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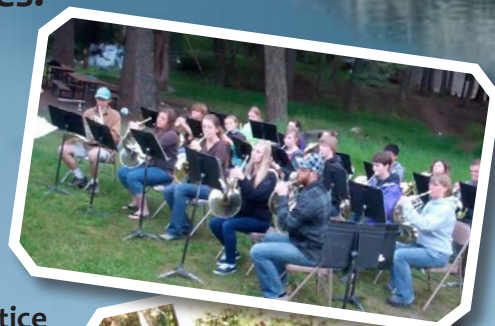
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## OMEA Dates and Deadlines

### 2012-2013

#### Teacher State In-Service Day

10/12/2012

Oregon Music Educators Association, District IV

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Fall In-service Conference ~ October 12, 2012

McKay High School Salem, Oregon

#### All-State and All-Northwest

02/14/2013-02/17/2013 Oregon Conference Center, Portland

#### All-State Dates

09/01/2012	HS Online Auditions/ MS & Elementary Recommendations Open
10/05/2012	Auditions/ Recommendations Close
10/05/2012	Auditions Fees Due
11/15/2012	Acceptance Notices Emailed/ Registration Begins
11/30/2012	Student Registration Ends/ All-State Payments Due
12/07/2012	Music Mailed (To student's directors at school)
01/05/2013	Conference Team -Planning- 1:00-4:40, Mc Menamins Edgefield, Theatre, 2126 SW Halsey, Troutdale
02/15/2013	All-State Groups HS, MS Elementary-arrive in Portland

#### OMEA Board Meetings

09/15/2012	Full Board- 8:30-3:30, Mc Menamins Edgefield, Ballroom, 2126 SW Halsey, Troutdale
01/05/2013	Full Board- 8:30-12:30, Mc Menamins Edgefield, Theatre, 2126 SW Halsey, Troutdale
05/18/2013	Full Board- 8:30-3:30, Mc Menamins Edgefield, Theatre, 2126 SW Halsey, Troutdale

#### Oregon Music Educator Journal

Everyone is invited to submit articles for the journal to [admin@oregonmusic.org](mailto:admin@oregonmusic.org)

Fall Submissions	Deadline-8/15, Scheduled Mailing Date-9/30
Winter Submissions	Deadline-11/15, Scheduled Mailing Date-12/30
Spring Submissions	Deadline-2/15, Scheduled Mailing Date-3/30

#### OSAA State Solo Contest

Registration Deadline-March 18, 2013

Saturday, May 4, 2013, Lewis and Clark College

OMEA Chair- Tom Muller, [tom\\_muller@ddouglas.k12.or.us](mailto:tom_muller@ddouglas.k12.or.us)

OSAA Solo Administrator- Kyle Stanfield, [kyles@osaa.org](mailto:kyles@osaa.org)

#### OSAA Choir Championships

Registration Deadline- April 13, 2013

May 9-11, 2013, George Fox University

May 09- 2A/1A and 3A Choir

May 10- 6A Choir

May 11- 4A and 5A Choir

OMEA Chair- Matt Strauser, [mstrauser@corban.edu](mailto:mstrauser@corban.edu)

OSAA Choir Administrator- Molly Hays, [mollyh@osaa.org](mailto:mollyh@osaa.org)

#### OSAA Band/Orchestra Championships

Registration Deadline- April-13, 2013

May 08-11, 2013, Oregon State University

May 08- 3A and 4A Band

May 09- String and Full Orchestra

May 10- 2A and 5A Band

May 11- 6A Band

OMEA Chair- Chuck Bolton, [tubasat@aol.com](mailto:tubasat@aol.com)

Band/Orchestra Administrator- Cindy Simmons, [cindys@osaa.org](mailto:cindys@osaa.org)

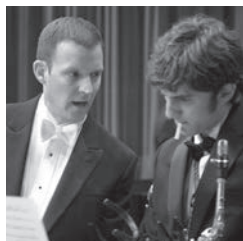
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# North By Northwest

Sean Ambrose  
Northwest Division President

*"Where does the time go?"*

I know I cannot be the only member of our wonderful profession that asks that question, and at this time of year in particular. As I write this, the days are starting to shorten, but the weather is beautiful in Southeast Wyoming. Late August through late October is arguably the most wonderful time of the year in my area, and that is true for many in the Northwest region. When you read this, school will be well underway. You will likely be in the midst of preparing for the first concerts for the secondary folks, and perhaps beginning preparation for holiday concerts and the first rounds of assessments in the General Music classrooms. Marching Band will be in high gear, and for Montana at least, their 75th Anniversary Conference in Great Falls will be about to take place. Of the 6 states in the Northwest Division, Wyoming is the second one to reach this milestone (with Washington having led the way this past year).

For your National Association, June brought about another tremendously successful Music Education Week. It included fantastic professional development academies, along with a renewed and ever refined advocacy presence on Capitol Hill. I personally had a great visit with Wyoming Senator Mike Enzi, and from all accounts the time and effort we are spending is beginning to make a difference in the way music education is perceived by the politicians who represent us. As we continue to get better at being advocates for our profession, the folks in Washington, DC will respect and expect us to keep them focused on the things that matter to our schools and to the education of every student in the country. Nationally we also are making some exciting changes that should make professional development more easily accessible through a new relationship with SoundTree and NAFME. More on this topic will appear in subsequent articles.

The big news of course for our Division is the upcoming Northwest Division Conference and All-Northwest Honor Ensembles that will take

place February 14–17, 2013 at the Portland (OR) Convention Center. Your Northwest Division leadership has been working diligently to prepare what we hope will be the best Division Conference ever, and it certainly has the potential to be the largest one in history. We have tremendous headliners and conductors; it will be a fantastic musical and professional event. Make your plans now to attend. Most information can be found on the NW website at [www.nafmenw.org](http://www.nafmenw.org). Here are some of the exciting folks we will have in Portland for the conference:

- ❖ NAFME President Nancy Ditmer
- ❖ John Feierabend – General Music Headliner
- ❖ André Thomas – Choral Headliner
- ❖ Richard Meyer – Orchestral Headliner
- ❖ Allan McMurray – Band Headliner
- ❖ Gordon Goodwin and the Big Phat Band
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- ❖ 110 Professional Development Sessions
- ❖ 20 Concert sessions representing every state in the NW Division
- ❖ Reading Sessions and Exhibits
- ❖ Pre-Conference session on Legal Issues impacting the State MEA boards and organizations

These are just highlights of the conference. Because of the space we have at the beautiful Portland Convention Center, we will have all of the All-Northwest Honor Ensembles (including the newly created Wind Symphony) on site and those rehearsals will be open to attendees as well. These rehearsals, combined with the Washington and Oregon All-State Honor Groups, which will be happening at the same time, should make for one of the most exciting professional development conferences you may ever have the opportunity to attend. Please make plans now to join us in Portland.

And finally, I would like to offer a word of thanks to all of you that have devoted yourselves to the education of children and young adults.



While we live and work in a time that puts increased visibility and merit on things like test scores and statistics, I know that you all are striving to meet the needs and growth of human beings, and not simply the results that are produced by them. While we need to be accountable and to be able to measure the growth and attainment that our work produces, I thank you all for remembering that each person we work with no matter their age or schooling requires a human connection to grow and learn. And to those of you that are willing to commit additional time to the health and activities of your State MEA associations, thank you as well. It is through our state associations that the real work of professional development, student activities, advocacy, initiative, and community engagement is done. Without those folks who are willing to contribute extra time outside of their classroom and school district, none of this work would be possible. You have my grateful appreciation. For those of you that perhaps have never considered becoming involved at the state level, I would encourage you to do so. I can think of no better professional development that I have personally experienced that has been more beneficial to me than the interaction with my colleagues in Wyoming and throughout the Northwest Division. Becoming involved with the Wyoming Music Educators as a fairly young teacher has influenced and guided my entire professional career, and I would not be the person I am now without that background. To all of my colleagues, past, present and future, thanks for your friendship and guidance. I salute you all, and I look forward to seeing you in Portland.

# President's Column

Tina Bull  
OMEA President

## *On the horizons for Education in Oregon*

**O**n July 19, 2012, Governor Kitzhaber announced that Oregon had received approval for its Elementary and Secondary Act flexibility application, granting the state what amounts to a waiver from "No Child Left Behind." As a result, educators will be able to work toward a system of accountability that better meets the needs of Oregon's students. According to the Oregon Department of Education web site, the federally approved application incorporates a new model for rating and supporting schools. Adequate Yearly Progress and sanctions of the NCLB will be replaced with new reports on student progress and teacher evaluation.

Kitzhaber noted that this opportunity will allow the state to work toward his "40-40-20" goal, approved by the Oregon legislature last year in Senate Bill 253. Our governor hopes that the "home grown system of accountability" will enable Oregon to meet broader educational goals, including an integrated system of public education from birth through graduate school. The goal of 40-40-20 is as follows: 40% of Oregonians will hold a bachelor's or advanced degree, 40% will hold an associate's degree or meaningful postsecondary certificate, and all adult Oregonians will hold a high school diploma or equivalent by the year 2025.

For music education, this is an important time to actively participate in the development of new standards and evaluation processes for both students and teachers. With the continuing emphasis on "STEM" courses, we must keep responding with suggestions and reminders of "STEAM" (Science, Technology, English, Arts, and Math). On the radar for this year is the development of new Arts standards for Oregon, and it will be critical that we provide timely and productive feedback. As an organization, we must plan on being active and willing participants in the process. There are currently 45 states, including Oregon, that have adopted the Common Core State Standards Initiative for math and

English. Often when states focus heavily on math, English, and science, the arts suffer. I hope we can work with our state as we see changes being adopted and keep our voices heard. Thank you for continuing to keep "arts education" in all of your conversations with your colleagues, administrators, parents, and other members of the public. And, remember there are a number of resources available to you on the NAFME web site: <http://advocacy.nafme.org>.

