

Fall 2013

Oregon

MUSIC EDUCATOR

**BENEFIT ANALYSIS OF
MEMBERSHIP**

Tina Bull

**RECENT THEMES IN
TEACHER EVALUATION**

Doug Orzolek

**ADVOCACY IN ACTION,
OR ADVOCACY
IN ACTION?**

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Christopher Peterson is Professor of Music at California State University where he directs the CSUF Concert Choir, the Titan Men's Chorus, and teaches classes in choral music education.



Jazz

Robert Tapper is a native of Boston, Massachusetts and is currently Assistant Professor of Trombone and Director of jazz at the University of Montana.



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David L. Brunner is acclaimed as one of today's most active and versatile conductors and composers. His wide and varied expertise embraces all ages in professional, university, public school, community, church, and children's choruses.



Middle School Girls Choir

Georgina Philippon; enthusiastic, knowledgeable, pedagogue, master teacher- these are all adjectives to describe the multi-talented Georgina Philippon.



Middle School Orchestra

Jeffrey S. Bishop is a composer and writer based in Kansas City. He's published over one hundred works for band and orchestra and has several non-fiction articles in trade magazines. He has written five novels for young adults as well.



Middle School Band

Richard Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works, and choral compositions. He is currently on the writing staff for the Hal Leonard Publishing Corporation.



Elementary

Dr. Susan Brumfield is Professor of Music Education at Texas Tech University and holds a Ph.D. in Music Education from the University of Oklahoma. She is widely known throughout the United States and the United Kingdom as a clinician, consultant, author, composer, arranger, and conductor of children's choirs.

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OMEA Dates and Deadlines 2013-2014



All-State and OMEA Conference

01/16/2014-01/19/2014

Eugene Hilton Conference Center, Eugene

11/01/2013 Conference Registration Begins

01/01/2014 Cutoff for Banquet and Conference Registration (Fees Increase)

All-State Dates

06/01/2013 Audition Materials Posted to Website

09/01-6/2013 HS & MS choir Online Auditions/ MS Band, Orchestra & Elementary Recommendations will be opened during the first week of September, exact day TBA

10/01/2013 Auditions/ Recommendations Close

10/01/2013 Auditions Fees Due

11/01/2013 Acceptance Notices Emailed/ All-State Registration Begins

11/20/2013 Student Registration Ends/ All-State Payments Due

12/10/2013 Music Mailed (to students' directors at school)

01/16/2014 All-State Jazz and Middle School Groups Begin

01/17/2014 All-State High School and Elementary Groups Begin

OMEA Board Meetings

09/14/2013 Full Board- 8:30-3:30-4th Street Brewing Co. at 77 N.E. 4th Street, Gresham

11/2/2013 Conference Team -11:00-3:00- Eugene Hilton

01/19/2014 Full Board- 8:30-12:30, Eugene Hilton

06/07/2014 Full Board- 8:30-3:30-TBA

Oregon Music Educator Journal

Submit articles for the journal to admin@oregonmusic.org

Fall Submissions Deadline-8/1, Scheduled Mailing Date-9/30

Winter Submissions Deadline-11/1, Scheduled Mailing Date-12/30

Spring Submissions Deadline-2/1, Scheduled Mailing Date-3/30

OSAA State Solo Contest

Registration Deadline-March 31, 2014

Saturday, May 3, 2014, Lewis and Clark College

OMEA Chair- Tom Muller, tom_muller@ddouglas.k12.or.us

OSAA Solo Administrator- Kyle Stanfield, kyles@osaa.org

OSAA Choir Championships

Registration Deadline- April 19, 2014

May 8-10, 2014, George Fox University

May 08- 2A, 1A and 3A Choir

May 09- 4A and 5A Choir

May 10- 6A Choir

OMEA Chair- Matt Strauser, mstrauser@corban.edu

OSAA Choir Administrator- Molly Hays, mollyh@osaa.org

OSAA Band/Orchestra Championships

Registration Deadline- April-19, 2014

May 14 -17, 2014, Oregon State University

May 14- 3A and 4A Band

May 15- String and Full Orchestra

May 16- 2A and 5A Band

May 17- 6A Band

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OMEA membership is open to all persons
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Cost vs. Benefit Analysis of Membership

One of the goals of our national organization this year is increasing membership. At the last northwest NAFME board meeting, we learned of a decline in overall membership during the past few years. The state presidents were asked what our impressions were about why people are leaving NAFME. Of course, it is a risky business to guess, because often our impressions are only that—ideas not founded on data but formed by personal observations. I genuinely expressed concern over whether anyone considered that the name change might have adversely affected our numbers. Recently, state presidents were given results of a survey run by our national organization, targeted specifically at those whose memberships had lapsed within the last few years. I found the results telling and want to share them with you.

Before I get to this, though, I would like to first explore why people are sometimes motivated to join a professional organization. After all, it is 2013, and times are changing. With online networks such as Facebook, LinkedIn, and Monster.com, do we still need professional organizations? Do they provide value beyond the cost to join? I searched a variety of online resources and discovered a few important and common reasons for joining a professional organization. They include:

- networking for problem-solving
- networking for professional opportunities
- continued personal growth through conferences, seminars, and workshops
- member discounts
- opportunities to give of oneself for the good of the (field, organization, art)
- opportunities for leadership
- belonging to a group of goal oriented professionals who may share your values

Of course, our national organization offers a few additional benefits targeted specifically toward music educators. Perhaps the most important are providing advocacy and resources to help keep music in our schools, embracing leadership on issues including national standards and assessment, and providing access to journals and books (many online) - along with a 25% discount on all NAFME-published resources.

If membership in our organization provides all of the benefits above, at what point would an individual decide that the cost of membership outweighs the benefits? Although a difficult question to answer, a recent survey targeted at individuals who let their membership lapse might offer some insight.

First, 946 people completed the NAFME survey, all of whom had let their membership lapse. The response to the first question hit home for me, "What is your expected year of retirement?" Stopping to think, readers may assume that many leaving the organization would be doing so because of retirement, and there are some data supporting that premise:

20.7% were retired and another 5% were retiring that year. Looking at the numbers, one quarter of all respondents were perhaps leaving the organization due to retirement. NAFME does have special rates for retired members, by the way. Several indicated they were aware of this.



What struck me the most, however, were the large number of music teachers who were letting their memberships lapse while in the beginning stage of their teaching career. In other words, our youngest, most vulnerable teachers, and perhaps those most needing support, were the largest group leaving NAFME. You can see the specific data below.

