added lunches with live music in the exhibit hall on Friday and Saturday. You have to pre-register to take advantage of these events. By doing so, Friday and Saturday won't be spent trying to find a restaurant and parking to hang out with your friends, and you can peruse some great exhibits. The exhibitors have an interest in teacher retention and recruiting as well. If there aren't people who sing and play in our society this entire business line disappears. This is why companies like Yamaha, Peripole, Manhasset, Majestic, Ted Brown Music, Hal Leonard, Conn/Selmer, JW Pepper, QuaverMuci.com and many others have for years stepped up to support our conferences as exhibitors and with in-kind support such as instruments or gear and artists. The exhibitors are key partners in music education. The exhibitor lunches help us all get to know each other and join together in our passion. Why would you stay home?

So what gets me out of bed each day? The opportunity to bring all of you together for a glorious and generous exchange of ideas, shared performances and the knowledge that we are preserving and strengthening an extremely important part of human development, the glow in the well taught music students' eyes, and the many friends new and old I see each year at conferences. I gain energy in the knowledge that I will be with you, treading with greatness, your unsung greatness. Music is part of a well-rounded education, but more than that, music is our avenue to understand and lift our common lives to a higher place. If you value these things please join us in Portland February 14-17, 2019 at the Oregon Convention Center. Bring a new teacher or a college music student along just for kicks. Maybe we can get them to stay on board for more than 5 years so they can share their knowledge with a wide eyed youngster someday.

You can find the conference schedule, registration information and hotel links at nafmenw.org starting September 15. Honor group information is found at the same location and is currently available. Auditions are already under way and will close at midnight on October 3. Don't wait! Over 6500 auditions are expected.

The 68th National Leadership Assembly

Washington D.C. June 26-30, 2018

This annual event took place in Tysons Corner, Virginia the last week of June this year. The OMEA board supported four delegates from our state to attend. This event included meetings for executive directors from each state association, sessions for state executive board members and advocacy chairs, special sessions for collegiate members, and a day set aside to allow everyone to visit their state congress in Washington, D.C., called "Hill Day." The following are reports from all of our Oregon attendees on their experience during their week at the Assembly.



Meeting with U.S. Representative, Greg Walden



Hill Day Recap

Kathy Briggs

OMEA President

On June 28, 2018 four representatives from OMEA joined music educators from across the country in Washington, DC on Capitol Hill to advocate for full funding of ESSA (Every Student Succeeds Act), which specifically includes music education as part of a well-rounded education. OMEA President Kathy Briggs, Executive Director Carolyn Sutton, Advocacy Co-Chair Andie Andeen, and CNAfME Member Emilie Cochran (Oregon State University) attended advocacy training led by NAfME national policy advisors. Advocacy requests for Fiscal Year 2019 included:

- Supporting access to music education as part of a well-rounded education by fully funding Title IV, Part A at \$1.6 billion
- Supporting access to music education for the most disadvantaged students by fully funding Title I, Part A at \$15.46 billion
- Supporting professional development for music educators by fully funding Title I-A, Title II-A (\$2.29 billion), and Title IV A and F (\$27 million)

NAfME was thrilled that Congress' 2018 bipartisan omnibus appropriations bill provided \$1.1 billion for the Title IV-A block grant, a 250% increase from 2017. While grateful for this increase in education funding, NAfME continues to advocate for full funding at \$1.6 billion for 2019. Armed with statistics, Oregon's four advocates met in person with Representative Suzanne Bonamici (D-OR 1st District) and Representative Greg Walden (R-OR 2nd District). Representative Bonamici, a longtime advocate for music education, was fully supportive of all of NAfME requests. Representative Walden was also supportive, pointing out that he was part of the bipartisan vote that passed the increase for 2018. Andie Andeen, through the work of our OMEA Advocacy Committee and the OSMAP project, was able to share statistics on the scarcity of music education offered in Representative Walden's district and the impact that fully funding would mean to his constituents' school districts. The OMEA advocates also had meetings with staffers and policy specialists in the offices of Representative Kurt Schrader (D-OR 5th District) and Senator Ron Wyden (D-OR), both of whom also shared their support for fully funding these policies.



Advocacy for the Future

Emilie Cochran
Oregon State University Student

For the past five years, the National Association for Music Education (NAfME) has been holding their Collegiate Advocacy Summit in Washington, D.C. This year, I had the pleasure of representing Oregon college music education students. I recently completed my first year at Oregon State University, where I am working towards a music education and vocal performance degree; I was thrilled to be given the opportunity to attend.

The summit kicked off with some ice breakers. These were greatly appreciated and gave all of the attendees an opportunity to meet others from across the country. While chatting with a few people from Wyoming, California, Maine, and quite a few other states, I met someone from Virginia who had grown up in Oregon. We discovered that we had actually sung together in a few All-City choirs throughout middle and high school. The realization of these shared events made me excited to get to know more people and build stronger relationships that will hopefully stick with me through the duration of my career.

The following day was spent at NAFME's headquarters where we attended valuable seminars and consulted with other collegiate representatives from our regions. Two of the seminars given by Russ Sperling, NAFME's Western Division Immediate Past-President, covered leadership development and vision-building. Both of these presentations stressed the importance of having genuine connections with your students and carefully considering their wants, while building your program.

One of the phrases Sperling shared that really stuck with me was, "Action with integrity," which summarized the importance of leading, teaching, and living authentically. Later in the day, a panel discussion with a local principal and superintendent reinforced this necessary quality in educators. Another common theme throughout the day was how music can unite a variety of individuals. As educators, it is our responsibility to provide a community to those who feel as though they do not have one elsewhere. This responsibility is the ultimate reason so many music educators advocate on Capitol Hill each year.

After meeting up with our MEA leadership members who were able to attend the conference, and having a seminar covering the goals for the Hill Day, everyone was ready. During our scheduled meetings with U.S. Congressional members we advocated for full funding of ESSA (Every Student Succeeds Act) and GAAME (Guarantee Access to Arts and Music Education Act). Both of these acts work toward improving student access to a well-rounded education, specifying the arts as a key component.

For Oregon's MEA, it was a packed day; we were able to meet with several of Oregon's U.S. Congressional members and key staffers. We were fortunate to get face to face meetings with Representative Suzanne Bonamici and Greg Walden, who were both very receptive and supportive of education and music education initiatives. In our meeting with Representative Walden, Andie Andeen came prepared with a detailed list of every school in his district that does not currently have a music program and provided important data to support the disparity in funding in large regions of Eastern and South East Oregon compared to the Western part of our state. In each meeting, we took turns sharing our personal perspectives regarding music education, ESSA and the GAAME act, and its impact on our students in Oregon. Every person we met with was extremely open to hearing our thoughts, which made it easier for me to express my concerns. During our meetings, some of the people we met with shared how the arts, and music specifically, had impacted their lives. All of this reinforced the significance of arts in education and made me proud to be pursuing a career in music education. We were honored to represent and advocate for our fellow music educators on Capitol Hill, and to provide a voice for equal support and funding for music education throughout our entire state.

All in all, the entire summit was a phenomenal experience. I not only made what I hope will become lifelong relationships with peers and mentors, but also learned how I can become a successful and dedicated educator, while actively advocating for something I am passionate about. I hope more Oregon collegiate NAFME members will get to participate in this event in the future. I am extremely grateful to the OMEA board for providing this opportunity; thank you so much for supporting my development as a future music educator.



Kathy Briggs, Emilie Cochran, Carolyn Sutton, and Andie Andeen at the Capitol



Meeting with U.S. Representative, Suzanne Bonamici



National Assembly State Executives Meeting Report

Carolyn Sutton
South Middle School Choir Director & OMEA Executive Director

The annual State Executives meeting was an excellent opportunity to meet with fellow executive directors and the NAFME board members. We had three eight-hour days of meetings that were extremely enlightening. We spent time breaking into small groups to share ideas about our conferences, journals, All-State programs, among many other topics. I took copious notes and am eager to incorporate some new ideas into our already strong programs.

