

Oregon

MUSIC EDUCATOR

Fall 2020

SOCIAL EMOTIONAL LEARNING

Scott N. Edgar

DEVELOPING A RESILIENT BRASS SECTION

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A MESSAGE FROM YOUR PRESIDENT ELECT

Ben Lawson OMEA President Elect

I am excited to start my term as your president elect. This will be my second stint on the OMEA Executive Board and I am looking forward to working with such an amazing team. Each member of your executive board cares deeply about our organization, the students we serve, and the teachers that make music with students every day.

Since 6th grade beginning band I have benefited from the work of the Oregon Music Education Association. For almost 30 years my calendar has revolved around OMEA and school events, festivals, honor ensembles, conferences, athletics, solo-ensemble and state competitions. These are the events that made a difference in my youth. They are the events that gave me focus and direction as a teacher, and they are the events that I look forward to each and every year. I did not realize how much I relied on the stability of these events, and the experiences they provided until a pandemic told us we couldn't have them.

This time of the year I am usually hunched over my laptop feverishly making calendars, selecting music, reserving buses, preparing for events, and planning on making the school year better than the last. But this year, I feel like a first year teacher who is miss-assigned. I don't know what to expect and I don't know how to replicate the aspects that make a music classroom special in a virtual world. In the back of my mind, I am constantly thinking about next year. What instruction and inspiration do I need to provide now, so that when we are able to return to normal, we will be ready to go at it again and have all the experiences a typical school year provides.

My biggest worries are not about how well my students play or how many make the honor ensembles or if we can qualify for state. My focus is keeping ALL of my students in my program. I want them engaged in the activities provided. I want them engaged in the music community and I want them to maintain

their love for music. I am going to rely on my student leaders more than ever this year. With all of the new technology available I feel that the term "Ok, Boomer" is directed right at me. With the help of my student leaders I will do everything I can to recreate and sustain our music family in a virtual world. I can deal with the fact that the musical growth of my ensembles will not meet my usual expectations and that we won't be able to perform in the ways we are used to. I will struggle deeply if students leave my program because band and choir just isn't the same anymore in this new environment.

Even though we are in unprecedented times and that we all wish our life could go back to normal, we must stick together as a community and support each other. We must adapt to the situation and deal with the things we cannot change. My thanks go out to our 2nd VP and Conference Chair, Kristi Stingle who is working tirelessly to create our first virtual conference, to Todd Zimbleman, our treasurer who diligently monitors our finances, and to Dave Becker who spent years making sure we had financial reserves to make it through a crisis. I would also like to thank Carolyn Sutton, our Executive Director who is the backbone of our organization and keeps us moving forward as an organization despite whatever crisis we may find ourselves in.

While the phrase "We are all in this together" is seemingly overused, the sentiment rings true. The struggles of a music teacher are unique and we need to rely on each other for help. We must reach out and support those who are struggling. We must share our successes and failures with others, embrace the virtual events, and look out for the new teachers in our area. We are truly, "all in this together" and I look forward to supporting all of you these next six years. If you have any successes you would like to share, concerns you would like addressed, or ideas you have for the future, my door is always open.

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PRESIDENT'S COLUMN

Jeremy Zander OMEA President

A lot has changed since I last wrote an article for this journal!

I am sure that I am not alone in experiencing a wide range of thoughts and emotions in preparing for the upcoming school year. Grief at the lost time with students. Anxiety over how to handle the challenges of a global pandemic and how it affects music-making. Uncertainty of how the year will turn out. Perhaps even more uncertainty about how the effects from the pandemic might continue to affect our programs years down the road.

At the same time, there is the excitement that comes with rising to new challenges. I feel comfort and relief from being a part of such an outstanding community of music educators upon whose knowledge, skills, and experiences I can draw to strengthen my teaching. This is true this year more than ever! I am confident that Oregon's music educators – collectively and individually – will continue to rise to the challenges set before us.

As of this summer, my term as president-elect ended and I am now serving as the President of OMEA. While the circumstances are not at all what I imagined they would be when I accepted my nomination and election as president-elect position two-and-a-half years ago, I am nonetheless honored to serve you in this role. I am also grateful for the leadership, knowledge, experience, and passion for music education that my colleagues on the executive board bring with them.

Recent Updates

The OMEA Executive Board has been meeting frequently throughout the summer and discussing at length how we can continue to serve the needs of music educators in Oregon while balancing several factors: the fiscal well-being of OMEA, the logistics of in-person events during a global pandemic, and – of course – the physical health of all of our students. To that end, we have made the decision to pivot to an online OMEA conference and to cancel the All-State ensembles event for January 2021 (as was announced online in early September). We are enormously grateful to our vendors and venues for their understanding and flexibility, and much credit is owed to our executive director, Carolyn Sutton, for the excellent work in negotiating our contracts to allow us this flexibility. Our vice-president Kristi Stingle has been working with other state MEA's and organizations to research the best practices for an online conference. While it is undoubtedly disappointing to miss out on the in-person networking and synergy that an in-person conference brings, I'm nevertheless excited to see what opportunities this new format can provide to us.

We are heartbroken that we are not able to offer an All-State honors ensemble experience this school year. The decision to cancel All-State 2021 was not made lightly. As I hope you have

heard by now, we made the decision to offer 'mock auditions' for the middle and high-school honor ensembles. Students who submit an audition will receive feedback from our team of audition screeners, and we will assemble rosters of who was accepted into the ensemble. While this won't replace the experience from an actual All-State Ensemble, we hope that your students can continue to learn and grow from the audition process and that we can still honor and recognize the outstanding student musicians in our state.

Resources

The National Association for Music Education has not been sitting idle these past months. NAFME continues to be a powerful force for music education advocacy at the national level, and they have been working to ensure that lawmakers prioritize education funding (especially as COVID-19 wreaks havoc with statewide budgets) and in particular that arts education receives its share.

NAFME has also been working alongside other organizations such as the National Federation of State High School Associations (NFHS) to develop resources and best practices for music educators around the country. Here are a few that you should be aware of:

- [COVID-19 Aerosol Study](#) – An international coalition of a number of organizations (including NAFME) has commissioned a scientific study on the aerosol dynamics from performers playing instruments, singing, acting, dancing, and more. The initial results of the study have already provided educators with best practices to reduce the risk of viral transmission during in-person rehearsals. The study will provide continued updates throughout the fall and will culminate in a peer-reviewed study. Not only will this help us all to be safer, it will hopefully prove to be a valuable advocacy resource as schools and districts instruct hybrid or in-person statewide.
- [Fall 2020 Guidance for Music Education](#) – NFHS and NAFME have assembled this document to provide educators and administrators with the necessary information to resume in-person or hybrid music education. OMEA and OSAA have been passing this information along to the Oregon Department of Education, who have included the recommendations from this guidance in the materials being sent statewide to administrators. Every music educator should familiarize themselves with this document as it will clearly outline – with scientific justification – best practices for safe resumption of music education.

- [Virtual Learning Resources for Music Educators](#) – NafME has been holding webinars (recordings of past webinars are available for viewing online) covering a variety of topics that are valuable to anyone teaching music online.
- [Music & Social Emotional Learning](#) – Perhaps more than ever, students need Social Emotional Learning. This flyer makes a strong case that music education can be a significant resource in Social Emotional Learning. This can be another tool in your advocacy toolbox.

I hope that the resources above are useful to you. They certainly have been for me.



CHALLENGES FOR SMALL SCHOOLS AS FALL 2020 BEGINS

Karalyn Soffer OMEA Small Schools Chair

For music teachers of small schools, a normal school year is already challenging: juggling multiple subjects at grade levels, shifting between different buildings or classrooms, and preparing kids of all ages for concerts and contests. Then, when March 2020 came, all of that changed. Between creating assignments that needed to be posted online, copying paper packets to be sent home, or trying to maintain what performing programs they have by motivating students to continue practicing, it further added to the task of an already busy, yet rewarding career. However, it is a new, but uncertain school year, and while I look out into my empty band room, unsure if I should unpack the percussion and set up the chairs from the storage room, 2020-2021 will be a year to remember.

After speaking with general music, band, choir, and orchestra teachers of small schools from across the state, I learned that every district seems to be doing something different. Decisions to open fully in person, use the hybrid model, or implement the comprehensive distance learning model depends on the size of their schools, the resources they have, and the community COVID-19 metrics. Some are able to teach their general music or performing classes online, while others are even able to have small cohorts come into the school to rehearse. One of the unique challenges facing small schools that are starting the fall with distance learning is figuring out how to work with students who have access to online learning, but how to serve the many who cannot get reliable internet because of where they live.

Unfortunately, some districts are not offering their performing group classes this fall. Some have turned these into general music classes. One district was able to purchase ukuleles to keep students actively learning the concepts of music. In other schools, music appreciation, basic theory, and discussion and listening techniques will be used in lieu of their normal performing classes. This past spring, the biggest sense of

One more thing: some might question the value of renewing their OMEA/NAfME membership in a year in which there is no All-State and the conference will be held online. I beg you to remember that OMEA & NafME are working harder than ever to support you, and that both of these organizations rely on the membership dues for a significant portion of their annual budgets. As with arts organizations everywhere, this is even more the case when so many other revenue streams have dried up due to COVID-related cancellations. I urge you to keep your membership active so that our organization can continue to serve music educators for decades to come.

excitement and engagement I received from my younger band students was when I posted YouTube videos of instrumental groups playing music they already knew, such as a percussion ensemble playing a piece from *Pirates of the Caribbean*. The most important thing we can do right now is keep students engaged and interested in music.

Band, choir, and orchestra will continue online for several districts using the online platform their schools are using. These will include individual lessons and/or small group classes. The idea of an online recital to keep students working toward a goal was mentioned, as well as sending in recordings one day a week or a playing quiz over Zoom. Several districts discussed having breakout rooms from bigger classes to allow for small class discussion or music making. Smart Music is still being utilized as a practicing tool and for logging time spent outside of school.

For districts sending home packets, or working with students without internet access, teachers need to be especially creative with how to keep students practicing and engaged. Practice assignments can be played or sung over the phone, and weekly practice logs and creative writing assignments will be used by some teachers. One assignment I gave out in the spring was for the students to watch a movie with their family, pick one scene, and describe in words the music they heard.

Our music students need us now more than ever, and they need music education in their lives now more than ever. If you are one of the many across the state that were told you will not be teaching your music classes this fall, keep advocating to your administration, parents, and students how important music education is for them and their community. Check in with your colleagues and OMEA district leadership, and reach out to other educators if you have questions, as we are all in this together! Always make sure to take care of yourself and stay safe!



EMBRACING CHANGE

Carolyn Sutton OMEA Executive Director

After a summer to recharge and reflect on the changes we have endured, OMEA is ready to face this new year with a fresh perspective and renewed energy to adapt.

OMEA is making sure we stay financially secure through this year by freezing our budget as much as possible. The executive board worked through our fiscal year budget carefully to scrutinize where we could cut back in order to preserve our savings and weather a year without an in-person conference or All-State. For example, we will hold all of our board meetings virtually and we are not printing hard copies of our journal or spending money on postage to mail them.

In June, several of our executive board members and I attended a virtual NAFME National Assembly and Hill Day, which is typically held in Washington, D.C. The best part of this conference is the chance to connect and converse with fellow state executives and share ideas. The focus of most conversations centered around virtual conferences and how

we can adapt to the changes due to the pandemic. The feeling of unity was felt more than ever; everyone everywhere is struggling to adjust and adapt.

There will be many things we will miss this year, but in this change new ideas will arise. OMEA has been a fixture in our state for decades, and has many traditions, but I encourage you all to embrace some new ideas and be willing to be flexible. We will do our best to get as close to “normal” as we can with the events we support this year, but it will be different. We encourage you to provide a positive energy to your students and fellow colleagues, and to participate in as many events as you can. Our students are counting on us to keep moving forward.

“The secret of change is to focus all of your energy, not on fighting the old, but on building the new.”

- Socrates



ALL-STATE CO-CHAIR UPDATE

Branden and Megan Hansen OMEA All State Co-Chairs

It is difficult to know what to offer in this update as we are certain things will have changed between the time this is written and the time you read it. There are a few “knowns” that we can share at this time, however, so that will be our focus.

Firstly, *everyone* involved in the planning of the 2021 All-State events for your students has been fantastic and diligently working up to this point. Although the All-State event has been cancelled for 2021, that sad reality does not negate the hard work of everyone on the planning team. We have many returning and new managers, coordinators, and planners and they all put in considerable work to secure conductors and lay the groundwork for a 2021 All-State event.

Additionally, it is worth noting that the team’s planning up to now has not been “wasted” time. Even with honor ensembles being cancelled, conductors have been asked to join us for

2022, venue contracts will be renewed, etc. Much of the foundation that has been laid for 2021 will be rolled forward to 2022.

We are also thankful for the efforts of the entire board and especially our wonderful Executive Director, Carolyn Sutton, and Treasurer, Todd Zimelman. Both have worked diligently to ensure we did not commit OMEA funds that cannot be refunded. They have negotiated contracts and altered deadlines to make sure we were able to receive refunds because of COVID-19.

We know that everyone across the state is disappointed that students were not able to participate in another great OMEA All-State event. However, we certainly have a jump start for the following year and have significant groundwork laid for a great 2022 All-State!



#MUSIC IS KEY

OMEA Virtual Conference January 2021

Kristina Stingle OMEA 2nd Vice-President

Many of us are bravely walking along “the road not taken” this year, teaching online or in hybrid forms. Some of us have sadly lost access to programs and students. We mourn the losses of these opportunities for our colleagues, students and our communities. Our resilience and creativity is being tested as we move forward, attempting to give the best experience possible for our students as we balance our own personal lives.

OMEA is here to support and aid you and your program through advocacy channels, collegial outreach, and with our January 2021 OMEA online conference. As the OMEA 2nd Vice-President, my primary responsibility is to shape the conference in a way that will tend to you and these new challenges, connect you with other educators, and give you access to sessions that are meaningful and inspiring.

The conference in January happens at a time when I generally need ideas to renew my energy and focus through the end of the school year. We hope that you will join us this year to connect and get refreshed during this especially difficult year.

Conference details are now available on the OMEA website (oregonmusic.org). As always, you will earn PDU hours for attending. Multiple sessions will be happening at the same time, but will be recorded and available to you to watch at your convenience for a few weeks after the conference. Please plan on taking some time during the conference to visit and support the ‘booths’ presented by our business partners and higher education programs.

I am grateful to be part of the OMEA team, surrounded and supported by a committed board of educators. We have great people in our corner, and I encourage you to connect with any of us as you need support and discussion during the year. We look forward to seeing you in January 2021!

CONFERENCE HIGHLIGHTS



Dr. Marissa Silverman

Author of *Music Matters: A philosophy of music education* and co-editor of *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis*. Dr. Silverman champions exploring community music in global contexts, interconnections and marginalized communities, as well as artistry and social justice in performing ensembles.



