

# Oregon

MUSIC EDUCATOR

Fall 2019

**2020: A Year of Changes**

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**Music's Intrinsic Value**

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**Score Study**

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**Music gives a soul to the universe, wings to the mind,  
flight to the imagination and life to everything.**

- Plato

# Music

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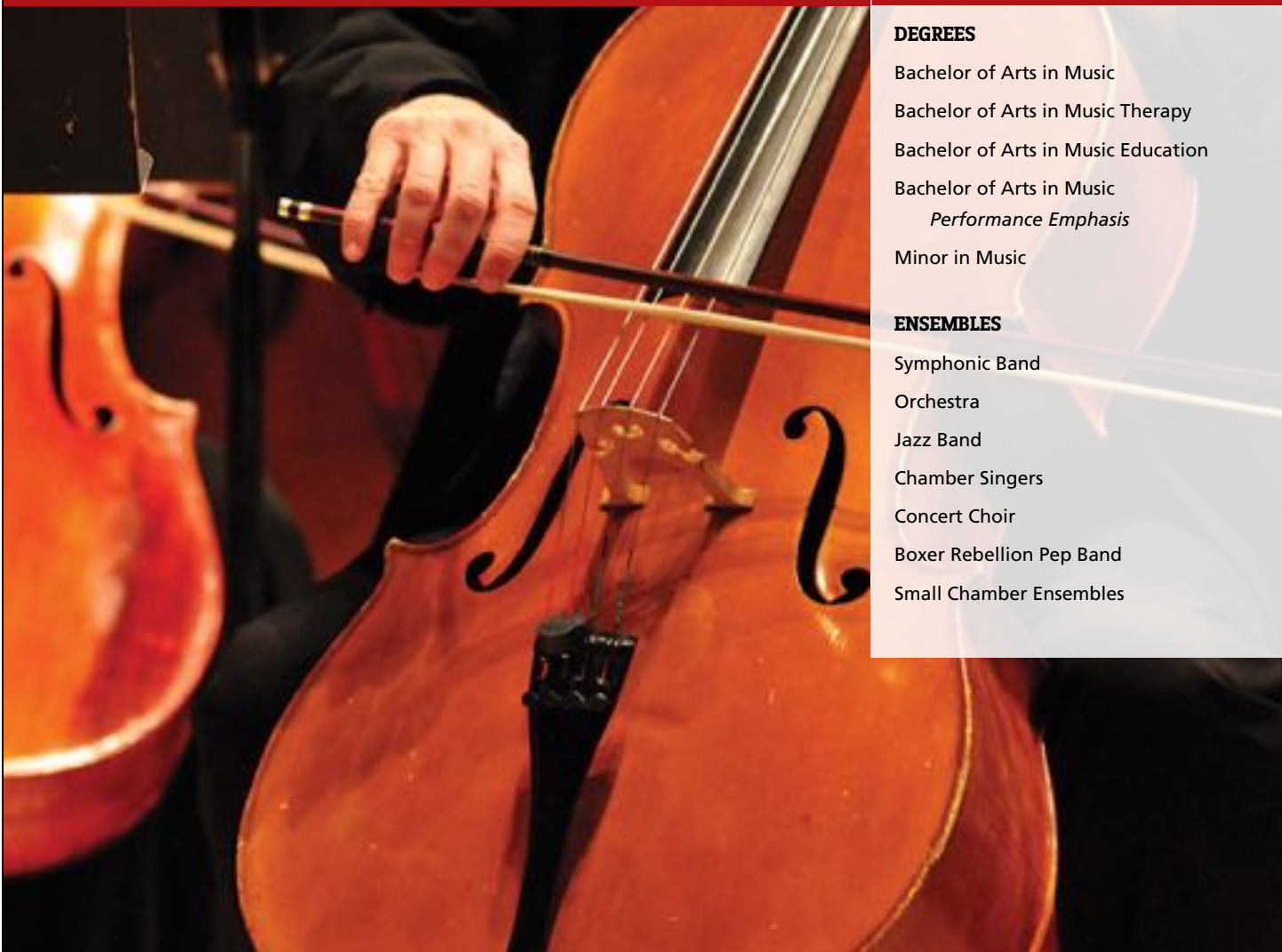
## DEGREES

Bachelor of Arts in Music  
Bachelor of Arts in Music Therapy  
Bachelor of Arts in Music Education  
Bachelor of Arts in Music  
*Performance Emphasis*  
Minor in Music

## ENSEMBLES

Symphonic Band  
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Jazz Band  
Chamber Singers  
Concert Choir  
Boxer Rebellion Pep Band  
Small Chamber Ensembles

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## Dates & Deadlines

- Nov. 8, 2019** Deadline for students to complete registration and payment online through Opus
- Nov. 15, 2019** Drop date for unpaid applicants
- Dec. 1, 2019** Finalize all remaining applicants' registration and payment for late adds (alternates)
- Dec. 6, 2019** All-State Managers mail folders (including info packet, music, flyers about Pepwear, Soundwaves, and photography, etc.)
- Dec. 31, 2019** Final day to register for the conference with complimentary banquet ticket
- Jan. 1, 2020** Conference registration rate increases (no banquet ticket option available)
- Jan. 16, 2020** High School Jazz Band and Middle School rehearsals begin
- Jan. 16, 2020** Conference registration table opens in the evening
- Jan. 17, 2020** Conference sessions begin
- Jan. 17, 2020** All remaining All-State ensembles check-in and begin rehearsals
- Jan. 17, 2020** Middle School All-State Concerts
- Jan. 18, 2020** Elementary All-State Choir and High School All-State Jazz Band Concerts
- Jan. 19, 2020** High School All-State Concerts
- Jan. 19, 2020** Last day of conference

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# 2020 All-State Conductors, Conference Keynote, and Banquet Entertainment



## OMEA All-State Elementary Choir

**Conductor: Darcy Morrissey**

Ensemble Managers: John Hillan-Payne & Allison Hedgepeth

### 2020 Elementary Choir Repertoire

Bright Mornin' Stars - Appalachian Folk Song; arranged by Morrissey  
Mamli Mukhasa - Folk Song from the Republic of Georgia; ed. Morris & Morrissey  
Bee! I'm Expecting You! by Emma Lou Diemer  
Moh Lee Hwah - Chinese Folk Song; arranged by B. Wayne Bisbee  
Three Quotes by Mark Twain arranged by Andrea Ramsey  
Dodi Li Israeli Song by Nira Chen; arranged by Doreen Rao



## OMEA All-State Middle School Band

**Conductor: Rob Grice**

Ensemble Managers: Ann McBride & Jenna Gagne

### 2020 All-State Band Repertoire

Fire Dance by David Shaffer  
Mountain of the Sun (Jebel Shams) by Rob Grice  
Reflection on the Missouri River by Rob Grice  
Ivan the Terrible by Rob Grice  
American Cameos by Jay Dawson



## OMEA All-State Middle School Orchestra

**Conductor: Dr. Jacob M. Dakon**

Ensemble Managers: Eddy Robinson and Mac Mayer

### 2020 Middle School Orchestra Repertoire

Dynasty by Kathryn Griesinger  
La Mariposa (The Butterfly) by Lorrie Baum  
Maid in Bedlam (An English Folk Song) arranged by Shirl Jae Atwell  
Hearts of Fire by Lauren Bernofsky



## OMEA All-State Middle School Tenor-Bass Choir

**Conductor: Dr. Nicole Lamartine**

Ensemble Manager: Kay Elliott

### 2020 Middle School Tenor-Bass Choir Repertoire

Come Travel With Me by Scott Farthing  
Psallite Hodie by Victor Johnson  
Journeyman's Song by Braeden Ayres  
Ewabele a West African Song  
Yellow Bird arranged by Dan Davison  
The Warrior by J. Reese Norris



## **OMEA All-State Middle School Treble Choir**

**Conductor: Dinah Helgeson**

Ensemble Managers: Suvi Mirka and Jamie Welch

### **2020 Middle School Treble Choir Repertoire**

Sound the Trumpet by Henry Purcell, arranged by C.S. Lang  
I Started out Singing by Jocelyn Hagen  
She Tore a Map by Timothy Takach  
Truth by Andrea Ramsey  
Never One Thing by May Erlewine, arranged by Corie Brown



## **OMEA All-State High School Jazz Band**

**Conductor: Stephen Massey**

Ensemble Manager: Dan Davey

### **2020 Jazz Band Repertoire**

Black and Tan Fantasy by Duke Ellington  
Vine Street Rumble from the Kansa City Suite by Benny Carter  
A Night in Tunisia by Dizzy Gillespie arranged by Mario Bauza  
The Star Crossed Lovers from the Shakespearean Suite by Duke Ellington  
Groove Merchant by Jerome Richardson arranged by Thad Jones  
Fables of Faubus by Charles Mingus



## **OMEA All-State High School Wind Ensemble**

**Conductor: Bobby Francis**

Ensemble Managers: Stuart Welsh and Danny Mitchell

### **2020 Wind Ensemble Repertoire**

Shimmering Sunshine by Kevin Day  
Laude by Howard Hanson  
Sacred Places by John Mackey  
Symphony N0.1 "Heroes", Mov. 4 For the Fallen by Onsby Rose



## **OMEA All-State High School Symphonic Band**

**Conductor: Paul Popiel**

Ensemble Manager: Ben Lawson

### **2020 Symphonic Band Repertoire**

Washington Post March by John Philip Sousa, edited by Frank Byrne  
First Suite in E Flat by Gustav Holst, edited by Colin Matthews  
Children's Folksong Suite by Kevin Walczyk  
Only Light by Aaron Perrine  
Galop by Dmitri Shostakovich, arranged by Donald Hunsberger



## OMEA All-State High School Mixed Choir

**Conductor: Dr. Jonathan Talberg**

Ensemble Managers: Mary Brandenstein and Leah Tomlin

### 2020 High School Mixed Choir Repertoire

Esta Tierra by Javier Busto  
Come to the Woods by Jake Runestad  
When We Are Gone by Matthew Hazzard  
To Agni by Gustav Holst  
On Jordan's Stormy by J Harold Moyer  
Thanks Be To God by Felix Mendelssohn - CPDL



## OMEA All-State High School Orchestra

**Conductor: Young K. Kim**

Ensemble Managers: Darian Douglas and Barabara Colaianni

### 2020 High School Orchestra Repertoire

Danse Bacchanale by Camille Saint-Saens  
Komm Susser Tod by JS Bach, arranged by L. Stokowski  
Jupiter from the Planets by Gustav Holst

## Banquet Entertainment

### Moanin' Frogs

Bending genres and uplifting spirits, The Moanin' Frogs offers an electrifying approach to chamber music. Conservatory trained and entertainment minded, their dynamic and technically precise performances of classical, ragtime, jazz, and pop delight fans across the world. Featuring all six saxophones from soprano to bass, The Moanin' Frogs are unique on today's chamber music landscape. First Prize Winners of the 2018 M-Prize Chamber Arts Competition, their passion, quality, variety, instrumentation, and focus on the audience experience set them apart.