I am grateful for the opportunity to attend these meetings, especially since I am still new to this position on the executive board. With this job, there are many areas of responsibilities, so to be able to meet my fellow executive director colleagues from forty-two of our fifty states, creates an invaluable network for me to reach out through as I gain more experience. After the meetings were over and we arrived back home, we have had ongoing email threads seeking input from each other. Questions have included: how many journals does each state publish in a year, when do you hold your state conference, and what ensembles are included in All-State? We also compared policies and procedures for various events. This open line of communication is extremely informative and helps to build more consistency throughout the state organizations in NAFME.

Another big topic of discussion with the NAFME board members was regarding the changes to membership renewal on their website. As some of you may have experienced a year ago, when going through your membership renewal process, there were several issues with the NAFME site, which left many frustrated

and unable to log into Opus for All-State and conference registration. All fifty states experienced the same issues, and we were all dealing with a lack of support and communication from the national headquarters, which was severely understaffed to handle the tech issues. In our executives' meeting, we were given a very thorough explanation and historical context on the evolution of the NAFME website and membership data, as well as a backstory on the issues we experienced and the lack of response and resources to handle the problems last fall. The bottom line is that the NAFME site is antiquated, and they need more updating to keep up with today's heightened online security risks. They plan to implement another round of updates to the site and potential changes to log-in and renewal in the Spring of 2019. I will do my best to inform our membership of these changes as soon as I learn of them. In the meantime, the changes that were made a year ago, are still in place. If you have trouble with the NAFME site, you can receive help through their email support at membersupport@nafme.org.

I appreciate the opportunity to attend this event and feel that it helps me to serve OMEA at the highest level.

In summary, all four of us valued our time spent at the National Assembly and at Hill Day. It was a tremendous honor and privilege to serve our members and gain a clearer perspective of NAFME's role in our state association. We were able to see firsthand the hard work going on behind the scenes in Washington, D.C. and hope to continue supporting a team of OMEA board members to attend this annual event.



What's Title IV? Why Should I Care? What Do I Do?

Andie Andeen

Program Assistant for Music, OMEA Co-Advocacy Chair.

Title IV of the Every Student Succeeds Act (ESSA) refers to federal financial aid funds. Part A concerns block grants - large chunks of money given to states to distribute how they choose. The amount allocated differs by state; it is based on the Title I formula. The amount allocated to each district is similarly proportioned. Districts, however, have discretion over how and where the money is spent. Just because the grant amount is based on the Title I formula does not mean it can only be used in buildings that are designated Title I.

The money may be used to provide supplemental funding in:

- Providing access to a well-rounded education (music education has been specifically identified as a subject that contributes to a well-rounded education)
- Supporting safe and healthy schools (e.g., mental health, drugs, violence, trauma-informed practices, health, PE)
- Supporting effective use of technology (e.g., professional development, blended learning, devices)

Why Should I Care?

Any district that receives over \$30,000 must set aside at least 20% to support well-rounded education. This includes music. The funds can be spent on staffing, curriculum, professional development, materials or equipment for programs before or after school, etc. It may be valuable to note, these funds cannot supplant funding for existing programs; they have to supplement what is already in place. Sixty-seven districts in Oregon will receive between \$30,000 and \$924,000. Is yours one of them? If you would like an estimate of the amount headed to your district for 2018-19, contact me here: Andeen_andie@salkeiz.k12.or.us.

What Do I Do?

Be aware of the process. If your district receives over \$30,000 it will conduct a needs assessment to determine where access may be lacking for their students. This is part of the routine cycle of planning and evaluation outlined in federal law and must include interests of students, parents, community members, and business partners.

After identifying deficiencies, the district will create a plan to address those needs. This becomes part of the funding request to the state department of education. After receiving the funds, the district must conduct another needs assessment (at least once every three years) to evaluate outcomes and repeat the process.

YOU can be involved in creating the needs assessment and/or in evaluating programs. Find out who is responsible for

Title IV in your district. Ask to be involved, find out how the district prioritizes items in the assessment, and determine what the state priorities and initiatives are. Federal funding requirements include a section titled State Initiatives and Priorities. Use this language when identifying the needs and potential contributions of your music program, then follow through to see your pieces are incorporated.

NAfME archived a Webinar that may be helpful for you: <https://nafme.org/archived-webinar-otls-title-iv-lynn-tuttle-ronny-lau/> Powerpoint only: <https://nafme.org/wp-content/files/2018/08/Title-IV-OTL-Webinar082216.pdf>

Tips & Helpful Facts:

- Find out the window for making requests of your district's Title IVa funds. The district has 27 months to obligate the funds.
- Consider focusing the justification of your requests around equitable access to all student groups and the holistic approach to teaching and learning that is inherent in music programs.
- If your district receives more than \$30k the district is required to allocate:
 - A minimum of 20% for "well-rounded" programs/activities
 - A minimum of 20% for "safe & healthy" programs/activities
- No more than 15% of the remaining may be spent on technology infrastructure
- If your district receives less than \$30k the funds may be reallocated to another federal program or spent on just one of the three areas (well-rounded, safe & healthy, or technology).
- Probably the most important: Find out how your district prioritizes what is in its needs assessment. And use terminology from the state initiatives & priorities when making your requests and justifications.

If your district doesn't have an easily-accessible list of state initiatives and priorities, utilize language from this graphic of long-term goals, taken from ODE's Federal Funds Guide:

nafme.org/wp-content/files/2018/07/FY19-NAfME-Roundtable-Approps-Agenda-FINAL.pdf

Fiscal Year 2019 Federal Appropriations Requests

Appropriate Funding For All "Well-Rounded" Programs

The inclusion of "music" as part of a "Well-Rounded Education" provides a significant number of opportunities for increasing access to music education for students at the state and local levels. The specific enumeration of music in statute further articulates music's eligibility for Title I, Title II, and Title IV funding. In order to make these opportunities a reality for students, Congress must follow the Every Student Succeeds Act's (ESSA) congressional intent, and ensure states, districts, charters, and local schools have the most flexibility to spend their federal dollars where needed. Robust funding for all well-rounded programs, including Title IV, Part A, must be a priority to protect this flexibility.

Support Access to Music Education as Part of a "Well-Rounded Education" by Fully Funding Title IV, Part A:

Under Title IV, Part A of ESSA, the Student Support and Academic Enrichment (SSAE) Grants provides a new and clear intent to support our nation's schools through a "Well-Rounded Education." As such, this new formula-funded block grant may be used in part to improve access to music education, and in turn, to support not only student success, but also the promotion of constructive student engagement, problem solving, and conflict resolution. In addition, other funds may be used to offer a broad array of enriched educational experiences, such as providing music to underrepresented, disadvantaged, and minority student populations.

Funding History for Title IV, Part A [SSAE] (in millions)

FY 2018: \$1,100.00
 FY 2019 House: \$1,200.00
 FY 2019 Senate: \$1,225.00
 FY 2019 NAfME - Roundtable Request: \$1,600.00 (Authorized Level)

FY 2018 Reaction

The National Association for Music Education (NAfME) was thrilled to support Congress' FY 2018 bipartisan omnibus appropriations bill, which provided \$1.1 billion for the Title IV-A block grant. This figure represents a 250% increase from last year's inadequate funding level of \$400 million.

Since the passage of the Every Student Succeeds Act (ESSA), achieving full funding for Title IV-A has remained as NAfME's top appropriations priority. With this funding increase, Title IV-A will finally operate as a formula grant program for all states, as intended by law. This will provide numerous school districts, including many urban and rural schools, with the true flexibility they deserve to invest in a well-rounded curriculum that includes providing access to a sequential and standards-based music education. We thank Congress for this outstanding support and continue to urge for full funding for the SSAE block grant, so that each and every student has access to a well-rounded education.

Support Access to Music Education for the Most Disadvantaged Students by Fully Funding Title I, Part A:

Part A programs, both school-wide and targeted, are now available to provide supplemental funds for a "Well-Rounded Education," including music.