Dr. Tim Lautzenheiser

Author of *The Art of Successful Teaching* and *The Joy of Inspired Teaching*. Dr. Tim is one of the most well-known names in music education and a trusted friend to anyone working with young people in developing a desire for excellence.



Dr. Rehka Rajan

Academic Editor of NAFME's *General Music Today* and author of the book *Integrating the Performing Art's in Grades K-5 and Grant Writing: Practical Strategies for Scholars and Professionals*.

Session Topics To Include

- Maintaining community during physical distancing
- Creating an inclusive environment in your classroom
- Developing curriculum with an emphasis on social justice and civic responsibility
- What to do when you have to teach everything!
- Project based learning and Flipped classrooms in the music classroom
- Roundtables led by your OMEA Area Chairs
- Advocacy and Grant Writing
- Self Care for Teachers
- Social hours!

11 TIPS FOR THE VIRTUAL CLASSROOM

1. Interaction is important! Teach your students to respond with signals to give you feedback: nod, smile, shake their head no, give you online applause (jazz hands that shake), thumb meters, whatever works for you!
2. In our regular classrooms students have peer models, so if they don't hear what page you're on, they can look at their neighbor. This is missing in a virtual classroom. Use the chat to help those that struggle, and continue to show information on your screen and ask questions.
3. Record your lesson (the most important content) for those students who are absent or whose connection isn't working. If you aren't allowed to record your synchronous class due to student privacy rules, record yourself with another device (i.e. phone) while you're giving your original presentation so you don't have to make a separate video.
4. Fun! Don't discount it. Have a word of the day, a silly task during a break, give students opportunities to choose the ending song or activity, have a theme day...
5. Have a great opener and a great closer. "Welcome to the best part of your day!"
6. Spend time welcoming each child if your class is small enough. Have a question of the day to help aid with attendance.
7. Proximity still works online to help keep students engaged! Move your face and body closer and further away from the screen.
8. Coming across as a 4D figure on a 2D screen is difficult. It's like playing to an empty hall. Be as animated as possible, within reason.
9. Create ways for students to have leadership roles in class. Have someone monitor the chat box, design a stretch break activity, demonstrate for the class, lead a sectional, song, or movement.
10. Cut yourself some slack and be ready to change the plan if it is not working out. It's going to be OK.
11. Come to the OMEA Conference to celebrate your successes (no matter how small!), lean on others for support, reflect, connect, and get reinvigorated!

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Who Has Inspired You?

OMEA AWARDS AND RECOGNITIONS

Kathy Briggs OMEA Past President

We all have had influential people in our professional lives – those whose teaching, musicianship, work-ethic, and heart have inspired us to be better teachers ourselves. We have colleagues who inspire us with their creativity and artful teaching strategies. We have colleagues who inspire us with the level of musicianship and passion exhibited by their students. We have colleagues who inspire us by their advocacy and support for music education. This is your time to acknowledge, thank, and honor them.

OMEA annually recognizes exemplary, influential, and inspiring educators at our annual banquet. Our online conference platform this year will continue this tradition. Take a moment to nominate an outstanding colleague in your life or someone who has supported you in your career.

Nominations are through the OMEA website.

1. Complete online form.
2. Provide a letter of support for the nominee addressing your relationship with the candidate, as well as the nominee's career accomplishments and contributions to music education.
3. Solicit additional letters of support from colleagues, administrators, and/or other relevant reviewers of the nominee's work (at least 2 letters).

Nominations are open until November 1

oregonmusic.org/award-nominations-winners.html

Excellence in Elementary Music Education Award

This award recognizes commitment to elementary music education and remarkable achievement in focusing on teaching children through music.

Criteria:

- Current member of OMEA
- Currently teaching in Oregon
- Demonstrates excellence in music education and teaching at the elementary level

Outstanding Music Educator

In recognition of exemplary teaching in music education.

Criteria:

- Current member of OMEA
- Currently teaching in Oregon
- Exemplify outstanding achievement in the field of music education

Outstanding Administrator Award

In recognition of outstanding contributions to music education through administrative support. If possible, OMEA will recognize more than one administrator if their efforts were key toward saving music programs.

Additional Criteria:

- Currently employed in Oregon education.
- Promotes good relationships with music faculty.
- Support for community cultural events.

John C. McManus Distinguished Teacher Award

This award is to honor those with a lifetime of service to music education with a highly distinguished record of professional accomplishment. John C. McManus defined the standard of service for music educators through a life of selfless service to his students and colleagues. He inspired his students to achieve the highest of performance standards and a comprehensive music education teaching instrumental, vocal, and general music, to students of all ages. He served OMEA in positions including President, Historian, Directory Editor, Retired Newsletter Editor, and Chairman of the Retired Oregon Music Educators, as well as providing leadership to MENC at the regional and national level. John was awarded the Oregon Teacher of the Year award in 1965, the Distinguished Music Educator Award by the Northwest Bandmasters Association in 1966, the Distinguished Service award by OBDA in 1986, the OMEA Outstanding Music Educator Award in 1989, the MENC Distinguished Service award in 1989 and the OMEA Distinguished Service Award in 1996.

Criteria:

- A lifetime of exemplary service to Oregon music education, characterized by the highest professional standards.

- A distinguished record of leadership and teaching.
- Record of significant and notable honors and influence.

Exemplary Service to the Profession Award

In recognition of support and commitment to music education in Oregon.

Criteria:

- Individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy
- The recipient does not need to be a current member of OMEA

Outstanding Contributor Award

In recognition of significant contributions to the Oregon Music Educators Association

Criteria:

- Individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy through music business, arts organizations, or advocacy.
- The recipient does not need to be a member of OMEA or NAFME and is typically not a professional music educator.



MUSIC WILL TRANSCEND THE MOMENT

Stuart Welsh OMEA Band Chair

Let me preface this article with a quick disclaimer. Today is September 1 and I, like many of you, am struggling on almost every professional front. What follows ended up being far more philosophical than I originally intended; however, it really is where my head is right now.

As we begin this school year, I am finding myself vacillating between anxiety/stress over both the immediate and long-term welfare of my program, and a sense of determination to find a way to give my students the best possible experience I can. Since March, we have been subjected to an almost continuous barrage of ever-changing information about what education will look like this fall. In many cases, we are now seeing just how bad things really are. We have a whole new glossary of terms and technologies to deal with as we try to transfer in-person music education to online teaching. Add to these complicating factors the even more precarious situation many of us find ourselves in with whether our ensembles and classes will even be offered, and it is no wonder that our collective professional anxiety is at an all-time high.

And yet, despite all of the professional, personal, societal, political, and medical chaos, music still provides our teachers and students with a common space to find peace and aesthetic beauty that transcends this current chaos. For me, listening to Rachmaninoff, Maslanka, Chopin, or Mortensen right now is

even more restful and restorative than before the pandemic. I believe this will also be true for our students.

As we start this year, let us not forget that professionally we are musicians and teachers of music first! The truth is, students come to our classrooms seeking the emotional, psychological, and aesthetic fulfillment they can only get from being part of an ensemble that enjoys listening to and making music. LMSs, bitmojis, scope and sequence documents, and all the rest are not only not the point, they are often huge distractions and obstacles. While what we do is obviously going to look and sound different in the near term, we need to let this truth be our rudder as we choose which technological rabbits to pursue. Let this truth guide us both in what we do and how we do it. Let our love of music continue to provide a directional beacon for our teaching and our students. By remaining focused on sharing our love of music with our students, I hope we can improve our perspective and remain true to the things that will actually be meaningful and transcend our current situation.

Music has helped us survive and cope on countless occasions throughout history and it will again, but only if we continue to teach our students about music's power and beauty. It is our responsibility to infuse our students with the knowledge and passion needed for this musical transcendence to happen.



From Limitation to Inspiration: **REINVENTING YOUR TEACHING**

Wesley D. Brewer OMEA SMTE Chair

"So here we are, whether we like it or not, in the realm of necessity. And yet which of us has ever heard talk of art as other than a realm of freedom? This sort of heresy is uniformly widespread because it is imagined that art is outside the bounds of ordinary activity. Well, in art as in everything else, one can build only upon a resisting foundation: whatever constantly gives way to pressure, constantly renders movement impossible. My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings. I shall go even further: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. Whatever diminishes constraint, diminishes strength. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit."

- Igor Stravinsky

For many months now educators have been asked to do heroic work in providing innovative emergency solutions to instruction with little time and fewer resources. The fast progress has been nothing short of remarkable. Numerous stories outline the heartfelt and imaginative lengths to which teachers have gone to provide students with meaningful opportunities in the pandemic era, and to preserve the sense of community that school has always provided.

The vast inequities of our educational enterprise continue to be on full display. Inherent differences in school funding, access to reliable internet and computers, the differing abilities of parents to supervise and support learning, are all more apparent than ever. These inequities are not new, but when things were humming along as status quo, it was easier for us all to forget. The pandemic has indeed spawned unique problems, but more succinctly it has accelerated and highlighted existing problems, casting a harsh light on issues that were already present and that we had become accustomed to ignoring.

I worked with an adept group of student teachers at Oregon State University last spring who were excited to reach the final stage of their teacher preparation. They would be with real live students day to day who needed their attention and support. They would finally be able to put into practice all the things they had been learning in coursework. They were heartbroken when it became clear that virtual teaching would continue indefinitely. Their cooperating teachers were also thrown back into feeling like first-year teachers. They too were having to learn new online platforms and redesign curriculum within new limitations. In the midst of this painful transition,

however, I saw teachers working together as never before, sharing activities, ideas, and solutions. The inspired work that came forth from these limitations might never have arisen in the normal course of action. I have no doubt that many of those assignments and assessments, developed out of necessity, will now become regular fixtures of the curriculum moving forward. What started only as a burden became a massive opportunity for growth, experimentation, and reinvention.

Constraints and limitations not only fuel our creativity, they might be essential to it. This sentiment, introduced in the opening quote by Igor Stravinsky, has been echoed many times by other artists and entrepreneurs. A growing body of psychology research on creativity also seems to support this notion (Boden, 2004; Haught-Tromp, 2017; Johnson-Laird, 1988, 2002). An obvious challenge in the current context, is that our primary focus in secondary music education (performance preparation through large group rehearsal) has basically been outlawed. It's as if one of our limbs has been removed and we are asked to move forward as if nothing happened. As of this writing, there are many creative solutions being developed to bring live rehearsals back into the realm of possibility (new seating arrangements, plexiglass dividers, masks, bell covers, etc.), but it will be a long while until a true sense of normalcy is restored. In the meantime we must continue to teach and teach well. So what else *can* we do? What else *should* we have been doing all along?

Our new realm of necessity has cast light on our tendency to ignore curriculum that more fully addresses the musical roles and experiences outlined in the National Core Arts Standards for music education. Performing, after all, is only one of the four anchors that unify music with the other disciplines in the arts. While we have temporarily lost that "limb" (at least in its traditional in-person form) we still have three others and many related possibilities to utilize. Revisiting the Standards can help to reinvigorate our teaching and remind us of who we are and can be as arts educators. Let us continue to use the constraints of our situation as fuel for innovation.

Looking at the Standards documents can be overwhelming and sometimes confusing. Having introduced college students to the Standards many times has allowed me ample opportunities to sit with those documents and learn how to navigate them. At their essence the Standards provide a very powerful and logical structure to guide our work. They outline a solid foundation of principles and ideas for engaging students in the study of music.

The Standards are designed around action verbs and the pursuit of essential questions, questions that go to the heart

of the artistic processes that drive our work. The questions are not meant to be answered, but rather explored over time, repeatedly. This is all guided by a spirit of excited inquiry and curiosity. A key component here is to remember that we can and should invite our students to do the work WITH us, not FOR us. Students can and should be artistic collaborators in all of these processes. To foster musicians who are independent thinkers, interpreters, listeners, and performers is a worthy pursuit.

I present below a condensed version of the standards for Traditional and Emerging Ensembles, slightly reconfigured to be more intelligible and consumable. "CA" is an abbreviation for Common Anchor. Common Anchors are important because they are cross-disciplinary, bringing music together with theater, dance, and visual art. Note the chronological progression of phases from anchor to anchor: (1) Create, (2) Perform, and (3) Respond. This chronological progression of phases also occurs *within* each of the anchors. For example, under "Perform" there are five phases of work that lead to performance: (1) Select, (2) Analyze, (3) Interpret, (4) Rehearse, and eventually (5) Present. Each of these phases is rife with collaborative learning opportunities. I have reworked one feature of the Standards documents into a category called "What Students Should be Doing." I would ask that you put particular focus here. As you read the list below, imagine all that you could do with students, whether online or in-person, to engage them in these opportunities.

We are all looking forward to being back in our classrooms with our students, hearing their voices, seeing their faces, and doing the work that we love in the best ways we know how. That time will come. In the meantime, embrace this strange opportunity to step back from your work routine, re-evaluate what you think you knew and believed, and move forward, retaining the best parts of the past while growing into a new and better version of yourself as a music educator.