Simultaneously, the state is also looking at teacher licensure redesigns. One goal is to reduce the large variety of licenses. Another is to work toward compatibility with other states and their licensure rules, better matching content and grade levels. Of course, there will also be the desire to fit well with the Governor's 10-year plan. The 2012-13 school year is likely to end with adoption of these new licensure regulations. The Teachers Standards and Practices Commission is also moving away from alternative assessments for teachers. Information about the standardized tests all future teachers must pass for licensure can be found here: <http://www.orela.nesinc.com/Home.aspx>.

Lastly, concerning the direction of teacher assessments, Oregon has joined a 21-state consortium, the Teacher Performance Assessment Consortium (TPAC), entering into a memorandum of understanding with Stanford University. Four Oregon colleges have agreed to pilot a process of teacher preparation assessment: Concordia University, University of Portland, University of Oregon, and Northwest Christian University. These institutions have agreed to pilot portfolio assessments for students in teacher education programs, changing some work sample requirements. TSPC has established a steering committee to begin revisions on the Teacher Work Sample, potentially creating a statewide scoring rubric. This is part of the NCATE Blue Ribbon Alliance Initiative.

In closing, it promises to be a year of changes in Oregon public education. There will be challenges keeping up with the latest information and advocating for the arts, as always. Oregon Music Education Association strives to represent your interests in the conversations and the development of arts standards, teacher standards, and assessments that may impact your program.



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# Orchestrating Success:

Gene Burton  
OMEA Second Vice President  
2013 Conference Chair

## Portland Convention Center, February 14-17, 2013

*NAfME Northwest Division Conference and All-Northwest Honor Groups in conjunction with OMEA and WMEA State Conferences and All-States*

Welcome back esteemed colleagues and friends. I hope your summer was restful and rejuvenating, and that you are experiencing a great start to your year. I am writing regarding our annual OMEA conference, and to let you in on some of the exciting changes that will be taking place, since it will be in conjunction with the All-Northwest Division Conference in Portland. This is the first time we have included our own state conference with the Northwest Division Conference, and after working with Washington Music Educators Association (WMEA) staff these past eleven months, I can assure you that this is going to be a very exciting "mega conference." Here are some of the highlights to look forward to:

### Keynote Address

Michael Butera, the Executive Director of NAfME, will give this year's keynote address. Michael is a seasoned association executive, having served as the state executive director in three National Education Association state affiliates: Maine, Maryland, and Wisconsin. Butera began his career as a public school music teacher in Munhall, Pennsylvania, a small town along the Monongahela River in the Steel Valley. He taught instrumental music in the entire system, and was the high school band director. He is a graduate of Duquesne University with a degree in Music Education. His primary instrument is the clarinet, which he studied under Nestor Koval.



### Sessions

There will be over **100 sessions**, including special sessions by NAfME President **Nancy Ditmer** and Northwest President **Sean Ambrose**. Other headliners include: **John Feierabend**, Elementary/General Music, The Hartt School, University of Hartford; **André Thomas**, Choral, Florida State University; **Richard Meyer**, Orchestra, Arcadia CA; and **Allan McMurray**, Band, University of Colorado-Boulder.

### Honor Groups

All-Northwest and high school All-State groups will be performing at the Portland Convention Center. Here is the list of honor groups for this year: All-Northwest Jazz Band, All-Northwest Jazz Choir, All-Northwest Band, All-Northwest Wind Symphony (for small schools), All-Northwest Orchestra, All-Northwest Mixed Choir, All-Northwest Treble Choir, All-State Band, All-State Mixed Choir, All-State String Orchestra, Middle School Honor Band, Middle School Mixed Honor Choir, Middle School Honor String Orchestra, and Elementary Honor Choir.

### Performances

In addition to the honor group performances from All-Northwest, OMEA, and WMEA, there will also be performances by groups from

all around the Northwest. Over 20 concerts in all! You will have the opportunity to hear some of the best in the Northwest.

And this doesn't include the special appearances by Gordon Goodwin's Big Phat Band and the U.S. Navy Band!



### Other Highlights

As if this wasn't enough, there's more! We will have an extensive exhibit hall with lots to offer, reading sessions, state breakfasts, college/university receptions, and Collegiate/Tri-M events. As you can see, we are planning much for you to take advantage of. It is my hope that this conference will leave you with a renewed energy that will cultivate exciting lessons and memorable performances for the spring. If you have not already done so, start now to make your plans to attend the 2013 Northwest Division Conference. I look forward to seeing you there!

*Gene Burton works at Dexter McCarty Middle School, and is the OMEA Second Vice President, and the 2013 Conference Chair.*

### The Many Benefits of Music Education—Tips to Share with Your Principal

Here are some simple ways principals can assist their school's music educators:

#### CREATE AND FOSTER AN ENVIRONMENT OF SUPPORT:

- **Study** the ways that music education develops creativity, enhances cooperative learning, instills disciplined work habits, and correlates with gains in standardized test scores.
- **Provide** adequate funding for instruments and music education materials.

#### COMMUNICATE CONSTRUCTIVELY

- **Encourage** music teachers to support their cause by writing articles in local newspapers, professional journals, or by blogging online about the value of music education.
- **Share** your students' successes with district colleagues.

Visit [www.nafme.org](http://www.nafme.org) for more Principal Resources.



# Have YOU Set Your Advocacy Goals For This Year?

Aurelia  
Hartenberger  
hartenbergera@umsl.edu

Reprinted From Missouri School Music Magazine

Aurelia Hartenberger is Associate Professor of Music University of Missouri, St. Louis

If the goal of education is to move the potential of each student to their full capacity, students must have a complete education, which includes music and arts education. As music educators, we are well aware of this, and advocacy for a complete education for today's students and future generations has become the responsibility we must share with our community. Setting goals for advocacy at the beginning of the school year will help provide the framework and direction for planning advocacy strategies during the school year. Below are some suggestions for getting started:

## 1. Lesson Plans:

Each music class of each day provides an opportunity for music teachers to speak to the value of music and music education. Just as a good physician would explain "why" and "how" a specified treatment can improve their patient's health, a music teacher should consider in their lesson plans the "why" and "how" the experiences in music classes can improve their students' knowledge, skills, understanding and overall education.

## 2. Concerts:


As music educators, we are one of the most visible representatives of the school district. Concerts, parades, athletic and special events at school all seek the talents of our performing students. These events also provide a valuable venue for advocacy.

Example: Have students write a paragraph describing a selected piece of music they have studied and will be performing on the concert. Teachers can adjust the question so that the answers may range from connecting the music to social or personal experiences to connecting the music to culture, history, math, science, etc. Then select and with the permission of the student, print some of their responses, as an addition to the program. To add an interdisciplinary connection within the school, ask the classroom teacher, or the English, math, science teacher(s) to help read and select examples for the program, then make sure to include the teacher and student names in the program. By printing selected responses in the program, time will not be taken away from the performance, but the silent reading before the concert or between musical selections, will serve as introductions to the musical selections being performed. These will also serve as an advocacy tool that parents and students will keep, long after the concert is over.

## 3. Community Involvement:

Funding for education is a major issue for our state governments, requiring legislative action. The Core Fine Arts requirements for music education can be affected by how the state funds education. Music educators must work for support of their schools and their music programs, throughout the community. Now is the time to discuss with your school administrator the possibilities of inviting members of your Board of Education or State Legislators to see and experience the results of a comprehensive school that includes a quality music education program. You might even ask them to serve as a Master of Ceremony for one of your concerts. Be sure to provide a script that has been approved by your school administrator. When planning to invite special guests, such as Board of Education members or Legislators, ask a student to create the art work for the invitation. An invite that is personalized by a student's art work will have a much greater impact than a regular typed invite or email message.

In closing, our interactions with the students in the classroom and students and parents at the concert, as well as our dealing with our community, should all include a music education advocacy goal for what we know is necessary in providing the education that will move the potential of each student to their full capacity.




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# Embracing the New Music Educator

Reprinted from the *Massachusetts Music News*

Sandy Doneski is Associate Professor of Music at Gordon College in Wenham, Mass.

Recently graduated music educators frequently feel excited, isolated, and overwhelmed, all at the same time. There is a wonderful, idealistic excitement about the possibilities: music to make, ensembles to rehearse, programs to build, and lives to change.

There can also be trepidation about the unknowns. There are protocols and unspoken rules of professional etiquette to unravel, difficult classrooms to manage, colleagues, administrators, and parents to communicate clearly with, and innumerable daily decisions that can distract from the joy of doing music. Although induction and mentoring programs have become a regular part of the orientation process for beginning educators in most school districts, the challenges faced by beginning music educators are unique to the art and discipline of teaching music. As a result, a general mentor or school program does not always support the beginning music educator effectively and efficiently. That is why the Northeast District and Gordon College, under the auspices of MMEA, have introduced a new pilot program, *Embracing the New Music Educator*.

Through this pilot, we are working to create “scaffolding” to support beginning music educators in areas particular to music education. We are developing this program based on the needs articulated by beginning teachers involved in the pilot cohorts and the developing research in mentoring and teacher support.

## A Framework for the Network

In her essay, “What Do We Know About Beginning Music Teachers?” from *Great Beginnings for Music Teachers: Mentoring and Supporting New Teachers* (2003), Colleen Conway suggests that although music educators function within the educational system there are so many variations in the job of teaching music that difficulties for the beginning music educator may be greater than for the non-arts educator. Conway suggests six specific areas that she feels are potential stress points in music teaching (p. 6):

- ❖ K-12 licensure requirements for music educators.
- ❖ Public performance pressures.
- ❖ Administrators’ lack of understanding of music standards, curriculum, and content.
- ❖ Large class sizes.
- ❖ Students’ use of instruments.
- ❖ Tremendous administrative responsibilities for music educators.