Funding History for Title I to LEAs (in millions)

FY 2018: \$15,760.00
 FY 2019 House: \$15,800.00
 FY 2019 Senate: \$15,890.00
 FY 2019 NAfME - Roundtable Request: \$15,460.00 (Authorized Level)

Additionally, the President's request includes suggested language that would dedicate \$1.0 billion of Title I, Part A funds towards portability, where the dollars would follow a low-income student to a public school of his or her choice. Congress must exclude this language in any funding proposal, as it would weaken the targeting of Title I funds, and continue implementing Title I programs as intended by Congress in ESSA.

Support Professional Development for Music Educators by Fully Funding Title I, Part A, Title II, Part A and Title IV, Parts A and F:

These funds may be used to support professional development for music educators, as part of supporting a "Well-Rounded Education."

Supporting Effective Instruction, Title II, Part A (formerly, Teacher Quality Program) Funding History (in millions)

FY 2018: \$2,056.00
 FY 2019 House: \$2,056.00
 FY 2019 Senate: \$2,056.00
 FY 2019 NAfME - Roundtable Request: \$2,295.00 (Authorized Level)

Assistance for Arts Education (formerly, Arts in Education), Title IV, Part F Funding History (in millions)

2018: \$29.00
 FY 2019 House: \$29.00
 FY 2019 Senate: \$29.00
 FY 2019 NAfME - Roundtable Request: \$29.00

Music educators play an important role in enabling student success. Appropriate funding levels for these programs provide unique federal support for professional development for music educators and enhance the skills they need to provide a high-quality music education to our nation's students, part of Congress' vision of a "Well-Rounded Education."

Influencing At Risk Students through Routine and Procedure

DeLee M. Brown

OMEA General Music Chair



Are kids changing, or is it just me? I'm sure educators have been asking themselves this question for decades as we move from generation to generation. I would submit that children have not changed all that much, but the circumstances and the experiences they are having, certainly have. We are keenly aware of students who are coming to school with basic needs not being met. The ACEs research around adverse childhood experience and trauma are bringing to light the ever-increasing number of students who are affected by trauma and its effect in on their learning and behavior in our schools and classrooms.

It can be difficult to know exactly what our students are experiencing. They do not walk into our classrooms and say, "I didn't have breakfast this morning because we have no food," or "I didn't get much sleep last night because of the fighting in my home," or "I have been on high alert all morning avoiding the abuser in my home." And I suppose that if they did tell you, there would not be much that you could control in their lives. As mandatory reporters, we make the necessary phone call when students do share, but all too often, even then, students remain in their traumatic situations.

So, what can we as educators do? How can our classrooms be ready for students who have or are experiencing trauma? How do we create safe places for learning? What do we have control over? We do have influence over the classroom environment. Most of us have some control in regard to the music we choose and we have control over ourselves and our response to difficult behaviors and situations. Our classroom environment, the music we choose to share with students, and the relationships we develop, are powerful tools for creating safety and building resiliency for our trauma affected students. With so much to address, let's take a deeper look into just one area of influence, classroom environment, and specifically how positive routines and procedures can help to create a safe place for all our learners.

Routines and procedures create predictability. Predictability helps to promote safety and security. Harry Wong (2001) says, "A procedure is simply a method or process for how things are to be done in a classroom" (p.169). It's important to remember that procedures are not rules that can be broken. There are no penalties or rewards, it's just how we do things. When a procedure becomes habit for the class, it becomes a routine. Regardless of the age you teach, here are a few procedures that we should address in the music room:

- How to enter the classroom
- How to get out and prepare instruments/materials

- How instruments/materials are to be put away
- What to do if when the student wants the teacher's attention
- What to do when students need to use the restroom
- What to do when they have been absent
- What to do when they need paper or pencil
- What to do at the end of class/dismissal

An effective teacher has these procedures worked out before the students come to class. They teach the procedures explicitly and the procedure needs to be modeled and demonstrated. More complex procedures may need to be posted. The next step is to practice the procedure with the class and allow the students to experience each step. If it is done wrong, that's okay, practice it again until it's done correctly. In the music world, we call this rehearsal. Rehearse your classroom procedures with the same time and attention that you would rehearse your music. Finally, reinforce the procedure until it becomes a routine (Wong, 2001).

Let me share a few examples of rehearsing procedures until they became routines and the dividends they paid for struggling students.

In one elementary school classroom, students come into the room silently, take their assigned seat, and follow the designated student leader in a silent "mirroring" exercise until the teacher rings the chimes. Students know exactly what to do, where to go, and who will lead the class. They practice what to do when it's their turn to be the leader and each student knows that they will have a turn. Then they read the posted learning target for the day and know what is happening. There is no confusion about what will happen in music. One of the second grade classes was not able to follow the opening procedure as well as the other second grade classes. Some students came in fighting or arguing about what had happened in line or in PE. Some students were just trying to avoid the wrath of the angry students. By the time they got to music, half of them were disturbed by the events of the last few minutes, not to speak of any students who were truly in survival mode. The teacher had no control over what was happening before they came to her. She hated the time she had to spend rehearsing the procedure

as it took time away from teaching music, but as this procedure became a habit, this class became a happy, high functioning class who loved to come to music class. This teacher knew that if she didn't get the opening procedure to become a routine, she would have to deal with the issue all year long.

A group of fourth and fifth grade students went to the middle school for band and orchestra and then were bussed down to the elementary school. It was a short trip, just three minutes from door to door. However, the students were arriving at the elementary school in tears and with complaints and threatening to quit. The bus driver was upset as well. The teachers were upset because their most vulnerable students were entering their classrooms in survival mode. The next day, the principal went up to the middle school and helped create a procedure for loading and unloading the bus. Everyone was assigned a seat and place for their instrument. Students with flutes went first, then we went in order of size of instrument with the students and the largest instruments getting on last. The principal and band teacher practiced and supervised this procedure for a week. After the procedure became a routine, there were no more issues. The band and orchestra students came in happy and ready to start their school day, and the at-risk students were able to have a safe, calm ride to school.

My final example is with an individual student. He was put on a "travel card" that he was to have signed in each of his classes with a report about his behavior. The teacher found out about this travel card when he got up and brought it to her in the middle of class, disrupting the lesson of course. She took the card and took care of the interruption gently. She asked if the student would come see her at lunch recess for just two minutes before he went to play. When they met, they came up with a procedure for the travel card. They practiced together.

Student: Good morning teacher, here is my card.

Teacher: Good morning student, thank you, I'm happy to see you. What should I circle for your behavior in music class today?

Student: You can circle the 4 (4 is good).

Teacher: Wonderful. Here's your card back.

The next time he came to music he had the card ready at the door. The teacher had just a few seconds to check in with him and sign the card. One day, he came to the door and told the teacher she should circle the 1; because the routine was in place, the teacher knew today would be hard and was able to be proactive. Was there something he needed? Would he like to sit in the back of the room, did he need to take a break in the office, would he like to go visit with our counselor? He said he would be okay if he just sat in the back of the room. The teacher told him that was fine and that she was going to circle 4 on his card and to please join us when he was ready. He sat in the back of the room for about 10 minutes and then joined the class and earned the 4 on his card. The few minutes that it took

to establish that procedure and routine saved this student and teacher many times during the course of the year.

What procedures have become routines in your classroom? What things are going well? Where and when are your classes running the most smoothly? Now ask the other way around. Is there a pocket of chaos or disruption somewhere in your day? If so, is there a procedure and routine for that time of day? If yes, have you taught the routine explicitly and rehearsed it with students? Does the routine need another rehearsal? Would it help to post the procedure? Now consider your most difficult students. When and where are the problems occurring? Can you design a procedure that would create safety and predictability for that student during that time? How would that procedure benefit all your students?

If you've had some difficulty answering these questions, don't feel bad. The answers to these questions vary from teacher to teacher and student to student and sometimes finding the answers can be difficult. Consider sitting down with a trusted colleague and discussing your routines and procedures. Invite your instructional mentor or another teacher into your room to watch and give feedback on the procedures in your classroom.