You can view the National Core Arts Standards, which encompass Dance, Media Arts, Music, Theatre, and Visual Arts at nationalartsstandards.org

CREATING

A. Imagine (1.1)

CA #1 – Generalize and conceptualize artistic ideas and work

- **Essential Question:** How do musicians generate creative ideas?
- **Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources
- **What Students Should Be Doing:** *Generate musical ideas for various purposes and contexts.*

B. Plan and Make (2.1)

CA #2 – Organize and develop artistic ideas and work

- **Essential Question:** How do musicians make creative decisions?
- **Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- **What Students Should Be Doing:** *Select and develop musical ideas for defined purposes and contexts.*

C. Evaluate and Refine (3.1)

CA #3 – Refine and complete artistic work

- **Essential Question:** How do musicians improve the quality of their creative work?
- **Enduring Understanding:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- **What Students Should Be Doing:** *Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.*

D. Present (3.2)

CA #3 – Refine and complete artistic work

- **Essential Question:** When is creative work ready to share?
- **Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication.
- **What Students Should Be Doing:** *Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.*

PERFORMING

A. Select (4.1)

CA #4 – Analyze, interpret, and select artistic work for presentation

- **Essential Question:** How do performers select repertoire?
- **Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- **What Students Should Be Doing:** *Select varied musical works to present based on interest, knowledge, technical skill, and context.*

B. Analyze (4.2)

CA #4– Analyze, interpret, and select artistic work for presentation

- **Essential Question:** How does understanding the structure and context of musical works inform performance?
- **Enduring Understanding:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- **What Students Should Be Doing:** *Analyze the structure and context of varied musical works and their implications for performance.*

C. Interpret (4.3)

CA #4– Analyze, interpret, and select artistic work for presentation

- **Essential Question:** How do performers interpret musical works?
- **Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.
- **What Students Should Be Doing:** *Develop personal interpretations that consider creators' intent.*

D. Rehearse, Evaluate, Refine (5.1)

CA #5 – Develop and refine artistic work for presentation

- **Essential Question:** How do musicians improve the quality of their performance?
- **Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- **What Students Should Be Doing:** *Evaluate and refine personal and ensemble performances, individually or in collaboration with others.*

E. Present (6.1)

CA #6 – Convey meaning through the presentation of artistic work

- **Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- **Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience response.
- **What Students Should Be Doing:** *Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.*

RESPONDING

A. Select (7.1)

CA #7 – Perceive and analyze artistic work

- **Essential Question:** How do individuals choose music to experience?
- **Enduring Understanding:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- **What Students Should Be Doing:** *Choose music appropriate for a specific purpose or context.*

B. Analyze (7.2)

CA #7 – Perceive and analyze artistic work

- **Essential Question:** How does understanding the structure and context of music inform a response?
- **Enduring Understanding:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- **What Students Should Be Doing:** *Analyze how the structure and context of varied musical works inform the response.*

C. Interpret (8.1)

CA #8 – Interpret intent and meaning in artistic work

- **Essential Question:** How do we discern musical creators' and performers' expressive intent?
- **Enduring Understanding:** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- **What Students Should Be Doing:** *Support interpretations of musical works that reflect creators'/performers' expressive intent.*

D. Evaluate (9.1)

CA #9 – Apply criteria to evaluate artistic work

- **Essential Question:** How do we judge the quality of musical work(s) and performance(s)?
- **Enduring Understanding:** The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.
- **What Students Should Be Doing:** *Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

CONNECTING

CA #10 - Synthesize and relate knowledge and personal experiences to make art

- **Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?
- **Enduring Understanding:** Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- **What Students Should Be Doing:** *Synthesize and relate knowledge and personal experiences to make music.*

CA #11 - Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

- **Essential Question:** How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

- **Enduring Understanding:** Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
- **What Students Should Be Doing:** *Relate musical ideas and works to varied contexts and daily life to deepen understanding.*

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Social Emotional Learning and Music Education NOW MORE THAN EVER

Scott N. Edgar Associate Professor of Music, Lake Forest College

"I believe everyone will soon come to realize that our arts educators are the secret weapon to implementation of Social Emotional Learning in our schools."

- Dr. Maurice Elias

Social Emotional Learning (SEL) was around before the COVID-19 pandemic and will be around long after; however, the common trauma we are all experiencing has put a magnifying glass on the necessity for schools to help students survive and thrive when confronted with profound challenges. The singular priority of schools as they seek strategies to navigate the pandemic is student and staff safety—physically, mentally, socially, and emotionally. SEL is a skill-based approach that can help achieve that safety by building students' self-awareness, self management, social-awareness, relationship management, and responsible decision-making skills (simplified to the three goals of: *self, others, decisions*). Rather than react, SEL enables us to *respond* to challenges.

Music is inherently emotional: it makes us feel; music is social: it has been a rallying call for humans, always. It is essential that music teachers capitalize on the connections between SEL and music because our students need it and music education now more than ever!

For SEL to be effective in teaching students the life skills needed to navigate their world after they leave our music classroom, it must be embedded into curricular content—for us, it must be musical. We must make SEL intentional and meaningful—it does not *just happen*, and we cannot rely on the inherent fertile ground and potential that music education provides to teach our students these skills. If we are relying on music education to make this happen instead of music educators doing it intentionally, we will miss a great opportunity. SEL is not another box we need to check or another item we need to squeeze into our time with students. When done well, Musical SEL (MSEL) should feel like great music teaching! If it feels like SEL is distracting from teaching music, then we are not doing it optimally, nor maximizing the true power of music.

Intentional MSEL can begin with four broad ideas:

- **Connection:** Every opportunity needs to be made for students to connect with us, the music, and each other. Relationships are essential for any meaningful teaching and learning to occur. This has become exponentially more difficult as we navigate challenges of remote learning and distancing. Two of the best ways to build

relationships between music educators and student musicians are to honor students' voices and give them choices. Allow students to take ownership and have active roles in the educational process. This often means we, the teachers, need to give up control and allow students to make musical and classroom decisions. Choice is critical for students to feel their voice is being valued. The choice could be as simple as asking "Would you like to sing this song first or last today?" to repertoire selection and making musical decisions that affect performance or self-assessment of a musical activity.

- **Repertoire:** One of the most important elements of quality repertoire is that it can connect with students. Every music teacher remembers *that* performance and the piece that sparked our interest in becoming a music teacher. As we consider music selection (elementary general to high school band, choir, and orchestra) one consideration should always be how we can make it personal for our students. MSEL is only as good as the repertoire it is connected to—*music first!*
- **Experiences:** Students must be given the opportunity to *do* MSEL. This is the culmination of connection, repertoire, and reflection in a musical experience that allows students to explore, create, contribute, choose, and encounter music with other students. To maximize the effect these experiences can have on students, exploring music that interests students must be melded with the music we see value in teaching. These experiences must be intentional, thoughtful, and put on the same level as we have traditionally placed performance.
- **Reflection:** To achieve voice, choice, and to connect students with the music, every performance, activity, or objective should have a student reflection component. The process is just as important as the product and can help unpack creativity, self-awareness, self-assessment, and support students setting their own goals. These reflections often result in the best responses online as some students struggle to engage in remote learning. It will also give valuable information as we continue to design both in-person and remote music education. Reflection typically occurs following an activity; however, consider peppering reflection throughout the process so students can connect and consider the *why* as they complete the *what*.

For pure safety reasons, performance as we've known it won't have the role it had prior to the pandemic disruption. We

will need to adapt our pedagogical approaches to capitalize on other elements of music education including creating, responding, and connecting. Some music educators might view this as lowering the bar. While I am confident we will return to focusing on musical excellence through performance, for this time, we must reconceptualize our standards. We cannot *lower the bar*; we need to change the bar and keep it high.

This adaptation (adjusting the *how* we teach music) will allow us to continue to teach music at a high level and still reach our students—but it will be different. When we give ourselves space to prioritize other elements (non-performance) it makes room for essential components of music education including creativity, personal connection, and MSEL.

Reentry into the Music Classroom and How MSEL Can Help

The trauma that everyone is feeling as a result of COVID-19 is real. Individual situations greatly impact our ability to respond to these profound challenges, including resources, family support, and existing SEL competencies; however, many of these are out of students' control. In the fall of 2020 students will have been away from school and their friends for at least six months. Issues of reentry, trust, and mental health will be paramount (along with the obvious need for physical health precautions).

Students often rely on music teachers and the music classroom for security, school connectedness, and support. They will need us now more than ever. This does not mean that we disregard music and have discussions solely about what students need from a mental health standpoint. (These conversations can be valuable; however, we must remember we are music teachers and not counselors and not confuse

our goals and limitations with regards to this fine line.) Students gravitate to us because of music, we must not forget that. This fall students will need opportunities to regain trust interacting with people, reconnect and rebuild relationships, but they will be starved for music. It will be our job to meet all those needs for our students.

SEL skill-building can help with these challenging tasks. Here are the three broad goals of SEL (derived from the CASEL, Illinois SEL Standards), relevant skill sets, and musical strategies.

While the music classroom will look, feel, and sound different than it did pre-pandemic, purposeful, thoughtful, and realistic instruction focused on the students and MSEL can facilitate an environment where students can reconnect with the space and people who have meant so much to them.

Advocating Utilizing SEL

SEL represents a widely accepted construct that policy makers at all levels value. Music teachers need to have a plan to capitalize on MSEL. While SEL is inherently possible in music classrooms, intentional implementation is necessary to: maximize social and emotional benefits for students, and effectively advocate to policy makers for the value of music education utilizing SEL. To effectively make an argument, all elements of SEL are needed. Realizing the personal/collective value of music education (self-awareness), understanding how this value will be perceived by decision-makers (social-awareness), and promoting music education through advocacy (responsible decision-making) culminate in a cohesive MSEL process and thoughtful argument. Engaging students in this process not only lends relevance to music education's value, but also models/teaches students these important skills while forwarding the cause for music education.

Goals	Skills	Strategies
<p>Goal 1: Self Develop self-awareness and self management skills to achieve school and life success.</p>	<ul style="list-style-type: none"> Identify and recognize emotions Persist Cope Manage stress De-escalate emotions 	<ul style="list-style-type: none"> Utilize emoji worksheets for reflection, listening exercises, and current mood assessment. Give students ample opportunities to self-evaluate their current emotional state and the time and space to re-center (ex. "I need a break pass"; calm corners; anxiety meters).
<p>Goal 2: Others Use social awareness and interpersonal skills to establish and maintain positive relationships.</p>	<ul style="list-style-type: none"> Cooperate Be empathetic Build relationships Have concern and compassion for others Seek and provide help 	<ul style="list-style-type: none"> Collectively develop a soundtrack of meaningful music that can be played as students enter class. Develop teams of students who are willing to help with reasonable tasks associated with keeping music classrooms safe (follow all school, district, and health professional guidance and only allow students to do what is possible and safe).
<p>Goal 3: Decisions Demonstrate decision-making skills and responsible behaviors in personal, school, and community contexts.</p>	<ul style="list-style-type: none"> Promote one's own health Avoid risky behaviors Anticipate consequences Analyze situations Plan realistic and adaptive response strategies 	<ul style="list-style-type: none"> Have students inventory and rank music classroom activities in terms of risk, their comfort performing these, and protocols that could make them feel safer. Create a new mission statement accounting for musical, social, and emotional objectives accounting for a decreased emphasis on performance.

Compelling arguments for music education utilizing SEL are:

- Purposeful integration of SEL into music education will enrich the students' personal connection to music.
- The relationship built between teacher and students over multiple years of instruction fosters the caring environment necessary to help build school connectedness and foster empathy.
- The perseverance needed to dedicate oneself to musical excellence fosters resiliency both in and out of the music classroom.
- Musical creation fosters self-awareness and allows students to develop a greater sense of autonomy and emotional vocabulary.
- The collaborative community developed in the music classroom around music making welcomes discussions and an awareness of acceptance and embracing diversity.
- Musicians learn the necessity of personal goal setting, self-assessment, and accountability as they develop high standards for musicianship and themselves.
- Music education provides developmental experiences that actively allow students to practice and hone social emotional competencies.

SEL will be front and center for administrators and MSEL can provide one solution to help our students cope, heal, and move forward through music.

Onward

We have often been told *the only way out is through*. This is true as we prepare for musical performances, struggle to teach a musical concept, persist through personal musical roadblocks, *and* navigate the profound social and emotional challenges associated with the COVID-19 pandemic. Many of our students are mourning the loss of music education as they know it and are craving the support and security they have relied on. Rough, uncomfortable waters lie ahead; however, music is a cultural necessity and is fundamental to being human. Music education and SEL exposes and deepens this for our students. Through our intentional integration of SEL, our students will build the social emotional skills to thrive in our classrooms and beyond.

Key Takeaways

- In our classrooms, music comes first. SEL will *enhance* our musical instruction. • Our students need help building their social emotional competencies and MSEL instruction can achieve this.

- MSEL instruction must be intentionally planned and implemented in the music classroom. • MSEL is a powerful argument for music and its rightful place in a well-rounded K-12 education.

Scott Edgar is Associate Professor of Music, Department of Music chair, and Director of Bands at Lake Forest College. Edgar is the author of *Music Education and Social Emotional Learning: The Heart of Teaching Music*, and he delivers clinics internationally on the topic. He is a Conn Selmer Educational Clinician and VH1 Save the Music Foundation Educational Consultant. He can be reached at edgar@lakeforest.edu.

Resources for SEL and specific strategies implementing SEL in the music classroom:

- *Music Education and Social Emotional Learning: The Heart of Teaching Music* (and student workbook), by Scott Edgar, GIA Publications.
- *Optimism Through the COVID-19 Disruption: Utilizing Social Emotional Learning for Reflection and Growth*, by Scott Edgar, Andrew Morrison, & Bob Morrison: <https://sbomagazine.com/6934-optimism-through-the-covid-19-disruption-utilizing-social-emotional-learning-for-reflection-and-growth.html>
- *Music Education and Social Emotional Learning*, by Scott Edgar, NAFME blog: nafme.org/music-education-social-emotional-learning
- *Music Education and Social Emotional Learning*, by Scott Edgar and Bob Morrison, NAFME webinar: nafme.org/advocacy/quarterly-advocacy-webinars/social-emotional-learning/
- *Music Education and SEL During COVID-19: Resiliency and Empathy Now More Than Ever*, by Scott Edgar, NAFME webinar: nafme.org/my-classroom/nafme-online-professional-learning-community/#Webinar%20Recordings
- *Advocating for Music Education Utilizing SEL*, by Scott Edgar and Bob Morrison, Social Emotional Learning and Music Education: Now More Than Ever, by Scott Edgar, NAFME webinar: nafme.org/my-classroom/nafme-online-professional-learning-community/#Webinar%20Recordings
- *Music Education and Social Emotional Learning* Facebook Page: [@MusicSocialEmotionalLearning](https://www.facebook.com/MusicSocialEmotionalLearning)
- *New Jersey Arts Education and SEL Learning Framework*: www.selarts.org
- *Collaborative for Academic Social Emotional Learning (CASEL)*: www.casel.org



DEVELOPING A RESILIENT BRASS SECTION

Dr. Zach Buie Assistant Professor of Trumpet and Music History, Boise State University

When the pandemic arrived and schools went dark, we knew that an extended break would knock our student musicians off stride. As we navigate the variety of challenges toward a more stable and healthy future, educators are learning on their feet in an effort to provide a sense of normalcy and lead their students back to performance shape. We can help our students become resilient musicians and instrumentalists through focusing their in-class experience on doing the simple things well. For brass players, who are quick to lose stamina, tone quality, and a host of other technical attributes after even a brief pause, they will need a focused, graduated routine that promotes consistency and grounds their personal practice in sound, articulation, and flexibility.

Before my career change that led me to higher education, I spent many years freelancing, teaching hundreds of trumpet players, working as the sole music teacher in a rural, Texas school district, and devoting a year abroad teaching English in South Korea. Following that year in Asia, I experienced daily frustration in an effort to rekindle what I remembered of my sound on the trumpet. It's all too easy to think about how it *feels* and to quickly discount marginal progress when it doesn't feel right. When we're distracted by how it feels in the moment, our attention may be diverted from a genuine process that takes patience. I'll admit that my search for the right feel was allusive as a certain area of my embouchure simply wasn't functioning in the way it had before the year-long hiatus. However, an adjustment of my embouchure and mouthpiece placement was informed by years of study with various teachers and multiple degrees in music. Fortunately, the majority of our students are not going to need an embouchure change. They may have even practiced every now and then during home quarantine. They will need a reminder that the return to brass playing fitness will feel more similar to a marathon than a sprint.