3. What is your expected year of retirement?

	Response %	Response #
I have already retired	20.7	182
2013	5.2	46
2014	1.4	12
2015	2	18
2016	1	9
2017	2.3	20
2018	2.3	20
2019	0.5	4
2020	1.6	14
between 2021 and 2025	8.8	77
between 2026 and 2030	8.9	78
2031 or later	26.1	230
not sure	19.3	170

It saddens me to consider that the youngest members of the profession are in the group most likely to quit. Are they weighing costs versus benefits in order to make this decision? Consider more data:

There were 916 respondents who answered this question: What is the primary reason you have chosen not to renew your NAFME membership? Approximately 23% expressed interested in renewing right away. (Oh, thanks for the reminder!) Seventeen percent stated retirement. Nearly 12% said they left the profession. However, the largest response group indicated that membership is too expensive, including 35.9% (329 people) of those reporting. Only 2% stated dissatisfaction with the products and services and just 2.5% indicated they were dissatisfied with the state MEA.

So, a significant portion of those leaving NAFME indicated that membership is too expensive, and it was the most common answer. This leaves me asking, where do we go from here?

It seems important to return to the other side of the equation--what value does membership in a professional organization provide? Following the demographic of those leaving, the next question may be: how can we demonstrate to our youngest, most inexperienced teachers, that the benefits of belonging to NAFME and OMEA outweigh the costs?

I wish there were more data regarding members' perceptions of the value of the organization, at the local, state, and national level. Many times I have contemplated whether teachers feel a sense of belonging and support at each of these levels, and if not, why not.

We can all probably do a better job welcoming new teachers to our school districts, introducing them to the OMEA organization, and inviting them to district events. At the same time, we absolutely must do a better job of this at the state level. We will be launching a new membership drive under our new membership chair, Laura Arthur. (You may know her as our recording secretary, whose fingers fly at extraordinary speed during board meetings). As Laura begins her position, we also have a little bit of support from the Northwest board. They have prepared brochures geared toward Oregon music teachers and plan to send a mailing soon.

Intuitively, I believe getting teachers to the conference is our best recruiting effort. My experience at Oregon State has been to informally take note that students who attended the conference while in college seem to continue attending as they grow in the profession. Many remark that their favorite time of year is seeing colleagues and sharing a beverage with other teachers experiencing similar challenges. Often, they speak of a clinician or conductor who offered inspiration and helped them with new teaching ideas. If you have the opportunity to encourage colleagues to attend, I hope you will take the time to do so. Your attendance does help financially, but it makes an even bigger difference intrinsically, in my opinion. Our combined energies work in ways that are difficult to describe, but I believe these efforts are consequential.

Additionally, we cannot ignore the significant financial investment it takes annually to maintain membership. I would like to encourage you to make suggestions on ways NAFME can help ease this pain, primarily through our national membership office. I have made some suggestions myself, and I cannot promise whether they will bear fruit, but we do need to listen to our former members and thoughtfully consider their responses. There are two questions I wonder regarding the national system: 1) Can we offer a monthly payment option, rather than have membership come in one lump sum? Also, although this does not directly address the expense, I wonder if it impacts membership: 2) Should we offer an automatic renewal, if requested by the teacher, so membership does not inadvertently lapse? Personally, I would like to see an option for an automatic renewal to my major professional organizations, which might keep their finances a little more stable, but also save me time, stamp, and energy. Are you often surprised that it's "that time again?"

Lastly, I am a believer in this final point: OMEA and NAFME are not entities unto themselves, but people. We are OMEA. I know most of you understand that membership is not just about receiving, but also about giving. We can each provide a benefit to the organization through our caring, time, energy, and commitment. Our goals, policies, and procedures were constructed through a democratic process, and are often revisited. You may not hold a majority opinion, but you do have an opportunity to raise an issue and offer suggestions for change. If you imagine the organization to act a certain way, feel a certain way, BE a certain thing, try to re-imagine this as a group of volunteers who work hard to make music education in Oregon a stronger, more vibrant field for our students. When you choose to join, you further this cause. When you choose to join and participate, you do so much more! Thank you for all you do for our organization and for each other.



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North by Northwest

What a great Northwest Conference we had! I would like to thank all who were involved for their hard work and willingness to give of their time, talents and energy. Record attendance, great sessions, and inspiring performances all came together because of YOUR hard work. To those involved - you are role models for all of us. I would also like to thank Sean Ambrose and Debbie Glaze for their outstanding work and for being role models for me during the past two years. Sean and Debbie used the foundation that Dave Weathered established during the transition from a MENC/NAfME-run conference to a Northwest-run conference, and built upon that foundation by painting a bright future for the Northwest Division. Reflecting on past conferences, I realized the importance of our part as role models for our students - a huge responsibility for us all!

Thoughts for a New School Year

Does your attitude reflect your goals for yourself, your students and your program? You can learn a lot about a person just by listening to him/her talk about his/her program. Is he/she positive or full of complaints and frustration? I know that I constantly have to check myself. We have a tendency to let things outside of our programs negatively affect us. We, in turn, portray this to our students. We have a tremendous responsibility to act as we want our students to act. If I am sarcastic, they are sarcastic. If I complain, they complain. If I say, "I can't," then they say, "we can't."

Are you prepared each day? Just as you know whether your students are prepared, they also know if you are not prepared. We all have those days, but consistently "winging" it will destroy the progress of your groups. *The train will not go any faster than the engine.* Preparedness is a reflection of your work ethic. Putting in the time that it takes to do the

job right and taking care of the details is what you expect of your students. Do you expect the same of yourself? Eight-hour workdays are rare, very often they are just an occasional luxury.

Creating a vision and setting appropriate goals for your students and your program is the last and probably the most important trait. I will never forget my first visit to the Mid-West Band and Orchestra Clinic. I came back both depressed and inspired. It was definitely a conflict of emotions. I always attend our state and NW conferences and I have always been inspired by those performances, but I was not prepared for what I heard in Chicago. I realized then that anything was possible with our students. Kids are always capable of going farther and going faster! When we as teachers realize this and share the vision of where we are going and how we are going to get there...watch out! The desire to learn and achieve will come to the forefront of your programs, and you will not know whether you are pushing the students or if the students are pushing you.