Please remember that if you do not establish the procedures and routines in your classroom, the students will. And once they have established them, it is hard to change. However, with more rehearsal and reinforcement, it is possible. There are some great times in the school year to make those changes or strengthen and practice. Anytime students come back from a break is great time to change or rehearse, and whenever you have a new student come into your classroom, you can sneak in a rehearsal for the class as you share the procedure with the new student. Finally, don't forget that it is okay to work one on one with students. Instead of some kind of punishment, invite students to come practice the procedure with you and build predictability, safety and relationships instead.

We do not have control over what is happening in our students' lives, but we can have a huge influence over the environment we create when they are with us. Best wishes to you as you work diligently to create a predictable, safe environment for all students.

For more information about ACEs visit [cdc.gov/violenceprevention/acestudy/index.html](https://www.cdc.gov/violenceprevention/acestudy/index.html)

For more information about trauma sensitive classrooms: *Fostering Resilient Learners Strategies for Creating a Trauma-Sensitive Classroom* by Kristin Souers with Pete Hall

For more information about effective procedures and routines: *The First Days of School* by Harry K. Wong and Roesmary T. Wong. Wong, H. & Wong, R. (2001) *The First Days of School*. Mountain View, CA: Harry K. Wong Publications

The Importance of Self-Care

Michael Burch-Pesses, DMA

Director of Bands, Pacific University & OMEA Band Chair



My dear colleagues, welcome to a new year of making music with our incomparable, bright, eager, and simultaneously frustrating students. I became President of OBDA and Band Chair of OMEA in August, and this is my first column for the Oregon Music Educator; I hope you find value in it.

The Facebook posts I have read recently by music teachers throughout the country, and my conversations with many local teachers, all have a common thread: "I am excited to meet and work with my students, but there just isn't enough time to get everything done." We are all inundated with administrative forms, new students who need music/instruments/directions to their next class/valve oil/reeds or strings/ personal advice, endless meetings, reports... I could go on, but I'm confident you understand and empathize. As you read this you may be nodding to yourself. The question is, what do we do to get through this annual exercise in mayhem and not succumb to burnout?

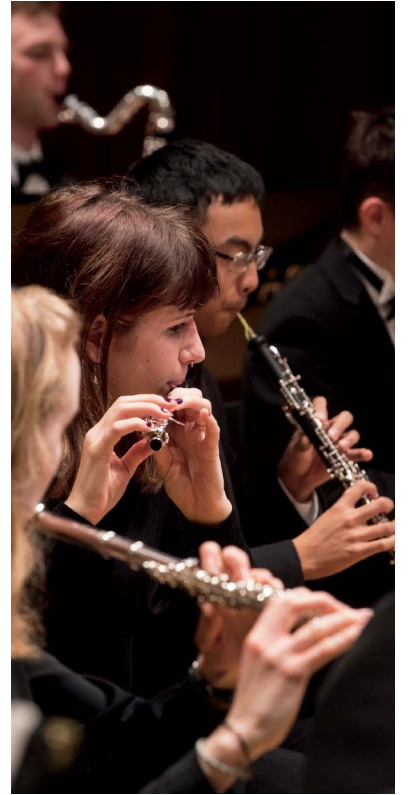
First, remember that rest is good. That's one of my mantras to myself and to my students, and I happily pass it on to you. Research has shown that those who try to power through a long list of to-dos may feel that they're really making progress, but in fact, their effectiveness gradually drops off the longer they work. One way to avoid this is to use the "Pomodoro Technique," in which you work for 25 minutes and then rest or exercise for 5. Take a walk. Stretch. Stand up and get a drink of water. This method was developed by a researcher who used a tomato-shaped kitchen timer to schedule his breaks. (Pomodoro is the Italian term for tomato). For me, this works best when I have some big administrative task to do, a difficult paper to write, or forms to fill out. It also works great for score study.

Secondly, identify students you can depend on to do some of the less complex tasks you habitually do. In my first year of teaching, I made a comprehensive list of my tasks and identified the ones that I could assign to a dependable student or two. Consequently, I now do much less library work, schlepping, setting up and tearing down than I originally did.

Third, ask for help. It's great to be self-sufficient, but there's no reason you have to do everything by yourself. I am delighted to report that OBDA is reviving the Mentor Program that our esteemed colleague Jane Forvilly oversaw years ago. If you would like to connect with someone from OBDA to help you with a problem you may be having, please email me (michaelbp@pacificu.edu) and I will identify an OBDA member to assist you. Perhaps it's something as simple as a repertoire question: "What contrasting work can I program between these two pieces that my band is capable of playing?" Maybe it's a more troubling question: "I'm unable to get my principal to support/ listen to/respect me, what do I do?" You have many seasoned colleagues throughout the state who can advise you and offer multiple suggestions. Please take advantage of this program when you find yourself in a state of overwhelm or sleeplessness over a seemingly unsolvable issue.

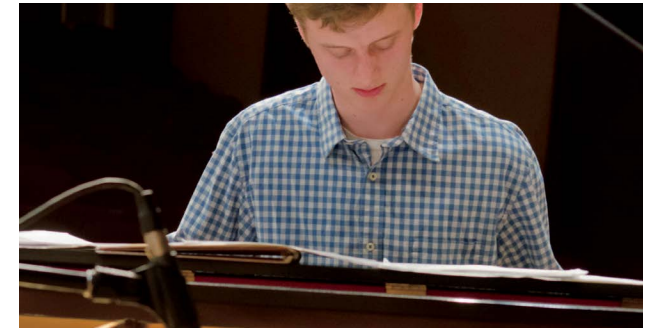
Fourth, when you feel overwhelmed, remember the reasons you began teaching in the first place. I suspect that most people reading this began teaching because of an influential teacher in their own lives. That certainly was the case with me. A teacher whom I truly revered told me he thought I'd make a good teacher myself, and that gave me direction, focused my attention, and changed my life. On those days when you feel buried by responsibilities, remember that you have the opportunity every day to make a difference in your students' lives. That knowledge always seems to buoy me up when my email inbox overflows, my voice mail light blinks unceasingly, and my to-do list grows ever longer. It makes all the other "stuff" more manageable.

We are truly privileged to teach music. I hope this knowledge helps sustain you on the dark days. If you still feel buried and defeated, send me an email and I'll connect you with an OBDA mentor; it would be my pleasure.



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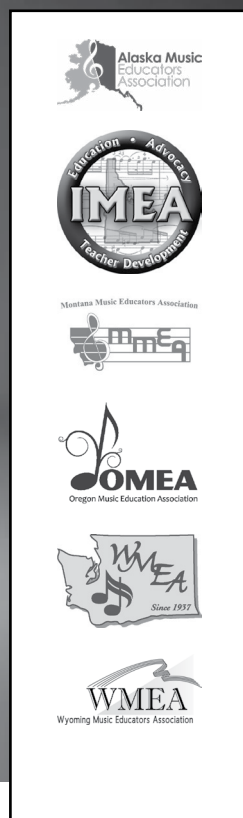
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Jazz Column

Dan Davey

OMEA Jazz Chair, Director of Jazz Studies, Mt. Hood Community College



In today's political climate, it feels like the division between parties and opinions continues to widen. As musicians, the more we focus on one style, the more we may feel a division as our identity is shaped by the style we surround ourselves with. Many times, musicians and educators will classify themselves as a "classical" musician or the dreaded label of "jazz," usually named by someone else and not yourself. Like our political counterparts, it is important for us to understand the common ground, as to avoid the "tribal rivalries" the late Senator McCain spoke of. As music educators, it is important we connect the dots between styles, so our students can do the same.

If you are a classical musician with little to no jazz experience, the first thing you need to know is that you know much more than you are giving yourself credit for. Abandon that label and all of the insecurities that come with it and embrace the common foundation that you already have acquired.

At the core of any good jazz program is a strong concert band program. The reverse is rarely successful. A concert band program that focuses on the foundational skills of individual, as well as ensemble performance, will have success in relating those techniques to any style, including jazz. You teach your students to articulate appropriately and uniformly. You teach your students how to listen, where to listen, and what to listen for. You empower them to continuously decide how their playing relates to the overall product through balance, blend, and tone-matching. These are concepts employed by all musicians, regardless of style.