Evaluate the warm-up routine at the beginning of rehearsal and ask yourself if it could be adjusted to meet the demands of brass playing. Students may complain of how it feels from time to time. After a break, they could mention tingly lips as the vibration and blood flow start engaging dormant muscles. This will soon pass. We also want to make sure they return to form gradually. Embouchure overuse syndrome is common especially in the early days of Fall when marching bands become active. Students may experience pain, fatigue, and swelling if their enthusiasm has pushed them a little too far in practice. Our warm-up routine, even with a full ensemble, is an opportunity to instill a smart strategy avoiding pitfalls and maintaining focus on wind rather than feel.

Set the tone by establishing ensemble goals and encouraging students to create individual goals. Putting these in black and white on paper and/or the board will promote accountability.

These goals will provide structure to the fundamentals routine that students then adopt into their own practice. If we can steer goal setting to include an emphasis on song and wind, students will embrace a more joyful and natural progression to mastery.

Breathing exercises should always be a part of a fundamentals routine. Physical distancing during the time of COVID-19 may complicate efforts to impress upon students the importance of these exercises. Until the pandemic has subsided, it may be advantageous to practice breathing exercises outside with ample distance between students. At a minimum, teachers can introduce particular breathing patterns and ask students to practice them at home. They can even submit videos through online educational tools like Flipgrid or Padlet demonstrating whichever breathing exercise they're using that week. The *Breathing Gym* developed by Sam Pilafian and Patrick Sheridan has become a standard resource for band directors throughout the country. The book and DVD are extremely helpful with numerous examples of exercises that can be adapted for ensembles of any level. Some of the videos are also available on YouTube. Ensembles benefit from improved tone, concept of time, and stamina. It's also likely they'll become calmer, happier, and quieter as measured respiration corresponds to meditative mindfulness. Encourage students to maintain a proper oral shape or even utilize breathing tubes made from PVC pipe. This will help eliminate suspension before exhaling while ensuring an open passageway for the air.

Mouthpiece buzzing is much more productive when healthy breathing habits are established. Students tend to be slow to appreciate the value of buzzing long tones. Even such a brass oriented exercise can be practiced in a full, mixed ensemble. Students can be encouraged to listen and match the pitch played by the woodwinds or buzz particular intervals around the woodwind drones. Occasionally isolate the full brass section during buzzing activities. Peel back layers of individual sections so students can better hear their own section and even highlight individuals before adding sections back into a full ensemble. Buzzing expanding sirens, scales, and melodies are an important component that supports their development and provides opportunities to feel the oral shape naturally change. Asking them to whistle a siren will help them recognize how they are manipulating the air compression.

Continue to keep a watchful eye on proper embouchure settings. Trumpet and horn players are most likely to allow the mouthpiece to slide below center. The top lip then becomes more compressed and vibration is constricted. These subtle adjustments can be difficult to detect in a full ensemble, but the resulting brittle sound and poor flexibility will gradually become evident. It is always okay to take a step back and revisit

the fundamentals of form and function. When addressing pinched tone quality, ask students to form an embouchure by saying “dim” or the letter ‘M’. Demonstrate as you go and have them exhale through the lips while maintaining the shape formed by “dim” without concern for an immediate buzz. They should feel the muscles in the corners engage to hold that shape while the airstream moves without force. Gradually increasing the air speed while pointing the chin down and gripping at the corners will produce a steady, natural buzz. If it still sounds pinched the aperture is closing off while the student mashes the lips together. Forcing more air into the equation will only make them feel more tense as they fight their instinct to firm up the embouchure. Too much effort isn’t always a good thing!

With routine breathing and buzzing accomplished, students will approach long tones on the right foot. Response is always an issue and practicing “breath attacks” will naturally bring the aperture into its most responsive position. We are always seeking to produce a more effortless sound right when the air turns back around. This should be achieved with minimal emphasis from the tongue. I like practicing “hoo-doo” with students on one pitch at a time. Initiate the tone without the tongue and then articulate lightly in an even rhythm before compressing it to become a snappy, short-long rhythm. With consistent response, students can dive into Remington exercises, flow studies, or other preferred long tone patterns. It is tempting with limited rehearsal time to play long tones in unison, but experiment with dividing sections into a call-and-

response format so brass players can rest as much as they play.

There are countless books and exercises to promote flexibility on brass instruments. Indeed, lip slurs are unique to the brass experience of moving throughout the harmonic series. A diet of anything without moderation tends to have unintended consequences so approach these with an ear toward “telegraphing” and tension. Following a break from regular practice, students may benefit from a slow progression back to lip slurs. Basic exercises can be found in *Foundations for Superior Performance* by Richard Williams and Jeff King. It is imperative that students approach these exercises with good time and subdividing certainly helps as coordination thrives on pulse.

The challenges of music education in the time of COVID-19 are numerous. Ensuring that each musician has the knowledge and motivation to both maintain and improve their skills is a constant endeavor. Our brass players will always find their way back to form with a wind-based focus that features long tones, plenty of slurred scales and arpeggios, lip slurs, and legato articulation. Track the “facetime” when students are actually playing and gradually increase it in small, 5-minute increments. Brass playing does stress the embouchure in unique ways so recovery days may be scheduled to allow more time for listening, breathing, or stretching.

Some obstacles to create a more resilient brass section are difficult to overcome no matter your area of expertise. Be tenacious in identifying what is happening, why it’s happening, and how you’re going to fix it. Ask the students those questions. Ask for advice from instrument specialists around the region. Schedule a video chat for your students to get feedback from a professional musician or university professor. The music community is full of fascinating people who are thrilled to lend their expertise whenever your brass sections are ready to rise above a plateau.

Citations

- Pilafian, S., and Sheridan, P. (2002). *The Breathing Gym*. Mesa, AZ: Focus on Music
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OMEA JAZZ COLUMN

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

Welcome back to what may prove to be the most challenging year we have encountered. Many are facing challenges related to the pandemic, unemployment, depression, uncertainty and frustration. The jazz world has experienced a significant loss in artists and venues due to COVID-19. In addition to that, we are faced with the challenge of adjusting our pedagogical delivery in a new platform. It is easy to find ourselves exhausted and overwhelmed. It is easy to find ourselves grieving the loss of our traditional band rehearsals and wondering what our programs will look like post-COVID.

The good news, however, is that there are ways to navigate through these challenges and find a successful path that allows you and your students to continue to learn, expand, and be inspired. Each program is unique. Each district places different restrictions on distant learning. The path to success is not a one-size-fits-all remedy. It must reflect what you are comfortable doing. There are a lot of new resources flooding our inboxes and minds, from software to flex band arrangements. Focus on learning one new thing rather than ten. Do not feel like you need to absorb every new virtual tool or do the same activities and lessons as others. Find the path that works best for you, your students, and your program.

I believe that we will hit roadblocks when we try to recreate the traditional rehearsals of the Pre-COVID Period and insert it into this new virtual world. In order to be successful, we need to think outside of the box and consider how we might teach our objectives in new ways. We have an opportunity to reshape music education, perhaps for the better. Our field has not experienced such a drastic change in recent times. Perhaps our post-COVID pedagogical delivery includes more technology and proves more valuable to administrators by reaching a larger percentage of the student body. How can we teach music and inspire at the next level?

They say that our ensembles are only as strong as our weakest player. This may be a wonderful opportunity to focus on individual musicianship, building solid foundations and challenging even our weakest players to improve drastically. Your students could gain perspective in recording, microphone placement, home studio setups and more where they would otherwise never develop these skillsets. Presenting music education in a new way may be enlightening for you and for your students and it will save your program!

My approach in all of this is guided by these two questions:

- What was I doing that I can still do?
- What was I doing that I need to adjust?

I will share my plan with you based on these questions. Please take what you can from it and customize it to fit your program.

Synchronous Ensembles

I will be meeting with my student ensembles through Zoom. While there is no way to play simultaneously in this format, there are still ways to address many ensemble skills.

- **Warm Ups:** With the entire band muted, I will be able to guide them through warm ups for jazz ensembles that focus on technique building, articulation, subdivision/feel, scales, arpeggios, and releases. You could even do chorale-type exercises by playing the chords on a piano or keyboard while they play their part and hear it in context with the harmonic structure (time to break out the piano technique books from undergrad!).
- **Break-Out Sectionals:** My lead players/section leaders will conduct sectionals where they can listen individually to each student. They will be able to address articulation, phrasing, interpretation, feel and timing against a metronome or drum track. This will also help further develop relationships between the students, which will be the key to your program surviving on the other end of this pandemic!
- **Guided Listening:** As a full ensemble, I will conduct guided listening sessions of the original recordings for each chart we are studying. We will study each phrase and students will dictate inflection, phrasing and articulation patterns into their music. This will guide their work in sectionals as well as their individual practice for assignments.
- **Improvisation:** Every student will improvise! This is your opportunity to connect the scale and arpeggio warm ups you do with the harmonic structures of the tunes you are studying. Dedicate at least one assignment per chart to improvising on that structure.
- **Assignments:** I am using SoundTrap with my ensemble courses. This is a web-based digital audio workstation (DAW), similar to GarageBand, where students can access it through their web browser or mobile app. They are able to record themselves easily and use a filter to enhance computer or mobile phone microphones. My individual assignments will include the selection of a chart that we are studying. I will place the original recording of that section on track 1 and the students will record their parts along with it. Essentially, they will be playing with the professionals! This is an opportunity for them to audibly capture the feel and groove. At the end of the term, we will do a full recording of the chart in SoundTrap with the same approach. Once all of the students have recorded their part, I will delete the original track and then hopefully be happy with what I hear.

Chamber Jazz Ensembles

If you have chamber jazz ensembles/combo, or would like to explore this as an option with your big band students, there is a plethora of ways to develop your curriculum. I strongly recommend you go to www.learnjazzstandards.com. If your students are new to this, pick a few blues tunes to start. This website provides multiple recordings of each standard, chord sheets in C, Bb and Eb (no melodies – that’s important), and a play-along track. If you start with something simple, like *Bags Groove* or *Sonny Moon for Two*, assign the students to figure out the melody themselves by listening to the recordings. Everyone should learn the melody, even the rhythm section players! Build assignments based on the following guidelines:

- **Chorus 1:** Play the melody, mimicking the original recordings. Drummers should sing the melody while playing the appropriate groove.
- **Chorus 2:** Embellish the melody by changing rhythms, adding notes, deleting notes, elongating notes, shortening notes, bending pitches, etc. Drummers should play the melody on their drumset (consider pitch, rhythm, etc.).
- **Chorus 3:** Improvise an original melody. It can be inspired by the melody of the tune, but should be your own.
- **Chorus 4:** Play the melody again for the “Out Chorus.” Drummer should sing the melody.
- Use play-along tracks to make your recording.

Masterclasses with Guests

This pandemic has left so many artists and freelance musicians looking for work in new ways. Take advantage of their knowledge and skills by inviting them to do Zoom masterclasses with your students. If you do not have a budget for it, reach out to friends or colleagues who would be willing to help you for no charge.

I have some resources for directors available on my website (danieldavey.net) that include basic scale/arpeggio warm ups, basic jazz piano techniques, style and articulation information and more. Please feel free to use these!

We obviously have no idea what the future holds for education during this pandemic or when we can expect life to resemble any form of normalcy. While many of us are virtual for a short-term basis, I would recommend you also plan for a potential extension of remote teaching. Artists have been creating music from a distance for years and it is time we teach our students to do the same! The silver lining in all of this is that students may learn a skillset that they otherwise would never develop. They may develop an independence that drives them to research a composer or artist that they connect with in ways they never have. How can we use this opportunity to keep our students engaged and inquisitive?

I wish each of you much success in your teaching as well as health of mind and body. These are challenging times, but we are not alone in this. Let us be a community of educators that continuously support one another to keep all ships rising.



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Showcasing Everyday Music Through **PROJECT-BASED LEARNING**

Kendra Kay Friar OMEA Elementary Chair

Selena Quintanilla-Pérez was a hero to my K-6 students in Odessa, Texas, in the early 1990s. Although I never heard of her before accepting a teaching position at Cavazos Elementary School, I became keenly aware of Selena's music and influence within a short time of starting my new job. Students toted Selena-themed folders, pencils, and backpacks everywhere they went. Boys and girls from all grades requested to dance to Selena's newest single, "Bidi Bidi Bom Bom," on Free Choice days in music class. Adults discussed the relative merits of Selena's latest wardrobe choices at lunch. I felt a bit out of touch because, having grown up in East Tennessee, I was more familiar with Appalachian fiddle tunes than with Tejano music, the traditionally male-dominated, dance-inspired cantina music of the Texas-Mexico border region. Our community was shocked and saddened to learn of Selena's tragic death during the school day on March 31, 1994. Teaching and learning came to a halt that afternoon due to the palpable grief felt throughout the student body. Since I was the music teacher, I was expected to lend a unique and sympathetic voice to the efforts of consoling our students. I listened to them that day. I learned that my students and I felt a common deep, personal association with music, though our preferences and personal experiences differed.

Recalling this episode today, I wish that I had put more effort into learning about my students' affinity for Selena during the first months of school. After dancing to Selena's music, I wished I had hosted class meetings so my students could teach me what she meant to them – why her music was outstanding in their eyes – what experiences in their lives matched the lyrics of her songs – what aspect of themselves was reflected in Selena's persona. I now realize I had access to experts in a regional music style and a culture that received the Hollywood treatment in the Jennifer Lopez movie, *Selena*. If I had been more curious and less insistent on always being the expert in the room, I could have gathered valuable insights from culture bearers who were passionately connected to Tejano music.

Online instruction provides an opportunity to encourage students to see their homes as valuable musical environs and to engage students in conversations about the music that surrounds them every day. This article presents ideas for at-home projects that allow you, the teacher, to foster your students' abilities to connect with, examine, and communicate

aspects of their musical lives. Let students know you value their knowledge. Let students play the role of "expert" to keep them engaged in musical learning. Online instruction may not lend itself to improving a group's ability to sing in unison or to playing orchestrated arrangements of folk songs, but it can be used to build and maintain relationships, support academic communities, and, through example, communicate that music and music education exists outside of the four walls of the general music classroom.

Project 1: Create Performance Spaces

School districts encourage parents to set aside a learning space for students learning at home. Music teachers, too, should encourage and guide students to set up an at-home music space to help students visualize themselves as performers. This activity can also be used to encourage critical thinking skills, to learn about history, and to reflect on their personal experiences with live performances.

1. Collect 4-8 pictures of performance venues to share with students. Create a separate list of identifying information for each picture (location, dates of construction, types of performances hosted, etc.). Invite students to determine which information matches each picture. What kind of music would an audience expect to hear in each venue?
2. Invite students to create performance space in their homes inspired by your photos. Encourage students to identify elements needed for a performance space (ex., enough space for the intended activity, designated spaces for performers and audience members, pathways for entering and exiting the space, etc.). Ask students to draw or take a picture of their creation. Encourage imagination!
3. Ask students to share memorable performances they have witnessed. Where did the performances occur? What musical and nonmusical features of the environment made the performance worth remembering?