In addition to Conway’s list, we can further categorize the knowledge needs of new teachers, and these are the concepts that the *Embracing the New Music Educator* pilot program seeks to address. These are: pedagogical knowledge, musical knowledge, procedural knowledge, and interpersonal and intrapersonal knowledge. None of these points is new to the fields of education or music education, but the research, resources, and philosophies associated with each may provide a helpful framework when working with individual music educators in a

program for mentoring and professional development. A few suggested resources—certainly, not to be considered exhaustive—are listed with each category along with some questions that teachers involved in the pilot cohorts have shared during *Embracing the New Music Educator* sessions.



1. Pedagogical Knowledge: Understanding the art and science of teaching. Saphier, Haley-Speca, and Glower’s *The Skilful Teacher* (2008) is an excellent resource for delving into the research base in the art and science of teaching.

- ❖ What is developmentally appropriate for a particular grade level, based on previous skills and content?
- ❖ How do I teach sequentially?
- ❖ How can I keep students engaged?
- ❖ How do I manage the classroom or ensemble effectively and efficiently?

2. Musical Knowledge: Developing skills related to music making, analysis, and interpretation. Edwin Gordon’s *Learning Sequences in Music* (2007) provides a structure for thinking about the way people learn music rather than how to teach music. *Developing Musicianship Through Improvisation* (2006), by Christopher Azzara and Richard Grunow, is a practical approach for teaching improvisation based on the learning of tunes and bass melodies based in a “sound before symbol” philosophy.

- ❖ How do I select appropriate repertoire for my ensembles and classes?
- ❖ How do I continue to develop my students’ musicianship?
- ❖ How do I continue to develop my own musicianship?
- ❖ How do I teach improvisation?

3. Procedural Knowledge: Understanding how to do something. Learning is more than knowledge and skill development. *A Taxonomy for Learning, Teaching and Assessing*, a revision of Bloom’s Taxonomy, edited by Lori Anderson and David Krathwohl (2001), categorizes learning outcomes to point out the importance of knowledge of procedures, and the teaching and learning of those procedures.

- ❖ What is appropriate protocol in a given situation?
- ❖ What does professional behavior look like in the school context?
- ❖ What approvals do I need for a music field trip?
- ❖ How do I establish routines within the school’s philosophy of classroom management?

4. Interpersonal and Intrapersonal Knowledge: In Howard Gardner’s writings, including *Frames of Mind* and *Multiple Intelligences*, he suggests that American culture has embraced a narrow definition of intelligence: to excel in math and English. He suggests several other ways of knowing, including musical intelligence, interpersonal intelligence, and intrapersonal intelligence. Stephen Covey’s *The 7 Habits of Highly Effective People* includes practical approaches for working with others

and better understanding the ways an individual may function effectively in the world.

- ❖ How do I work with others?
- ❖ How do I develop my teacher persona?
- ❖ How do I stay true to myself?
- ❖ How do I know when to speak and when to listen?

Based on the suggested four-pronged framework for examining teaching and learning (pedagogical knowledge, musical knowledge, procedural knowledge, and interpersonal and intrapersonal knowledge), the pilot work of *Embracing the New Music Educator* endeavors to:

- ❖ Build a safe environment for asking questions and seeking assistance. Encourage a collegial community of professionals aiming for excellence and willing to grow.
- ❖ Create a network of experienced music education professionals willing and able to nurture the beginning music educator.
- ❖ Connect people who desire to make a positive difference in music education.

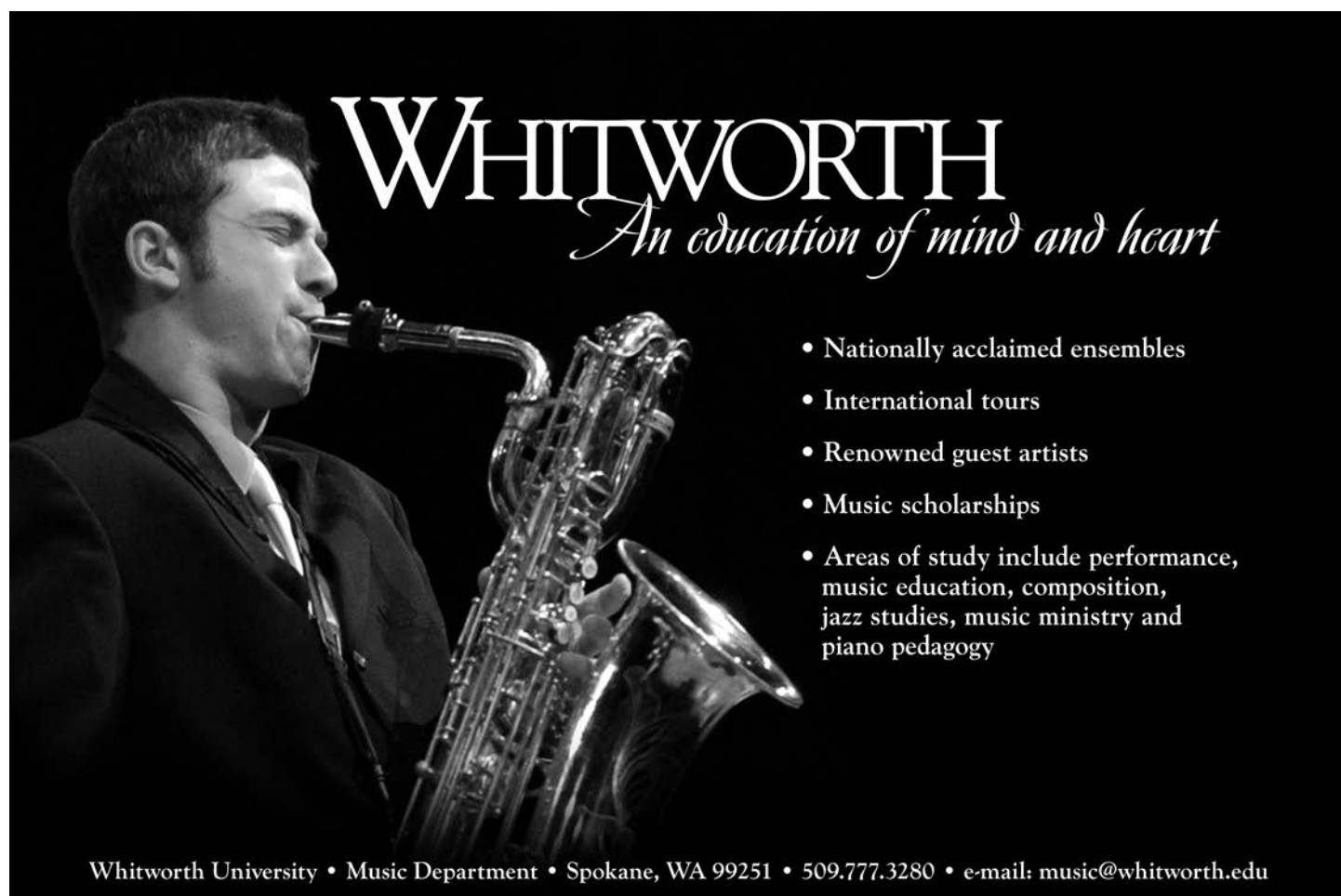
Meaningful connection has already occurred on a number of levels, including personal meetings and sharing, classroom visits by mentors with observation and feedback, observation of master teachers, resource

sharing and borrowing, and personal encouragement. The support of volunteer mentors and the willingness to learn exhibited by the beginning educators has created a synergy that will serve as a strong foundation for moving forward. As pilot work for *Embracing the New Music Educator* continues and a program is solidified that might be sustained, statewide, supporting beginning music educators is paramount, in order that they might provide excellent instruction to inspire all students in music. An equally important goal is that such a network and program also invigorates and strengthens experienced music educators. Lifelong learning is a philosophy that can be embraced from year 1 to year 101.

For more information regarding *Embracing the New Music Educator* please contact Mary Correia and Sandy Doneski at [sandra.doneski@gordon.edu](mailto:sandra.doneski@gordon.edu)

*Sandra Doneski (Ph.D., The Hartt School) is Associate Professor of Music at Gordon College in Wenham, Mass., where she serves as Director of Graduate Programs in Music and as Director of Undergraduate Music Education. She is a frequent choral conductor and clinician and has presented her research on music teaching and learning internationally.*

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Many of the issues we face in today's educational systems are a direct result of the call for accountability in the United States. That call is the direct result of a cry of concern about the integrity of people in our governments, businesses, sports, religious entities, and even nonprofit organizations. While we cannot easily compare the education of children to the practices of a lending institution, there are some interesting similarities. Generally, there are three parts to any basic model of accountability:

1. A description of the ideals, goals, aims or objectives of the entity
2. A list of resources needed to act on or develop those ideals
3. An explanation of any consequences or outcomes related to any actions taken

Clear and concise communication of each phase is critical to success.

The good news is that as a professional community, music educators have considerable experience in every stage of accountability as described in this model. We have learned to describe our goals and objectives through national, state, and local standards, and we are able to adapt them for application in our classrooms. We are skilled at using technology and other tools as resources to improve our work in various settings. Over the past decade, our profession has developed and learned to implement myriad assessment tools that allow us to evaluate our students' work and improve our own. In spite of this, we have not yet established a suitable means of reporting the learning that happens in our classrooms.