## Conference Keynote Speaker

### Tyler Boeh

Tyler Boeh is professionally funny. Comfortable, confident, and hilarious, he uses his quick wit and celebrated talent of "beatboxing" to bring audiences into a hysterical frenzy.





# President's Column

## Kathy Briggs

OMEA President



Thank you for taking some time to read our fine OMEA Journal. Back to school is a busy time for all of us, full of excitement along with a never-ending "to-do" list as we set up our school year for student success. I appreciate you taking a few moments to connect with our OMEA and our work to support all of our Oregon music teachers and students.

## Updates & News

### Bylaws, Policies & Procedures

Our executive board has been going over our Bylaws and Policies & Procedures with a fine-toothed comb. These are living documents, and over the years as the board has approved amendments or changes to fit with our actual practices, the language has become outdated, unclear or redundant in places. This has left some confusion and gray areas, which we wish to clean up. Our edits and updates were presented to the OMEA Board at our September meeting for approval. Look for updated versions on our website in the coming months.

## News from NAFME National Assembly

### Cook Ross Study

NAFME National Executive Board is conducting a self-study on our organization on inclusion, diversity, access, & equity. Cook Ross did a cultural assessment of the entire NAFME association, focusing on the following areas:

- Leadership
- Culture & Communication
- Member Recruitment & Retention
- Music Marketplace

The purpose is to provide insight needed to develop strategic objectives that will move NAFME closer to achieving music education for all. It is hoped that the data and information collected will help inform the NAFME National Executive Board, and in turn allow them to provide and promote ideas and processes for state MEAs to use for their own planning.

### Mid-Size States Session

One of the sessions at the NAFME National Assembly this June was focused specifically on mid-size states, our areas of concern, and sharing of ideas and possible solutions. Both OMEA Advocacy Co-Chair Andie Andeen and I attended the session. We mid-sized states share many of the same concerns across the nation.

- **Middle sized growing pains** - Many mid-sized states require part-time or full-time staff to manage the running of the organization, but don't quite have the budget of a large state to afford hiring staff. It takes significant work to

develop the structure, leadership, volunteers, and staff to cover the workload. As mid-sized states' MEAs grow, it takes considerable energy to develop and train new people when your leadership is comprised of volunteers who are also full-time teachers. We are fortunate that OMEA has been managed well financially, and that we have an excellent support system in place with our executive director, Carolyn Sutton. As our organization and our conference continues to grow, we need to continually look at our Oregon leadership and support structure. The addition of the All-State Ensembles Chair position is an example of this growth.

- **"Keeping Up with the Jones"** - Many mid-sized states border or are near large states, with large budgets and more opportunities for professional development. Competing with nearby larger states for attendance at conferences or with comparisons of events is difficult. We here in Oregon are fortunate that we have an excellent relationship with Washington's MEA, and we actually benefit from our shared division conferences and their considerably larger staff.
- **Urban vs Rural Areas** - Many mid-sized states have limited areas/cities able to support large events, yet those in rural or more distant areas feel left out or put upon because of their travel time/expenses. We also struggle with this in Oregon and serving our rural schools, especially those outside of the I-5 corridor. Our executive board is hoping to offer some workshops or other professional development opportunities for teachers east of the cascades, especially elementary teachers in rural districts, and will be looking for help to lead these endeavors. We are grateful to our teachers in our OMEA districts across the state that offer professional development and student events outside of our annual state conference. All of the mid-sized states also reported shortages of qualified music teachers in rural areas and are asking local universities for help.

I conclude by sharing that I am pleased with the good work that Jeremy Zander and our conference team are doing for our upcoming OMEA Conference in January and I encourage you all to attend. This is a rich experience for us as professionals and excellent networking with our colleagues across the state. We also join together to celebrate each other and honor the extraordinary music teachers of Oregon. I look forward to seeing you all this January in Eugene.

May your school year be rewarding and full of musical joy.

# Welcome Back!

## Todd Zimbelman

OMEA Past-President/Treasurer



I hope your 2019-2020 school year is off to a great start! As I complete my final year as Past-President, I start a new role as Treasurer. We have completed the Treasurer transition process and I will be fulfilling both roles through May of 2020. Once my Past-President duties are completed, I will then continue with the Treasurer role. Dave Becker has done amazing work as our outgoing Treasurer and has set-up our organization to be financially consistent and stable. My goals are to keep the organization moving forward while maintaining the consistency and stability Dave has established. Thank you Dave Becker for the many years of work as our Treasurer (any many more as a member of the board).

I would like to continue to encourage you to use this journal as a resource for teaching. Besides sharing information, seek out the very music teachers in your area and ask them to 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 would work, but it is my hope that more and more teachers begin to submit teaching techniques/ideas for the classroom.

## From the Band Room

### Avoiding the Competitive Music Set Trap!

I don't mind competition in music. I embrace it and work to make it a positive force within my program. For me, it remains to be about the quality of the music and the intent of the composer, not the competitive results. If there's a problem I see with our system of competition in music throughout Oregon, it's the ensembles that play the same music set for several competitions and then again at state. This can be avoidable, and there are many strategies and approaches anyone can use to help avoid the trap. Here are some strategies that have worked for me.

1. After we sight-read a piece, and it's something we plan to perform, I ask the ensemble how long they need to perfect their parts. The answers change based on what is going on in their world and the level of difficulty. On average, an easier piece is one to two weeks, a medium level piece is two-three weeks, and the most difficult pieces are three to four weeks. This also factors in that they are learning more than one piece at a time, some of them are working on All-State/All-City/Solos/Chamber Music, and many of them are involved in upper level AP/Honors/College Prep courses. When we get to the agreed upon deadline, if their parts are not there, everyone in that ensemble must record themselves playing their part on a video. They submit these videos to me through Google Drive Folders I've set-up for each section of every ensemble. We call these "Part Proficiencies." These are evaluated and their scores are in

the online grade book. Students can redo their recordings for two weeks to keep improving their level of proficiency. During the early years, there were a lot of recordings submitted. After being consistent with the process over many years, fewer recordings have been required and you start to see students learn to approach their workload with scheduling, goal setting, and more thoughtfulness, which then informs their practice schedule.

2. Avoid only working on the next performance. If you have six weeks until your next concert, work on that concert set, but also start to work on music for the following performance. One of the "traps" directors find themselves in is the fact that there's just not enough time between qualifying contests to switch out music. There's not enough time between the last qualifying contest and state to switch out their music for state. Cross-layering the music learning process is one of the main ways I avoid this trap.
3. If you find that "perfect piece for state," save it. Put it on the back burner and touch on it throughout the winter/spring months. Avoid performing it at any contest or festival. As opposed to some of the music you hear at the state contest, which is over-rehearsed and stale, this new music will sound alive and the students will be performing it with a fresh perspective.
4. Plan your rehearsal schedule by taking the number of measures in a piece and scheduling blocks of time for each chunk of measures/phrases you need to get to throughout your concert/rehearsal cycle. Do this for pieces you are about to perform and the ones you are touching on for the following performances. Think Macro-Micro-Macro: large chunks, small detail work, back to large chunks leading up to the performance.
5. Research music at all times. Selecting the right literature for your ensemble is key. If they love the music, they will be more likely to practice it and work hard. In some cases, students may start out not liking a piece, but once they understand more about it and get their performance level higher, they fall in love with that music. It is a balancing act and often the teacher has to lead them down the path of appreciation. For each ensemble and each set, I select music that is below their skills sets, at their skill sets, and above their skill sets. Within this guideline, I also select music that has diverse styles, energies, tempos, colors,

composers, and emotions. One selection is lyrical or at least has a longer lyrical section/movement. Last, I select music from different time periods.

6. Plan a retreat. Our wind ensemble retreat is one of the best things we do and the students absolutely love it and look forward to it each year. We rent a lodge for a weekend. Parents take care of food. We break the schedule up with full ensemble rehearsals, sectionals, and recreation time. We also do some leadership training and section goal planning. We work on music that is programmed for our league contest and the state contest. After the retreat, the next time we rehearse the league set is just before the league contest. After the league contest, we have three

to four weeks before state. We then start rehearsing the state set during that time. We typically hold our retreat at the end of February/beginning of March. We established the retreat over the weekend in our high school band room, then we moved to an off-site location in year two.

Performing new music at each festival/competition is possible. If you attempt this and fall short of being able to switch out all of the music, but can only switch out a percentage of music, that's a good start. Always do what works for you and your program. These strategies listed above have worked for my program.

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

## Fall in the Pacific Northwest

### Let the Music Resound!

#### Scott Barnes

NW NAFME President

Welcome back to a new and exciting school year! Isn't it great that teachers get "three uninterrupted months off in the summer", with "nothing to do but relax?!" Seriously, I hope that your summer camps, classes, marching camps, part-time jobs, summer school, all of the postponed doctor appointments, etc. left some time for you to truly rest and recharge your batteries! YOU are the pivotal factor that brings music alive for students, and gives them a place to belong, grow together and excel. As the year starts, students are excited to be back together, and to be part of a musical group. They feel empowered and important because of the stage that you've set. The work that happens each day in music rooms across the Northwest is the greatest form of advocacy that we have. Students, parents, community members, and even administrators will fight for a program that matters and makes a difference. Devote yourself to excellence every day; this modeling sets high expectations for your students, and will truly stand out in your building and school district. As Colin Powell stated, "Excellence is not an exception; it is a prevailing attitude."