As we zoom the microscope in farther, we find more similarities. The individual techniques associated with each instrument are nearly identical. The technique of playing the trumpet does not differ from classical to jazz. In certain cases, there are small adjustments, like saxophone embouchure for example, that help produce a more characteristic sound; however, the fundamentals remain the same. A student studying trumpet with a teacher who specializes in classical music can be successful in any style with the correct exposure and understanding of the stylistic differences. When you teach your jazz band, continuously reinforce the fundamental techniques associated with each instrument. Shape their tone and technique through the literature you select and select literature that allows you to do so successfully.

Phrasing concepts between classical and jazz music can be approached similarly. Since we were young music students ourselves, we were taught to shape melodic lines according to the contour of the passage. As the melodic material ascends, our volume increases. As it descends, our volume decreases. These same principles of musicianship apply to jazz as well.

Generally, in a swing style, we accent the first, last and highest note within a phrase. Lower notes in a phrase are "ghosted" (hardly emphasized or heard).

In contrast to our concert training, short notes tend to be long and long notes tend to be short. If you have a phrase of eighth notes, they are played legato unless otherwise indicated. In order to give more emphasis to the upbeats, eighth notes are generally articulated by tonguing the upbeats and slurring into the downbeats. This is sometimes called "jazz articulation" or "back-tonguing." If you have a measure of quarter notes on the downbeats, they are usually played with space between them.

Stylistically, I find that understanding the styles under the umbrella of jazz – Latin, fusion, swing, shuffle, etc. – simplifies to subdivision. In the same way that a Grainger piece would require students to interpret the style and ensemble subdivision differently than a new Balmages piece, each jazz chart we approach with our students may have a different subdivision. As the director, you must listen to a recording of a professional group playing that piece, or a similar style if one is not available, and determine what the subdivision of the pulse is and how each note or phrase fits within that subdivision. Have your students sing or verbalize the subdivision while stepping back and forth to the quarter note. Have one section sing the subdivision while another plays a phrase from their music. Teaching your band to identify and internalize subdivisions will allow them to perform various styles with ease.

Perhaps one of the largest differences between teaching concert and jazz ensemble technique is in the concepts of balance. In concert band, we talk about the pyramid of sound where the lower-pitched instruments at the bottom of the triangle fill out the majority of the ensemble sound while the higher-pitched instruments at the top of the triangle play within the balance of the lower instruments. In a jazz ensemble, the members of each section blend with each other at a similar volume while the lead voice sits above the volume of the section. Each lead player listens back to the lead trumpet, who sits just one volume level above the band during full ensemble sections. This is why directors and band leaders align their lead players in a straight line through the sections. It allows each lead player to listen back to the lead trumpet and adjust accordingly.

Setting the Left-Hand Position on Upper String Instruments

A Brief Survey of Related Literature and Rote Exercises with Teaching Tips

Dijana Ihas, PhD

Pacific University, OMEA Orchestra Area Chair



“A discussion on the doctrines on the position of [left] arm, hand and fingers is attended by various difficulties, of which one springs from the fact that what could be called the basic attitude is a static concept, whereas in actuality one has to deal with constant motion.”

- Neumann, 1969, p. 39

The purpose of this article is to provide readers with insights into what constitutes a left-hand setting (position) that is conducive to good intonation through the perspectives of several respected string teachers and pedagogues. In addition to these perspectives, I will provide sequentially organized rote exercises and teaching tips. While most of the discussion that follows pertains to the set-up of the left-hand on upper string instruments (violin and viola), the proposed exercises can be adapted for all four bowed string instruments.

Flesch (2000) proposed that the principle goal of left-hand techniques is the development of *pure intonation* - which he described as “producing musical tones in a prescribed speed and with a number of vibrations inherent in the laws of acoustics” (p. 7). Galamian (1985) explained that good intonation “rests mainly on the sense of touch in combination with the guidance of the ear” (p. 19). In this article, components of the left-hand settings will be organized in three subcategories: (a) position of left-hand, fingers, and thumb, (b) left-hand natural frame, and (c) position and movements of the left elbow.

Position of Left-Hand, Fingers, and Thumb

Brief Survey of Related Literature

Among string pedagogues there is an ongoing discussion on “proper” left-hand, fingers, and thumb placement on instrument’s neck. By far the most common recommendation is that the instrument’s neck should be placed equally between the thumb and base knuckle of the first finger (index finger), and that the instrument’s neck should touch both the thumb and the base knuckle of the first finger (on violin and viola). Galamian (1985) called this concept *double contact*, and he considers it to be a “very important intonation factor” (p. 21). The shape and the angle of left-hand fingers is yet another consideration that needs careful attendance. All authors agree that left hand-fingers need to be curved when in neutral

position but, when needed, as Galamian suggested, they can assume “elongated position, depending upon the note being played” (p. 17).

Fingers need to hover over the string on which the player plays. Most pedagogues suggest perpendicular placement of the first finger (violin and viola) with the fingernail facing the player. The fingernails of second, third, and fourth finger should be inclined to the left of the player’s face. While Applebaum (1986) suggested that the thumb “more or less should be facing the ceiling” (p. 4) there are some variations in views where exactly the thumb should be in relationship to the first finger. For example, Applebaum viewed the position of the thumb as a variable that depends on the shape and size of the hand and therefore can be placed “opposite the first finger, midway between the first and second finger, or slightly behind the first finger (toward the scroll)” (p. 5). On the other hand, Joachim had a more decisive view on thumb’s position and he believed that “[the thumb’s] best position is somewhat forward of the base of the forefinger” (as cited in Courvoisier, 2006, p. 12).

Rote exercises and tips

To help students orient the position of the left-hand on the instrument’s neck, Rolland (1960) suggested placing two markings on the students’ left-hands: a “Magic X” is placed on the skin that covers the indent in the bone that can be touched at the base knuckle of the index finger and a “Magic Dot” that is placed in the middle part of the upper knuckle of the left-hand thumb. Applebaum (1986) suggested this exercise as a good way to check the correct setting of the fingers of the left hand: a student places all four fingers on the lower string but is still able to sound the next higher string while fingers remain down. To prevent the habit of clutching the instrument’s neck with the left thumb, Applebaum recommended to place all four fingers on D string and slide the left thumb up and down the instrument’s neck. He also suggested playing one octave scale with the thumb removed from the neck.

Left-Hand Natural Frame

Brief Survey of Related Literature

Several pedagogues highlighted the importance of developing left-hand frame as an indispensable promoting factor of reliable intonation. Galamian (1985) described left hand frame as “the basic placement of the fingers, first and fourth, *on the octave interval* within any one position” (p. 20). Once the student

acquires the left-hand frame, the second and third fingers (on violin and viola) need to function within the frame, sometimes assuming square position (for lower pitches) and sometimes assuming extended position (for higher pitches), without first and fourth finger abandoning the shape and feel of the frame. Jacobson (2016) argued that the entire left-hand needs to be balanced on the fourth finger because “[that] opens the hand, [and] the fingers of the left hand form an imaginary line with the line of the right arm when bowing” (p. 209).

There are two considerations that need a teacher’s attention when developing left-hand frame. The first consideration is the natural weakness of the fourth finger, which, as Havas (1961) explained, may make players “find more difficult to sense the feeling of weight in its base” (p. 32). This common problem with the fourth finger prompts the need for strengthening fourth finger exercises. The second consideration stems from the natural tendency of the hand to contract, which prompts the need for exercises that support the widening of the fingers’ base joints.

Rote exercises and tips

Sound pedagogues provided us with numerous exercises for strengthening the fourth finger. At the beginning level of instruction, Rolland’s left-hand pizzicato Plucking Exercises are useful. In addition to widely adopted plucking open string

exercise called *Each and Every Ant*, playing the bass line of *Hot Cross Buns* transposed into four keys (teacher or more advanced students play the melody and beginning students pluck open strings with fourth finger starting from lowest string) is also an efficient exercise to develop the fourth finger’s strength while simultaneously developing an understanding of *rest* and coordination between the upper and lower part of the body while stomping on quarter rests.