## Look at What Students are Learning

Why is this sharing of what our students learn so important? As Scott Schuler notes, "Across America, policymakers are turning to the results of student assessments as a means of measuring and improving teacher performance. The best of emerging teacher evaluation initiatives push us to do *better* what we should have been doing *all along*."<sup>1</sup> I could not agree more with his assertions, and I believe that one of our profession's largest goals should be establishing archetypes that present evidence of student learning in our music classrooms. Ultimately, I would much prefer to have stakeholders gauge my work on what students are learning rather than any other factor. But that means I will need to spend some time figuring out how to expound upon the amazing learning in music and related areas that's happening on an ongoing basis in my classroom and community.

You might wonder about the extent to which someone at a higher education institution should be ruminating about any of these things. But the truth is that the accountability movement is also alive and well at the college/university level, and the result is that professors are being asked two questions: *What do students learn in your classes?* and *How do you know they have learned it?* Many discussions and seminars are being held on my own campus to help professors heed this call and, for the most part, we are working together to find solutions and sharing our results with one another.

## Articulate a Clear Position

So where do we go from here? How do we help one another with this issue? If, like me, you believe that our best work starts in the classroom, then it falls on each of us to consider the implications of this crusade. First, we should each be able to articulate a clear and concise position on how we would like to be evaluated and how we should share those ideas with one another as well as those who will be judging us. Since each of us would want to be evaluated by the good work happening in our classrooms, we should be able to describe what high-quality learning looks like. We all need to develop and use carefully designed assessments that allow us to report on our success in helping students

meet standards and objectives. And since this call might require us to articulate how/what we might change in our teaching, we must all learn to reflect deeply and communicate how we will improve our work. Finally, we need models on how to report on **all** these things. For example, take a look at the model I developed in the late 1990s and described in the November 2004 issue of *Teaching Music*.<sup>2</sup> It's not perfect, but it might help you to start thinking about how you could do something similar in your school.



These are things that most of us already do and do well. The new part is that we must find ways to articulate and report these things to our leadership and stakeholders. But if we hope to improve the entire profession, we must be willing to share our individual work in these areas with one another. We might start by focusing on one of the previously listed ideas (for example, our home-grown assessment tools) and dispensing them to our music-educator colleagues in our school district for discussion and analysis. We could each share our personal positions on teacher evaluation via a blog on a state MEA website or discussion board. We could ask our collegiate colleagues to help find and implement models that might be applicable in our settings. We should also monitor the work of NAFME to stay on top of national initiatives that might be useful in our settings.

## Get Involved!

I view the call for accountability as a very complex, multi-faceted issue. This campaign has far-reaching effects on curriculum, instruction, assessment, teacher evaluation, professional development, policy and the preparation of future music teachers. With that in mind, the Society for Music Teacher Education (SMTE) is engaged with research, discussions, analysis, and a variety of projects that not only address the concerns related to teacher evaluation, but also those of preparing music educators to work in this educational climate. I encourage you to visit SMTE's website (<http://smte.us>), where you will find links to our teacher evaluation portal as well as updates on the tremendous work being done by our Areas of Strategic Planning and Action (ASPAs). You will find that we are directly addressing many of the issues facing our profession. Please feel free to contact any of SMTE's state or national leaders if you have thoughts or ideas about what you find there—your input and your comments are always welcome!

I am hopeful that each of you will take the time to share your experiences and thoughts with one another. We all know that the call to accountability in education is here to stay. With that in mind, I suggest that we each become more proactive in this movement and bring our best ideas together to share with the profession. Not only will it ensure that music teacher evaluation will be fair, but it will also demonstrate our profession's dedication to improving our work.

### Notes

<sup>1</sup> Scott C. Schuler, "Music Education for Life: Music Assessment, Part 2—Instructional Improvement and Teacher Evaluation," *Music Educators Journal* 98, no. 3 (March 2012): 7–10.

<sup>2</sup> Doug Orzolek, "Creating a Voluntary Accountability Report," *Teaching Music* 12, no. 3 (November 2004), 34–38.

Doug Orzolek is chair of the Society for Music Teacher Education of the National Association for Music Education (NAfME) and an associate professor of music education at the University of St. Thomas in St. Paul, Minnesota. He can be reached at [dcorzolek@stthomas.edu](mailto:dcorzolek@stthomas.edu). This article, © 2012, is printed with permission of the author.



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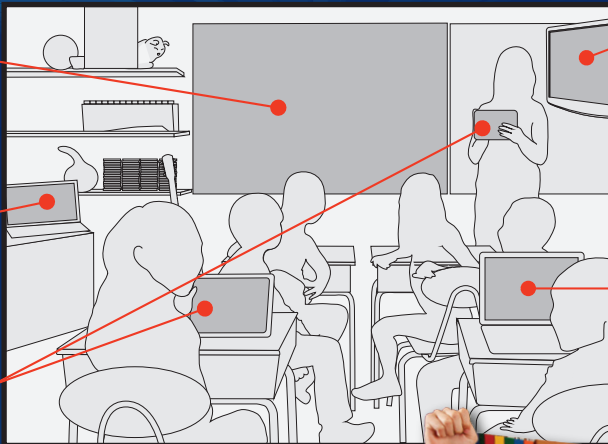
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# Preaching to the Choir

Nevin Van Manen  
General Music Chair, OMEA

I would just like to say right from the very beginning that this is a daunting task. After 14 years of teaching, I am pretty sure that I have more questions now than ever, so when I am called upon to write an article, my brain shudders at what I could possibly say that would be worth anybody's valuable time. I will pretend there is a big group of us elementary music types in a room somewhere (you know how interesting that can be), and revert to talking about what is on my mind right now. We will see where this lands a couple of paragraphs from now.

First of all, I would like to thank Val Ellett for her service as OMEA's general music chair over the past years. It seems like every time I saw her, she was running around making things happen, and I am sure what I saw was only the surface of the amount of time and energy she poured into the job. So truly, I say thank you so much.

I find myself wondering what the current "state of the state" is as far as elementary music is concerned. More specifically, I wonder who is out there. I have a rough handle on how elementary music is doing in Southern Oregon, but as a state I am not really sure. We know that the last few years have been rough on music programs in general, and elementary music always seems to be on the first layer when programs start being cut. Although talk of financial crisis has died down a little, frustrations only seem to increase, and we are all feeling the effects of being in the water far beyond it's reached a comfortable temperature. Let's make a brief list: more students, less prep, frozen or less pay, multiple schools, less support, hostile administrators, single digit budgets, and on and on and on. Yet, we continue to choose this career because it matters, and we know that it does.

So...how do I help to encourage in situations where discouragement is almost written in to the job description?

All I can come up with is this: **We need each other.** That's it. We tend to be a fiercely independent group of people. Again, I think

it is a job skill. We are the only people in our building doing what we do. Except for the few colleagues who "get it," many of our fellow teachers seem to believe that our main role is to provide them with a well-deserved bathroom break and coffee run. Only we understand how great it was that little Billy, having attained the fifth grade, was able to clap four steady quarter notes for the first time in his life. Our successes and struggles are probably only understood by people who have experienced the same success and struggles. I am blessed to have colleagues in my district that I can call any time and ask any question big or small. Not everyone is that lucky. There are probably some of you out there who are the music teacher for your district. Talk about independent. Sheesh.

Here is the problem: I am preaching to the choir. If you are reading this it means that you are already an OMEA member. Since most of us pay for our dues out of pocket, and very often we have to beg, steal, and borrow to attend a conference, I would take that to mean that being part of an organization of music teachers is worth the personal sacrifice. I do not know what the ratio is of elementary music teachers who are OMEA members to those who are non-members, but we all matter, and that needs to be understood by everyone. For me, one of the best parts of the conference every year is breathing the same air as other elementary teachers around the state. It is only you that fully understand all of the challenges and rewards that I face on a daily basis. Call it hanging out, networking, professional learning groups, fellowship, professional development, or whatever you want, I like being around people who will cheer with me when little Sally blows her first correct B after holding a recorder for three years.

The solution? Hmmm....that is not so easy. For now I would say let's start by trying to find each other. Let's start talking. It doesn't have to be huge, profound life-changing stuff. Let's find somebody nearby and ask an earnest "How are you doing?" Then, let's be prepared to listen to each other – It won't take that much

time. In a day and age where e-mail is almost a dinosaur, with tools like Facebook and Twitter we are only isolated if we choose to be.

If you are out in Eastern Oregon somewhere, and have a ridiculous job assignment, we need to hear about it.

If you love your administrator, we want to know.

If your administrator can't retire soon enough, that is important too.

If you are in the twilight of your career, we need your knowledge and experience.

If you are just starting out, we need your energy.

If you are somewhere in the middle, we need your rock-solid stability to the profession.

We need each other.

Questions, comments, thoughts, carefully constructed criticisms?

Let's chat.

[nvanmanen@grantspass.k12.or.us](mailto:nvanmanen@grantspass.k12.or.us)



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# 2012 State Solo Contest Results

Heartfelt congratulations to all of the Solo Contest finalists and their music teachers!