We often say that music changes lives, but in reality it's you, the teacher, that change lives. What makes a teacher the "life changer?" Musicianship? Trophies? Degrees? Nope, it's as simple as caring. Taking the time to see the value of every student that we have the privilege of interacting with. As you focus your personal goals for the year, keep in mind the social-emotional need of students for positive relationships, building these will pay long lasting dividends. There are a lot of students in our schools that need us, and there's room for every one of them in the music classroom. For some, it's a stable home, and for others it's a launching pad giving them a stable base to explore their futures.



My new challenge this fall is in assuming the role of your NAFME NW Division President, and representing you. It's a bit intimidating to follow in the footsteps of great educators such as John Combs and Camille Blackburn. But it's a great honor to represent the mighty Northwest Division of NAFME, and the thousands of outstanding music educators that are changing lives in classrooms each day.

We choose the Northwest for a number of reasons, or perhaps it chose us. It is a stunningly beautiful part of the country with fiercely independent people. The frontier spirit lives here -- the Oregon Trail, the Alaskan Gold rush, the Wyoming and Montana cowboys, the Idaho potato! As my insurance company's tagline goes, "We're a lot like you, a little different." People from the rest of the country don't understand taking 50 pounds of freshly frozen salmon on the plane as your carry on. We don't bat an eye. My colleagues on the NAFME National Executive Board love our division; secretly I think they're a little jealous. They recognize the fact that we get along and work together well as a group. The Northwest and Eastern divisions are the only two that still offer divisional conferences biennially, and we do so because it's a system that works well and provides exceptional professional development and collegial time for our teachers. This was so very obvious in the highly successful 2019 NW Division conference in Portland. John Combs, and the WMEA staff did an incredible job of providing a top notch event with a little something for everyone.

## Important News Items from the NAFME National Office

### Candidates for National President

The candidates for 2020-2022 NAFME National President-Elect were announced by NAFME President Kathleen D. Sanz on June 20th. They are Scott Sheehan and Johanna Siebert. Both are outstanding music educators, with stellar qualifications. I encourage you to read their bios on the NAFME website, and please VOTE when the window opens in January, 2020. The election process for National Offices has been modified to be more open and candidates are encouraged to use social media to share their platforms.

### Advocacy Day on Capitol Hill

On Wednesday, June 19, during the NAFME National Assembly, delegations of music educators from every state met with members of congress on Capitol Hill in Washington, D.C. to advocate for Music Education. The primary "ask" was for full funding of the Every Student Succeeds Act (ESSA). Later that week, the House of Representatives passed a very positive education budget.

### NAfME Office Building

NAfME has completed the sale of the office building, and is renting back one floor for its operations. This better meets the needs of

the organization going forward, and is a fiscally prudent move. The sales price of just over \$5 Million has been invested. Proceeds from the interest will pay for the rent, and additional proceeds (after one year), will be available for projects as determined by the National Executive Board.

### Cook Ross Initiative

In 2018, NAFME partnered with research firm Cook Ross to undertake a comprehensive assessment that will examine all policies, practices and procedures with a lens of uncovering any unintentional institutional or personal biases. The process will include questionnaires, interviews, focus groups and a thorough review of documents. Based on the results of the process, recommendations will be made to help NAFME become a more diverse, equitable and inclusive organization.

### All-National Honors Ensembles coming out West!

The All-National Honors Ensembles for the 2021/2022 school year will be held in San Diego, California, in early January 2022. There will be no National Conference in that year.

I hope that you're all having a great fall, and I look forward to seeing many of you throughout the year.



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# 2020: A Year of Changes

## Branden and Megan Hansen

OMEA All State Co-Chairs



We both hope your school year is off to a great start, and that you have enjoyed some rewarding weeks with your students already. As you are well aware, the Executive Board and Conference Planning Team are hard at work to create the best possible experience for our state's students. With all this in mind, as the All-State Co-Chairs, we wanted to share some updates and reminders about the "student side" of the 2020 Conference.

Firstly, in case you were unaware, the Executive Board decided to create our position last year. As the All-State Co-Chairs, we are responsible for helping manage and facilitate everything related to the honor ensembles and student experience at the 2020 Conference. This allows the Conference Chair, a position that changes annually, to focus their energies on the "teacher side" of the conference (sessions, concert hours, etc.), while we focus on matters related to the "student side" of the conference. These duties include auditions, helping the ensemble managers, schedule building, etc. The intent is for this position to stay consistent from one year to the next, building continuity and allowing for easier implementation of change and new ideas. We are excited to serve in this role and bring with us extensive experience ranging from equipment manager to conference chair.

As has been mentioned elsewhere in this and previous journals, there are many changes coming in the 2020 Conference. One of the most noticeable alterations is that the concert venues for most all-state groups are different than in the past. As always, please continue to check the OMEA website ([oregonmusic.org](http://oregonmusic.org)) for the most current information, but below are the Gala Concert venues for each of the 2020 ensembles:

- Elementary Choir / First Baptist Church / Saturday Morning
- Middle School Choirs / First United Methodist Church / Friday Evening
- Middle School Band & Orchestra / First Baptist Church / Friday Evening
- High School Jazz Band / Hult Center Soreng Theater / Saturday Evening
- High School Mixed Choir / First United Methodist Church / Sunday Evening
- High School Symphonic Band, Wind Ensemble, & Orchestra / First Baptist Church / Sunday Evening

We are excited by the work of Jeremy Zander and Carolyn Sutton to help find these locations. As you can imagine, losing the Hult Center's Silva Stage as a performance venue has presented many challenges, but we are confident your students will continue to have a great all-state experience.

Despite the need to find new venues for all-state ensembles, there has still been progress in enhancing and refining the all-state portion of the conference. As you already know, an application information packet was made available for use when compiling and collecting all-state auditions. This document helps teachers easily gather all the necessary information from each applicant while simultaneously making students, parents, and administrators aware of the commitments and expectations associated with all-state participation. We are excited to help implement more changes and refinements such as this as we move forward in this position from one year to the next.

Looking to deadlines and events following the audition submission, there are a few other items to keep in mind. Please remind and emphasize with your students and families that there are no refunds for audition or participation fees. Once students have committed, that money is immediately earmarked for group expenses that cannot be changed or refunded. All this is clearly outlined in the aforementioned information packet that students and families should have turned in to you *before* even submitting an audition recording. Remember that this year, participation fees are \$329 for high school ensembles, \$236 for middle school ensembles, and \$187 for Elementary Choir. As well, concert tickets for High School groups are \$15 each with Middle School groups being \$10 each. As in the past, the High School Jazz Band and Elementary Choir concerts are free.

Again, we want to thank the OMEA Board as well as the Conference Planning team for their great work up to this point. We are confident that the 2020 Conference will again be a great experience for teacher and student alike. If you have any questions or suggestions related to the student experience at all-state, please don't hesitate to email us at [allstatechair@gmail.com](mailto:allstatechair@gmail.com). We are looking forward to seeing you and your students at the 2020 Conference!

# Welcome to the start of another school year!

## Jeremy Zander

OMEA President-Elect



Welcome to the start of another school year! This year marks the beginning of my 15th year as a teacher and band director, but sometimes it feels like it was just a few years ago that I first stepped into my very own band room. It has been so rewarding these past 15 years to learn from so many outstanding educators in this state, and it is so gratifying to begin to see former students of mine start to enter the field of music as educators, composers, and performers or else to just come visit me at school and tell me about whatever they are doing in life.

As President-Elect of OMEA, my main responsibility is to be the general chair of the upcoming OMEA State Conference. The conference will be held at the Graduate Hotel (formerly known as the Eugene Hilton) in Eugene from January 16th through the 19th. I am so thankful to be able to rely on the wise input of previous conference chairs like Kathy Briggs, Branden & Megan Hansen, and Todd Zimbelman. And I know that our organization is so blessed to have the help of our unflappable and capable executive director Carolyn Sutton!

As many of you may already know, this year's Gala Concerts for the honor ensembles will look a bit different than in the past. Branden and Megan Hansen, who are chairing the All-State Ensembles, will have more details about this in their journal article. Suffice to say that I am very happy with where we ended up and am confident that all of our All-State musicians will have a positive concert experience.

Our venues for concert hours and conference sessions remain largely unchanged, and the wonderful staff at the Eugene Conference Center continue to be a pleasure to work with. The Graduate Hotel will look very different compared to the 2018 conference, with newly renovated rooms that uniquely reflect many aspects of Eugene and the University of Oregon and some changes to their lobby, restaurant, and bar.

More importantly, the conference will still be full of great sessions that will help our state's music educators hone their craft and re-energize their passion! I'm so excited to see what our clinicians will present for us.

Most importantly of all, this conference will have people like YOU. Some of my best practices in my classroom come from ideas I heard while sharing a meal or a beverage with my friends and colleagues from around the state. I cannot speak highly enough of the value that attending the conference has for me every year, and I hope to see you there, too!

## Notes from the Band Room

As I write this article, I am also in the midst of preparations for the new school year. With that in mind, I thought I would share some tips I have learned over the years to make the start of the year go just a little smoother.

### Simplifying Locker Checkout

- I used to have students check their locks and lockers for the instruments back in to me at the end of every school year. But I learned this tip from a colleague (probably at the OMEA conference!): at the end of the school year, only check in locks/lockers from students who are not returning to band the following year (e.g. graduating students, students who are moving, students who are dropping band). Also, if students wish to get a different locker, they can request to move/exchange before leaving for the summer.
- As part of the end-of-year checkout process, have students write their locker combination on a piece of tape and attach it to their padlock or lock. This will make it so that you do not have to look it up again in the Fall (after they forgot the combination over the long summer).
- On the first day of the new school year, I see all of my freshman students for a short 10-minute version of the class. On that day, I have the freshmen fill out the form on the next page. After school is released, I work on checking out instruments and lockers to fill the requests, then return the completed form to the students along with any instruments the requested the next time I see them in class. I also usually recruit a student leader or two to help with the process.