Our ultimate goal is to foster mentoring within our own programs: students mentoring students. We all know that true leadership is about *giving and doing*. Where do our students learn this? They learn it from you!

One way you can model *giving and doing* is through your involvement in our professional organization, The National Association for Music Education. I'm excited to be YOUR voice at the national level and I invite you to communicate with me about concerns and questions. In many ways NAFME acts as a mentor for our state organizations. As education



STANDARDS FOR MUSIC EDUCATION

NATIONAL

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

OREGON

All district teacher evaluation and support systems must include the following six elements:

1. Standards of Professional Practice
2. Differentiated Performance Levels (4 levels)
3. Professional Responsibilities
4. Aligned Professional Learning
5. Plan For Training
6. Student Learning and Growth – "Significant" means student growth must play a meaningful role in evaluations. Teachers, in collaboration with their supervisors/evaluators, will establish student growth goals and select evidence from a variety of valid measures and regularly assess progress

reforms come and go, NAFME continues to be your voice on a national level. They have been extremely successful in messaging the importance of music education by developing strong coalitions and partnerships. These coalitions and partnerships act as mentors for each other. There has never been a more important time for us all to work together to help keep music under the guidelines of "basic education."

NAfME: What is it?

Who are we? "The National Association for Music Education (NAfME), is one of the world's largest arts education organization and is the only association that addresses all aspects of music education. NAfME advocates at the local, state and national levels; provides resources for teachers, parents, and administrators; hosts professional-development events; and offers a variety of opportunities for students and teachers. The Association orchestrates success for millions of students nationwide and has supported music educators at all teaching levels for more than a century! NAfME's activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music students as an integral part of the school curriculum, and for the development of the National Standards for Arts Education."

What are we? "As the nation's largest music education organization, NAfME is also the foremost advocacy organization for public music education. We advocate at the national level for the issues that affect music educators, including standards and evaluation, classroom time, funding, and access. NAfME is the national voice for music education!"

Coalitions: "NAfME participates in several education coalitions with the larger goal of advocating for education funding and reform at the national level. Our coalition involvement includes work with the Committee for Education Funding (CEF); the Nation Coalition for Core Arts Standards; the College, Career, and Citizen Readiness Coalition

(CCCR); Arts Education Policy Working Group; and The Music Education Policy Roundtable (MEPR), which NAfME spearheads."

Capacity Building: "NAfME works to build capacity at the state and local levels, helping local leaders protect and build school music programs. We consult with state affiliates to build advocacy teams, create strategic advocacy goals, and provide policy and research support for teams that are working towards a specific outcome, such as passing local referenda or opposing legislation that threatens funding and access to music in the classroom."

Music Education Policy Roundtable: "The Music Education Policy Roundtable is the vehicle of infrastructure through which organizations dedicated to ensuring the presence and perseverance of school music programs operated by certified music educators teaching sequential, standards-based music education to students across the nation collectively advocate for these goals."

Originally conceived of and formalized by the National Association for Music Education (NAfME) and the American String Teachers Association (ASTA), The Roundtable shield has come to represent the unification of over 20 music organizations under a single policy banner, working together in efforts to achieve a consensus set of federal legislative recommendations on behalf of the profession and all of those who stand to benefit from its contributions to education."

Not only does the Policy Roundtable work with legislators and policy makers, but it also supports efforts in Congress that are beneficial to our cause such as the STEM-to-STEAM caucus, which is currently in the House of Representatives and is gaining momentum.

Have a great year. I hope you have the opportunity to attend our national conference in Nashville, October 27-30. The conference features timely pre-conference sessions on music assessment and teacher evaluation on the 26th and 27th, so it promises to be an incredible event.

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I hope this journal has found you rested, and recharged from summer vacation. Each new school year brings a new set of opportunities, along with challenges. Our hope is to instill in our students a desire to make great music no matter what happens outside of our classrooms. In these challenging times, we must keep our kids at the center of our focus to give them our best effort each and every day.

I have been working throughout the summer to build an All-State Convention that will bring you inspiring/hands on sessions, along with performances that will showcase a variety of ensembles from around our state. I was excited with the number of session proposals, and performance auditions that I received. Although I would have liked to include them all, there simply wasn't enough space. For those of you that were not selected, please consider reapplying for the 2015 conference!

As of this writing, I am continuing to get the schedule cemented to allow maximum time for sessions as well as visiting performance venues and exhibit booths. My planning team has been working hard with their conductors, rehearsal sites, and hotels to get all of the details dealt with. I would like to extend the first of many thanks to these people for their hard work. Without them, there is no way our conventions would ever run as smoothly as they do.

We will have a number of deadlines that I need each participating teacher to pay special attention to, so you and your students don't run the risk of being excluded in any way. These deadlines assure that all of the behind-the-scenes action can run smoothly and efficiently, and will ensure that everyone on the OMEA Planning Team can do their assigned tasks. Please refer to the OMEA website (www.oregonmusic.org) for a complete list of these deadlines. We will do our very best to make sure all information is out to the membership in a timely manner as well.



Also, you will receive regular "e-blasts" from Jim and Jane Howell to remind you of an upcoming deadline, so make sure and update your profile if your email address has changed. I would recommend everyone double-check his or her information to make sure it is current.

I look forward to seeing you in Eugene this January. If at any time you have any questions, please feel free to email me at tom_muller@ddouglas.k12.or.us.

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NAfME Message

Dr. Johanna J. Siebert
Webster Central School District, Webster, NY

Supports When We Need Them Most!


As music leaders and educators, we often share instructional and management supports with each other. The diversity of our positions, within districts and across the country, triggers the need to be flexible, efficient, and creative in our work. It helps to know that at this very moment, NAfME is involved in producing two major resources that will become essential in teaching and evaluating music and its teachers.

On June 30, the first draft of the National Core Arts Standards for Music was released. These new, voluntary grade-by-grade web-based standards are intended to affirm the place of arts education in a balanced core curriculum, support the 21st-century needs of students and teachers, and help ensure that all students are college and career ready. The arts standards emphasize “big ideas,” philosophical foundations, enduring understandings/essential questions, and anchor/performance standards, all of which are intended to guide the curriculum development, teaching, and arts literacy students need and deserve. The music writing team is well-represented by NAfME members that include program leaders, teachers in the field, and higher education. A public review of the comprehensive draft PreK-12 standards, including high school and model cornerstone assessments, will begin in January, 2014. I highly encourage your participation in the public review of these music grade-band drafts or the overall standards structure.