At the intermediate level, a useful rote exercise to strengthen the fourth finger is playing the *Twinkle Theme* with the fourth finger placed on the adjacent string - either lower or higher. Caution needs to be in place to not overdo this exercise as the fourth finger is “fragile.”

Advanced exercises to strengthen the fourth finger are synonymous with exercises for the development of the left-hand frame, chief of which is the *Geminiani Chord*. This exercise has been used for setting the left-hand frame since the 18th century when Italian violinist and composer Francesco Geminiani proposed a four-note chord to be “played” without the bow as a means of acquiring the “perfect position of left-hand.” This is accomplished by placing the fourth finger on the lowest string, the third finger on the next string, the second on the string next to the highest, and the first finger on the highest



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string. Since that time, several pedagogues used the Geminiani Chord as a strategy for setting up the left-hand including Applebaum (1986) who proposed practicing the Geminiani Chord in two positions as illustrated in Exercise 2.

Both Fischer (2013) and Applebaum (1986) suggested exercises for widening the space between the fingers' base joints. A simple exercise that is practiced away from the instrument for this purpose is:

- Make the first and second finger of your left-hand in the shape of letter "V".
- Curl the fingers down while keeping the shape of letter "V".
- Place such shaped fingers ("V" shape) on the back of your right-hand.

(Adapted from Fischer, p. 134.)

A useful and fun exercise for widening space between base joints is playing the "Arabian" version of "Go Tell Aunt Rhode" song played on D and A strings as it requires playing a low first finger (E flat) while keeping the second finger high (F sharp) as illustrated in Exercise 1.

Position and the Movements of the Left Elbow

Brief Survey of Related Literature

The left elbow's position in relationship to the instrument has been a pervasive issue through the centuries. For example, Baillot (1835/1991) and Ševčík (as cited in Neumann, 1969) both taught that the elbow should be placed under the

middle of the violin while Rivarde (as cited in Neumann, 1969) suggested that the elbow should be turned inward and much to the right. On the other hand, positioning the elbow more to the left, as compared to Baillot, was instructed by Flesch (2000) and his teacher Marsick (as cited in Neumann, 1969). More contemporary pedagogues seem to view the position of the left elbow as a variable that changes depending on the string to be played as well as the height of the position in which the player plays, the character of the music, as well as the size of the player's fingers and hand. Fischer (2012) noticed that when going from a higher string to a lower string (e.g., from E string to G string on the violin) the player will still be able to reach the desired pitches with accuracy even if the elbow remains in E string position because the hand will retain its natural shape and the fingers will be able to reach the G string. However, when going from a lower to a higher string (e.g., G string to E string on the violin) the player will not be able to reach the desired pitches on the E string without distorting the shape of left hand if the player retains the G string elbow position.

Rote exercises and tips

To find the correct position for the left elbow, Applebaum (1986) proposed that the left elbow should always be under the tip of the fourth finger. In order to find the correct and balanced position of the left elbow, Fischer (2013) proposed the "hanging the arm" exercise:

- The scroll of the instrument is either resting on some kind of support or the student holds the scroll with their right hand.
- Student makes, let's say third finger, into a "hook" and hangs their arm from the fingerboard.

- Students will notice that when the finger hangs on the G string, the elbow is pronated more to the right and when it hangs on E string the elbow moves to the left.
- This hanging exercise can be practiced on each string and with all four fingers. Students will notice that with every new string and every new finger that the position of the left elbow changes slightly.

(Adapted from Fischer, p. 143)

A useful rote exercise for helping students at the intermediate level of technical development to understand several important concepts of left-hand techniques, including left elbow movements, is to introduce students to *Harmonic Twinkles* as illustrated in Exercise 5.

Kievman (1963) supplied two pages of effective left elbow movement exercises that can be easily transformed in rote exercises and that can be adapted for all four bowed string instruments. Two examples from Kievman's method book are presented in Exercises 3 and 4.

Summary

Through this article, I have provided readers with an overview of the components of the left-hand set-up through the perspectives of several highly regarded string teachers and pedagogues. I have also supplied rote exercises and teaching tips for setting up a well-balanced left hand and arm that is supportive of the development of good intonation. Teachers and students may find these multiple points of view helpful as students build and grow healthy left-hand positions.

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Exercise 1 Arabian Go Tell Aunt Rhody for opening the space between first and second finger



Exercise 2 Shaping Left Hand with Geminiani Chord (modified by Applebaum S.)



Exercise 3 Beginning Exercise for Balancing Left Elbow (from Kievman, L.)



Exercise 4 Advanced Exercise for Balancing Left Elbow (from Kievman, L.)



Exercise 5 Twinkle Theme with Harmonics for Active Movement of Left Elbow and Shifting Preparation



Notes From the Band Room

Jeremy Zander

OMEA President-Elect

Welcome to the new school year! Whether you used summer time as an opportunity to attend a workshop or conference, worked at summer music camps, rested and took time off, or some combination of the above, I hope that you are rejuvenated and excited to start the school year off.

My name is Jeremy Zander. This year will be my fourteenth year teaching band in Oregon, and I am currently the band director at Mountainside High School in Beaverton, OR. I am excited to join the OMEA executive board as President-Elect and look forward to serving the music education community of this state. One of my main goals during this first year on the executive board is to observe and learn from the other members of the board, who in addition to being outstanding music educators, are organized and capable leaders. Our Second-VP Janet Lea has been hard at work putting together the Oregon-specific components of the upcoming All-Northwest conference. And I am particularly excited to take on the task of running the 2020 OMEA All-State conference.

Please do not hesitate to reach out to any of the executive board members or me with ideas for the OMEA. It is your input that allows us to make well-informed and wise decisions. I want to also encourage you to visit the OMEA website regularly to stay up-to-date on calendar planning, policies and procedures, deadlines, and much more. Please also make sure that your membership and contact information is up to date and accurate.

From the Band Room

Over the years, I have had the good fortune to be around quite a few outstanding colleagues from whom I have picked up a number of tips and tricks. While it is possible (perhaps even likely) that everyone who reads this article will know all of these hints, if even one can be useful to any of you, then I am glad to have shared it. Here goes, in no particular order:

Sing in band every day. If the students can sing their parts, the likelihood that they will play it in tune is much greater.

- If this is not currently in place in your program, it will likely take time. But with patience and persistence, your students will soon become comfortable with this idea.
- If you can teach the use of solfege, especially in combination with at least some basic music theory, student understanding of intonation will increase even more.



Modeling is a huge timesaver.

- Instead of struggling to describe with words how I want the students to perform an articulation or a phrase, or how to warm up the sound of their instrument, I can simply pick up an instrument to play it or have a strong student perform it for me to show the rest of the class/section.
- Sit in the band and play with a section from time to time. Either have the students play without a conductor, or else have a student try their hand at conducting the ensemble in your place.

Get off the podium and move around during rehearsal.

- My perception of how the band sounds can change drastically when I sit in with the band.
- It is easier to see (and discretely correct) issues with posture, hand position, etc. from within the band.
- The students can benefit from needing to maintain their own internal pulse without a conductor.
- Students may feel more personally accountable, if they think you may stand near them while they play.

Maximize playing, minimize talking.

- Put written announcements on a whiteboard or projector instead of taking time out of class to go over them all. Make it an expectation in your program that students need to read them on their own. Only take time to go over the most important items in detail.
- My warm-up method has a measure of rest between exercises – this allows me to give short snippets of feedback/instruction between the portions of the exercise without completely stopping rehearsal. This is great for quick reminders (e.g. “listen down”, etc.).

When we can find a way for students to “buy into” the program, great things happen.

- Try student-led sectional rehearsals. Coach the students on how to run a rehearsal, what to listen for, and how to break down difficult music. This is a powerful way for students to take ownership of their musical growth.
- Give students responsibilities for the day-to-day operation of the band program, as appropriate. At a high

school, this might be some kind of student band council. In middle school, it might be a music library assistant or attendance-taker or some other task.