Clockwise from top-left: 1. Long House at Mesa Verde National Park (c. 1200), 2. Lewis and Clark Elementary School Music Room, St. Helens, Oregon, 3. Kauffman Center for the Performing Arts, Kansas City, Missouri, 4. St. Helens High School Auditorium, St. Helens, Oregon

Project 2: Serve As a Culture Bearer

All students are connected to a musical culture, though the expression of that culture can take any form. They may listen to a certain radio station in the car, participate in congregational singing at a place of worship, dance at family gatherings, or play video games containing original soundtracks. Heightening students' awareness of the music that surrounds them encourages them to consume music in a more mindful way and realize you, the music teacher, are providing instruction in a subject that impacts their daily lives.

1. Ask students to keep a log of music they hear throughout the day. Invite the students to categorize the music they heard and discuss their observations. Which music did they choose to listen to? Which music was chosen by someone else? What music was part of other programming, such as a TV show, movie, or video game?
2. Invite students to choose favorite music and describe its appeal. Encourage students to express their preferences for performing versus listening to music.
3. Ask students to interview someone in their family about their musical choices. What musical experiences do the family share on a regular basis? What songs or pieces are special to the family? Where does the family experience music together?

Project 3: Discover a Musical Role Model

Students' personal development and sense of self continues to expand whether they are learning at home or at school. Guide students towards personal and online resources that support the development of a musical identity. Encourage students to identify musical accomplishments they admire. Ask them to engage with musicians in their lives. Allow students' self-determination to guide their inquiry into the human pursuit of musicianship.

1. Ask students to choose a musical role model based on their life experiences. The person may be a popular performer or a person from their daily life. What is important about this person or this person's music? What kind of music does this person perform? If possible, interview this person and share his/her/their story with the class.
2. Encourage students to explore the lives of musicians utilizing online resources. What connection do these artists have to their chosen musical genres? What goals did these musicians set for themselves? What do they hope to accomplish with their performances?

Wynton Marsalis, *PBS Newshour*:
[youtube.com/watch?v=bdEBO_1oK_g](https://www.youtube.com/watch?v=bdEBO_1oK_g)

The Wiggles, *The Wall Street Journal*:
[youtube.com/watch?v=rBPI0i4TNPc](https://www.youtube.com/watch?v=rBPI0i4TNPc)

Angel Blue, *HiHo Kids*:
thekidshouldseethis.com/post/kids-meet-opera-singer-angel-blue

Native Pride, Kennedy Center:
[kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/international/larry--jessup-yazzie-native-pride-dancers](https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/international/larry--jessup-yazzie-native-pride-dancers)

Rylee Ma, *Scholastic News*:
sn4.scholastic.com/issues/2019-20/020320/i-m-a-lion-dancer.html

Although these projects do not focus on music reading or playing skills, I believe they provide educational value by engaging students in thoughtful consideration of their musical environs. My experience has also been that students have greater value for my insights when they know I care about theirs. Incorporating sharing time into music time provided me and my students with many unexpected musical role models: a second grader who was a third generation mariachi, a kindergartener who maintained strong connections to his Cherokee heritage, a sixth grader who was a proud member of his family's *folklorico* dance troupe, and more. These students did not share their musical activities on the first day of class. They waited for an invitation – sometimes accidental – to showcase their expertise to the class or to quietly tell me about their musical pursuits during center time. Although online instruction prevents teachers from orchestrating the familiar learning environment that fosters these unanticipated but welcome breakthrough moments, it opens the door to collaborative engagement in identifying, analyzing, and celebrating the performance spaces, cultures, and musical role models which our students encounter every day.

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INTEGRATING MUSIC TECHNOLOGY & PRODUCTION

Into K-12 Music Classrooms

Jason Fick Coordinator of Music Technology and Production, Oregon State University

The social distancing mandates imposed around the world in 2020 have created serious challenges for the conventional model of face-to-face music instruction. With school facilities closed, live performances cancelled, and proximity to others mandated, educators are forced to explore alternate means to teach music. Music technology and production (MTP) offer viable and accessible solutions to augment traditional learning in remote contexts and add relevant twenty-first century musicianship skills. This article will provide context, suggest tools, and offer strategies to help teachers get started working with MTP in their classrooms.

What Does MTP Involve and What Are the Benefits?

Music technology and production combine aesthetic and technical approaches to performing, composing, recording, sequencing, editing, and mixing. Using these skills, students can perform music with digital instruments, write original songs, capture concerts, edit sound and musical performances, and create interdisciplinary projects. These activities are possible in part because of the wealth of available software marketed to users of all skill levels, essentially encouraging everyone to be a “prosumer,” namely someone who is actively engaged in the production and consumption of music (Clauhs, 2019).

A strength of MTP is its ability to transition well between face-to-face, remote, and hybrid learning environments. In the music industry, it is common for artists and production teams to work independently and collaboratively on music projects in hotels, bedrooms, and recording studios. There is excellent potential for teachers to harness this mobility model and redirect it to PK-12 music education. Students can receive instruction in synchronous or asynchronous methods and work independently or collaboratively within software on tablets, phones, or computers from anywhere in the world.

The ubiquity of available technology in society today stands to serve as a measure of inclusion. In 2016, the US Census reported that 89% of households owned a computer (Ryan, 2018). A 2015 study found that 78% of elementary students use tablets, with 69% noting that they use them in instructional contexts (Pearson, 2015). Yet, when looking at participation in traditional music courses, one study found that 80% of 6-12th grade students were not enrolled in music classes (D. B. Williams, 2011). Williams suggested MTP as a potential learning strategy to engage these students in formalized

music study. Research shows that many school districts in Oregon, and beyond, are providing students personal tablets and computers for the 2020-2021 academic year (Greater Albany Public Schools, 2020; Portland Public Schools, 2020; Rauf, 2020). With increased access to technology while social distancing protocols are in place, the stage is primed for teachers to develop engaging activities with MTP.

MTP can be used to teach traditional and modern music skills. To align with the Core Art Standards of Creating, Responding, Performing, and Connecting, NAFME developed a Music Technology strand to provide teachers guidance for activities and assessment (NAFME, 2014). Beyond traditional music skills, students working with MTP can learn creative approaches to recording and music production. Working in these areas can strengthen problem solving (software operation, audio signal flow), critical analysis (listening, composing, refining), collaboration (group work), and STEAM skills (science-technology-music-art relationships). Above all, learning MTP can be a fun and engaging way to tap into student's social technology aptitudes and channel these interests towards twentieth-first century musicianship. The following sections will offer teachers considerations and resources for their music classes.

Augmenting Music Performance with MTP

There are several hardware and software tools available to facilitate music performance with technology. I will discuss technology for real-time performance on the one hand, and resources and activities to enhance performance skills on the other.

Virtual Ensembles

By now, you have all seen, and potentially made, a virtual ensemble. A virtual ensemble is musical experience to connect people in performance through individualized, remote recording. Students record themselves on their phones and tablets from any location and send the files to a teacher to compile and arrange into a master document. This process is a great way to keep students involved in group performance activities, and it allows them to use recording and listening as tools to further develop their practice. Below are some recommendations to maximize the experience when creating a virtual ensemble:

1. Spend adequate time discussing the recording process with your students
 - A. Distinguish the act of recording from live performance
 - B. Define audio/video recording standards for all to follow
 - C. Teach students microphone placement, positioning, and gain control
 - D. Suggest that students analyze their surroundings to find the best sounding room for recording (avoid corners!)
2. Supply performers with a reference track
 - A. Examples include a metronome, instrumental music track, prerecorded parts, or a conductor video
3. Encourage them to listen and analyze their final recording before sending it in
 - A. Things to focus on include recorded amplitude, acoustics, extraneous noise, miking position, focus, and performance quality
4. Allot time in your project schedule for students to re-record their parts
5. Embrace the idea that this is a variant of a live performance and not a studio recording (not everything has to be perfect!)
6. Prepare to spend 20+ hours editing
 - A. Alignment and pitch correction will take the most time
 - B. Involve students in the editing process whenever feasible to lighten your load and give them more agency in the process
7. Explore creative uses of audio effects and mixing
 - A. EQ can help maximize the color of the recording
 - B. Light reverberation can help make everyone sound as if they are in the same space
 - C. Mixing can help balance all the parts and smooth out inconsistencies

Real-time Solutions for Remote Performance

There are free programs that allow students to perform together online from multiple locations. *JamKazam* and *Soundjack* offer low latency (minimal delay) solutions ideal for ensembles (six different locations maximum). Students can

rehearse in sectionals, small ensembles, or perform online concerts using these programs. It is important to note that an ethernet cable is required to make sure the delay is minimal. A thirty-foot cable can be purchased for around \$10 from a variety of vendors. The *JamKazam* music festival is a wonderful example of the potential of remote performance (JamKazam, 2020). View it here: [youtube.com/watch?v=jGShI6izZBA](https://www.youtube.com/watch?v=jGShI6izZBA)

Recording and Analyzing

Computer recording software can be a valuable tool to improve music performance through critical listening and analysis. The accessibility of simple recording applications for cell phones (*Voice Memos*, *Voice Recorder*) or more involved sequencing programs on computers (*GarageBand*, *Pro Tools*) make it possible for nearly anyone to make a recording. Music directors and lesson instructors can provide feedback on individual student recordings or the students can analyze their own performances. Evaluating recorded performance is a powerful method because it allows users to playback, rewind, and pause as they focus on individual nuances.

Performance with Mobile Devices

Extensive research has been done on the benefits of iPad performance practices related to musicianship, improvisation, listening, and group performance (Williams, 2011; Randles, 2013; Williams, 2014). There are many apps available for phones and tablets that allow students to emulate one or more physical instruments, trigger beats, manipulate samples, or synthesize purely electronic sound content (see Table 1). While performing on a mobile device is slightly different than on acoustic instruments (tapping, swiping, or shaking), fundamental musicianship concepts are still needed (dexterity, aural recognition, rhythm and timing, other elements of musicianship). Furthermore, mobile devices offer advantages over traditional instruments in flexibility because a single unit is capable of running multiple applications, thus providing the user access to unlimited sound content and playing techniques.

Composition and Arranging for Performers

Engaging in composition, recording arts, and software sequencing provides an opportunity for students to consider performance through an alternative lens and build new skills. Digital audio workstations (DAW) are platforms that allow students to record, sequence, arrange, and edit musical content. Programs such as *BandLab* and *GarageBand* provide excellent introductions to software sequencing and editing because they are free, easy to use, and have ample online instruction available (see Table 2 for additional creative applications). Sample activities could include composing and layering recorded parts with their instrument (for example, creating a one-person flute choir); arranging an existing piece with virtual instruments and audio files; or simply importing a

pre-sequenced session file and recording an improvised part to go along with it. These and other solutions make it possible for students to play music in real-time with other instrumental forces without the involvement of additional people.

Expanding Horizons with Music Production Musicianship Skills

Incorporating music production in all music courses not only helps students achieve the core learning objectives outlined in National Core Arts Standards (National Core Arts Standards, 2020), but also strengthens their proficiencies related to music technology. Teachers can use free and accessible tools to go beyond traditional music learning to diversify student's skill sets.

Teaching Musical Elements and Style

Students can use DAWs to create music in various traditional or contemporary styles while providing opportunities to apply musical knowledge, analyze musical forms, and evaluate musical content. *BandLab* allows users to compose content with virtual instruments and drum machines, import audio and MIDI tracks, record audio, and arrange factory loops to create original content. Focusing on style features, students can record, arrange, edit, mix, and apply effects to their music before exporting and sharing the final project. Table 2 provides a list of professional DAW software with educational pricing and skill level.

Collaborative Composition and Songwriting

Students may be motivated to work together with their peers on songwriting and composition in remote or face-to-face learning environments. Online sequence programs such as *BandLab*, *Soundtrap*, and *Pro Tools | First* offer features that allow multiple users to work synchronously and asynchronously within the session to communicate and edit musical content. A student could add a drum pattern and then alert a collaborator to edit or add another part in real-time or in the future. Live chatting is also possible through internal messaging and video call features.

Interdisciplinary Collaborative Audio Production

Experiential, hands-on artistic projects involving audio production are great platforms to encourage students to make connections across multiple subjects. Consider using equipment (microphones, audio recorders, cameras) and production techniques (recording, editing, mixing) in tandem with narrative storytelling to intersect with history, science, or language classes. DAWs have extensive editing tools for trimming dialogue, cleaning up audio, and altering volume over time (automation). *iMovie* and *Adobe Audition* have sequence interfaces for recording, arranging, and editing both audio and video content side-by-side.

Sharing and Promotion

Social platforms provide effective means to share creative work with people all over the world. Consider the benefit of online sharing and publishing to teach children marketing and promotion for their music and events. Their work can be posted on school sites, social media, or even sold on Bandcamp, Apple Music, and other media content distributors.