Another much-needed resource is the Workbook for Building and Evaluating Effective Music Education. This workbook combines the multiple requirements of national supervisory processes, translated into music-friendly expectations, practices, and rubric guidelines. The NAfME Task Force on Music Teacher Evaluation shared a draft copy of the workbook at an earlier division conference, and received favorable and constructive feedback from those in attendance. The Task Force will be “rolling out” the finished product at the Teacher Evaluation and Music Assessment Pre-conference October 25th and 26th in Nashville.

These resources represent current, rigorous, and respectful desired states, both for music students and teachers. I invite you to take part in this exciting work by getting involved in your organization’s vision for music education in the 21st Century!

Dr. Johanna J. Siebert serves as Director of Fine Arts for Webster Central School District, Webster, NY. You may contact her at Johanna_Siebert@websterschools.org.




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**National Association
for Music Education**

Recent Themes in Teacher Evaluation

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. This article, © 2013, is printed with permission of the author.

The dialogue about teacher evaluation in the United States has reached a pinnacle with myriad reports, research, and papers that opine about the best possible approaches for holding teachers accountable for student learning and growth. This article offers a brief look at some of the recent themes related to teacher evaluation and considers a number of practical applications of those ideas for the evaluation of music educators.

In recent months, the following categories of music teacher evaluation seem to be surfacing and are worthy of further study and consideration. Teachers and administrators alike, with limited time and resources, are threading a complex maze of regulations that vary from state to state. It is likely that your state and school is considering the use of one or a combination of these approaches in the development of the process that will be used to evaluate your work. Those categories include

- Teacher evaluations tools that are linked to the assessment of *student outcomes*;
- Teacher evaluation tools that are connected to teacher practices via *observations*;
- Teacher evaluations linked to practice through *self-assessment/critical reflection/narrative*; and
- Teacher evaluations that are *multifaceted*—that is, they involve some combination of the previous three.

Themes from Evaluation of Student Outcomes

Effective teaching in a music class requires different professional practice and outcome

measures than effective teaching in algebra class, which means that the measures of collecting evidence may vary based upon the subject area of the teacher.¹

Many organizations are recognizing that the evidence of student learning in some disciplines will look entirely different from that in other areas. This realization is important and vital to the development of music teacher evaluation tools. Statements like the quote above also remind us of concerns and questions that are raised when statistical models [such as value-added models (VAMs) or evaluation tools derived from standardized tests] are used in the evaluation of teachers. The use of student learning outcomes (SLOs) also fits into this category, and, in general, this approach is considered flexible and most directly tied to teacher practice, since teachers establish the goals set for each student. The literature also reminds us “the arts rely primarily on individual evaluation rather than standardized testing,”² meaning that issues of time and numbers of students begin to play a factor in using student evidence in the evaluation of music educators.

In summary, the following are the themes for us to address, monitor and consider:

- Music educators must develop clear, concise and assessable outcomes/objectives for the learning occurring in our classrooms;
- Music educators must understand and articulate our stance on the use and implications of statistical models (like VAMs) in the evaluation of our work;
- Music educators need experiences with a wide variety of assessment tools and various means of collecting the evidence of student learning in our classrooms;
- And, music educators need to develop an efficient and clear means of reporting our findings with others.

Themes from Evaluation through Observation

The various comments, opinions, and conjectures about evaluation

of educators through observation are equally taxing to absorb, but there are some apparent themes for our consideration. Most agree that observers need to be carefully trained in order to provide fair and consistent feedback and, in general, the reliability of the observations increases when more than one observer is part of the process. In addition, the use of domain-based observation tools (e.g., the Danielson or Marzano models) with multiple rating levels (at least four) seems to provide more substantive feedback that encourages teacher growth and development. Some have shared their concerns about making these observation tools as music-education-friendly as possible. That might be accomplished by ensuring that the dispositions exclusive to teaching music and all of the contextual pieces related to music classrooms are included and taken into consideration. There is some support for the use of student perception surveys in the observation process as well. Overall, it’s important that music educators take an active role in the development and implementation of the observation process.

Themes from Evaluation through Self-Reflection

Self-reflection is typically done through a narrative or oral interview. Several authors suggest that this type of evaluation can be enhanced and more effective when teachers focus their reflections on the processes of student learning rather than that of their own teaching. In addition, however, when teacher reflection is focused on the final products of student learning, the results often include



changes in the teaching process to enhance learning. The process of reflecting on your teaching is very time consuming and can be quite difficult, but the advantages seem to outweigh the difficulties:

Abundant evidence ... indicates that a thoughtful approach to teacher evaluation—one that engages teachers in reflection and self-assessment—yields benefits far beyond the important goal of quality assurance. Such an approach provides the vehicle for teacher growth and development by providing opportunities for professional conversation around agreed-upon standards of practice.”³

This type of reflective process has become a relatively consistent part of learning to teach and many pre-service teachers are entering the field with a means of making this happen. The ability for us to articulate and share these reflections with others may hold a key to helping our colleagues and administrators evaluate our work more effectively.

Themes from Multifaceted Evaluations

Most of those involved with teacher evaluation understand that teaching is a highly complex and challenging thing to do. Which, in turn, makes the evaluation of a teacher’s work equally difficult (if not more so!). Some argue that by incorporating a balanced, multi-measure approach using information collected from some combination of student outcomes, observations and narratives, we may get the best picture of a teacher’s impact on student learning. Of course, the question then falls to how we might define that “balance.” While most recent research seems to be suggesting that an equitable distribution of the facets (testing/outcomes, observations, student evaluations) seems to be the most reliable, it also implies that the least effective model is one that is wholly based on the observation of student work. Music educators should carefully monitor the weighting of each

piece of these types of evaluations and, in my opinion, be armed with a model that they feel would best support their growth and development needs.

Be Involved, Stay Informed!

To me, evaluation should always be about the process of gathering and weighing evidence that informs us about the changes we need to make to improve something. While that may seem simple, the issue becomes much more challenging when we think about the complexities of teaching music and the very definition of what constitutes music teacher effectiveness. To that end, we must keep music teacher evaluation at the top of our agenda, coordinate efforts of research and experimentation and, most importantly, share our findings to determine the best means to meeting the call for accountability and advancing our profession.

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 page (<http://smte.us>) on the website of the National Association for Music Education, where you will find links to our teacher evaluation portal. You are always welcome to contact SMTE’s national or your state SMTE leadership with comments, thoughts, or ideas about how we can work together to continue the dialogue.