- If there is a culture of students helping out in your program, it can lessen some of the burden on the teacher and help them learn more effectively.

I hope some of the above ideas have been helpful to you, but more importantly, I hope that this upcoming school year is full of inspiration and music-making for you and your students.

Two Oregon Teachers Selected for National NAFME Program

Kathy Briggs

OMEA President

Congratulations to Zachary Schwalbach (choir, Lake Oswego) and Lesslie Nuñez (orchestra, Forest Grove) who were nominated for the NAFME Experiential Ensembles program. After applications from across the country were reviewed, I am thrilled to announce that NAFME has selected both of these Oregon teachers to be two of the sixteen teachers piloting this exciting national professional development project. Participants were selected based upon geographic diversity, representing the three major large ensembles, considered innovative in their practices, and willing to engage students in their ensembles.

Experiential Ensembles is a project of the National Association for Music Education (NAFME), supported by grant funding from the National Endowment for the Arts. The project will support a core group of 16 music educators (grades 6-12) who teach band, choir and/or orchestra in 17 on-line professional development meetings and a single additional in-person conference session. This project will bring together four music directors who have been working to engage students and professional performers directly in decision-making processes of music throughout their careers – Jung-Ho Pak, T. Andre Feiring, Cynthia Turner, and Tom Dean. These artist directors will work with the 16 piloting teachers to help them engage students in their decision-making processes. The Experiential Ensembles program will progress in three major stages. Outlined below are details of what the piloting teacher can expect from each of these sections.

The first section of professional development will occur in Fall of 2018 with four professional development webinars. The first webinar will serve as an introduction to the project and artist directors, with the remaining three sessions each focusing on strategies for boosting student engagement in the rehearsal process. These webinars are intended to be interactive, so teachers will have the ability to ask questions and offer comments during the live webinar.



The second part of Experiential Ensembles will occur in-person at the NAFME 2018 National Conference in Dallas, TX. On November 13th, NAFME will bring together ensembles for the artist directors to use as demonstration ensembles, sharing their inclusive rehearsal techniques in front of the participating music educators. This will be a “rehearsal in the round,” where the participating teachers will sit amongst the musicians, learning how the artist directors craft performance and rehearsal practices to be more inclusive of and engaging for the ensemble members.

The third major stage will consist of a series of webinars where piloting teachers will share footage of their rehearsals and receive coaching from the artist directors and fellow participants.

NAFME will provide Mr. Schwalbach and Ms. Nuñez with fully paid national conference registration, conference housing, and roundtrip transportation to and from the national conference. They will also be provided with a webinar platform that allows for verbal communication, screen-sharing, and an online professional learning community for collaborations that include ideas-sharing and journaling. Mr. Schwalbach and Ms. Nuñez will be dedicating time to the project, including attendance at the webinars in fall and spring, reflection through journaling, and attending the conference, along with their willingness to experiment and share the experiences of students in their classrooms.

OMEA is extremely proud to have two of the 16 selected national participants from our state and look forward to seeing Mr. Schwalbach and Ms. Nuñez’s fine work. Congratulations! music-making.

What a JOY!

Steve Peter

Choral Consultant

Little did I know when I began working with singers back in Wichita, KS, January 1976, that forty-plus years later I'd still be loving what I and we get to do: make and share music for a living. Is this the life or what?

So here I am, still doing what I love to do: compiling lists of choral titles for young and perhaps a few, not-so-young friends and colleagues to consider as you design your future festival/seasonal sets.

Understand these are simply lists of pieces that served me, or in a few cases, other respected conductors, well. These are titles that contain a variety of musically gratifying elements (melodic, harmonic, rhythmic, and or text-appeal). It's my sincere hope that you might find a few that will work for you and your singers, too.

Obviously the lists are not offered as comprehensive or complete repertoire lists for the ages. They span the gamut of the arc of music history (from Sweelinck to Laura Farnell), with a decided focus on the 20th and 21st centuries. However, their one common characteristic is that they've all worked well for, "so-mi-so" (solfège for, "This Old Man").

It ALL begins with programming.

Take a look and a listen and I hope you find a title or two that will work for your singers.

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Today the Virgin – John Tavener

Old chestnut, wonderful tuning incorporating chant elements.



Better suited for more sophisticated ensembles

Coventry Carol – Arr. Steve Pilkington

Uses tone bells/interesting choral writing/dramatic elements.

Lo, How A Rose E'er Blooming – Hugo Distler

Subtle, delicate and rhythmic challenges.

Noche de paz – Cesár Carrillo

Silent Night", with a Latin flair.

Noel – J. Edmund Hughes

"Carol of the Bells", in FOUR!

Sir Christèmas – William Mathias

Short, but sweet, and rhythmically sophisticated.

Stopping By Woods – Larry Nickel

Tuneful, melodic and non-Christian (winter flavor).

Challenging, but WORTH IT!

Adam lay y bounden – Hubert Bird

Rhythmically exciting, fast. Sung in olde English.

Ask the Watchman – Caldwell/Ivory

Male solo feature/accompanied/percussion/call & response.

Make we joy now in this place – Richard Pryor

Strophic/features a variety of solo/small ensemble elements.

Pat-a-pan – Chester Alwes

Fun, incorporates terrific flute (piccolo) and snare drum soloists.

See Dat Babe – Stacey V. Gibbs

Classic early Gibbs.

SATB (50 Nifty)

Accessible for most developing high school ensembles

Alma Redemptoris Mater – Palestrina

Largely homophonic Palestrina motet.

Ave Verum – Flor Peeters

Lovely accessible choral writing (minimal harmonic challenges).

Banks of Doon – Donna Gartman Schultz

Accompanied, fine accessible choral writing.

Chindia – Pascanu

With or without keyboard – fun either way/some tricky rhythms.

Flower of Beauty – John Clements

Harmonically accessible/strophic (two verse) and lovely writing.

I Am Not Yours – David Dickau

Accompanied, and tasteful accessible choral treatment

throughout.

Remember – Stephen Chatman

Lovely choral writing. Works well at commencement.

Rise Up My Love, My Fair One – James McCray

Old chestnut. Calls for accomp. and solo instrument (flute or

violin).

Set Me As a Seal – David Childs

Calls for solo instrument. Beautiful choral writing.

Tambur – Lajos Bardos

Old chestnut – fun features solo elements within all four voices.

Verleih' uns Frieden – Felix Mendelssohn Bartholdy

Soaring men's and women's lines. Accessible.

Better suited for more sophisticated ensembles

Ah, el novio no quiere dinero! – Arr. Mack Wilberg

Highly accessible, calls for strong soloist and percussion.

All Creatures Now Are Merry Minded – John Bennett

Six-voice English madrigal.

Famine Song – Matthew Culloton

Moving text connect with young singers/dramatic elements.

Hills of Tomorrow – Sondheim (Arr. David York)

Wonderful piece for commencement – a cappella/fulfilling text.

Homeland – Z. Randall Stoope

Patriotic – works very well with brass ensemble.

In Remembrance – Eleanor Daley

Moving text set in a memorable manner.

My Spirit Sang All Day – Gerald Finzi

Old chestnut, but worth revisiting.

Orpheus With His Lute Made Trees – Nick Page

Beautiful, but rhythmically complex and satisfying – Lydian mode.

Rise Up My Love, My Fair One – Healey Willan

Fine choral writing. No divisi with soaring tenor lines.

V' chit' tu (Song of Peace) – Alice Parker

Wonderful opener. Exciting writing (no divisi) some body

percussion.

Your Fragrance – Edward Henderson

Interesting harmonic elements (Lydian mode). New age-like.

Challenging, but WORTH IT!

Ago Lona – Marlos Nobre

Rhythmic 6/8 tour de force.

Angelus Ad Virginem – Eleanor Daley

Lots of Latin – numerous rhythmic and harmonic surprises.

Beati quorum via – C.V. Stanford

Six-part (SSA/TBB) one of my all-time favorites.

Cantémus! – Lajos Bárdos

Wonderful opener with exciting text (spicy tuning throughout).