Conclusion

The resources presented here are to suggest approaches for music teachers to achieve curricular standards through music technology and production (see Table 3 for additional MTP learning resources). As technology becomes more prevalent in arts and education, we have the opportunity to design lessons that blend traditional and modern approaches to music instruction. Diversifying our curriculum so that approaches for acoustic and electronic music exist hand-in-hand offers students multiple avenues to pursue music making. While remote teaching has its challenges, it can also be a unique opportunity to facilitate an enhanced role for music technology in music education that will remain in practice once onsite learning resumes. In closing, consider the following helpful tips when incorporating technology into your classroom:

- Strive to design all MTP lessons with clear, creative visions (avoid over teaching software!)
- Be sure to choose the right software for the right project (resist the urge to use one software platform for every project)
- Maximize engagement and limit screen time through incorporating activities with footing inside and outside of technology
- Use technology as a tool to enhance critical listening and analytical skills
- Sequence and scaffold technology usage
- Be flexible and willing to adapt content to meet the needs of your class
- Stay connected with your students and provide regular feedback
- Consider making instructional videos or handouts that demonstrate software procedures
- Incorporate student-led exploration whenever possible
- Create opportunities for students to take ownership of each project
- Balance low stakes and high stakes technology activities
- Encourage collaborative and interdisciplinary projects

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APPENDIX

Table 1: Performance Resources

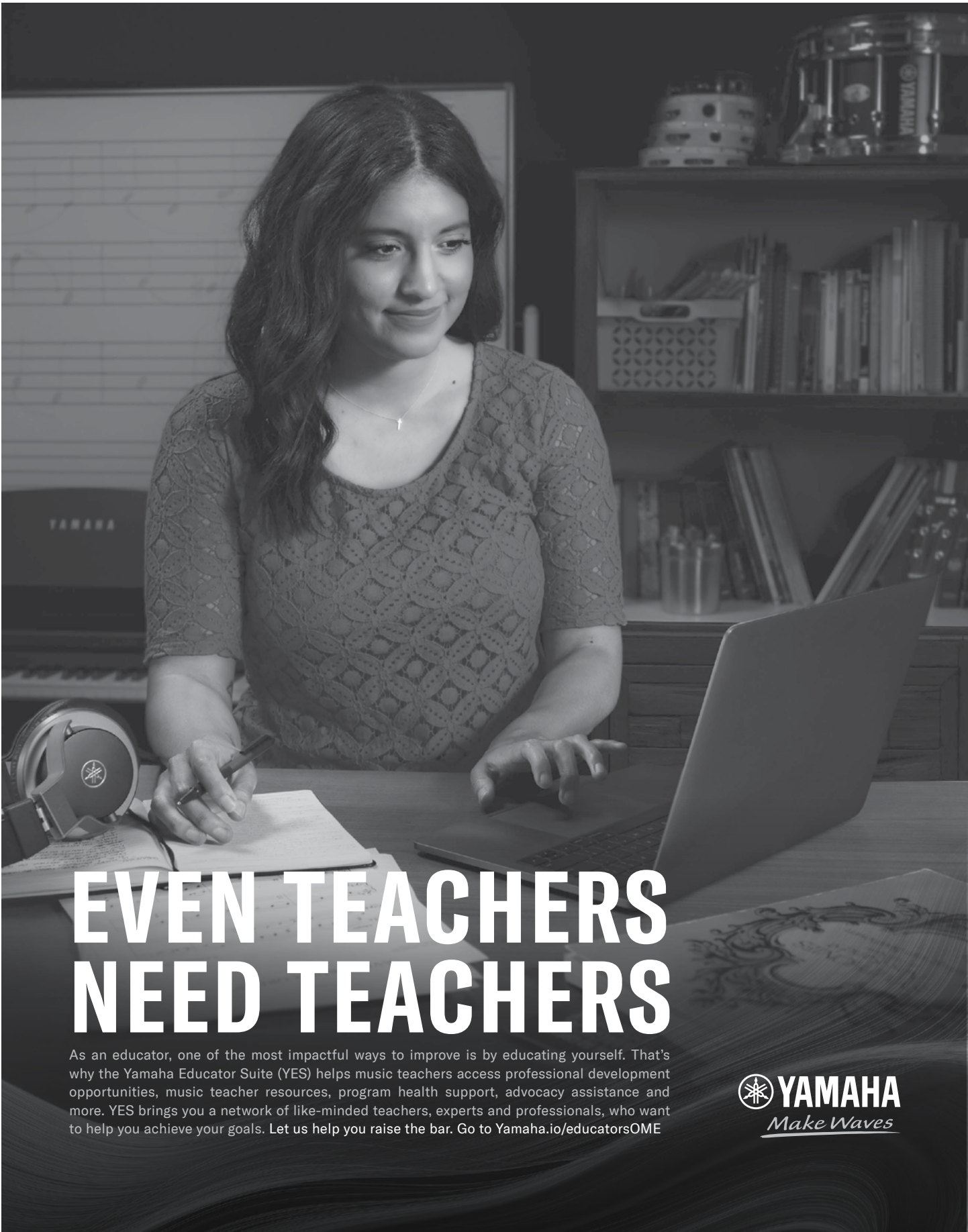
Resource	Capabilities/Function	Cost	Level	Compatibility
Voice Memos	Mobile recording app	Free	Beginner	iOS
Voice Recorder	Mobile recording app	Free	Beginner	Android
The Piano	Virtual instrument app for mobile performance	Free	Beginner	iOS, Android
AudioKit Synth One	Virtual instrument app for mobile performance	Free	Beginner	iOS, Android
Real Drum	Virtual instrument app for mobile performance	Free	Beginner	iOS, Android
Easy Xylophone	Virtual instrument app for mobile performance	Free	Beginner	iOS, Android
Violin Real	Virtual instrument app for mobile performance	Free	Beginner	iOS, Android
Drum Pad Machine	Virtual instrument app for mobile performance	Free	Beginner	iOS, Android
Remix live	Beat-mixing app	Free	Beginner	iOS, Android
Incredibox	Creation and performance app with existing loops	\$4.49	Beginner	Cloud, iOS, Android
JamKazam	App to facilitate remote real-time performance	Free	Intermediate	Cloud
Soundjack	App to facilitate remote real-time performance	Free	Intermediate	Cloud
Jacktrip	App to facilitate remote real-time performance	Free	Intermediate	Cloud
Acapella	Real-time video multi-track app	\$9.99/mo	Intermediate	iOS

Table 2: Creation Software Resources

Resource	Capabilities/Function	Cost	Level	Compatibility
Audacity	Recording, sequencing, and editing software	Free	Beginner	Mac, PC
BandLab	Recording, sequencing, and editing software	Free	Beginner	Cloud, iOS, Android
Soundtrap	Recording, sequencing, and editing software	\$9.99/mo	Beginner	Cloud, iOS, Android
GarageBand	Recording, sequencing, and editing software	Free	Beginner	Mac, iOS
Loopy HD	Looper program	\$4.99	Beginner	iOS
Loopify	Looper program	Free	Beginner	Android
Logic	Recording, sequencing, and editing software	\$199.99	Intermediate	Mac
Adobe Audition	Recording, sequencing, and editing software	\$19.99/mo; \$239.88/yr	Advanced	Mac, PC
Pro Tools	Recording, sequencing, and editing software	\$9.99/mo; \$99.99/yr	Advanced	Mac, PC
Ableton	Recording, sequencing, and editing software	\$269.99	Advanced	Mac, PC
iMovie	Video editing software with audio capabilities	Free	Intermediate	Mac
Adobe Premiere	Video editing software with audio capabilities	\$19.99/mo; \$239.88/yr	Advanced	Mac, PC

Table 3: Teaching and Learning Resources

Resource	Location	Content	Cost
Amy Burns	amymburns.com	Instructional videos, access to free books, and strategies for teaching music technology for K-5	Free
Midnight Music	midnightmusic.com.au	Workshops, courses, and lesson plans for K-5 music technology instruction	Varies
Mix Major Electronic Music School	mix-major.com	Youtube channel for music production strategies for the K-12 classroom	Free
Coursera	coursera.org/courses?query=music%20technology	Online courses in music technology and production	\$39.99/mo
TI:ME	ti-me.org	Organization devoted to providing various forms of professional development for music educators integrating technology	Free
Guitar Center	guitarcenter.com/Services/Lessons/Recording-Software.gc	Online and in-person courses and workshops for music production	Varies
Sound on Sound	soundonsound.com	Online source with blogs, videos, and forums from experts on various music production-related topics	Free
Teachers Pay Teachers	teacherspayteachers.com	Educational marketplace with several music technology and production lesson plans for sale	Varies
Tech Trep	techtrep.com/courses/kids-sound-audio-mixing	Courses for children to learn music production	Varies
NAfME Virtual Learning Resources	nafme.org/my-classroom/virtual-learning-resources-for-music-educators	Videos, blogs, and teaching strategies related to MTP and virtual learning for all grade levels	Free



EVEN TEACHERS NEED TEACHERS

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Freedom to Play

A RECOVERY APPROACH FOR YOUNG MUSICIANS

Krista DeBolt Grants Pass High School

As string players, we develop a culture of accepting pain. We expect it and push past it as long as we are able to play through it. There is a better way. We can learn to help ourselves and each other by figuring out Recovery Movements that work for us to play very well and for long periods of time without injuring ourselves. We can teach Recovery Movements just as we teach the instrument. Opening up our neck, shoulders, back, torso, hips, feet and hands is vital to keeping our bodies relaxed and moving well. My good friend, Dr. Teagle says, "All the body, all the time" and "Movement is life". I am beginning to understand these ideas and hope to teach my students how to recover and not accept pain as part of playing a string instrument.

We, in District 7, along with help from Kevin Teagle DC CCSP® have started learning how to teach Recovery movements to our strings students (4th-12th graders). Our students are learning to recover as they learn to play and develop their technique. We are having fun learning together and they are starting to crave the time to recover after every rehearsal, as do I. There is a team building element to our work that has surprised me and helped us become more in tune with each other in all aspects of music making. Our bodies need this to stay healthy and active and I hope this becomes a lifelong habit.

I wish that I had been taught a recovery program when I was younger. I waited too long to get help myself and have watched many of my friends quit playing due to injuries and surgeries resulting from years of playing violin. My goal is to pass along the culture of Recovery to my students.

From Dr. Teagle:

"Everything you do is a skill and no matter how seemingly simple, it can still be lost and replaced with something cheap, or changed to exhibit beautiful motion. You will become exactly what you do! Exactly how you do it! Your bones, ligaments, fascia, and vital organs, will wear the specific program stamped on it by every movement & decision you make with all that you think and do. Every small thing matters.

Music is a beautiful but not an easy thing. The reward for this beauty should not be pain, and degradation of your body. I think the hardest part for all of us is that you spend a lifetime trying to get where you are only to battle the issues that come with age and mileage and lose the very thing you have been trying to achieve. My desire is that you get to keep it a little longer. It is my hope to encourage a culture of recovery."

Our Recovery program is geared towards public school classes and musicians....Teaching students to utilize short high payoff recovery drills as they learn and develop their playing technique. Due to Dr. Teagle's experience as a musician and

being the son of a musician he shares a little of his philosophy and urgency for a different approach:

"We are a constant state of change. We are either moving toward health or away from it. You are what you think so if you tell me you just can't do that - to live carefree with so much of your own evidence that you should be miserable - then you have already sealed your fate. Do the eyes of your soul see life, or is it only devastation and eventual failure. You see, there is always a better version of us. So, will you come with me, will you come with me and try a different approach?"

I, Krista, am passionate about sharing this system with you. It is a new way of teaching movement along with the music and instrument. Recovery should be as important as any other part of our practice. I used to have beginners complain about how uncomfortable their instrument is and their neck hurts, shoulder hurts... now that I am teaching the recovery I do not hear those complaints and the kids ask for recovery when they need it. We have built a culture in our class in which students feel the freedom and support to stop playing and individually do Recovery during rehearsal as they need it. Taking care of our bodies has to be accepted and encouraged. As we jump again into Distance Learning this is just as important if not more so. I know for myself, I am having more issues with my body with the amount of computer time required. The Recovery throughout the day and after I play violin is vital to keeping myself healthy and able to move.

A colleague of mine that also teaches strings in Grants Pass with me, Tommi Moore, shares her experience with the recovery program with her middle school students.

"It has been an incredible experience working on this recovery program with Krista and Dr. Teagle. The differences I have seen in both my students and myself speaks volumes for the necessity of this in the string world. Recovery is something that I have incorporated into my classes daily. At first, I felt like it was one more thing I needed to fit into our already too short classes. However, it did not take me long to realize that it doesn't take much time away at all.

As with all new concepts, introducing a new Recovery Movement takes some extra time initially. After the initial instruction, students now have another quick and high impact movement to use. I do Recovery with all my classes at the end of our lessons. I set aside about 2-3 minutes right before packing up. Both Krista and I have found it helpful to write down each class' recovery time on the board and ask students for a respectful reminder. Our Recovery time can be spent with teacher lead movements, or I will have students individually select 3-5 movements they feel they need that day to do before packing up. I have built in

the expectation that students may independently do recovery as needed during rehearsal.

I also find the Recovery Movements to be a great transition between activities. They provide students with the time to do a check in with their body, as well as a quick mental break. A wonderful thing about starting recovery movements with our first year players is they are not only learning to play in a relaxed way and listen to their bodies, but our students will also be able to expand their recovery tool box each year. They will learn more recovery movements as well as expand on movements they are already familiar with. We have already seen so much progress, and I am so excited to share this with all of you."

We would love to walk you through one of our favorite basic Recovery Movements. Dr. Teagle says that this movement has one of the highest impacts. This movement is called the Slump and Arch. You are focusing on movement in your spine and core, while allowing tension to release throughout your body.

Some general guidelines before we jump in (provided by Dr. Teagle):

- Rate your pain on a 0-10 scale. Zero is no pain. Ten is pass out and puke. Operate at a three.
- No holding of breath, or clenching of jaw. Let's not program stress ever.
- Move slow and gentle. Aim for an easy floating quality in your motion.
- Be nice to yourself inside your head when you move, as it affects the quality of your motion
- Recovery is more important than perfection.
- Easy Motion is therapeutic; hard motion is trauma.

Follow along to practice the slump and arch on your own.

- When you are slumped, you should look like a slouched teenager about to have a long movie marathon.
- When you are arched, you should look like a Razor Back Gorilla with your chest and belly out and proud.

We are planning to present ideas again at the OMEA Conference in January; some of you may have attended last

year's session. We would love to show you this movement as well as go deeper and farther into more movements and how to start using them in your classrooms. This can be done after every rehearsal as well as during any transition time. It is a nice break from the intensity of learning and playing music.

Dr Teagle:

"It takes determination, discipline and practice, vision, and perseverance to develop the skills necessary to play your instruments with the level that you have achieved. But also takes years of discipline and perseverance to develop the level of misery and pain you have also achieved. We can teach a better way – we can teach Recovery.

I think the worst part is that you spend a lifetime trying to get here and the very thing that you're going to lose is what you been trying to achieve: that sweet spot when you play; that finesse when you reach someone soul with your instrument and move them to tears or laughter when you move from your soul while working through painful shoulders, thick fingers, and a deep tension and heaviness that truly feels like an actual monkey on your back.

You give to us a glimpse of intimacy that you have with your instrument when you play. I find it a beautiful thing. I don't know how far along each one of you are with respect to what has been happening between what you feel and what you play, but there is always a better version of us. Do you believe that? We are told by those that know that our brains are plastic.....pliable, moldable, wonderful things that are capable of directing finesse and beautiful motion within your own body. Like that wonderful motion that you have with your instrument.

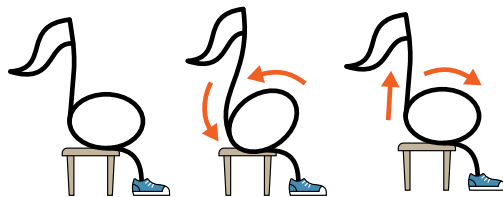
We have different aches and different injuries that are as vast as the sea, but there is always a better version of us even if just one degree of freedom in a joint complex or finesse that movement just a little. You already know what finesse is, you are the right kind of people for this as you already do it every time you play. You teach finesse in music; how much of a leap should it be to invite that kind of thought to movement in our own bodies."