Notes

¹ National Education Association, “Promoting and Implementing: The National Education Association Policy Statement on Teacher Evaluation and Accountability,” *NEA Toolkit*, 2012. http://www.nea.org/assets/docs/2011NEA_Teacher_Eval_Toolkit.pdf.

² Samuel Hope, Assessment on Our Own Terms,” *Arts Education Policy Review* 114, no. 1 (2013): 4.

³ Charlotte Danielson, “Evaluations that Help Teachers Learn.” *The Effective Educator* 68, no. 4 (2011): 39.

The Eugene Symphony logo is at the top, featuring a stylized bird or wing design above the text "EUGENE SYMPHONY". Below the logo, the text reads: "The Eugene Symphony invites elementary music specialists in Benton, Douglas, Lane, and Linn Counties to join us in Carnegie Hall Weill Music Institute's Link Up program and its culminating youth concert, *The Orchestra Moves*, on May 13, 2014. For more information, please visit eugenesymphony.org/education." The bottom half of the advertisement features a dark background with the title "The Orchestra Moves" in large, white, serif font. The word "The" is smaller and positioned above "Orchestra". The word "Moves" is the largest and most prominent. In the bottom right corner, the text "CARNEGIE HALL Weill Music Institute" is visible in a smaller, white font.

By now we've all had our first few weeks with students: memorizing names, building communities of music makers, and setting the stage for a year of instilling a love of music in our students' hearts. If you're like me, you're hoping the "honeymoon" stage continues just a bit more...give me until at least Halloween! I can't promise you bliss, but here are a few offerings to keep you walking on sunshine:

1. Attend a fall workshop. We have a wonderful 3-day weekend in October. Go to Hawaii if you must, but I promise collaborating and learning with other music teachers will help refresh your teaching energy just as much, if not more! In the Portland area, Orff (www.portlandorff.org) and Kodaly (www.swoke.org) groups offer wonderful workshops for the in-service weekend. One of my goals as elementary chair is to help strengthen the elementary music teacher network in Oregon – please let me know of other events happening across the state and I'll help spread the word.
2. Add more singing games to your repertoire. Remember to have kids learning through play. To get you started,

I'd like to share one of my students' favorite games, "Cut the Cake."

- Game formation: Standing circle with one "it" student in the middle (who spins with eyes closed and arms extended out like a cake slicer)
 - Students sing song and clap/shake as song directs. On "form a circle" students hold hands, creating the cake.
 - On "cut the cake" student in center opens eyes and "slices the cake"/ aka breaks the circle between two students.
 - The two students on each side of the break run in opposite directions around the outside of the circle. Whoever returns to the gap first is the winner and becomes the new "it" person/cake slicer.
 - I have students who get out in the game play steady beat accompaniment on pitched percussion (I-V-I-V) or rhythm on unpitched percussion.
3. Remember to take time with your family and friends. The beginning of the school year comes with one of the biggest "to-do" lists. Most of those items can wait... Go for walks, enjoy a nice meal, have a fun day. Your students will appreciate a relaxed music teacher ☺

If everyone started off the day singing, just think how happy they'd be
– Lauren Myracle

Coda...

I want to say thank you to **o u t g o i n g -** Elementary Music Chair Melinda Jordan for her work with General Music Chair Nevin Van Manen in preparing what looks like a wonderful line-up of clinicians for our January OMEA Conference. I also want to welcome Kim Putnam-Spreier as my co-manager for the All-State Elementary Honor Choir. We are excited to bring Dr. Susan Brumfield from Texas Tech University and West Texas Children's Choir to work with Oregon's elementary singers. I hope to see you all in Eugene.



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Carol Robe, clarinet

Nathan Boal, saxophone

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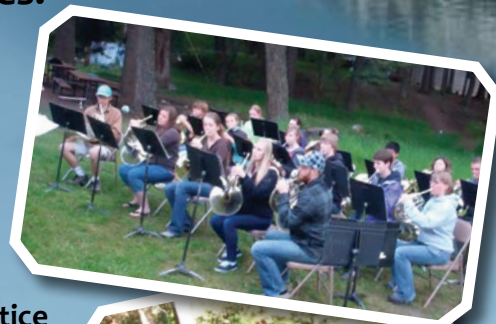
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Introduction

One of the greatest challenges we face as music educators is explaining to those outside our field why what we do is important. Advocating for our music programs is certainly not a novel concept. Indeed, we have been advocating for music in the schools since Lowell Mason's "exhibition concert" in 1838, which eventually paved the way for music instruction in Boston's public schools. A local paper reported at the time:

The performance of the scholars under his [Mason's] management was truly remarkable for a readiness in answering every question put to them. The rudiments, as far as they had progressed, seemed to be perfectly familiar, and they appeared to thoroughly understand every illustration on the blackboard... The time and expense required can be but small, and the exercise must be a pleasurable relaxation from severer studies. All instruction is given by means of the blackboard, and no book is used except the little note book of songs; of course everything is done by familiar illustration; slow indeed, as it should be, but sure. (cited in Mark & Gary, 2007)

It is clear from this quotation the influence that a quality performance can have on attendees. This exhibition concert served as a demonstration of the (unpaid) teaching and learning that was occurring in Mason's classroom. Music eventually found its way into Boston's public schools because it was deemed "intellectual," "moral," and "physical." Arguably, the global purpose of education has changed little since 1837; that is, are we teaching children the academic, societal, and physical skills necessary to become citizens in a democratic community? It seems that advocacy, and specifically music education advocacy, must begin with answers to these three questions. Therefore, the purpose of this article will be to address one of the three "litmus tests" regarding the efficacy of public school music education – Is it intellectual?

Framing What We Do

One of the most successful ways to advocate for music education in the public schools is to frame what we do in a way that best represents the purpose of our subject matter. Namely, are we an academic subject, or an extra-curricular activity? It seems that first and foremost, we must remove the word "activity" in everything that we do if we are to be considered an academic area worthy of study. It has been suggested that music education's "identity crisis" may be attributed in large part to a lack of consensus within the profession regarding the role of competition within the school music program. Austin (1990) has suggested that as music educators race to be "number one," students' educational needs "have frequently taken a back seat to the pursuit of competitive treasures (money, awards, or notoriety)" (p. 21). Many states have chosen to move to a festival or performance assessment model in which music ensembles are adjudicated for the purposes of ensemble growth without ranking ensembles, thus producing one "winner" and several "losers" (i.e., contest). With the music performance assessment/festival model, it is argued that education becomes the primary goal, rather than it being a serendipitous by-product as in the contest model. In the contest model, the outcome (i.e., ranking) becomes the "it," with its focus on social status or material rewards (Austin, 1990). In a performance assessment/festival model, we move from activity to academic subject by placing greater value on competence as opposed to "winning" – competence does not equal competition. If the primary goal of our academic programs becomes competence, we move further away from the moniker of "activity," thus legitimizing our subject area and strengthening our advocacy efforts by making it clear what our students are learning in our classrooms.