## Alto Voice

1. Heather O'Donnell, Lake Oswego
2. Heidi Boesl, Marshfield
3. Emily Nelson, Jesuit
4. Lindsay Spear, Wilson
5. Marina Bubnova, Centennial

## Baritone Voice

1. Trevor Cook, Clackamas
2. Evan O'Grady, Pendleton
3. Duncan Tuomi, Cleveland
4. Jesus Gomez, McNary
5. Aiden Long, South Medford

## Bass Viola

1. Kyle Lambert, South Eugene
2. John Stajduhar, Lincoln
3. Andrew Reid, South Salem

## Bass Voice

1. Cameron Heilman, Aloha
2. Sean Sele, Cleveland
2. Sean Gabriel, Lake Oswego
3. Matt Shively, Clackamas,
4. Vincent Perkins, Central Catholic
5. Kevin Miller, Gresham

## Bassoon

1. Kyle Olsen, Tigard
2. Deborah Loh, Parkrose
3. David Rogers, Valley Catholic
4. Blair Sheppard, Grant
5. Travis Larson, Barlow

## Cello

1. Megan Yip, Jesuit
2. Paul Shubat, Ashland
3. Kevin Hendrix, Clackamas
4. Hannah Larson, South Eugene
5. David DeWilde, Summit

## Clarinet

1. Isabel Skau, David Douglas
2. JJ Pinto, La Salle Prep
3. Michael Papendieck, West Salem
4. Allison Graaff, Grant
5. Austin Han, Tigard

## Euphonium

1. Alex Haag, Century
2. Nate Plapinger, Westview
3. Jared Houghteling, St. Helens
4. Keven Krause, West Linn

## Flute

1. Maddie Childs, Barlow
2. Savannah Gentry, Barlow
3. Nicholas Grasley, Sunset
4. Lucy Kaye, Lincoln
5. Sara Hedberg, St. Mary's Academy

## French Horn

1. Alison Dresser, Ashland
2. Peyton Hummelt, Jesuit
3. Alex Moxley, McNary
4. Rachel Conway, Reynolds
5. Luke Schroeder, North Salem

## High Saxophone

1. Gabe Young, Ashland
2. Alexander Erwig, Crescent Valley
3. Ken Fukumoto, Grant
4. Ben Case, Lakeridge
5. Lee Burlingame, Milwaukie

## Low Saxophone

1. Cem Inan, Southridge
2. Rachel Egan, Crescent Valley
3. Wilson Hansen, Sherwood
4. Eric Qian, Crescent Valley
5. Callie Attanasio, West Linn

## Mallets

1. Gabe Seymour, Reynolds
2. Jonathan Macemon, West Linn
3. Marco Sanchez-Ayala, Lincoln
4. Lindsay Burns, Phoenix

## Mezzo Voice

1. Siena Miller, Wilson
2. Sasha Siclait, North Salem
3. Cristina Bayardo, Douglas
4. Meagan Gliebe, Centennial
5. Sally Drutman, Mountain View

## Oboe

1. Gabe Young, Ashland
2. Kenny Regan, Grant
3. Olivia Huang, Lake Oswego
4. Emma Milward, Barlow
5. Camille Walker, Crescent Valley

## Orchestral Snare

1. Jonathan Curty, Ashland
2. Gabe Seymour, Reynolds
3. Ian Wurfl, Ashland
4. Tanner Oldham, Tigard
5. Tim Berry, Reynolds

## Soprano Voice

1. Taylor Johnson, Gresham
2. Josi Peterson, Jesuit
3. Alexandra Erickson, Grant
3. Taylor Pulsipher, South Medford
4. Grace Peets, Central
5. Amanda Glancy, Tigard

## Tenor Voice

1. Tommy Bocchi, Klamath Union
2. Josh Hudson, David Douglas
3. Alex Mentzel, South Eugene
4. Bryce Earhart, Jesuit
5. Aidan Nolan, Clackamas

## Timpani

1. Gabe Seymour, Reynolds
2. Connor Oberst, Barlow
3. Ian Wurfl, Ashland
3. Alexander Schaffer, Lakeridge
4. Tim Berry, Reynolds

## Trombone

1. Nick Ivers, Jefferson
2. Jon Caponetto, Burns
3. Joonas Lemetyinen, West Linn
4. Morgan Benbrook, Reynolds
4. Isaac Mitchell, Sandy
5. Jacob Mediaris, Vernonia

## Trumpet

1. Tony Glausi, West Linn
2. Allison Damon, Putnam
2. Brian Ruby, Beaverton
3. Justin Inman, Liberty
4. Noah Conrad, Cleveland
5. Zachary Duell, Sprague

## Tuba

1. Jake Fewx, Sherwood
2. Martin Santoyo, David Douglas
3. Joel Ragona, Clackamas
4. McKenzie Huso, Corvallis
5. Shota Hinata, Tillamook

## Viola

1. Maia Hoffman, Wilson
2. Tasman Thenell, Corvallis
3. Christina Tatman, West Salem
4. James Brown, Reynolds

## Violin

1. Emily Wu, Westview
2. Miya Saito-Beckman, Summit
3. Elana Cooper, Ashland
4. Justin Yun, Crescent Valley
5. Jeana Yee, Clackamas

# 2012 State Results

Heartfelt congratulations to all of the State Contest finalists and their music teachers!

## Band

### 2A/1A Band Division

- 1st - Vernonia High School, Directed by Rob Izzett
- 2nd - Triad School, Directed by Matthew Hoffman
- 3rd - Portland Christian High School, Directed by Kevin Sippel
- 4th - Damascus Christian High School, Directed by Russ Schmidt

### 3A Band Division

- 1st - Corbett High School, Directed by Tim Killgore
- 2nd - Warrenton High School, Directed by Michael McClure
- 3rd - Pleasant Hill High School, Directed by Jonathan Light

### 4A Band Division

- 1st - Douglas High School, Directed by Bob Carwithen
- 2nd - Seaside High School, Directed by Terry Dahlgren
- 3rd - Klamath Union High School, Directed by Drew Langley
- 4th - Gladstone High School, Directed by David Kays

### 5A Band Division

- 1st - Summit High School, Directed by Dan Judd
- 2nd - Crescent Valley High School, Directed by Kristine Janes
- 3rd - West Albany High School, Directed by Stuart Welsh
- 4th - Sherwood High School, Directed by Frank Petrik
- 5th - Rex Putnam High School, Directed by Jeff Wilson

### 6A Band Division

- 1st - West Salem High School, Directed by Todd Zimbelman
- 2nd - Sam Barlow High School, Directed by Paul Nickolas
- 3rd - South Salem High School, Directed by Travis Freshner
- 4th - Reynolds High School, Directed by Justin Prunk
- 5th - Southridge High School, Directed by Jeremy Zander

## Orchestra

### String Orchestra Division

- 1st - Crescent Valley High School, Directed by George Thomson
- 2nd - West Salem High School, Directed by Daryl Silberman
- 3rd - Clackamas High School, Directed by Lisa Hanson
- 4th - David Douglas High School, Directed by Ben Brooks
- 5th - McKay High School, Directed by Jim Charnholm

### Full Orchestra Division

- 1st - South Salem High School, Directed by Brandon Correa and Travis Freshner
- 2nd - West Salem High School, Directed by Todd Zimbelman and Daryl Silberman
- 3rd - David Douglas High School, Directed by Jennifer Brooks-Muller and Ben Brooks
- 4th - Reynolds High School, Directed by Justin Prunk

## Choir

### 2A/1A Choir Division

- 1st - Veritas School, Directed by Sally Mehler
- 2nd - North Clackamas Christian, Directed by Rebecca Steele
- 3rd - Portland Christian High School, Directed by Daniel A. Burnett
- 4th - Western Mennonite, Directed by Joel Hergert

### 3A Choir Division

- 1st - Westside Christian High School, Directed by Will Fox
- 2nd - Santiam Christian High School, Directed by Charles Perry
- 3rd - Corbett High School, Directed by Tim Killgore

### 4A Choir Division

- 1st - La Grande High School, Directed by Kevin Durfee
- 2nd - Klamath Union High School, Directed by Gerald Lemieux
- 3rd - McLoughlin High School, Directed by Melissa Cunningham
- 4th - Molalla High School, Directed by Tim Friesen
- 5th - Central High School, Directed by Jeffrey D. Witt

### 5A Choir Division

- 1st - Cleveland High School, Directed by Diana Rowley
- 2nd - Crescent Valley High School, Directed by Emily Mercado
- 3rd - Corvallis High School, Directed by Aubrey Peterson
- 4th - Hood River Valley High School, Directed by Mark Steighner
- 5th - West Albany High School, Directed by Cate Caffarella

### 6A Choir Division

- 1st - Sprague High School, Directed by Dr. David Brown
- 2nd - McNary High School, Directed by Jim Taylor
- 3rd - South Salem High School, Directed by Carol Stenson
- 4th - Westview High School, Directed by Marci Taylor
- 5th - Canby High School, Directed by Brooks Gingerich



# Preparing Effective Student Teachers:

Arguably, one of the most important and most memorable experiences for preservice teachers is their student teaching experience. For many preservice teachers, this is their first opportunity to “try on” teaching in a realistic, full time teaching environment. While the task may seem daunting to some, it is the hope of every teacher preparation program that the courses and experiences offered to students have adequately prepared them for the realities of full time teaching. While no program can fully prepare students for what they will experience in their first year of teaching, the student teaching experience allows them to learn from master teachers in the hopes that through experience, guidance, and support, the preservice teachers will emerge from student teaching more ready to step foot into their own classrooms. Given the importance of student teaching as the capstone experience in teacher education programs, it seems warranted that it be periodically reviewed to determine its effectiveness. A recent report by the National Center for Teacher Quality (NCTQ) attempted to do just that with their investigation of teacher education programs in 134 colleges and universities around the nation.<sup>1</sup>

In its rationale for the study, the NCTQ indicated a lack of peer-reviewed articles addressing the relationship between student teaching and preparing effective teachers. In some 23 peer-reviewed education journals (none of them music-specific) from 1997 to 2011, only 34 address student teaching specifically. Of those 34, only three explore the relationship between student teaching and future teacher effectiveness. One study,<sup>2</sup> whose findings were expressed as the standards used in the NCTQ review, found that student achievement was improved for first-year teachers prepared at institutions that had the following requirements:

1. The student teaching experience was mandatory
2. The university/college picked the cooperating teacher

3. The cooperating teacher must have a minimum of three years teaching experience
4. There must be a minimum of five university supervisor observations
5. There was a capstone project at the conclusion of the student teaching experience

What follows in the NCTQ student teaching report is a rather scathing indictment of teacher education programs in the United States stating, “at least some portion of the field of teacher education does not perceive the purpose of the student teaching experience as a unique and critical opportunity to produce the most effective first-year teachers possible.”<sup>3</sup> Rather than focusing on using the student teaching experience as a catalyst in producing effective first-year teachers, the NCTQ report cites a number of published research reports supporting their position that much of the research literature regarding student teaching highlights teacher socialization/identity and teacher beliefs.<sup>4</sup> An examination of the findings from the NCTQ report suggests that the majority of US teacher preparation programs are not adequately preparing future teachers. Six of the report’s findings will be reported here in an effort to better understand and contextualize the results.