Let's start learning together how to be gentle to ourselves, how to take care of ourselves, and how to take care of each other. Celebrate the small steps and big milestones together in our bodies as well as the music that resides in our souls. Then let's start teaching our students to do the same! All the body – all the time,

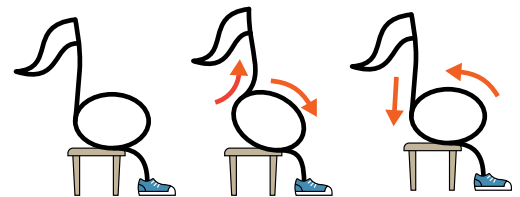
"There is always a better version of us – Let's teach Recovery"



1. Sit down. Feet flat on the floor



2. Slump like a teenager. Roll tail bone under. Drop head and shoulders. Relax spine.



3. Arch like a gorilla. Roll tailbone forward. Bring shoulders back. Arch spine.



Teaching Tips From a Mediocre Educator: **YES... YOU ACTUALLY DID SIGN UP FOR THIS CHAOS!**

Branden Hansen OMEA All State Co-Chair

I usually like to focus my thoughts in this recurring section on pretty tangible “nuts and bolts” issues. Things that really make a teacher’s life easier (i.e. slightly less insane than usual, but still incredibly difficult) at the ground level. Some examples of these shocking insights might include how to employ student leaders in the classroom, how to better run a festival, or what to do to keep your percussionists from lighting things on fire in the back of the room when you spend 20 minutes discussing tuning.

Generally, I steer away from the “touchy-feely” stuff. Not because that’s not important (quite the opposite... I cry all the time... just ask my wife), but because I want to try to offer some tangible skills or ideas that can be easily implemented in the music room. Despite that, I couldn’t help but feel compelled to share a memory that has stuck with me since my first year of teaching. With all of the challenges facing us, our students, and our profession right now, I think we could all use a reminder of *why* we got into teaching to begin with.

So pull up a chair, enjoy a cup of hot coco(a)/cacao, down a Werther’s Original, and let me remind us all why we started in this profession in the first place.

I was blessed to start my teaching career at Roseburg High School with a wonderful colleague, Dean Friesen, the director of choirs at the time. I know as a first-year teacher, I often went to Dean for advice, counsel, and pretty subpar jokes. This happened pretty regularly since I had no clue what I was doing (that hasn’t really changed, but we’ll just set that aside for now). However, there is one particular instance that really left an impression on me and that I have been thinking about often over the last few months.

I remember having one of *those* days where everything just seemed to go wrong. I don’t remember all the specifics but I’m pretty sure there were multiple crying colorguard girls involved, a pair of section leaders who couldn’t get along, and an exceptionally inordinate amount of emails that day. Oh and doubtless there was a fundraiser I was trying to manage on top of everything because... you know... it was a day ending in “Y.” I remember being stressed and disheartened because it seemed like all of this “student drama” was taking me away from teaching music. You know. My “job.” I went to Dean.

After hearing my concerns, he asked me simply, “Why do you want to be a teacher?” I knew the answer instantly. It wasn’t because I wanted to conduct the greatest Maslanka repertoire, or because I wanted to make sure my marching band brought home some gaudy, faux-gold, plastic trophy from a competition. My answer was much simpler and is no doubt the same reason ALL of us started teaching.

“I want to help kids” I said.

“Exactly!”

Dean graciously reminded me that every personal struggle a student shared, every irreconcilable argument someone brought to me, and yes, even the crying colorguard girls, were *precisely* why I started teaching in the first place. My hope and goal has always been to encourage and help students when they are struggling or in despair.

This wasn’t really any new revelation as I had always felt this way. Still, for some reason that conversation really crystalized in me that this is what I signed up for! I signed up to teach because I *want* these challenges. I *want* to support students when they are burdened or discouraged. I *want* these “distractions” from band directing because it is during these moments that we have the greatest opportunity to make a difference in their lives.

With all of the challenges and variables we face during this school year, there is one constant we can expect: students are going to be frustrated, scared, and disheartened. Those emotions, those “distractions,” are *exactly* why we signed up to be teachers in the first place.

I didn’t sign up for Distance Learning. I didn’t sign up for Zoom. I certainly didn’t sign up for “Ready Learners, Safe Schools” or whatever it is. Heck, I still can’t spell “asynchronous learning” without spellcheck, let alone define it. But, I DID sign up to encourage and help my kids. We all know that our kids will need that encouragement and help now more than ever before

I’m not saying I’m happy about all this. Or that I’m thrilled by all the changes facing my program. As of this writing, I barely even know how to log in to Canvas and I’m pretty sure I already hate it. All I’m saying is that when any of us get irritated by the challenges and extra effort it takes to lift up our students during these strange times, just remember that this is why we wanted to be teachers in the first place.

Maybe I’m the only one that’s been struggling with all of this lately or has been frustrated (remember, I only claimed to be a “mediocre educator” in the first place). In case not, though, I just wanted to encourage and remind all of us that this *is* what we signed up for and that our students are going to be looking to us to offer the same guidance and care they have come to expect. After all, they deserve it.

Even the crying colorguard girls.



NORTHWEST NOTES

Scott Barnes NW NAFME President

Back to School? Let's look at what we CAN do!

Students can sing and students can play instruments safely – even if it's only by themselves at home for now. They can create, learn and share. Teachers can, and will, continue to be mentors, inspiring students to engage and challenging them to grow and excel. What is different, and evolving this fall, is our model for instruction. In searching for information on what is safe for students, and teachers, we've had a steep learning curve in research methods, aerosol particulates, spray patterns, HVAC exchange rates, etc. Our daily reading includes reports of the CDC and our local health districts. I don't recall these topics being covered in [Groves Dictionary of Music and Musicians!](#)

We want to be safe.

We want to make music.

We want to be together.

Some districts have decided that singing or playing an instrument isn't safe, and have cancelled classes, laying off music teachers or reassigning them to assist with other subjects. This isn't okay, and devalues the role of music education as a part of a well-balanced education. We need the arts more than ever as a way to connect with our humanity, and to share that with others. Our national and state organizations are working to advocate for the value of music education at every level. This is an ongoing job, and part of the role that we all share.

Some districts will be returning to school remotely, delving into the myriad of online tools that will engage students and help them to grow as musicians. This is a great opportunity for teachers to stretch their experiences and abilities to rethink how music education can work. It can also be daunting and a bit overwhelming. If we take a deep breath, focus on the things that we can do effectively, we will be successful in translating these into a new model.

Some districts will have hybrid schedules, seeing only small groups at a time. Accommodations will be made that may

include social distancing, masks, outside rehearsals, ramped up cleaning procedures, etc.

Whatever structure you're looking at in the fall, take heart in the fact that you can do it. Remember that as a music teacher, you have already proven yourself to be a valiant warrior; clad with a shield of innovation, a sword of experience, and a helmet girded in patience and a good sense of humor. You have the flexibility and creativity to ignite connections with students in helping them to grow in their love of music. This is a great opportunity to rethink how students learn and connect with music and music making. While we may not be able to rehearse as full ensembles, students will be able to take ownership of their learning by practicing at home or in chamber ensembles. They will have the opportunity to be creative in composing, and remixing music in ways that we haven't been able to focus on in large group ensembles.

But, before we think about academic rigor, we need to address the basic human needs of our students and teachers. More than ever before, we all need to belong to a group and feel connected. The Social Emotional Learning component of being a musician is a lifeline that needs to be extended to all students. Social connections have been limited, and students are craving the opportunity to interact and belong. Music is uniquely situated to address this need as we are a community first, and musicians second. We need to take the time to build these emotional connections.

As music teachers, you have a rich network of support. NAFME has worked diligently to provide virtual resources to help connect music teachers, and to provide ideas for best teaching practices in different models of instruction. On the NAFME.org website, there are numerous webinars designed to connect, support, and encourage educators. The Amplify platform is a communication tool that enables teachers to ask questions, and get feedback from the field. It is more important now than ever to belong to your National and State Music Education Associations.

We will get through this all, together.



MAKING CHAMBER MUSIC ACCESSIBLE FOR YOUR SINGERS

Increasing Oregon's Choral Participation in the State Chamber Ensemble Festival

Aubrey Patterson West Linn High School

Note:

The outline that now comprises this article was written P.C. (Pre Covid) These ideas could now be an excellent project on SoundTrap or another similar platform, and when we blissfully return to in-person music making, a template for success!

Many educators in Oregon are lucky enough to have a small, co-enrolled ensemble that specializes in contemporary a cappella music or jazz. The Oregon State Ensemble Festival is an exciting performance opportunity that Dan Judd has spearheaded and modeled after Washington's successful festival. This culminating event provides adjudication and feedback for instrumental and vocal chamber ensembles. The festival mirrors so many of our goals as choral music educators while allowing our choral students to find success without a director at the helm. With some gentle coaching and repertoire suggestions, this festival allows the onus of learning and collaborative music making to be placed upon the singer.

After several years of participating in the vocal ensemble categories at the District and State level, I find that the students look forward to and take an immense amount of personal pride and excitement around their quartets, large groups, repertoire, and the opportunity to perfect their repertoire *without me*. The goal of this article is to demystify the process and encourage higher levels of choral participation across the state.

Creating the Ensembles

The creation of multiple chamber groups is a fun (and brief) puzzle on Google Sheets. I begin with the auditioned a cappella ensemble of 16 (max) and call that the Large SATB ensemble. From there I split by voice part to Large SA ensemble and Large TB ensemble. Then I make as many small SATB (one on a part) quartets as I have basses who can hold their part (or self directed students). While the large SATB ensemble and SA and TB large ensembles are easily divisible, creating the quartets can feel more difficult. I have done this a variety of ways, but I make a concerted effort to not create any "supergroups," and to evenly distribute my student abilities. Students can sense when they are in the "good" group or the "not as great" group. I have had success creating quartets based solely on ability, based on creating positive relationships between students at odds, and based on vocalization and voice type to match color and light and dark voices. There are many ways to find success in this endeavor, depending upon your goals.

Categories based on OMEA State Chamber Ensemble Rulebook:

- Large SATB ensemble (5+ to 16, multiple on a part)
- Large SA ensemble (5+ to 16, one on a part for divisi, or multiple on a part)
- Large TB ensemble (5+ to 16, one on a part for divisi, or multiple on a part)
- Make as many small SATB (one on a part) quartets as you have basses (or self-directed students).

I have not delved into the small SA or TB ensembles, but here are more category options if you have good fits from your ensembles already:

- Small SA ensemble (4 or fewer, one on a part)
- Small TB ensemble (4 or fewer, one on a part)

These divisions mean that each student in my a cappella ensemble becomes a part of the large SATB ensemble, the large SA or TB ensemble, and part of one small SATB quartet. Each ensemble learns two pieces. This means each student is responsible for learning and memorizing up to 6 pieces. However, not every student is capable, has the time, ability, or intrinsic motivation to accomplish this. However, some of our students want to do more! I modify expectations based on the comfort levels of the student, as we are all well-versed in doing for our singers. However, after quite a bit of trial and error, I learned how to simplify how much "new" repertoire is learned using the strategy detailed below.

Selecting the Repertoire:

Every ensemble (large SATB, large SA, large TB, small SATB quartets) will have two pieces of contrasting styles, but I have simplified the process to allow for student directed learning to happen within the shorter time frame. Here is what has worked for me:

- Select one SATB (no divisi) of an appropriate style (think *Oxford book of English Madrigals*, *King Singer's Madrigals 4 Part*, cpdl.org). This will serve as one of the pieces for the

Large SATB ensemble and one of the pieces for each of the many small mixed SATB quartets. This way we can prepare one piece as a large ensemble and allow the singers to work toward independent musicianship in their quartets on the same piece. In the quartets they will make their own musical choices, including modifying key, tempo, musical shaping, wherever their musical hearts take them. This example shall be Hassler's *Cantate Domino*. Straightforward, Renaissance/early Baroque, sacred, approachable polyphony, Latin.

- Select one more SATB selection for your large SATB ensemble to prepare together. This example is Debussy's *Dieu, Qu'il la Fait le bon regarder*. Sensitive, demanding, Impressionistic, secular (despite the Dieu!), French.

Note:

Both of these pieces are free on CPDL. I write along the top: copied from public domain, as the rules are very strict regarding photocopies.

- Select 6-8 SATB (no divisi) madrigals or motets of appropriate difficulty levels for your students. This will serve as the second of the two contrasting pieces for each SATB quartet. I tend to select a variety of difficulty levels, ranging from simple and straightforward options to advanced polyphony. My first year trying this model, I had the group stand in their quartets around the piano and read through the options. Groups will naturally gravitate toward options based on their desire for simplicity or advanced repertoire or language proficiency. In later years, I have posted lists of repertoire options on Google Classroom for students to listen to and pick from. Those who listen first and communicate get first pick, and so on. Quartets will learn these pieces independent of the instructor, building their musicianship, reading, teamwork, and ensemble skills, so it needs to be a piece they connect with on some level.
- For the large SA and TB ensembles, pick two pieces of contrasting style, including considerations around accompanied/unaccompanied, sacred/secular, composer diversity, and musical eras, taking care not to split voicing beyond two on a part. They will learn and work on these pieces independently of you for the most part. This event does not recognize contemporary a cappella, barbershop, or musical theater selections. My singers have opportunities to explore and perform these styles for adjudication outside of the state ensemble festival, which is primarily focused on chamber music.

Example Programming Spreadsheet

Large SATB	Large TB	Large SA
Cantate Domino, Hassler	Stars I Shall Find, Johnson	Arise My Love, Szymko
Dieu, Qu'il la Fait, Debussy	Viva Tutti, anon, arr. Hunter	Lift Thine Eyes, Mendelssohn

Quartet 1	Quartet 2	Quartet 3	Quartet 4
Cantate Domino, Hassler	Cantate Domino, Hassler	Cantate Domino, Hassler	Cantate Domino, Hassler
April is In My Mistress' Face, Morley	Il est bel et bon, Passereau	Il Bianco e dolce cigno, Arcadelt	Weep O Mine Eyes, Bennet

Rehearsal Implementation

Our OMEA District holds Solo and Ensemble during the last weekend of February, so for the months of January and February, we become a different kind of choir.

I work up a weekly rotation in which the large group works as an ensemble; then the students break out to their quartets or the large SA or TB ensemble, depending on the day. I select one or two groups to work with me for the remainder of that period so that I am working with and empowering students multiple times a week.

Example schedule for a group meeting 5 times a week for 50 minutes, assuming the first 10+ is a vocal technique:

- **Monday:** Large SATB 20 minutes with director, Quartets 20 minutes (Director works with quartet 1)
- **Tuesday:** Large SA 20 minutes with director, Large TB independent, Quartets 20 minutes (Director works quartet 2)
- **Wednesday:** Large SATB 20 minutes with director, Large TB 20 minutes with director, Large SA Independent
- **Thursday:** Quartets 40 minutes (Director works with quartet 3 and 4 while 1 and 2 work independently)
- **Friday:** 10 minutes quartets independent, 10 minutes large SA/TB independent, perform for each other last 20 minutes

Evaluating Progress

Performing memorized repertoire for peers and the instructor serves as their semester final. I act as a mix between vocal instructor and adjudicator while taking notes that I give to the students to work toward during their next independent work time. Beyond the opportunity to perform for each other, we get to practice encouragement, listening critically with or without a rubric, and recognizing and appreciating the unique voices that make up our ensemble. I have played with Fridays as an opportunity to clean up the week's work and present it to each other, and also switching to pop a cappella repertoire, as the Bend A Cappella Festival usually falls around the same weekends.