### How to Get Kids Playing as Soon as Possible:

In my high school program, I like to have my bands playing together on their first day of class. Like I said above, I see the freshman for only 10 minutes on their first day of school, but I have full 90-minute classes on the first day for the other classes. Here are some things I try to do:

- Find out what instrument your incoming freshmen play. Your feeder directors will be able to help!
- Prepare folders with the students name on them. For the freshman band, I write the names in large letters using a sharpie marker so that I can read them from the front of the room. This also helps me to learn student names much faster! My older bands use durable music folios that I check out to them in my digital inventory.
- Fill the folders with any handouts you want the students to have. I include my course handbook, our Wind Technique Book, the national anthem we use, our school Fight Song, and a book of chorales. If I have repertoire picked out for that class, I also put this music in the folders.
- Create a seating chart for each band. I use a great online tool that you can find here: [bgreco.net/band](http://bgreco.net/band). Project your seating chart onto the board or screen.
- On the first day, I set up the chairs and stands for my students, then place their folder on their assigned seat. (On subsequent days, it is the students' responsibility to set up their own stand and chair and to put it away at the end of class.)
- Take care of as much of the instrument and locker checkout before the first day of school as possible! (See above)
- Send out an email or other notification asking students to bring their instruments in the first day of class.

- Save the syllabus and the classroom expectations for later in the rehearsal. The students will get enough of that from their other classes the entire first day! They will relish the opportunity to make music with their friends on their first day back at school.
- Use time at the end of one class to have your students help you set up for the next class.

### **Establish Clear Classroom Procedures**

Even though I have been doing this for fifteen years, I still spend some time during my in-service week considering the procedures I have in place for my classes and ensembles. How will students enter the room? How will they get water or use the bathroom during rehearsal? Will cases be stored under the chairs or back in the lockers? I also want to think through how I will communicate these expectations to my students. For my returning students, much of it will be automatic, but for my new students, I think about how I will establish these routines without simply reading off a list of my demands.

Having clear expectations set up in advance and communicated clearly vastly improves the flow of the daily class and the year as a whole. Early in my career, "The First Days of School" by Harry Wong was incredibly helpful to me in this element of my teaching.

I hope that some of these tips will be as helpful to you as they were to me the first time I learned them from my colleagues!

**MOUNTAINSIDE BAND DEPARTMENT**  
 12500 SW 175<sup>th</sup> Ave., Beaverton, OR 97007

***MOUNTAINSIDE EQUIPMENT REQUEST, 2019-20***

Name of Student	Student Primary Instrument	Student Secondary Instrument
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Do you need to rent/use a school Instrument? Yes \_\_\_\_\_ No \_\_\_\_\_  
 note: if your school instrument is already checked out, there is no need

If yes, what instrument(s) do you need to check out? \_\_\_\_\_

Do you need to get a band hall locker checked out to you? Yes \_\_\_\_\_ No \_\_\_\_\_  
 note: If you already have one, check NO

If yes, what instrument(s) will you be storing in it? \_\_\_\_\_

To be completed by Mr. Zander:		
Locker #:	Lock #:	Lock Combo: _____

Mountainside High School equipment checkout form

# Let's Not Be Silent

## Suicide Prevention

### DeLee M. Brown

Instructional Mentor, General Music, Choir, Kalapuya Elementary School, OMEA General Music Chair



One afternoon a colleague was walking through the cafeteria during lunch. She happened to see a 1st grader who looked like they were choking. She exploded into action, grabbed the little girl and performed the Heimlich maneuver. Fortunately, a small piece of pizza popped out of the girl's mouth and she started breathing again. It is good to have adults in our school buildings trained in first aid. Many schools are so saturated with adults who know first aid that you wouldn't have to go far to find help for a student who was having difficulty. Whether it's choking, bleeding, or CPR, we're trained and can help until professionals arrive. Unfortunately, not many adults are trained to see the signs or administer relief for the 2nd leading cause of death among our young people, suicide.

We know that suicide rates are on the rise. Though we don't know all the reasons why, we know that more and more students are experiencing trauma, having difficulties with social media or keeping up with school, and mental illness is touching more and more of our students. These are just some of the things that are happening on top of the normal difficulties of being a pre-teen/teenager.

My own child became a statistic last year, the third suicide at his school within an 8-month timeframe. His passing has rocked our community and devastated our family. We have been left with so many questions. I have wondered what more I could have done to prevent his death. And I wonder, as so many of our colleagues, how we can prevent this from happening to other students? Talking about suicide and suicide prevention is the first step and so I will not be silent.

### Let's get some training

#### The QPR Institute - [qprinstitute.org](http://qprinstitute.org)

The QPR Institute offers training in identifying the warning signs and provides a protocol for preventing suicide. QPR stands for **Question, Persuade, Refer**.

If you, like my colleague who noticed the little girl choking, are able to notice that a student is disconnecting from class, friends, or there are sudden changes in their behaviors and your gut says something is up, there is something you can do. Instead of CPR, think, QPR.

Don't be afraid to ask the **question**, "Are you thinking about suicide?" I thought to ask my son about suicide, but only for a brief moment. What a horrific thought to have as a mother and I certainly didn't want to put that idea in his head, so I dismissed

the idea. I have learned since that asking the question and talking about suicide doesn't increase the likelihood that someone will commit suicide (Dazzi, et al).

If the answer is yes, then do what you can to **persuade** the student to keep themselves safe and **refer** them to those who can deliver the help they need. If you are at school, let's get that student to the counselor or administrator. Many of our schools and districts have plans in place. I would encourage you to find out what they are.

Just like with first aid, we need to turn our students over to professionals. If you are outside of school, consider calling the state or national suicide prevention hotlines. These trained professionals can walk you through what to do and if necessary, contact local law enforcement who can help keep the person safe and find the right support. You can also always call 911 or if appropriate take the person to the hospital.

You can find more information on the QPR website and you can request to have trainings at your school or district. It would be positive to have as many adults trained in QPR as we have trained in CPR. We certainly would be able to identify and help more students.

#### Everyday Prevention - Trauma Sensitive Classrooms

After my son's death, so many of my fellow teachers asked, "What can I do so that this doesn't happen again?" I had no answers at the time, but over the last year, I have come up with my best answer. We continue to make the effort to have a trauma sensitive classroom/environment and know our students. The ideas are simple, but they increase connection, build relationship, and enhance a sense of belonging. So, what can I do? Here are your three I's:

**Invite:** Invite students into your classroom and your life. Know their names. Invite them to get to know and support each other. Invite them to learn and to participate.

**Instruct:** Make sure your instruction is excellent. Be well planned. Structure your classroom so all students know the expectations and level of performance. Help students know what to do when they have academic problems in your classroom. Help students become excellent musicians, musically literate, and allow them to be part of the creative process.



**Inspire:** We teach music! What a wonderful opportunity we have to inspire our students, not to be only good musicians, but to be good people. In our classrooms, students are part of something bigger than themselves. Help them to see how valuable their contributions are and please continue to choose amazing music for them to learn. There may be a song you choose this year that saves a life.

As you read the three I's did you think, "I do that!?" You are right. Yet, we always have room for improvement. What other ideas do you have as you invite, instruct, and inspire? How can you turn and teach those principles to the leadership students in your classes? And don't ever forget that the ideas are simple, but they are so powerful. Never underestimate the good that you can do each day as you interact and build relationships with students.

### Let's Not Be Silent

Our students need us to keep talking with them about important things and we shouldn't shy away from suicide and suicide prevention. I have included two items in the resources for you that may be helpful in facilitating a discussion. First, the suicide prevention hotline. Would you post this in your classroom? Will you let students know what resources are available at your school if they are having a difficult time? In an effort to not be silent about suicide, I wrote and shared a poem with 200 hundred wonderful young singers at the National ACDA convention. Going back to the QPR, this would have been my effort to persuade my son to "Choose to Stay" if I had had the chance. It created the opportunity to talk about mental health and suicide prevention. Maybe in reading and talking about the poem together, someone in your classroom may be persuaded to stay.

Finally, consider someone with whom to share the QPR. Who might benefit from understanding the protocol? Would bringing in someone for a training make a difference at your school? Let's get some training. Let's invite, instruct, and inspire. Let's not be silent.

### References

- Dazzi, T., Gribble, R., Wessely, S., & Fear, N. (2014). Does asking about suicide and related behaviours induce suicidal ideation? What is the evidence? *Psychological Medicine*, 44(16), 3361-3363. doi:10.1017/S0033291714001299
- QPR website: <https://qprinstitute.com>
- Another good site: <https://save.org> SAVE – Suicide Awareness Voices of Education

# Choose to Stay

By DeLee Brown

Read to the 2019 TTBB ACDA Honor Choir March 2, 2019

If I could have had two more minutes with my son, these are the things I would say:

Whatever is going on, we'll help you out of it and we won't be ashamed.  
Please choose to stay.

It is possible to grow through the things you are going through.  
Please choose to stay.

The darkness, the cloud that covers your mind, there are medicines and doctors who can help.  
Please choose to stay.

The voice in your head that tells you no one will notice that you are gone...IT IS A LIE.  
Please choose to stay.

Everything changes. Whatever you are stuck in will eventually change. Don't make a permanent decision to solve a temporary problem.  
Please choose to stay.

Your mistakes do not define you.  
Please choose to stay.

Your song is not finished and there is someone out there who needs to hear your song.  
Please choose to stay.

Please fight, fight one more day.  
Please choose to stay.

You are needed, you are wanted, you are loved.  
Oh, please choose to stay.

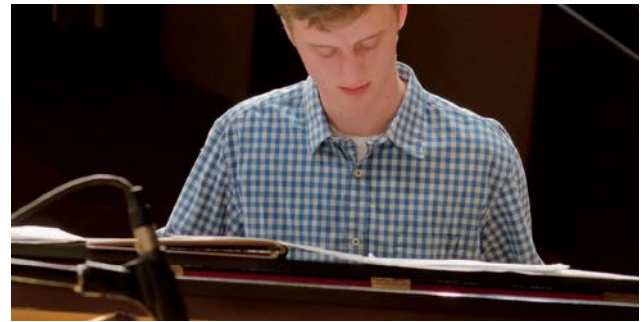
My son Aaron took his life on Thursday, October 4, 2018. No one, his friends, his teachers, and especially his parents, had any idea he was considering suicide. His passing has rocked our community, his friends, and our family. He took my mother's heart when he left. If there is an opportunity to say something that would help others not make the same choice as Aaron, let us be brave and say it. ~ DeLee



  
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# Music's Intrinsic Value

## Michael Burch-Pesses, DMA

Director of Bands, Pacific University & OMEA Band Chair

I have seen a number of articles lately that proclaim something like, "Students are better in math and science if they take music lessons." I am completely on board with studies that show that performing music – instrumental and vocal – causes young people to do better in other subjects. In fact, in his fascinating book, "This is Your Brain on Music," Daniel J. Levitin proposes that music is as fundamental to human development as is language itself.