Being Proactive in Advocacy

Please do not read this sentence. Too late? This brings me to my second point, the "safest"

programs (i.e., those least in danger of being cut) are those that are proactive in their approach to advocacy. Once the discussion of reducing funding or eliminating music education personnel within the district begins, thinking about advocacy might be too late. As I mentioned above, we must make it clear to those outside of the profession what we are teaching and what our students are learning in the music classroom. In a sense, advocacy is the means by which we translate our music education philosophies into a coherent and effective rationale that can be understood by a variety of stakeholders (Austin & Reinhardt, 1999). While this makes intuitive sense, it often becomes difficult for practicing music educators to be proactive, while still attending to the numerous demands of the job (and life). There are a number of resources for music educators to help them make the case for advocacy (proactively) including information available from NAFME, other websites (see Leung, 2005), and various publications (see Benham, 2011).



Central to a discussion of advocacy is realizing that there are no easy answers or quick fixes. For many years, music educators have been caught between advocating for what we believe in (aesthetic goals of our program), and advocating for the utilitarian benefits of our program (SAT scores, graduation rates, etc.). While there is nothing wrong with the utilitarian and ancillary benefits of music instruction, basing our existence on them becomes tenuous, and could lead to an existence in service of those goals. Advocating for music's influence on "general intelligence" (whatever that is), while at the same time advocating for music as its own intelligence (i.e., Gardner) confuses the message. As Demorest and Morrison (2000) opine, "If we

Continued on page 20

Advocacy continued...

wish to argue that part of music's value lies in its correlation with higher test scores, we must also acknowledge that the study of acting and drama may be more valuable and that membership in a music appreciation class may be more valuable than ensemble participation" (pp. 37–38). Music education advocacy must be about showcasing students' intelligence and learning, and not their "talent." For the former implies learning and growth, while the latter implies a trait attributable to a select few. The problem with an unfocused "anything goes" advocacy strategy is that, "we make promises on which we cannot deliver... [or] we commit ourselves to things on which we may be able to deliver but should not" (Bowman, 2005, p. 126).

Moving from the Theoretical to the Practical

One might be thinking, "Well that's interesting, but what can I DO to advocate for my program?" Below, I offer two suggestions to get started with a proactive approach to advocacy. You will notice that I said, "get started." As I mentioned above, advocacy (like recruitment) is an ongoing process of informing stakeholders of the importance of our academic subject. The first suggestion is a data-based approach to supplementing advocacy efforts. Administrators understand numbers, and providing them with current and accurate data about the program can be another tool with which to advocate on behalf of the program. By knowing the answers to the following questions, one can have a more accurate picture of the program's impact:

1. What is the current program size: number and enrollment in ensembles and non-performing music classes? In other words, who and how many of the school/district population is the program serving?
2. What was the size of the program in the past five years?
3. What is the projected size of the program for the next five years?

4. What is the attrition rate of the program, and where and when does it happen?
5. What are the present and projected needs for music, textbooks, materials, equipment, facilities, and personnel?
6. What is the student to teacher ratio for your program?
7. What is the total value (not cost) of your music program? How does this compare with parent expenditure in your program?

Keeping accurate yearly records, and presenting this information to your school administration in the form of a yearly report (whether they ask for it or not) provides them with invaluable information regarding the impact of your program on the school, the district, and the community (see Lisk, 2006 for data reporting templates).

The second practical suggestion for program advocacy involves actively and validly informing stakeholders of the learning occurring in the music classroom. In traditional ensemble classes, parents, teachers, administrators, community members, etc. view a product of only a small portion of student learning that happens in the classroom. We call these concerts. Concerts offer a finished *product*, while often obscuring the *process* involved in creating that product. Let me be clear, I am not advocating for the elimination of concerts as a culminating experience for our students. Rather, I suggest supplementing these performances with performances designed to inform – Informances. Informances allow us to demonstrate the process by which our students learn, and thus remove the mystery to reveal the academic nature of our subject matter. They allow students to demonstrate musical skills and knowledge in addition to performing (Lehman, 2005). Much like Lowell Mason's exhibition concert, Informances are "demonstration concerts" with audience members seated around or within the ensemble. Scheduled *in addition* to regularly scheduled concerts, Informances'

more intimate format allow music educators the opportunity to teach stakeholders about music learning. It is what Ed Lisk called "Leading the Way" sessions. These sessions demonstrate what we do, and the importance of what we do – in a word, advocacy. Lisk has created several instructional modules designed to guide listeners to recognize and appreciate the uniqueness of musical expression. Some of these modules include:

1. Band/Orchestra: Academic & Why!
2. The Language of Music, Emotion, & Expression
3. Musical Performance: Integrated Thought and Action
4. Music Performance: Beyond Numbers and Scores
5. Investing in Artistic Opportunities through Band/Orchestra

See <http://musicandeducation.files.wordpress.com/2011/02/lisk-lead-the-way-web.pdf> for more instructional modules for use in Informances. The general outline of an Informance would be structured thusly:

1. Performance of a short work
2. Instructional module with musical examples (see above)
3. Performance of a piece related to the instructional module
4. Question and answer session
5. (Optional) Performance of a short work to conclude the Informance

Above all, it is important not to "talk down" to the audience. Informances are designed to cultivate an awareness of the knowledge and academic skill set required for music performance. They should be designed with the goal of making parents, administrators, and other stakeholders appreciate the complexities of our subject matter in a language they will understand.