## **Finding 1: Institutions are exceeding the capacity of school districts to provide a high-quality student teaching experience, and exceeding the demands for new hires.**

According to the NCTQ report, a disproportionate number of preservice teachers are graduating from teacher education programs. Using data obtained from the Center for Educational Statistics, the NCTQ report stated that of the 186,000 preservice teachers graduating each year, only about 41% of those new teachers are finding employment in the teaching profession. Although the focus of the report was on elementary teachers (who represent approximately 43% of new

teachers), the low placement rate of these new teachers in education certainly gives one pause in considering the ethical dilemma – Should teacher education



programs produce more teachers than the “market” needs? The NCTQ report suggests that doing so harms the quality of preparation that student teachers receive by placing an increased burden on participating cooperating teachers, and spreading university resources (i.e. supervising teachers) thin. Additionally, the report implies that by not being sensitive to the principle of supply and demand, flooding the market with new teachers may not be upholding the “integrity of the profession.”

While the economic model of supply and demand in teacher preparation seems logical at face value, a strict adherence to this principle confuses a more nuanced interpretation. An argument could certainly be made that by increasing the number of teachers in the job market, it allows school districts more selectivity in the hiring process (allowing for more elasticity, to continue the economics metaphor). Regardless of one’s stance, a more basic philosophical question needs to be posed: Should teacher education programs deny young teachers the opportunity to compete in the job market because of a discrepancy in supply and demand? While this prospect may seem draconian at first, it simply represents an extreme example of courses of action available to teacher education programs (i.e. raising “standards,” capping the number of students in the program, etc.). In either case, teacher education programs must balance their responsibilities to both their students and to the “market” at large.

# A Description of the Findings of a Report by the National Center for Teacher Quality

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## **Finding 2: While the basic structure of many student teaching programs is in place, too many elements are left to chance.**

In addressing this finding, the NCTQ report makes the following four recommendations:

1. Student teaching should be a full time experience
2. Student teachers should not be “distracted” by other obligations (coursework)
3. Student teaching should last at least 10 weeks
4. Student teaching should be aligned to the cooperating school’s calendar

While recommendations 1 and 3 seem self-explanatory, perhaps 2 and 4 require more clarification. Regarding other obligations (coursework), the NCTQ report did acknowledge that a concurrent student teaching seminar during the experience would be the exception. Eliminating competing foci of attention during the student teaching experience makes both intuitive and scientific sense. Preservice teachers are new to the task of teaching, and a preponderance of scientific evidence suggests that learning new tasks requires the entire core of the brain.<sup>5</sup> Subsequently, in order to improve in performing their “teaching tasks,” it is suggested that student teachers immerse themselves in the culture of teaching within their cooperating school. While the fourth recommendation listed above (school calendar) might create logistical problems, following the university’s calendar can sometimes cause student teachers to miss those first critical days of the public school year. Certainly this has major implications for music teachers specifically, who are often involved with monumental logistical and pedagogical issues at the beginning of the year: instrument fittings/sign-out, uniform distribution, setting up the classroom structure, marching band camp, selecting/distributing music, district-wide faculty meetings, etc. While the university’s academic calendar

may prohibit such an arrangement, denying student teachers experience with these crucial administrative and pedagogical “first steps” could foreshadow detrimental effects as these new teachers are faced with the challenges of beginning their own school years.

## **Finding 3: Institutions lack clear, rigorous criteria for the selection of cooperating teachers.**

In general, the NCTQ report recommends three broad benchmarks for cooperating teachers. They should: have three years (minimum) teaching experience, be “effective” teachers, and have “mentoring skills.” While admittedly two of the three criteria appear to be rather subjective, the report indicates wide discrepancies and varied interpretations of these three criteria. Perhaps most alarming is that despite the subjective nature of terms like “effective” and “mentoring skills,” only 28% of the 134 institutions examined in the report required the cooperating teacher to be “effective,” and only 38% required cooperating teachers to have “mentoring skills.” Overall, it appears that only about 14% of the institutions represented in this study satisfied *all three* of these criteria. One notable recommendation made in the NCTQ report was that institutions must make the role of cooperating teacher a more attractive proposition. Suggestions have included offering cooperating teachers a stipend to compensate them, or offering them graduate-level tuition waivers. Perhaps by incentivizing the process, institutions can increase the number of cooperating teachers willing to take on a student teacher.

## **Finding 4: Institutions convey a strong sense of powerlessness in their dealings with school districts.**

Arguably, the most effective teacher education programs are those that have collaborative partnerships with area school districts. Simply put, it is impossible to prepare future teachers without the cooperation of school districts, administrators, and teachers. This cooperation and balance of university/

school district needs is central to the criticism wielded by the NCTQ report. The report states that universities depend on school districts for placements, and this dependence creates an imbalance of power. The findings of the NCTQ report indicated that 52% of the 134 institutions surveyed relinquish their role in the selection of cooperating teachers fearing that “asserting their critical role will only make it that much harder to get schools to agree to accept student teachers.”<sup>6</sup>

Teacher education programs are driven by the need to place student teachers with competent cooperating teachers. At its core, these findings seem to relate to the supply and demand issue stated in Finding 1. With an increase in teacher candidates, it becomes that much more difficult for teacher education programs to place their students. While certainly it is the hope of every teacher education program to place candidates with strong mentor teachers, one cannot force cooperating teachers to accept student teachers. Perhaps the best solution to this dilemma is to create an ongoing dialogue between school district and university to discuss the needs and concerns of all stakeholders. Yearly “debriefing” sessions could be an effective way for all interested parties (school districts, cooperating teachers, university supervisors, student teachers) to work toward making continual and successive improvements to the student teaching experience.

## **Finding 5: Institutions do not take advantage of important opportunities to provide guidance and feedback to student teachers.**

While educational research indicates the majority of novice teachers are weak,<sup>7</sup> these challenges specific to young teachers ideally should be addressed in teacher education programs. However, the NCTQ report points out a number of inconsistencies in how teacher education programs address this issue. Most notably, they describe the inadequacy of

*Continued on page 22*

evaluative instruments based on their lack of clarity and consistency. For example, many institutions' rubrics for culminating projects (i.e. work samples) did not provide feedback consistent with the goals and objectives used for other parts of the student teaching experience. In other words, their assessment was not specifically tied to their educational objectives.

Another area of criticism is centered on university supervisors. The report points out that many institutions are not setting rigorous enough standards regarding the qualifications of their university supervisors or the number of observations made by them. In order for young teachers to succeed, it is necessary for them to have numerous opportunities for feedback and reflection. Thus, the report suggests bi-weekly observations made by a highly qualified university supervisor (approximately 48% of the institutions surveyed met this benchmark). It is incumbent upon teacher education programs not only to provide practicum and student teaching experiences, but also to teach our students what to look for when observing themselves and others; observation alone will not lead to insightful teaching. Just as we seek to provide active learning experiences to students in our classes, the act of observing master teachers should also be an active process in which student teachers are given specific techniques/behaviors on which to focus.

## **Finding 6: Most institutions surveyed failed to sufficiently define the roles and responsibilities of all parties.**

While the implications of this finding seem self-evident, it is noteworthy that a majority of the institutions surveyed did not have clearly defined policies and procedures in place to make the university/school district/student teacher partnership explicit. Educating new teachers is truly a collaborative process that involves numerous sources of information. In order for student teachers to successfully benefit from the varied experiences of university supervisor and cooperating

teacher, each piece of the "student teaching puzzle" must know where it fits in the larger texture of the student teacher experience. Only through clearly defined expectations articulated at multiple points in the process will student teaching truly be a mutually beneficial experience.

## **Conclusion**

As with many aspects of K–12 public education, what happens in higher education and its effects on the public at large have come under increased scrutiny. What the NCTQ report highlights is that student teaching is but one component (albeit an important one) in the process of preparing future teachers. While the focus of the NCTQ report was on general education teachers in the elementary schools, surely there are lessons to be learned in the field of music education. Regardless of one's institutional affiliation, it would seem that increasing the quality of our student teachers will be a "win-win" situation, especially for the students of this new generation of music teachers we are preparing. One of the NCTQ conclusions deserves mention here:

Exercising more quality control over who is admitted into a teacher preparation program and who is allowed to student teach can help alter this dynamic, as well as reduce the pressure created by the sheer volume of placements required.<sup>8</sup>

As teacher educators, we are charged with the responsibility of preparing new teachers who are both well-trained musicians and well-trained pedagogues. Teacher education programs can have an influence on generations of young music students as we prepare their future music teachers, and provide them with meaningful and educationally valid student teaching experiences. Periodic reviews of our student teaching policies makes good practical sense, and it would also seem to be a requisite process in improving the quality of new music teachers that graduate from our programs.

## **Notes**

<sup>1</sup> Julie Greenberg, Laura Pomerance, and Kate Walsh, *Student Teaching in the United States* (New York: National Council on Teacher Quality, 2011).