Research has shown consistently that performing music contributes to young people's personal development; it cultivates self-expression, problem-solving and creativity. It improves motor and listening skills and improves the brain's ability to organize neural pathways. In other words, because of music, their brain works better: they can hear better, process information better, and function better physically.

Making music also requires collaboration and the ability to communicate — necessities in math and science. Likewise, to make music together, you have to work with others. And participating in a transdisciplinary project is like performing in an ensemble: musicians—or scientists—who might otherwise be doing solo work, come together to create something they could not have created alone. This kind of collaborative work requires clear communication, a bedrock quality in ensemble playing and singing. And the number one skill that today's employers are looking for is the **ability to communicate**. As music students develop their musical skills, they also develop their ability to communicate both verbally and in writing.

As an example of how music contributes to scholarship in other disciplines, one of our recent Valedictorians at Pacific University was an exercise science major, with a minor in comparative religions. **AND** she played solo French horn in the band. **AND** she was a standout in track and field.

So yes, I agree that music provides all the benefits I have described. No question and no argument.

### Nevertheless...

No one seems to be mentioning that we should include music in the curriculum because of its intrinsic value – that is, for its own sake - regardless of the benefits mentioned above. Music allows us to express emotion, to create sonic art, to transcend cultural boundaries and build cultural awareness. It enriches the human spirit and allows us to touch others' hearts as we bring the little dots on the page to life. Just as important, music contributes to individual emotional growth: the seeds of emotional response are present in every young person, but they will never bloom without influence. Exposure to music in school is a wonderful and natural means to provide this influence, while simultaneously building a feeling of self-worth or self-respect.



Every ancient civilization studied by scientists, historians, archaeologists, and anthropologists has been evaluated in large part by the art they left behind. The artifacts uncovered show that art and music were part of everyday life in these past societies. Yet in modern society, art and music are viewed as frills to be reduced or cut entirely when school budgets get tight. This faulty thinking has resulted in losing sight of the importance of promoting vibrant art and music programs as part of students' essential curricula because those programs contribute to their emotional maturity and human understanding.

Shinichi Suzuki was one of our most beloved music teachers, but he said that teaching music was not his main purpose. Rather, he taught music because, "If children hear fine music from the day of their birth and learn to play it. They develop sensitivity, discipline and endurance. They get a beautiful heart."

Recently I saw a Facebook post that read:

- Music is science
- Music is mathematics
- Music is a foreign language
- Music is history
- Music is physical education
- Most of all, music is art.

To that I would add:

- Yes, music is science: the physics of sound that we call acoustics.
- Yes, music is mathematics. It requires us to subdivide complex rhythms accurately.
- Yes, music is a foreign language: the universal language that binds human beings and diverse nations regardless of other differences.
- Yes, music is history: countless works have been written to chronicle and reflect historic events and their impact on society. Certainly, the historical context of a composition is vital to an accurate, informed performance.
- Yes, music is physical education because of the need to understand how the lungs and ribs work together to create the necessary stream of air into a wind instrument.

- And yes, music is art: a sonic art that is as ephemeral as it is beautiful, emotional, moving, uplifting, calming, and many other feelings too numerous to mention.

And why do we music teachers teach our discipline? We do not teach music because it helps our students become better mathematicians or scientists; we teach music so our students will connect with their humanity, so they will recognize beauty, so they will have more love, compassion, and gentleness in their lives. My students do not talk about how much better they do in

their physics or math classes because of band, they talk about how the music makes them feel. They come to rehearsal eager to explore the emotion of the music, the rise and fall of the line, the excitement that results in goose bumps.

I am delighted about all the research that shows the benefits of music as it applies to other disciplines but let us never lose sight of the value of music for its own sake. Our music students may never become music teachers or professional musicians because of band or choir. But they will certainly become better human beings because music was part of their lives.

## NAfME “Hill Day” Advocacy in Washington, DC

### Kathy Briggs

OMEA President



During June this past summer, 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, NW-NAfME President-Elect Tom Muller, Advocacy Co-Chair Andie Andeen, and CNAfME Members Belinda Sisson and Sarah Strobel, both from Oregon State University, attended advocacy training led by NAfME national policy advisors. Advocacy requests included:

- Full funding of Every Student Succeeds Act (ESSA) Title I-A, Title IV-A, and Tiles II-A & IV-F at the authorized levels
- Co-Sponsorship on the GAAME Act in both House and Senate
- Higher Education Act re-authorization to be updated to include language used in ESSA

Our Oregon delegation met with staffers in Senators Wyden and Merkeley's offices, along with staffers for Congressmen Schrader, DeFazio, Blumenauer, and Walden, and were able to meet in person with Congresswoman Bonamici. We are pleased to report that we had bi-partisan support for from our six Democrats and one Republican congressional leader. All supported and agreed with our asks for the funding and are interested in co-sponsoring the GAAME Act. Representative Walden's support was especially appreciated, as his influence can make this a bi-partisan effort to support education.



Left to Right: Andie Andeen, Tom Muller, Congresswoman Suzanne Bonamici, Belinda Sisson, Kathy Briggs, and Sarah Strobel

# Score Study

for Conducting, Rehearsing, Teaching,  
and Expressive Interpretation Purposes

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## Introduction and Overview

Whereas some pieces of music are composed in a short period of time, in bursts of inspiration (e.g., Handel's *Messiah*), others are created through a painstaking creative process that consumes the composer sometimes for decades (e.g., Brahms' *Symphony # 1*). In contrast to the dichotomy that exists in composition, for conductors to prepare musical scores for rehearsals and performances, as a rule, the preparations always take a long time of meticulous studying, preparing, and practicing. To illustrate, Claudio Abbado spent six months studying Mahler's *Ninth Symphony* and Herbert von Karajan devoted six months studying Honneger's *Symphonie liturgique* before they felt ready to stand in front of the orchestra and start rehearsing.

While conductors that work with professional orchestras primarily study scores for two purposes, for *conducting* purposes and for purposes of *expressive interpretation*, conductors who work with school and university age students also engage in score study for *rehearsing* and *teaching* purposes. With the limited time that school and university conductors have for studying scores, knowing the steps and strategies that they can use when studying score in more than one way may be a useful short cut to productive results. The purpose of this article is to provide readers with organized steps and strategies to four types of score analysis: (a) score study for conducting purposes, (b) score study for rehearsing purposes, (c) score study for teaching purposes, and (d) score study for expressive interpretation purposes.

## Score Study for Conducting Purposes

When the conductor studies the score for conducting purposes, she/he engages in two types of detailed investigations: (a) mental score examination that allows the conductor to understand the *content* of music and (b) hearing the score inquest which aids the conductor in conceiving the desired *sound*. The first type of examination happens through connecting the *eye and mind* while the conductor simply looks at the score without any sound. The aim of this step is to develop awareness of the structural and harmonic peculiarities of the piece while at the same time uncovering its style and pondering on its emotional charge. The second type of examination connects the *ear and mind* through inner and objective hearing with the goal of developing an image of the "ideal" sound needed for a successful and unique performance of the piece. These two types of score studies are complementary, yet should take place one after another, with the former proceeding the later.

## Connecting Eye and Mind.

The literature on score study offers several outlines that conductors may use when pursuing the task of understanding the content of score. One of them that is widely adopted among professional conductors and can be applied in school settings is "Seven Trips Through the Score." This outline proposes that with each of the seven "trips," the conductor's understanding and knowledge of the piece increases. The seven steps for examining the score proposed by this outline are as follows:

1. *Instrumentation, transposition, and tempos analysis:* The purpose of the "first trip" through the score is to provide the conductor with general orientation in the composition at stake. Examining the title page of the score will provide the conductor with valuable information, which in addition to the full title of the piece and composer's/arranger's name, may include introductory program notes and dedication/commission statement. The first page of the score will provide the conductor with the information on tempo, metronome marking (when applicable), meter, key accidentals, and instrumentation as well as whether there are any peculiarities with regard to the instrumentation. During this trip conductor also identifies transposing instruments and she/he clarifies whether instruments such as cellos, bassoons and trombones use C clef and whether the violas' range goes into treble clef. If names of the instruments are not supplied on second and following pages of the score, the conductor shall take the time and write in the score the names of the instruments on each subsequent page while using standard instrument abbreviations for easier reading and communication during the rehearsals. In the final phase of the first trip the conductor observes the overall tempo of the piece and all possible tempo changes, along with meter changes, fermatas, tacet bars, and grand pauses.
2. *Form analysis:* During the "second trip" through the score, conductors study the formal structure of the piece from a macro-point of view. This is when conductors identify in which of the many possible one-movement organizational frameworks are the musical materials of the piece at stake organized (e.g., sonata allegro form, theme and variations, rondo, etc.). When

doing this, conductors may mark various sections of the piece by writing words such as “exposition” or “recapitulation” above the highest line of the score or by adding a short vertical line beneath the lowest line of the score.