Conclusions

Advocacy is nothing short of explaining the intellectual and aesthetic worth of our subject

matter. Bowman (2005) rather poignantly states, "Music's status as intelligent action and as our richest potential source of participatory consciousness should comprise the core of efforts to explain and justify music's presence in the context of education" (p. 127). It is not enough to claim that music is valuable, we must also demonstrate and advocate for its *educational* value if we hope to keep it as part of the school curriculum. Music's pervasiveness in history's cultures is irrelevant. Music will endure; music education faces the more significant challenge. Furthermore, music education's benefit is indeed contextually dependent. The music educator in the classroom has the most direct influence over the success and longevity of the program. So, how can we as music educators educate stakeholders regarding the importance of music education? Reimer (2005) provides the following, "We need to do less persuading by claiming all sorts of wonders for music learning when we still don't offer – don't know how to offer – their magnificent beneficences" (p. 141). In other words, which students do

our programs serve, and how specifically are those students learning about music, and thinking in music? Hopefully the two practical suggestions contained within will prove useful to you as a starting point (or continuation) for music advocacy within your district.

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Vocalize to Conceptualize

I'd like to share something that I've used and refined for over 20 years that has made a big difference in my teaching and the performance of my ensembles. It's certainly nothing new or groundbreaking, but as I make the rounds each year judging and doing clinics around the Northwest, I don't see or hear of this methodology being used much, so I thought sharing it here might be of some benefit.

Early in my career I wrote vocal jazz arrangements, and I struggled with creating bebop lyrics for backgrounds and ensemble figures. For instance things like "doot 'n doo daht." I checked out what other folks were writing and then I just relied on my instincts to vocalize what instrumentalists seem to do naturally. In my first full-time teaching job I helped the choir teacher and his students wrestle with the jazz phrasing they were working on. Through my own previous writing and these experiences I kept returning to common words being connected with jazz phrasing, things like "daht" for short, loud notes and "doo" for longer, more connected notes.

And then it happened, that "eureka" moment that changed my approach forever. It was in the middle of a rehearsal with my high school jazz band and the frustration level in the room was mounting as the students continued not to articulate/phrase a jazz line together. Finally I asked them to put down their horns and sing the line. "We don't sing," was the response from the players. I remember saying something like, "yes you will!" With some modeling and monitor/adjust from me, in a few minutes they were singing the phrase in the same way, i.e., with the same words. Then I asked them to put it on their horns and wham! All of us sat there for a moment in disbelief at how together they had just played. And even better, the phrasing sounded genuine, like a jazzier would play based on instinct.

Later that year I saw a clinic given by Barry Green (*Inner Game of Music*) with a concert band, using the same concepts I was

experimenting with, although it was on the "legit" side of the fence. It was amazing how he merely asked the students to think about how to phrase/play a figure with vocalization and the musical issues would be taken care of. Soon I tried the vocalization approach with my concert band with the same astounding results.

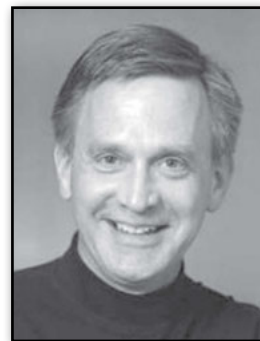
Then another magical moment happened. I decided to look through a stack of yellow-covered jazz ensemble method books that were on the shelf of my music library. I had noticed them when first pawing through the library, but had quickly dismissed them as old school 60s vintage that couldn't possibly be of any use to a hot, new, fresh-out-of-college-already-knows-it-all, dude. The book was written by a guy named John La Porta, a somewhat familiar name. The book was designed to be used by young musicians that knew nothing about jazz and was constructed with concepts/lines to be played by the entire group, followed by a short "chart," with full jazz band instrumentation to put the idea into context, progressing logically from simple to complex. One overriding concept stuck out: La Porta said that in its simplest form, jazz phrasing could be reduced to two words, either "doo" or "dot." And La Porta urged that his method would not work well unless the students regularly practiced the exercises vocally. The next day I passed out the books to my older jazz band and we tried some of the exercises. They all worked and the little charts quickly got the concepts across. The idea that simple jazz phrasing could be reduced to only two words greatly reduced complexity and most students could decide on their own whether or not a particular note should be "daht" or a "doo". Soon after I remembered where I had heard the name: my jazz mentor, John Moawad, had referred to this particular method book as the one-best resource he had as a young teacher back in the 1960s.

After many years of using these techniques I find that I can quickly fix most jazz phrasing

and time issues in instrumental jazz ensembles. When doing clinics with jazz bands, I first start by asking the group to sing their lines together.

After getting everyone saying/singing the right syllables in time together we go back to horns and the students are almost always astounded at the results. Additional refinements include asking the students to finger their instruments silently at the same time. Sometimes in these clinics I start by writing the syllables on the board. Take for instance this example: daht.... bah doo daht....bah doo daht....bah doot 'n doo bah doo daaahhhh doo daht. If you sing through this example in steady, swingin' time you may recognize it as the head (melody) to "Splanky" from the Basie Band. The students quickly grasp what we are doing and usually can transfer this concept to other parts of their charts and come up with their own vocalizations. It works great every time!

Over the years I've expanded the variety of syllables I use because true jazz phrasing does have a larger "vocabulary" than just those two words, but from my example you can understand what La Porta was trying to accomplish. One of the most difficult concepts in jazz phrasing is getting students to play pairs and/or strings of eighth notes with authentic style. As a young player, I remember being told many times to "swing" by accenting the off beats. Many of us have heard the results of this tell-them-how-to-play approach: stilted phrasing. The key is vocalization. Picture a string of eighth notes in a jazz melody, for instance "Ornithology" by Charlie Parker. Using vocalization one would sing the first phrase (medium tempo) like this: doo bah doo bah doo bah doo daht, or at a fast tempo as duh buh duh buh duh buh duh buh doo dit. In both examples the



notes are connected (legato) as the “oo”, “ah” and “uh” part of each word implies note length and the difference between a closed vowel and open vowel (“oo” versus “ah”) implies the off-beat accent desired. Using the syllable “aht” or “it” implies a short note. Saying “doo-bah” or “duh-buh” over and over in time also makes it difficult to NOT swing!

And now after many years of teaching music in all sorts of contexts I am often reminded of the value of singing, both for phrasing and pitch. I guess what it all gets down to and what I tell students here at my institution and in clinics is this: if you can’t “hear” it, you can’t play it. That’s really all this method is doing – causing students to internalize a musical concept via vocalization.

And a footnote....