<sup>2</sup> Donald Boyd, Pamela Grossman, Hamilton Lankford, Susanna Loeb, and James Wyckoff, "Teacher Preparation and Student Achievement," *Educational Evaluation and Policy Analysis* 31 (December 2009): 416–440.

<sup>3</sup> Greenberg et al, *Student Teaching in the United States*, p. 7.

<sup>4</sup> Marilyn Cochran-Smith and Kenneth M. Zeichner, eds., *Studying Teacher Education: The Report of the AERA Panel on Research and Teacher Education* (Mahwah, NJ: Lawrence Erlbaum Associates); and Vicki Snider, *Myths and Misconceptions about Teaching: What Really Happens in the Classroom* (Lanham, MD: Rowman and Littlefield Education, 2006).

<sup>5</sup> K. Richard Ridderinkhof, Wery P. M. van den Wildenberg, Sidney J. Segalowitz, and Cameron S. Carter, "Neurocognitive Mechanisms of Cognitive Control: The Role of Prefrontal Cortex in Action Selection, Response Inhibition, Performance Monitoring, and Reward-based Learning," *Brain and Cognition* 56 (2004): 129–140.

<sup>6</sup> Greenberg et al, *Student Teaching in the United States*, p. 27.

<sup>7</sup> Robert Gordon, Thomas J. Kane, and Douglas O. Staiger, *Identifying Effective Teachers Using Performance on the Job* (Washington, DC: The Brookings Institution, April 2006).

<sup>8</sup> Greenberg et al, *Student Teaching in the United States*, p. 41.

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# Gems for General Music

Cak Marshall  
Music Industries Council

We are all so busy, especially at the beginning of the school year. In your spare time, I thought you might be interested in some sites that are truly "Gems for General Music." You already know about Darva Campbell's website. It was featured in the Spring 2012 edition of our *Oregon Music Educator*, pages 16-19. There are several more little gems that I'd love you to check out for yourselves. Many of you know about the Community link on the Peripole.com website. There you will find articles on "CAK'S CORNER" that are designed for elementary general music teachers as well as articles by Kalani and Dr. Andrew Perry. Just go to Peripole.com and click on "COMMUNITY." From there it's a cinch! By the way, there will be more articles coming, so check back often.

One of the best freebies is the MK8 Mailing List. This is a site of over 1000 music teachers from all over the world who have shared many useful ideas. You can also add to the conversation or just browse what's there. Go to Plank Road Publishing's home page ([www.musick8.com](http://www.musick8.com)). There are six rectangular boxes currently outlined in turquoise at the very top. Click on "MUSICK8.COM MAILING LIST" and follow the directions to join the free teacher list-serve sponsored by MK8. As I said, there are posts by music teachers all over the world!

Sister Squared ([www.sistersquared.com](http://www.sistersquared.com)) is Deanna Stark's website,

and offers loads of "Freebies" as well as publications for sale. Dr. Stark is an accomplished clinician and teacher. Perhaps we will be fortunate enough to have her present at OMEA sometime in the future.

Jane Rivera is a name to watch for in the future. She currently has a wonderful site for lessons. Ms. Rivera has recently retired from active teaching, and is being encouraged by many to publish. She hosts *Tuesday Music*, which is a blog dedicated to posting weekly lesson plans. Established in 2011, Jane Rivera created this blog to share her last year of lesson plans before retiring. She created it hoping that beginning teachers would find something useful, and that it would allow her to continue to positively influence the profession. *Tuesday Music* includes information on music literacy, listening lessons, curriculum design, movement, Internet resources, composers, form in music, holiday activities, programs, mallet instruments/Orff/Kodaly, videos and DVDs, recorder, the science of sound, vocal production, warm ups and more. The blog can be found at <http://www.tuesdaysmusic.wordpress.com>.



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# Understanding the OSAA Music State Championships



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For those of you I have not had the pleasure of meeting, my name is Molly Hays and I oversee Cheer, Choir and Tennis for the Oregon School Activities Association (OSAA). I was brought on board when Mike Wallmark retired after 25 years of service.

In terms of the Music State Championships our office runs, Cindy Simmons oversees Band and Orchestra Kyle Stanfield oversees Solo Music, and as previously mentioned I oversee Choir. All of us are excited for these new responsibilities, and now, after having been through our Music State Championships last year, want to help you understand how our Music State Championships run.

## Role of the State Championship Director

Each OSAA Music State Championship has a State Championship Director. Currently the State Championship Directors are: Tom Muller—Solo Music, Dr. Matt Strauser—Choir, and Charles “Chuck” Bolton—Band and Orchestra.

Some of the duties of our State Championship Directors include, but are not limited to, the following:

- ❖ Contact and confirm State Championship adjudicators.
- ❖ Contact and confirm sight-reading composer(s).
- ❖ Handle requests in regards to required literature selection exceptions.
- ❖ Coordinate and organize the flow of the event.

Our State Championship Directors are instrumental, no pun intended, in organizing our State Championships.

## Role of the OSAA

The OSAA office manages on-line registration, oversees the Tape Pool process, and sets the performance schedule. The OSAA is also responsible for contacting and confirming the venue, setting the date, time and divisions, and finally making sure our patrons have an enjoyable experience. Ultimately our office is responsible for putting on the State Championships, but we certainly could not do it without our State Championship Directors!

## Tape Pool Process

Choirs, Bands and Orchestras that meet the qualifying standards set-forth in the OSAA Music Handbook are to submit a tape to the OSAA office by the registration deadline. Once the deadline is reached, all tapes are organized and placed into packets before being shipped to an out-of-state adjudicator. Upon selecting the choirs that will perform at State, the adjudicator contacts the OSAA to inform them of their selections.

Out-of-state adjudicators are used on a rotational basis to prevent any kind of bias toward a particular group. In turn, the OSAA chooses to

protect the names of the individuals used as Tape Pool Adjudicators, as well as the sight-reading music composers. This is not to keep Directors in the dark, but rather to protect the integrity and efforts put forth by these individuals.

## In Closing

Our job is to answer any question a Director or School Administrator may have. Whether the question is in regards to qualifying, registration, performance time, or something else, we encourage you to email or call us with any question you may have regarding our State Championships. If we do not have an immediate answer for you, we will find out and get back to you as soon as possible.

Thank you for your support of Oregon High School activities! I hope to hear from you in the near future.



## Thank You, TEACHERS

The Portland Youth Philharmonic recognizes your hard work and commitment to tomorrow's musicians and music lovers. We want to strengthen our relationship with you by working together to bring even more music into the lives of the young musicians in our region.

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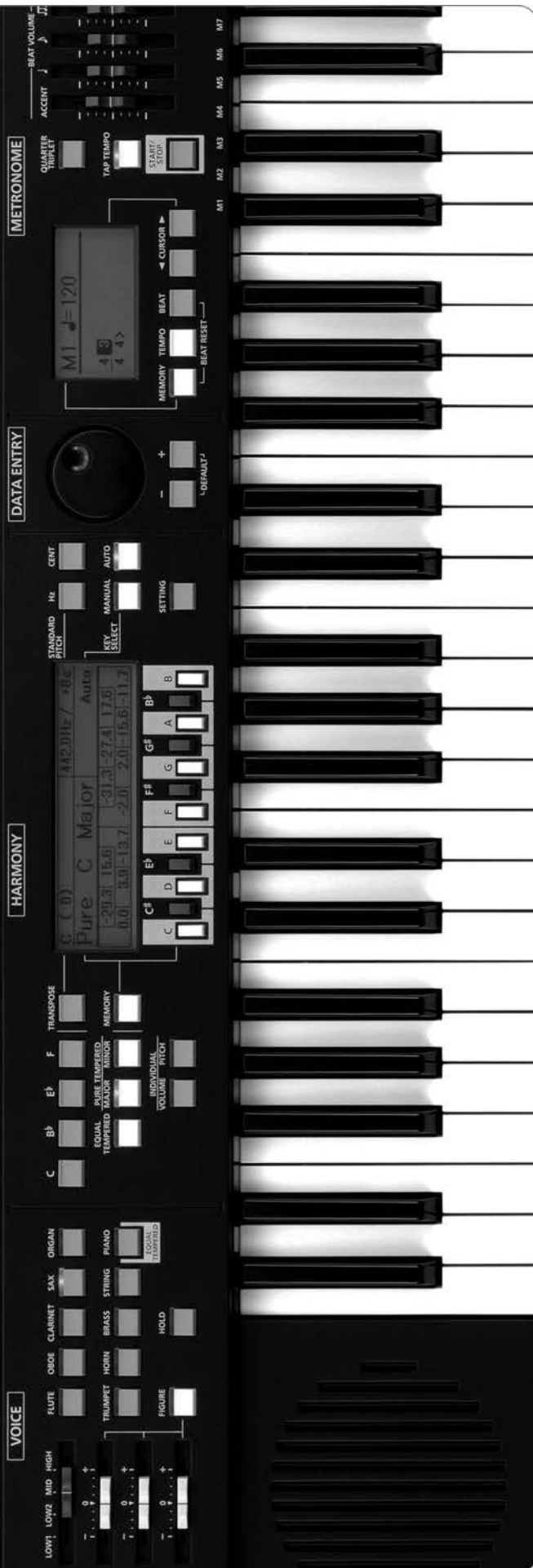
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# Life with 1500 K–5 Music Students

I have been teaching music for over 30 years; most of that time has been at the high school and collegiate level. Due to budget cuts in 2009, I began a new career as an Elementary Music Specialist. With help from a former student (Val Ellett), some new friends (Mari Schay and the David Douglas elementary music staff), and a well-timed summer class entitled “World Music Drumming,” I began a new journey. From 2009 to 2011, I worked at the middle school and two elementary schools. At the end of the 2011 school year, again due to budget constraints, I was appointed to the position of “District Elementary Music Specialist.” This was code for “Give it to Mike. He’ll do it!” This basically meant that I was the only music teacher for all four elementary schools in my district. On the upside, this made elementary music staff meetings very short. The question became, “How do I manage that?” It was decided I would spend one week a month at each school. Now the big questions began:

1. What do I teach them?
2. What concepts do I stress and which do I leave out?
3. How do I structure my lessons to get the best results?
4. Is the important stuff being retained?
5. What equipment will I need?
6. Do I perform with the students? If so, how to be fair to all students? Remember, you are talking about 1500 students here.
7. How do I keep Kindergartners in the room?