3. *Harmonic analysis:* When studying score for harmonic analysis purposes conductor first determines the overall harmonic idiom of the piece (e.g., tonal, atonal, modal, etc.) and central keys. Next, the conductor identifies cadences at the end of major sections of the piece. Finally, conductor pursues a measure-by-measure analysis while using Roman numerals and letter names to mark chords and slashes through the note heads to mark nonharmonic tones.
4. *Melodic lines and rhythms analysis:* During this trip through the score, the conductor identifies the main melodies while observing the melody’s direction, range, and shape, all of which may illuminate the composer’s musical intentions and aid the conductor’s understanding of the piece. This is also when the conductor notes the instrumentation of the main melodies and when they observe doubling of the melody or possible distribution of the melody among similar instruments while rationalizing why the composer would use such a combination of instruments. An observation of rhythms includes identification of complex rhythms including syncopations, hemiolas, and possible polyrhythmic sections.
5. *Phrasal and textural analysis:* During the “fifth” trip through the score, the conductor investigates the piece from a micro-point of view. This is when the conductor looks into logical groupings of bars or phrasing. Such analysis of the piece allows the conductor to give meaning to every note while at the same time noting nuances that without a detailed study could be omitted. Understanding micro-organization of the piece proves to be helpful when memorizing the piece, especially when memorizing parts of the piece that might be difficult to conduct. Textural analysis includes observation of various textures (e.g., monophonic, polyphonic, homophonic) that the composer used and their interplay and distribution.
6. *Dynamics and articulations analysis:* Dynamics analysis includes identification of the loudest and softest dynamic markings as well as gradual and sudden (subito) dynamic changes. Of particular interest to the conductor during this “trip,” is to start thinking about handling phrases from the dynamics point of view because phrasal dynamics are usually not written in the score and it is up to the conductor’s imagination to add to phrase direction that fits the style of the music and mood of the piece. The articulation markings to observe during this trip include legato (slurs and ties), staccato markings, tenuto markings, marcato markings, accents, and subito dynamics markings (e.g., *fp* or *sf*).

7. *Special effects markings analysis:* During the final trip through the score, the conductor searches for markings that may indicate special sounds or special ways of playing instruments which may include markings such as harmonics, mutes, *sul ponticello*, *con legno*, *sul tasto*, to name just few.

### **Connecting Ear and Mind.**

Score study for hearing purposes is the second and more difficult phase of score study. It requires ongoing training in two types of hearing: *subjective hearing* that is manifested through inner hearing (also known as *audiation*), and *objective hearing* that consists of hearing the actual sounds. There are many techniques for training the inner ear, or audiation, including singing imaginary intervals from the assigned pitch on the piano or singing the song in ones’ head and then singing loud only assigned “words” of the song. For training objective hearing it is suggested to concentrate one’s attention on the sound qualities of various instruments while listening to live performances (or one of the many great recordings available today for almost every written piece of music). It is interesting to note that most of the conducting literature suggests to not listen to the recordings of the piece of music at stake until much later in the process of preparation and well into the rehearsals so as to prevent copying someone else’s musical ideas and allow for the development of original solutions.

### **Score Study for Rehearsing Purposes**

Preparing the score for rehearsal purposes includes four steps: (a) expanding knowledge about the composer’s music, (b) marking the score, (c) practicing conducting, and (d) planning for the rehearsals. Engaging in such a methodical approach to preparing the score will allow the conductor to not only achieve what the old saying “score in the head rather than head in the score” suggests way before the performance date, but it will also ensure effective rehearsals and a fulfilling performance.

### **Expanding the knowledge about composer, her/his music, and background information on the piece of music at stake.**

It is assumed that every conductor already possesses some knowledge about the composer whose music is to be rehearsed and performed. In preparation for the rehearsals, however, the conductor needs to expand this knowledge on the composer because that will greatly influence her/his understanding of the piece, which in turn will impact the interpretation. When the conductor serves as educator, the knowledge about the composer becomes a vehicle to teach students important lessons on music history while expanding their musical horizons. The following information on the composer is necessary to know:

- Composer’s/arranger’s full name
- Dates and places of birth and death
- Nationality
- Musical era in which the composer lived and composed

- Schools/conservatories/colleges attended
- Significant teachers
- Major instrument
- Important posts held
- Her/his place/significance in music history
- Compositional style/and or technique for which composer was well known
- List of major compositions

Background information on the piece of music that can greatly enhance conductor's understanding of the piece and that can be of great use to the conductor-educators includes:

- Full title of the piece
- Year of composition
- Date of first performance
- Duration
- Instrumentation
- Level of difficulty
- Reason for composition
- Place of composition in composer's overall creative opus

### Marking the score.

There are several nomenclatures for marking scores. One of them organizes score markings into three categories: (a) markings that assist conductor in conducting effective rehearsals and performances, (b) markings that aid to understanding of structural and harmonic components of the piece and (c) markings that assist the conductor in the development of their *own* interpretation.

Markings that assist the conductor in conducting effective rehearsals and performances include:

- Measure numbers
- Rehearsal letters
- Markings used for separation of two or more staves that are printed on same page
- Cues and entrances
- Time signature changes
- Written in dynamic markings
- Fermatas
- General Pause
- Italian and German terms
- Repeats
- Groupings of asymmetrical meters



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Markings that aid the understanding of structural and harmonic components of the piece encompass:

- Vertical lines to mark big sections of the piece
- Brackets above the major melodies and phrases
- Roman numerals and letter markings for chords

Markings that assist the conductor in development of their *own* interpretation comprise:

- Metronome markings
- Intentional dynamic markings
- Breath markings
- Bowings and fingerings
- Stick or mallet preferences
- Descriptive phrases or analogies at significant places of the piece to help evoke desired interpretation

Markings in scores should be rather sparse so that the score can remain easily readable. The principle marking tool should be a soft, dark pencil, but some authors suggest use of red and blue pencils when marking dynamics.

### **Practicing conducting.**

This article focuses on the subject of score study and it assumes that the conductor already possesses basic conducting techniques including giving a preparatory beat, conducting various patterns, placement and size of the beat, dynamic and tempo changes, fermatas and cut-offs.

Practicing conducting as part of score study entails:

- Reading and conducting through the part of each instrument
- Determining when to cue and practicing cuing or bringing one instrument, an entire section, or combination of instruments in with a preparatory gesture
- Practicing tempo and tempo changes
- Practicing communicating dynamics and articulations
- Practicing *dictating* where applicable

### **Planning the rehearsal.**

When preparing score for the rehearsal there are several suggested guiding principles, here freely interpreted:

- Ensure that musicians/students have measure numbers and/or rehearsal markings in their parts.
- Outline outcomes for the rehearsal.
- Identify troubling spots and develop the list of these spots for each instrument.

- Decide what type of rehearsal would best accomplish the desired outcomes (e.g., run through or “A to Z” rehearsal, “Stop & Fix” rehearsal, “Macro-Micro-Macro” rehearsal, sectional rehearsal, etc.).

### **Score Study for Teaching Purposes**

Instrumental and choir music teachers not only rehearse their groups and conduct performances, but they also serve as teachers who use scores as a resource of valuable information and knowledge that shall be taught to students as part of their general music learning experience. Useful guiding principles for studying score for teaching purposes includes:

- Anticipate problems that students may encounter when playing their parts and develop a box of tools/strategies for resolving these problems.
- Develop a *Unit Plan* for the entire semester/term that will outline outcomes for each rehearsal while using backward design steps (e.g., start with the final performance plan, decide on assessment, and then scaffold sequential outcomes for rehearsals preceding the performances).
- Create a *Rehearsal Lesson Plan* that addresses time to be spent on each section of the piece, objectives, methods, and assessment for each individual rehearsal (see Table 1).
- Develop and use *Advanced Organizers* with information on composers and the piece so that students can have this important information ready during the rehearsals.
- Plan how to engage the entire ensemble in the rehearsal even when some sections don't play (e.g., students write into their parts beat counts and/or fingerings, sections that don't play act as “human metronomes”, etc.).

### **Score Study for Expressive Interpretation Purposes**

When studying score for expressive interpretation purpose the conductor, in a sense, strives to identify with the composer and her/his deepest expressive intentions while at the same time discovering her/his own interpretative ideas. This type of analysis assumes that above discussed types of analysis already took place and that the conductor already has comprehensive knowledge of the piece as well as that conductor developed some emotional understanding of the score. In this stage of the score study, the conductor creates multiple expressive possibilities concerning tempos, phrasing, articulations, and dynamics and then she/he makes interpretative decisions that will, ideally, represent a proper balance between “intellectual understanding” of a composer's expressive intentions and the conductor's “intuitive feelings” for the music at stake. This process may take a considerable amount of time and although it may appear as “esoteric,” there are practical approaches to this process that can make it more grounded and strategic. These include:

- *Interpretation of phrasing and articulation markings:* Unless the composer gave precise instructions to the performers, articulations in the score can be interpreted in many ways, even simple articulation symbols such as staccato and tenuto. In general, articulation symbols should be taken only as markings and interpretative decisions need to be guided by several principles: (a) characteristics of the particular instrument, (b) historical performance practices, (c) speed, range, dynamics level, and character of the phrase or melody, and (d) general musical provisions prevailing in the rest of the performing ensemble. The only precise phrasing related musical marking is slur, a symbol that connects two or more notes. For wind players this symbol indicates that all notes connected with *slur* need to be played without additional tonguing and for strings players it means that all notes connected with slur need to be played on the same bow direction. Additionally, studying other works by the same composer, including solo and chamber music pieces, can provide conductors with helpful clues on meaning of certain articulation and dynamic markings in the piece at stake.
- *Creating narrative:* This strategy includes developing story lines for the piece that will evoke the conductor's and players' imagination. It is appropriate to use it at all levels of playing from middle school ensembles to professional groups.
- *Deciding on phrasing through "square vs. musical phrasing":* This strategy entails the conductor singing or playing on an instrument each melody or phrase in the piece first in a "square" manner (singing without any dynamics) and then in a "musical" manner (singing the phrase several times with varied dynamics and various low and climatic points). This strategy is appropriate to use for conductors at all levels.
- *Feeling the phrase:* While executing written and intended articulations and dynamics, along with appropriate tempos, is often identified with expressive interpretation, it is "feeling the phrase" that makes interpretation musical and alive. Some conductors find reading poetry that is illustrative and/or connected to the feel of the piece as a way for connecting with the feelings of phrases, melodies, and music. Another strategy that can be used for the development of "feeling the phrase" that works particularly well with younger players is for the students to hold hands and tighten their grip as the melody intensifies and loosen their grip as the melody gets softer.

**Summary**

This article provided organized insights into four ways of score study that conductors who work with school and university age students may engage in. The article was based on a thorough



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investigation of related literature. The partial suggested reading list for readers interested in learning more about score study is provided in the References section of the article.