Our district solo ensemble festival becomes a very fun, and very busy day for these singers, and a magical day for directors. Watching the singers create, shape phrases, make choices, emote, and cue each other is thrilling and rewarding. The onstage clinic is well worth a \$10 entry fee per ensemble, and the individual attention the singers receive is excellent. Our high school band, choir, and orchestral programs go one step further in offering recital opportunities for those selected to advance from the district level to the state ensemble level. We put on one recital at our local library in the community room and another night on our theater stage for performance practice and community appreciation.

Advice for Best Practice (based on mistakes I've made)

- Performing memorized repertoire for peers and the instructor serves as their semester final. I act as a mix between vocal instructor
- Sometimes groups crash and burn, and that's valuable too! Singers are learning the importance of their role in an ensemble. It's obvious when a part wasn't learned, when rehearsals were missed, and when the group was let down. This is also a learning opportunity. The struggle, or perceived failure, is a large part of a life and career in the arts.
- Memorization is great, but performing with music in folders is okay, too. Five pieces sensitively performed in two months can be a lot to ask of a young singer, so I allow music if necessary.
- If there are more than 16 students in your class, they will still have plenty of repertoire to learn and enjoy without being a part of the large SATB ensemble. I tend to take "volunteers" or allow seniority to dictate who is a part of the large group if I have more than 16. The singers who don't compete still take part in rehearsals and perform in our home concerts.
- The rules and regulations of the state ensemble festival suggest no more than 8 minutes of music per ensemble to allow for the day to run on time and to receive a quality clinic experience. Time your repertoire.
- Students may not externally conduct the ensemble, but head nods and a few cut offs from a centrally placed singer are wonderful. We practice this! I avoid accompanying my

own students now because the instrumental side doesn't allow directors to accompany. I think it would be easy to accidentally cue things, and the tempo is of my choosing. When I accompany, I worry that it blurs the line on the "no external directing" missive.

- My first year, I embarrassingly missed a rule around the size of the large ensemble, and my 18 voice group sang so musically, received wonderful scores, and were promptly disqualified (I'm sorry, Corvallis!). Double and triple check the rules around numbers allowed in each ensemble and how many are allowed on a part.
- I still have some shame around picking "inappropriate" repertoire and receiving comments to that effect at state! While I thought singing Rachmaninoff's Bogoroditse Devo would be a wonderfully rewarding experience for my group of 17, I was informed it was grossly inappropriate. Whoops. It's taken 7 years of consecutive involvement to fine tune the repertoire that suits the chamber music style desired by the event and its adjudicators.
- If one of our groups advances to the state level, I like to switch one or both of the pieces they are performing to diversify the repertoire and allow for some freshness and extra challenge.
- I feel most free when selecting repertoire for large SA and TB out of my choral library paired with a CPDL selection. Past selections for SA I've had success with include Mendelssohn's *Lift Thine Eyes*, Szyko's *Arise My Love* and *A Rose is a Rose*, and selections from Bach's *Magnificat*.
- On the TB side, I have found success with Ramsay's *Tell My Father*, Handel's *I Attempt From Love's Sickness*, Johnson's *Stars I Shall Find*.
- Additionally, is there a piece that many of these students have worked extensively at an ACDA or OMEA honor choir event that the students could peer teach, including nuance and musicality? Let that serve as one of your selections! What an opportunity to empower your singers.

I've arrived at this organizational system over years of experimentation motivated by a lack of vocal representation at the state ensemble level. If these suggestions initially feel daunting, I recommend starting with a large SATB or SA/TB group. We often see chamber music performed by collegiate or professional ensembles. High school singers are capable of performing this repertoire and will thrive with the opportunity to create and collaborate with their peers, rounding out the rich musical education we provide.

The initial article I was drafting included a call to our state to create a repertoire list that would offer an entry point regarding appropriate style and era for any director looking to venture into the choral small ensemble world. We are lucky to have frequent State Ensemble judge, current ACDA president, and Pacific University host, Dr. Scott Tuomi creating this resource for Oregon as a companion piece to this article.



OMEA Small Ensemble Festival REPERTOIRE SUGGESTIONS

Dr. Scott Tuomi Oregon ACDA President

The following works are appropriate for SATB ensembles from 4 to 16 voices. Some of them utilize SATB voices, but ask for more parts (ie. SSATB). Be sure to check. Many of the pieces prior to the 20th century listings are available for free download from CPDL.

**These pieces are drawn from the existing lists of pieces from ensembles that have placed at the state festival from previous years 2015-2019.

RENAISSANCE - SECULAR

English Madrigals	
April is in my Mistress Face**	Thomas Morley
Fair Phyllis**	John. Farmer
Fyre and Lightening**	Thomas Morley
My Bonny Lass	Thomas Morley
Now is the Month of Maying	Thomas Morley
O Sleep, Fond Fancy**	Thomas Morley
Sing we and Chant it	Thomas Morley
The Silver Swan	Orlando Gibbons
This Sweet and Merry Month	William Byrd
Weep O Mine Eyes**	John Bennett
Italian Madrigals	
Alla Riva del Tebro**	Giovanni Palestrina
Bonjorno Madonna**	Antonio Scandello
El Grillo e Buon Cantare (Frottola)**	Josquin des Prez
Fa Una Canzona**	Orazio Vecchi
Il Bianco E Dolce Cigno	Jacques Arcadelt
Matona Mia Carra**	Orlando di Lasso
Oochi Manza Mia**	Orlando di Lasso
Si Ch'io Vorrei Morire**	Claudio Monteverdi

Chansons	
Il est bel et bon**	Pierre Passereau
Mille Regretz	Josquin des Prez
Revoici venir du Printemps	Claude le Jeune
Tant que vivray	Claudin de Sermisy
Spanish	
Riu Riu Chiu** (Villancico)	attr. Mateo Flecha

RENAISSANCE - SACRED

(almost all of these are in Latin regardless of nationality)

English	
Ave Verum Corpus	William Byrd
If Ye Love Me**	Thomas Tallis
Justorum Anime	William Byrd
Sing Joyfully	William Byrd
Italian	
Adoramus Te Christe**	Giovanni Palestrina
Alma Redemptoris Mater**	Giovanni Palestrina
Cantate Domino	Claudio Monteverdi
Ego Sum Panis**	Giovanni Palestrina
Exultate Justi**	Ludovico Viadana
Sicut Cervus**	Giovanni Palestrina
German	
Cantate Domino**	Hans Leo Hassler
Dixit Maria	Hans Leo Hassler
Psalite Unigenito**	Michael Praetorius
Spanish	
Ave Maria**	Tomas Luis de Victoria
O Magnum Mysterium	Tomas Luis de Victoria

BAROQUE - SECULAR

English	
Come Away Sweet Love**	Thomas Greaves arr. Leavitt
Ne'er Trouble Thyself**	Matthew Locke
In these delightful pleasant groves	Henry Purcell

BAROQUE - SACRED

English	
O Sing Joyfully**	Adrian Batten
Italian	
Crucifixus**	Antonio Lotti
German	
Et Misericordia**	J.S. Bach
Sicut Locutus Est**	J.S. Bach

CLASSICAL - SACRED

German	
Ave Verum Corpus**	Wolfgang Mozart

CLASSICAL - SECULAR

Part Songs for 2,3 and 4 voices	Franz Joseph Haydn
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ROMANTIC - SACRED

Beati Mortui**	Felix Mendelssohn
Heilig**	Felix Mendelssohn
O Salutaris Hostias**	Franz Liszt
Weinachten**	Felix Mendelssohn

ROMANTIC - SECULAR

Various Part Songs	Franz Schubert
Herbstleid**	Robert Schumann

TWENTIETH CENTURY AND LATER - SACRED

Amazing Grace**	Richard Proulx
Ave Maria**	Franz Beibl
The Battle of Jericho**	Moses Hogan
Beati Quorum Via**	Charles V. Stanford
Didn't my Lord Deliver Daniel**	Greg Gilpin
Every Time I Feel the Spirit**	arr. William Dawson
Ezekiel Saw the Wheel**	arr. Stephen Hatfield
Hark I Hear the Harps Eternal**	arr. Alice Parker
Hosanna Deo**	Greg Gilpin
If I got my Ticket**	arr. Robert Shaw
I've got a home on dat Rock**	Moses Hogan
Jubilate Deo*	Peter Anglea
Locus Iste**	Anton Bruckner
My God is a Rock**	arr. Gary Walth
The Lord Bless You and Keep You**	Peter Lukin
The Paper Reeds by the Brooks**	Randall Thompson
No Time**	Susan Brumfield
Psalm 150**	Ernani Aguiar
The Road Home**	Stephen Paulus
Wade in the Water**	arr. Allen Koepke

TWENTIETH CENTURY AND LATER - SECULAR

The Bluebird**	Charles V. Stanford
Come to me in the silence of the night**	James Hopkins
Contre Qui Rose**	Morten Lauridsen
Daemon Irrepit Callidus**	Gyorgy Orban
Dawn**	Eric Barnum
De Ton Reve Trop Plein**	Morten Lauridsen
Dieu! Qui la fair bon regarder**	Claude Debussy
Duerme Negrito**	arr. Emilio Sole
Earth Song**	Frank Tichelli
Emerald Stream**	Seth Hansson

TWENTIETH CENTURY AND LATER - SECULAR CONT

Flight song**	Kim Andre Arneson
For the Beauty of the Earth**	John Paul Rudoï
Hine Ma Tov**	Iris Lavine
Hirata Hirata**	Ken Hakoda
Hlonohlofatsa**	arr. Daniel Jackson
Homeward Bound**	arr. Jay Althouse
I gave my love a cherry**	Pepper Choplin
Jenny**	Ryan Kerr and Nick Myers
Jenny Kissed Me**	Eric Barnum
The Last Rose of Summer**	Darmon Meade
Loch Lomond**	Jonathan Quick
Muusika**	Part Uusberg

My Spirit Sang All Day**	Gerald Finzi
O Mistress Mine**	Gyorgy Orban
O My Love's Like a Red, Red Rose**	David Dickau
Rytmus**	Ivan Hrushovsky
Sarkandaila Roze Auga**	Andrejs Jansons
Shenandoah**	Various arrangers
Stars I shall find**	Seth Houston
Sure on this shining night**	Samuel Barber
Sure on this shining night**	Morten Lauridsen
Tap Tap**	Sydney Guillaume
When Allen-a-dale went a hunting**	dePearsall and Mason
Why does the Willow Weep**	Ruth Schram
Woodpecker	Steven Chatman

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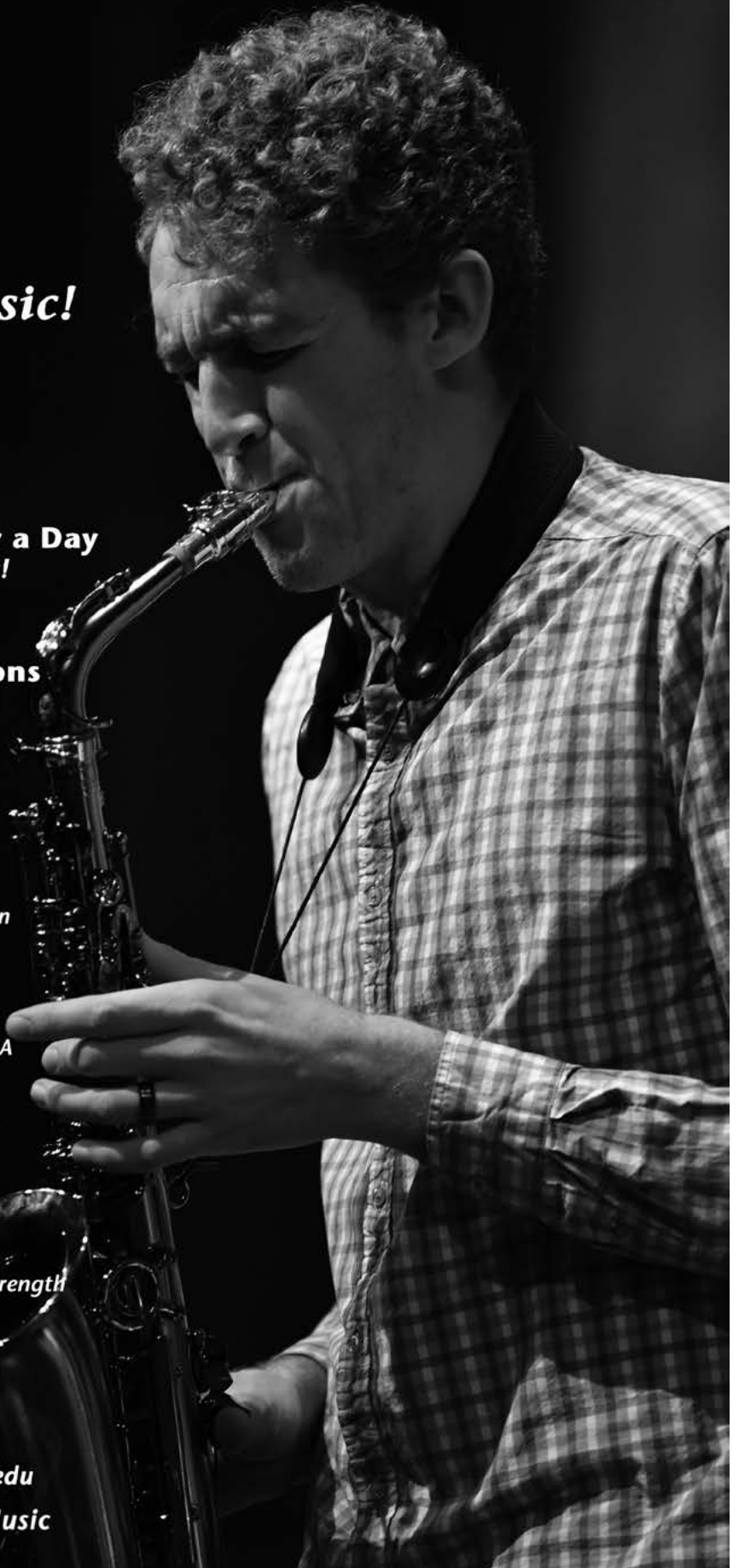
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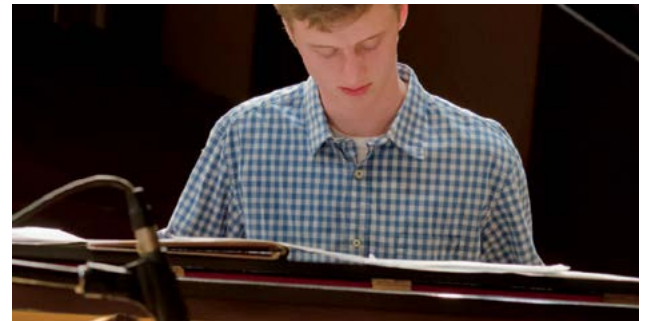




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