Who would have thought, nearly 30 years of working with high school students and college students would have prepared me to deal with the shortest members of our society? The rest of this article will reflect the teaching style I developed to survive.

## **What do I teach them? What concepts do I stress and which do I leave out?**

First, I looked at the complaints about students’ skills and knowledge at the middle and high

school level, and decided on what to focus. Second, I chose rhythmic reading, reading standard musical notation, and singing. I knew that these were big broad concepts; however, I would only cover the very basic elements. In the things I cover, I’m about 9 miles wide and one inch deep. To cover the three areas I am working on, I needed to take the long view of things. If it would take 4 to 5 classes to cover a subject, it would take at least 4 months to do so within this framework. What would take a month to cover would take at least 1 year and 5 months to cover. And you know what retention will be. The keys are repeat, reinforce, review, reprise, revisit, come back to it, and let’s do that again. Here was the structure I used:

- ❖ K–2 lesson plans were the same
- ❖ 3rd graders learned recorders for the entire year
- ❖ 4th and 5th graders learned rhythm through the use of African drums, and melody with Orff instruments

In each of these above, small bites and repetition was key.

## **Lesson plan and structure**

Each class is 30 minutes in length. After you get the students in class and you have settled all major disputes (i.e. cutting in line, and who sits next to whom), you have about 20 minutes to teach.

## **Warm-up and opener (5 minutes)**

Every class starts the same. As students walk in, music is playing. Students find the beat (steady pulse) by taping the beat on their chest as they walk in. I think most of my students will think that music history started with Aretha Franklin, and was at its height with late 70s Soul and Funk. We do movement to the music, rhythmic flash cards, and the rhythm of the day.

## **Song time (3 minutes)**

We perform one or two songs at grade level.

## **The main event (10 minutes)**

Here, I explain the concept or skill to be taught. Next, I select a student or two to demonstrate. This allows me to search for understanding.



## **Practice in small groups (12 minutes)**

During this practice session, I rotate students in and out of the small groups. The goal is to allow everyone to have a turn. If time allows, we review the entire concept and repeat it as a class. Another option I use is having the students pick a guided choice of previous lessons. Keeping the lesson moving is key to serving the objective. The key to success is to get to the point and teach them what you want them to know and do. Teach them the right technique the first time, because when will you have the time to reteach it? I learned this the hard way.

## **What equipment will you need?**

Working in four schools, I had to really assess what I would need to achieve the concepts I set for each grade. I inventoried the equipment and purged, because not every school had complete sets of any instruments or equipment. Some of the equipment was not repairable and very old. I developed a set of instruments and equipment based on the need of the lesson or unit currently being taught.

The whole key to keeping what little sanity I had was: plan, plan, plan, and become very organized (which is not in my nature—just ask my wife).

## **Seven Words to the Wise**

1. Work with your principal or whoever does scheduling for specialist time. Help build a schedule that will help you, and give the best instructional framework for your students.

2. Be very kind to your custodian and secretary, for they hold the keys to the kingdom and your payroll number.
3. Be flexible as much as possible. Don't compromise your personal or professional integrity. If you bend, they can't break you.
4. Be willing to ask for help and share what you have.
5. Take classes that will help and stretch you out of your comfort zone (i.e. Movement: aka dance. People tend to laugh when I dance—mostly my family and complete strangers).
6. Learn the culture of your work environment, and do your best to fit in and compliment it.
7. Know what you can do and cannot do. Set goals and make plans to make what you can do a reality.

#### A few words of praise

1. Being a high school teacher for over 28 years, I developed a certain arrogance about my position. For that I want to offer my apologies. Never let anyone, especially other music teachers, look down on you as an elementary music specialist. Your work is the key to survival of music at the middle school, high school and collegiate level. You are all great teachers!

#### Final words

If you ever find yourself on an interviewing team or someone is challenging you about the job you do, ask the following multiple-choice question. The answer will reveal volumes about the candidate, and give that someone a glimpse into your world.

#### Question:

You are near the end of a lesson that you totally rocked and masterfully taught. The smartest kindergartner raises their hand to ask a question, which you know will be an insightful question that will help the entire class. Yes! Teacher: "What is your question?" Student: "Mr. Tolon your belly is huge! It's enormous!" What do you do?

- A. Wait until the class leaves your room and sit in the fetal position rocking back and forth while crying softly?
- B. Say, "Thank you for using those SAT words!"
- C. Run screaming from this interview

Have an awesome school year!

*Mike Tolon is the District Elementary Music Specialist for the Parkrose School District*

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# Building a Personal Jazz Repertoire

Paul Combs  
pcomb@comcast.net

*Reprinted from the Massachusetts Music News*

One of the pleasures of judging competitive jazz festivals is hearing young soloists in various states of evolution. One important step in that evolution is in building a personal repertoire, particularly for those advanced students who want to keep moving forward. The importance of learning a repertoire of tunes by heart cannot be underestimated. It gives one a practical understanding of the workings of the song forms, melodic material, and associated harmonies that are the basis for mainstream modern jazz. It can take a lot of words to describe just some of the levels of this music (or any music, for that matter), but once one knows how to use one's ears and memory to get around the music, it is much easier to understand all of this on a directly musical level.

The student should start by taking relatively simple tunes and learning them by their pitch relationships. I recommend the assigning of singable names to notes, to focus on the relationship of the notes one to another. Some suggest the use of scale numbers; I prefer moveable-do solfeggio. Whatever system is used, students should also study the rhythm patterns, and be able to play the tunes solo, accurately. After that, the tunes should be played in several different keys (all twelve, if possible).

This way the student really gets to know how the notes work together to make the melody in question what it is.

**Start with blues.** Start with simple melodies, and encourage the student to think of tunes in groups, so he or she can generalize from one tune to several others. The blues, with its shorter form and many variations, is a natural starting place. From the very simple "C Jam Blues," one should progress to other riff-type tunes like "Tenor Madness" (AKA "The Royal Roost") or "Bag's Groove."

**Move on to longer forms.** Once the student knows several blues heads and is

comfortable with both transposing them and learning new ones, he or she should be ready for the longer forms like the 32-bar AABA and ABAC. I suggest moving on to the AABA tunes based on the so-called "rhythm changes," because there are so many in the jazz cannon. This harmonic sequence existed before George Gershwin used it for "I Got Rhythm," but since his song is the most famous, we identify this model with it. Other than the famous Gershwin tune, simpler melodies like Lester Young's "Lester Leaps In" are often found with an open bridge-meaning, there is no melody for the B section and the player improvises in those eight bars. An example of a fairly simple "rhythm" tune with a bridge melody would be the theme from the old TV show "The Flintstones."

"Honeysuckle Rose" contains another very useful progression to know. It forms the basis for several songs, and its bridge is sometimes replaced with the "rhythm" bridge, as in Charlie Parker's "Scrapple from the Apple." The bridge changes for "Honeysuckle Rose" are also very important in their own right. Sometimes referred to as the "pedestrian bridge," this chord sequence is probably the most used of any for the B sections of AABA tunes.

It goes: ii of IV | V of IV | IV | IV/ii of VI | V of V | I | I | IV

or in Bb: Fmin71Bb71Eb1Eb1G  
min71C71Cmin71F7

Some of the bridges to Duke Ellington's tunes use this sequence, including "Just Squeeze Me" and "It Don't Mean a Thing, If It Ain't Got That Swing." As the student gets deeper into building a repertoire, this bridge will be encountered frequently. As the student gains "ownership" of several blues, "rhythm," and "Honeysuckle Rose"-based tunes, he or she will be ready to build on subtler similarities.

One song that I recommend learning is Cole Porter's "Night and Day." Although its form is the less common AAB, it contains

two harmonic sequences that occur in several other tunes. The first is the minor ii-V resolving to the parallel major, or, in the key of C (standard key for this song) Dmin7b5 (sometimes spelled Fmin6) - G7(b9). Porter uses this progression in many of his songs, but other composers like it as well.

The other important sequence is: # iv7b5 | iv7 | iii? | I | ii7 | V7 | I |  
or in C: F#min7b5 | Fmin7 | Em in 7 | I  
Ebdim7 | Dmin7 IG7IC

This downward chromatic progression can be found, with minor variations, in Jerome Kern's "I'm Old Fashioned" and Marvin Fisher's "When Sunny Gets Blue," to name just two examples.

Speaking of Cole Porter, another key tune that should be near the top of one's list is his "What Is This Thing Called Love?" The changes of this tune serve as the basis for many modern jazz compositions. It is also another interesting example of Porter's mixing of parallel minor and major modes.

Here is a model list of tunes to get things started. This list is just a model, but a student who can play all of these tunes from memory and in a few different keys should be able to move on in building a repertoire with confidence. As always in this or any art, there are no absolutes, so if you have any questions about all this, or even a bone to pick, please feel free to contact me. E-mail: pcomb@comcast.net; regular mail: c/o BoMuse Music, 14 Berkshire Pl., Cambridge, MA 02141.





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