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**Orchestra Rehearsal Lesson Plan**

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# Defying the Teeth of Time

## Developing a Maintenance Mentality

**Wesley Brewer**

OMEA SMTE Chair



Early in my career, a colleague who was an avid runner provided me with a photocopied writing called, “Why Do I Run?” by George Sheehan. I posted it in my classroom for students to see because the message was as pertinent to musicians as it was to athletes. Simple and profound, it stated that we practice, we run, we maintain, not always to move forward, but often just to stay where we are, to avoid falling behind. The progress we have achieved is much more easily lost than it is won. We must “run” just to stay in place or as Sheehan stated “to preserve the self I attained the day before.” It is the discipline required to maintain what we already have that is so important.

This reading referred to the writings of American philosopher Eric Hoffer, a self-taught scholar and profound thinker who was also a longshoreman. He wrote often about the necessities of maintenance for any great society. It was those societies who paid close attention to maintaining what was already built, already earned, that were most destined for success. This attitude is summarized well in a quote from his 1960’s newspaper column where he writes, “To me there is an aura of grandeur about the dull routine of maintenance: I see it as a defiance of the teeth of time. It is easier to build than to maintain. . . but the energy which goes into maintaining things in good repair day in, day out is the energy of true vigor” (Hoffer, 1969).

The simple photocopied reading that had been given to me started me down a path of thinking about how the concept of maintenance could apply in so many areas of life. It was not just my personal musicianship that needed maintenance. What other aspects of my work life and personal life could also benefit from a maintenance mentality? For me, this slowly developed over several years into a disposition and commitment to giving low grade attention to tasks and obligations on a regular basis rather than heroic efforts on an emergency basis.

Certainly, there were times when I had let things pile up. I knew that I was ignoring a task, and the more I ignored it, the more daunting it became. I could convince myself to continue with avoidance by telling myself the task would take time and energy I did not have to spare. But, this act of delaying had a doubly negative effect. Delaying meant I was not only falling short of my goals, I was also causing myself to experience guilt and anxiety. I would end up in a downward spiral of sorts, not accomplishing what I needed to and also feeling bad about it.

The recent popularity of the Netflix show “Tidying Up with Marie Kondo” gives us insight into how people can both struggle with and overcome these tendencies toward letting things pile up. To me, Marie Kondo’s approach is clearly based on a maintenance mentality. The process begins with identifying and prioritizing belongings and then creating organizational systems that ensure a place for everything (and that everything is returned to its place when not in use). This work is, at first, monumental, but the relief for those who engage in the process is palpable. The maintenance of order that follows is far simpler than the Herculean effort necessary to enact change.

This time of year (I am writing this as the school year is just beginning) is perfect to reflect on past successes and failures and develop new goals, habits, and routines. There is a natural cycle to school life after all and this is the academic New Year! I provide here a short list of possible areas in your professional life that could benefit from routine maintenance. The time you spend paying regular attention in short spurts might save you hours of time later as well as helping you squash the guilt, anxiety, and compounded problems that avoidance naturally creates.

### **Relationships with Parents**

For many teachers, interactions with students’ parents revolve around problems. We only hear from parents and they only hear from us when there is a negative situation that needs attention. What can we do to increase contact and deepen our relationships with our students’ parents, to create trust and rapport before problems arise? How can we inform parents on a regular basis about what students are learning and achieving in our classes? For those lucky enough to have parents involved in booster organizations, how can we more clearly communicate and delegate tasks that do not need our professional expertise, freeing our time for those tasks only we can accomplish?

### **Relationships with Students**

We are often absorbed with getting through the class period or rehearsal, or getting ready for the next event. How can we take time on a regular basis to connect with students on

a personal level and give them the opportunity to connect with us? How can we involve them in the decision making processes that guide our work, collaborating rather than dictating? Maintenance in this area can naturally lend itself to better classroom behavior and to a more invigorating experience for all parties through a deeper sense of investment in classroom activities. What do we want to say to students that we have neglected saying? What do they want to say to us that we have not allowed to be heard? How can we share the responsibilities of teaching and learning together?

### **Relationships with Family**

Work as a teacher can be all-consuming. When we are not teaching, we are grading, preparing, attending meetings, and organizing events. This never-ending stream of tasks and obligations has led many a teacher to change professions. It is often the important and irreplaceable relationships we have with our family members that suffer most, even though they are vital to keeping us sane! How can we ensure that these relationships stay fresh and healthy? How can we thank our family members, even in the smallest of ways, for the invaluable support they provide? How can we better use our calendars to prioritize and protect this time that is fundamental to a sustainable career?

### **Library and Inventory**

The more fortunate we are to have the program resources we need, the more maintenance of inventory becomes an issue. Many of our colleagues would be envious to have the vast libraries of repertoire, books, and instruments that our idealized music programs hold, but the gift of these resources increases costs and responsibilities for maintenance. What systems can we develop that allow for easy tracking of these items? How can we ensure that instruments are being looked at on a regular basis to receive repairs and upkeep that will prevent larger (and more costly) problems from happening? What tips and tricks can we learn from experienced colleagues that will save time and space in storage facilities? How will recently used materials find their way back to a dedicated place in a timely way? How can you involve students (and parents) in the maintenance of these systems?

### **Email: Inbox Zero**

In the modern age, email has become a necessary evil for most professional educators. At times, it can be a wonderful tool for communication, but often it becomes a time-sucking distraction that keeps us from doing our best work and focusing on things that matter more. Dozens of articles outline management strategies for email more effectively than I can cover in this space, but if you have never considered the concept of “inbox zero,” it is worth investigating. It should be noted that experts do not all agree on whether inbox zero is effective or realistic, but many high-functioning professionals swear by it. In short, the “zero” part of the phrase does *not* refer to having an empty inbox (though that is an admirable goal), but rather to the amount of time that you spend in the inbox. The originator of the approach, Merlin Mann, outlined five simple actions for each message you receive: *delete, delegate, respond, defer, and do*. Some other important principles related to this approach involve not treating your inbox as a to-do list, not leaving your email inbox open all day, and disabling automatic notifications on your computer and phone. Instead of looking immediately at everything new coming in, set aside specific times to deal with the inbox, even just a few times a day. Mann also advocates the use of folder systems for archiving and managing messages so that they are not hanging out in the inbox and creating clutter. This type of solution may work in varying degrees for your situation; consider revisiting your systems for dealing with email and see what is possible.

### **Conclusion**

In closing, developing a maintenance mentality can help us to improve the quality of our work and our life. Routines and habits are helpful when they are dynamic and productive. When things become routine in a bad way, we go on auto-pilot and neglect to notice the piling and cluttering that is happening ever so slowly, chewing away at our ability to be effective at home and at work. A maintenance mentality helps us to foreground our work and personal tasks and give them each the appropriate attention they deserve, no more and no less.

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# OMEA Jazz Column

## Dan Davey

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



Welcome back! I am excited to once again work for you as your OMEA Jazz Chair to continue to build on the work from the previous years.

### Oregon State Jazz Championships

This year OMEA and Mt. Hood Community College will host the fourth annual Oregon Jazz State Championships! This process and festival have grown and morphed in the last four years in a way that is exciting and encouraging as directors and students are working hard to improve. Last year's festival grew in size and needed to be split into two rooms due to more automatic qualifiers and submissions to the tape pool.

There are a few changes to this year's state championships and the process leading up to it. Automatic qualifiers will remain as the top scoring band in their OSAA division from a qualifying festival who receives qualifying scores. All other bands who wish to submit to the tape pool must have received two qualifying scores at their qualifying festival. Details regarding qualifying festivals and eligibility can be found in the State Jazz Handbook on the OMEA website.

This year's festival will be held at Mt. Hood Community College over the course of two days. Friday, May 29th will be for Divisions 1A-4A. Saturday, May 30th will be for divisions 5A and 6A. Check the OMEA website for updates and information!

### All State Jazz Band

This year Steve Massey will be conducting the All State Jazz Band. Steve is the retired Department Chair and Band Director at Foxboro High School in Massachusetts. Under his direction, the Foxboro HS jazz ensemble performed at the prestigious Montreux Jazz Festival in Switzerland, won the Essentially Ellington Festival in 1997 and was selected over 17 times for the Ellington finals. His band performed as part of Obama's Presidential Inauguration and that same year, Steve was invited by Wynton Marsalis to teach at the White House as part of a one-day tribute to Jazz Education, hosted by Michelle Obama. Personally, Steve was a mentor to me and changed the way I approached jazz education as a young teacher. We are fortunate to have him working with our students and presenting a powerful session to directors at this year's conference!

### Developing a Chamber Jazz Culture

The last time you heard live jazz at a local venue, the odds are you did not hear a full big band. Venue owners today rarely allot the space or funds necessary for a big band to perform with any regularity (and if you find one that does, thank them!). In that spirit, it's important to give our students the tools needed to be able to play in a small jazz ensemble with two feet firmly rooted and feel comfortable. There is a way to develop a chamber jazz culture in your band program, derived from your larger jazz ensemble, that

will ignite students' interest and passion, get them listening to artists other than Maynard Ferguson and Buddy Rich, and allow them to discover their artistic creativity in a way that the big band does not allow each student.

I taught high school for eight years before moving into higher education. The school's enrollment was between 1050 and 1150 depending on the year. I had two competitive big bands, each with their own jazz combo. Each combo was designed to get my big band rhythm section playing together more often on more tunes and to give some of my horn players a chance to learn more about arranging and improvisation. In turn, this improved the quality of both big bands!

There is a wide variety of music available for jazz combos of all levels. At the most basic level, The Real Easy Books (Sher Music Co.) contains lead sheets (melody and chords) along with suggested bass lines, piano voicings and scales for solos. It's a great resource for introducing students to chamber jazz settings. You can also find a large assortment of arrangements at [marinamusic.com](http://marinamusic.com). Frank Mantooth has many for rhythm section and horns that I have used with great success.

Lead sheets can be a great bridge between your big band and combos. If your big band curriculum includes standard repertoire, give a copy of the lead sheet to each student so they have the melody and chord changes. Making this a part of the way you teach the chart to your students will teach them about lead sheets and an easier way to guarantee each student knows the melody and the chord changes. It also allows you to teach improvisation with every student viewing the chord changes in their key. From the big band rehearsal, applying those lead sheets to a combo setting gives those students a deeper familiarity with the music for both ensembles.