Cantique de Jean Racine – Gabriel Fauré (cpdl)

Classic late Romantic French choral music – no divisi, wonderful

acc.

Daemon Irrepat Callidus – Gyorgy Orban

Exciting/a bit on the short side, but challenging on several fronts.

Doluri – Alexi Matchavariani

Harmonically tricky/divisi in women's/men's parts/rhythmic.

Eli, Eli – Lajos Bardos

Dramatic – text taken from the Crucifixion.

Ev'ry Night When The Sun Goes In/Polly Wolly Doodle – Arr.

Norman Luboff

Personal favorite/paired set.

Flanders Fields – Aitken

Challenging for young tenors, but very fulfilling for entire choir.

Gede Nibo – Sten Källman

Rhythmically challenging with some harmonic surprises.

Gloria – Greg Knauf

Gender divisi/rhythmic aleatoric elements/exciting.

Gaudete Omnes – Sweelinck

Favorite Renaissance motet for six-voices (SSA/TBB) cpdl.

Horizons – Peter Van Dijk

Body percussion added to a wonderfully moving text.

How Can I Keep From Singing? – Arr. Penny Tullock

Accessible treatment/accompanied.

I Love My Love – Gustav Holst

Strophic (six verses) each verse is unique and gratifying.

kasar mie la gaji – Alberto Grau

Challenging rhythmically, harmonically and emotionally.

Kpanlongo – Derek Bremel

Tricky rhythms, but catchy and gratifying for choirs and audiences.

Lamentations of Jeremiah – Z. Randall Stoope

Accompanied, contains Carl Orff-like elements throughout.

Laus Trinitatis – Frank Ferko

Tricky 12/8 against 4/4 rhythms and tuning challenges.

North Country Folk Songs (set of three) – Philip Wilbye

Each of the three is memorable. #2 and #3 are faves.

Rytmus – Ivan Hrusovsky

Rhythmic and harmonic challenges throughout.

Seinn O – Arr. J. David Moore

Yearns for movement. Performed by South Salem in 2010.

GREAT!

Three Secular Christmas Carols from Transylvania – Tudor

Jarda

Difficult, but exciting!

Tu es petrus – Palestrina

Six-part choral writing – harmonically accessible. Gratifying.

Two Japanese Proverbs – Gary Kent Walth
Divisi in all voices. Tricky rhythms throughout (ABA form).

Vine Hulpe di la munte – Tudor Jarda
Wonderful rhythmic elements/canonic, but not easy!

Vorspruch – Hugo Distler
Old chestnut. Marvelous text. Range-y (ABA form).

SA, SSA, SSAA (Double Sweet 16...)

Accessible for most developing high school ensembles

Ave Maria – Caccini (Arr. Liebergen)
Tastefully set. Great piece for line (with solo instrument).

Cantate Domino – Nancy Hill Cobb (SA or TB)
6/8 with an engaging energy throughout.

Fare You Well (Nora's Dove) – Ruth Elaine Schram
Good for beginning three-part women's chorus.

Goin' Up a Yonder – Arr. Sivatka
Loving energy, and wholly accessible choral writing.

Jesu – Andrea Ramsey
Short, but lovely. Two-part.

Lux aeterna – Z. Randall Stroope
Particular favorite for vowel work. Accessible.

Mbiri Huna Mwari – Lee J. Kesselman
Lively, triadic, rhythmic.

Nine Hundred Miles – Philip Silvey
Tender and dramatic. Multi-faceted piece with character changes.

Poet Sings, The – Z. Randall Stroope
Wholly accessible. Great piece for emerging treble choirs.

Silver Creek Lullaby – Drew Collins
Accessible and tender treatment.

Storm is Passing Over, The – Arr. Barbara W. Baker
Fun, accessible, Gospel, "hip", accompaniment!

Water Under Snow is Weary – Henri Wessman
Virtuosic flute intro, but highly accessible choral writing.

Better suited for more sophisticated ensembles

Ave Maria – Joan Szymko
Early Szymko – lovely and well designed.

Be Like the Bird – Abbie Betinis
A simple round by the granddaughter of Alfred Burt.

Bring Me Little Water, Silvey – Arr. Moira Smiley
Catchy, with gratifying movement (on YouTube).

Cedar Swamp – Jay Broeker
Terrific writing, was a sassy character.

Eliyahu Hanavi – Valerie Shields
SA, with solo instrument and accompaniment. Personal favorite.

Famine Song – Matthew Culloton
Works just as well as the mixed arrangement.

Followers of the Lamb – Arr. Nancy Grundahl
Wonderful opener. Spirited and connects with singers and audiences.

I Am Not Yours – David Childs
Tender text and set to a wonderful piano accompaniment.
Moving.

Jubal's Lyre – Handel, Arr. Carolee Curtwright
Good for intro to melismatic-singing.

Nani, raza mea de soare – Gabriel Dumitrescu
Tender lullaby. Mostly accessible (four bars of harmonic challenges).

Nigra Sum – Pablo Casals
Old chestnut. Still a must-visit.

Songs from the Sea – Aulis Sallinen
Four short pieces – each with its own challenges. Great texts.

Turtle Dove, The – Valerie Shields
SA, but filled with cross-parting/cross-voicing. Soulful writing.

Wanting Memories – Ysaye Barnwell
Very rhythmic. Four-part writing with very low voicing.

Weep No More – David Childs
Lovely writing. Wonderful use of echo-effects. Accompanied.

Challenging, but WORTH IT!

Early Spring – Kathleen Allan
Well-written, unaccompanied and melodically satisfying.

Five Hebrew Love Songs – Eric Whitacre
Women's choir with solo violin. 8-10 minutes.

O Yo Yo – Stephen Hatfield
Melodically/rhythmically intriguing! Personal favorite.

Revelation – Z. Randall Stroope
Tour de force for mature and ambitious treble choirs.

Summer's Here – Sue Bohlin
Very tricky. Interesting rhythmic elements. Good end-of-the-year piece.

TTBB (Sweet 16...)

Accessible for most developing high school ensembles

Cantate Domino – Nancy Hill Cobb (SA or TB)
6/8 with an engaging energy throughout.

Drive the River Down – Brad Printz
Fun and accessible for younger men's ensembles.

How Can I Keep From Singing – Judith Herrington
Good for emerging men's ensembles.

I Think My Love So Fair – Laura Farnell
Tender treatment of a gentle text.

In Flanders Fields – Alexander Tilley
Two-part. Particularly good for Veteran's Day/November events.

In the Hills of Shiloh – James Friedman/Michael Levi
Set in Lydian mode. Soulful and moving.

Set Me As a Seal – Laura Farnell
Accessible...good for the emerging young men's ensemble.

She Moved Through the Fair – Vijay Singh
Tender text, and equally tender treatment. Featured soloist.

She Walks in Beauty – Laura Farnell
Lovely writing – particularly for younger men.

Soldier's Elegy – Michael C. Kregler
Personal favorite. Almost sounds as if it's from a Musical.

Better suited for more sophisticated ensembles

Bar'bry Allen – Joshua Shank
Almost new-age like. Wonderful solo, exciting ending.

Challenging, but WORTH IT!

Ad amore – Lee J. Kesselman
Exciting and full harmonic writing.

Cantique de Jean Racine – Fauré (Ed. DG Mason)
cpdl # 02744 Old chestnut. Worth revisiting again.

Gaudete – Michael Englehardt
Tour de force. Calls for fine percussion ensemble.

Harambee – Robert I. Hugh
Great 12/8 groove. Personal favorite.!

Noel – Steven Sametz
Tricky, but great setting for intermediate men's ensemble/choir.

SAB

Better suited for more sophisticated ensembles

Cuckoo, The – Robert I. Hugh
Terrific closer. Calls for a good accompanist and a cajon player.

Nsa Ni O – Patricia A.B. Sandler
SAB piece addressing the horrors of alcoholism. Exciting movement.

SATB+SA

Better suited for more sophisticated ensembles

Dance of Zálongo – Carol Barnett
Personal favorite. Calls for full SATB choir & SA ensemble. 7/8!



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