The jazz combo is a wonderful vehicle for teaching arrangement techniques. Using the lead sheet as their guide, you can teach your students about introductions and endings to tunes. Point them towards the original recordings to research common ways to begin and end the songs. One suggested template for a "head arrangement" of the lead sheet might reflect this pattern:

- 1. Introduction** - The purpose is to set up the start of the melody and establish the groove. This could be the last four or eight measures with the rhythm section alone before the melody begins.

2. **Melody (aka "Head")** - The head could feature one instrument on the melody and the other instruments playing harmonic pads or rhythmic support using the guide tones, or the 3rd and 7th of each chord. With some melodies, it may be appropriate to present it in unison as well.
3. **Improvisation** - Some of the musicians can improvise through the chord changes of the entire form. Not every musician needs to solo in performance, but every student should be given the tools and experience during rehearsals. Teach your students to design the architecture of their solo in a way that develops energy and tells a story. For example, the energy level at the beginning and end of the solo may be less than in the middle. You can influence energy levels in a variety of ways by exploring changes in range, articulations, dynamics, repetition, etc.
4. **"Out Head"** - The melody is presented again, either in the same way or with some variation.
5. **Ending** - The purpose of this is to wrap up the tune and can be a variety of lengths. One easy method is to tag, or repeat, the last few measures before leading to a held final chord. Consulting the original recording is the best way to learn the ending that is most common for that specific song.

As with classical chamber ensembles, your students grow immensely when given more performance responsibilities in a smaller jazz setting. It is a practical application of the style, music and repertoire that they learn in the big band. Your jazz program will strengthen and your students will be inspired to dive deeper into this format.

## Stay Inspired with **Diverse Repertoire!**

**Erika Lockwood**  
OMEA Choir Area Chair

Welcome back to another year of directing and inspiring young musicians! As we all know, music selection is perhaps the most difficult and important part of our teaching. There is an overwhelming amount of wonderful (and not-so-wonderful) music to choose from, and the selection pool grows each year! Throughout my career, I have found it easier to select music for the year by categorizing the pieces for each ensemble, ensuring that all performing groups have a balanced repertoire of music from various time periods, genres, and cultures throughout the year.

Over the last couple of years, I have begun to notice an area that is lacking, both in general programming and in my choral library: composer diversity. Although there has been a vast increase in the amount of literature available from various cultures, concert programs and reading sessions in our region still feature music written primarily by white men.

My school district, along with many others in the state, has adopted a strong focus on equity and representation within our educational materials and methods. With this in mind, in addition to having a limited annual budget for music purchases, I decided to write a grant proposal to our education foundation for the 2018-19 school year. I requested \$1000 to purchase music written and/or arranged by women and people of color, and was awarded the grant in fall of 2018, with the goal of having each ensemble sing at least three pieces throughout the year written by diverse composers. Listed below are all of the pieces purchased with the grant funds.

I found the process of choosing the music both very rewarding, and difficult, as there is a vast amount of inspiring music out there written or arranged by diverse composers! My students were



excited about the new pieces we used, and about the process and purpose of the grant. My only regret is that I didn't request more funding! It caused greater awareness of representation for all of us – so much so that my advanced students were checking the composer list in the OSAA program!

As a new year begins, I plan to continue a focus on representation in order to allow many voices to be heard in our rehearsal spaces and public performances. I hope you will join me!

Title	Composer	Parts
Stomp On The Fire	Andrea Ramsey	SATB
El Besu	Vicente Chavarria	SATB
Kottarainen	Riikka Pietilainen-Caffrey	SATB
The Mermaid's Song	Haydn arr. Thea Engelson	SA
Er ist gekommen	Clara Schumann arr. Brandon Williams	SSA
Cielito Lindo	Juan Tony Guzman	Un. 3 pt
Uji River	Ruth Morris Gray	TB
Turtle Dove	Merrilee Webb	TB
Razem	Ally Czyzewicz	TTB
Si Tu Suenas	Nunez/Papoulis	SSAB
I Know I've Been Changed	Dandridge	SATB

# OMEA 2021:

## Shaping our future conference

### Kristi Stingle

OMEA 2nd Vice President



The OMEA conference is one of my favorite events of the year. The anticipation of being able to connect with our colleagues across the state to share stories, learn from one another, collaborate, and bond together as music educators is incredibly energizing. The performances by our All-State ensembles and conductors are inspiring and make me reminisce of “the old days” when we were in their shoes and were astounded by the number of people surrounding us that were equally as passionate about music. January is the perfect time to spend time pampering our professional selves, finding support to carry on strong through the spring.

When we come home from conference weekend, we are usually exhausted from the experience, but oh so happy. We return to school with our brains stuffed to the gills with techniques to try, ways to engage students as leaders, inspired curriculum, anecdotes and advocacy resources. We have a renewed commitment to continue to reach every student in a meaningful way so they may share the experience of music in a way that shakes them to the core.

I am grateful to our OMEA leaders (district and state-wide), area chairs, group managers, and OMEA administrators (and previous planning teams!) for all the work they have done for our conference this January on behalf of educators, students, and school communities. There are a myriad of details that go into the conference that many of us aren't even aware of, and we are very fortunate that countless people are willing to step up and make it all happen, from finding outstanding conductors to listening to hundreds of auditions, chaperoning students and managing elementary choir pool time to delivering A/V equipment to session rooms and more; it's a labor of love because we know that this is an important event!

Please plan to attend our guest performances and All-State concerts this January. We'd love to see the seats filled for our aspiring students and outstanding conductors! Take a moment by the deadline of November 1st to nominate an

outstanding colleague, mentor, administrator, or contributor for the various honors that will be awarded at the conference this January.

If you would like to attend the OMEA conference but need help justifying your absence to your school district administrators, please visit our Music Advocacy page on the OMEA website and contact us to write a letter of support on your behalf. The letter would be centered around this information:

As research continues to confirm, the study of music creates a magnitude of connections, e.g. brain connections, academic connections, community connections, socio-emotional connections and more. The study of music leads to development and connection of skills to life both within and beyond just school. The OMEA State Music Conference offers comprehensive professional learning tailored to match the needs of Oregon school districts as we address the many facets of current educational reform. Sessions will focus on the following topics: Equity and Inclusion, Culturally Responsive Teaching, Literacy, Student-Centered Classrooms, Standards-based Assessment, Gen. Music strategies, OR Music Standards, and much more!

I hope to see and meet you in January to find out how we can shape the future OMEA 2021 conference to support you. What challenges are you facing, and how can we help? If you have a session idea or a great resource you'd like to see in action, please feel free to email me (stinglek@loswego.k12.or.us) and when the time comes, fill out the conference recommendation form on our OMEA website. I'm looking forward to seeing you in January in Eugene!



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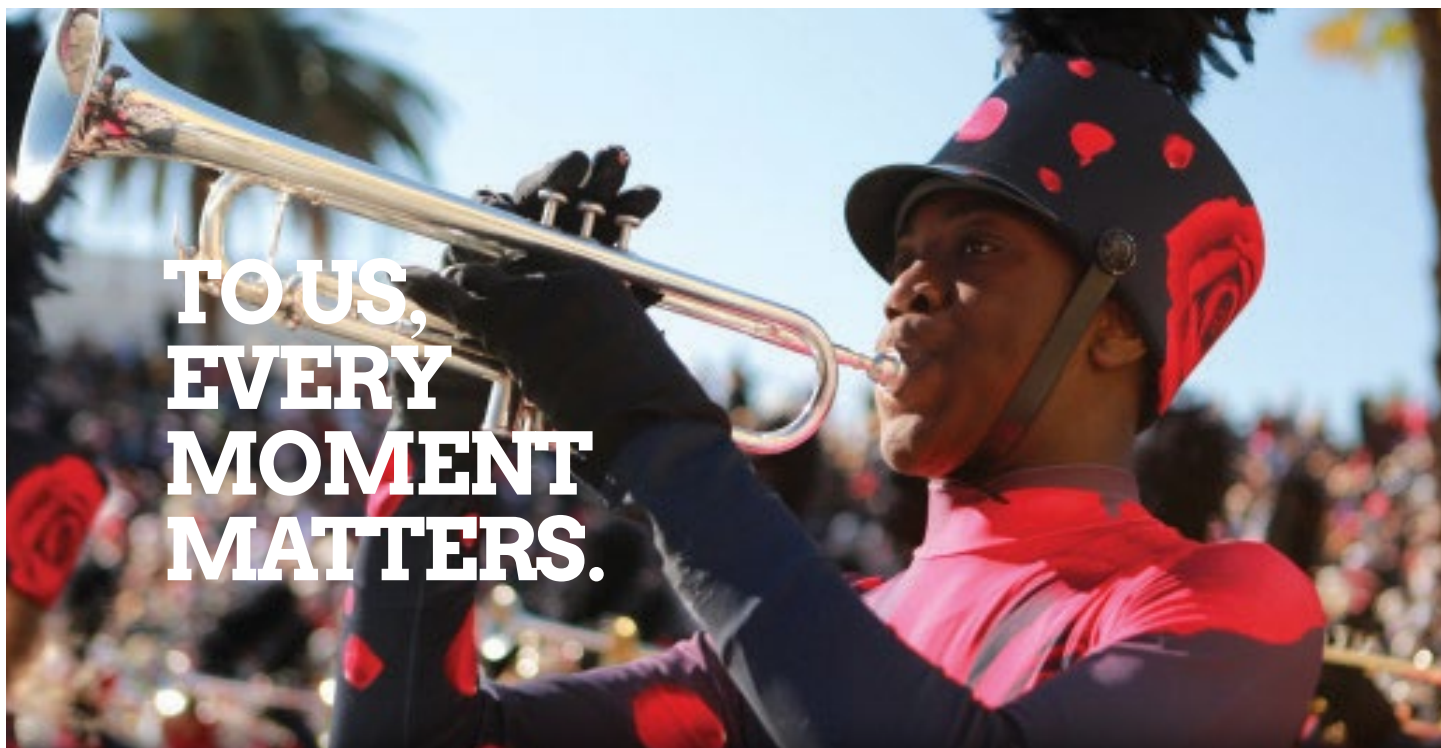
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