A couple of summers ago I read Dizzy Gillespie’s autobiography *To Be or Not To Bop*, which is richly filled with evidence, from both Dizzy and his contemporaries, that Dizzy was one of the first jazz “educators” to use a vocalization concept, as early as the late 30s. In fact the label “be bop” came right out of his attempts to vocalize what the players were doing and as a way to teach those around him how to phrase as he was. I discovered through this book that John La Porta was a clarinet and sax player that came up through the start of modern jazz playing in Woody Herman’s First Herd (late 40s) which many recognized, including Dizzy, as being at the forefront of be bop, then known as modern jazz. Dizzy even

wrote a few charts for that band. It’s probably not too much of a stretch to conclude that La Porta and Gillespie knew each other and that La Porta had been in the band when Dizzy came by to rehearse some of his music. La Porta was also associated and recorded with many of the great players of the day, including Lenny Tristano and Charles Mingus, while at the same time beginning his teaching career at the Parkway Music Institute in Brooklyn, NY. In 1962 he went to teach at the Berklee School of Music (Boston) and had a large part in the construction of the jazz curriculum there. He died in 2004, but his legacy lives on through the thousands of students he has influenced. I guess in some small way I am one of them!



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Developing Musicianship Through

Do you know someone who can improvise? Chances are they know a lot of tunes and learn new tunes with relative ease. It seems that improvisers can sing and/or play anything that comes to mind. Improvisers are in the moment and interact to create experiences that are unique. Many accomplished musicians do not think of themselves as improvisers, yet, if they have something unique to say in their performance, they are improvisers. In that sense, we are all improvisers, and it is important to have opportunities to express ourselves creatively through improvisation throughout our lives.

Improvisation in music is the spontaneous expression of meaningful musical ideas - it is analogous to conversation in language. Key elements of improvisation include personalization, spontaneity, anticipation, prediction, interaction, and being "in the moment." Interestingly, we are born improvisers, as evidenced by our behavior in early childhood. This state of mind is clearly demonstrated in children's play. When not encouraged to improvise as a part of our formal music education, the very thought of improvisation invokes fear. If we let go of that fear, we find that indeed we are improvisers. Improvisation enables musicians to express themselves from an internal source and is central to developing musicianship in all aspects of music education.

The process of learning music is much the same as the process of learning language. Think for a moment about how you learned language. First you listened to language. From birth and even before, you were surrounded by the sound of language and conversation. You absorbed these sounds and became acculturated to the language. Soon you began to imitate the words and phrases that you heard spoken by your parents and siblings. Before you were successful at imitating, you were praised for your efforts and encouraged to "babble," even when the sounds you were making did not make complete sense to others. Eventually you began to associate words (names) with people, things, feelings, desires, etc. and you began to make statements and ask questions that were your own. You began to think and improvise in the language, and your interaction with parents and siblings was crucial to your language acquisition. After several years of developing your ability to think and speak, years of being surrounded by print, and years of being read to by others, you learned to read and write. You learned to read and write with understanding because of the experiences you had listening, thinking, and speaking.

Just as it is possible for everyone to learn a language and engage in meaningful conversation, it is also possible for everyone to engage in meaningful improvisation. Improvisation is at the core of the music learning process, and like conversation in language, interaction with others is crucial. First, you should listen to music and learn to sing and play by ear many melodies and bass lines in many different tonalities, meters, and styles. The objective is not to "memorize" the tunes. After all, you didn't "memorize" your speech as a child. Rather, the objective is to internalize so many melodies and bass lines that you begin to hear harmonic progressions ("the changes") and generate your own melodic lines.

As you build a repertoire of tunes and a sense of musical style, you should develop an understanding of harmonic progression, harmonic rhythm, and the aural skills to listen to music meaningfully and to

interact expressively with others. You also should learn a vocabulary of tonal patterns, melodic phrases, rhythm patterns, and rhythm phrases that you will apply in many ways as an improviser and when you read and write music, thus connecting your improvisation to meaningful experiences with notation. The objective is to read and write music with comprehension. You will hear and understand the music documented on the page in the context of what you have created and improvised. You will also gain a greater understanding of music you hear in everyday experiences.



When reading music, it is important to remember that notation is documentation of a creative process. Learning to read and write music should be presented in light of that creativity. Developing your musicianship through improvisation provides a context for reading and composing music with comprehension. When musicians express themselves by putting together their own musical thoughts in composition, they can create, develop, and reflect on musical ideas. Composers are able to "go back" or "move forward" in time as they create. This reflection and revision process is a good way to discover relationships in music, and as a result, improve your overall musicianship.

Developing Meaningful Improvisations

Presented here are additional suggestions for your continued growth as an improviser. The suggestions and the improvisation rating scale that follow provide you with many ways to improve your musicianship as you acquire improvisation skills. To get started, you may wish to practice one or two of the following concepts at a time. With experience, you will internalize these ideas and begin to develop more meaningful improvisations.

A good place to start this process is by listening to other musicians. Become aware of how improvisers:

- personalize melodies with expressive phrasing, dynamics and tonal and rhythmic variation
- are spontaneous and in the moment
- play with space (silence)
- interact with each other
- develop motives
- understand harmony and rhythm by ear
- can play anything that comes to mind.

The following ideas will help to improve your skills as an improvising musician.

- Learn a repertoire of tunes and improvised solos by ear from other musicians and by listening to recordings. Developing a large repertoire of tunes by ear will provide a basis for developing your own improvised solos

Improvisation

Christopher D. Azzara
Eastman School of Music

- Listen to improvised music like an improviser - interact musically and notice the spontaneous interaction of improvisers
- Learn harmony by ear
- Learn harmonic, rhythmic, and expressive vocabulary by ear
- Take risks - try out some new ideas
- Surround yourself wrth others who are working on the same principles

Consider a rating scale as a means of feedback for improving your improvisation skills (see example right).

Improving your musicianship through improvisation will promote more spontaneous and meaningful music making. There is a powerful relationship among listening, improvising, reading, writing, and analyzing

Improvisation Rating Scale

Improvisation (additive dimension, 0 - 5)

The improviser:

1. performs a variety of related ideas and reuses material in the context of the overall form (thus the performance contains elements of unity and variety).
2. demonstrates motive development through tonal and rhythm sequences.
3. demonstrates effective use of silence.
4. demonstrates an understanding of tension and release through resolution of notes in the context of the harmonic progression.
5. embellishes notes and performs variations of themes.

music. Each has the potential to influence the other in significant ways when presented in the context of improvisation.

Remember; we are all improvisers. Create opportunities to make improvisation integral to developing your musicianship.

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It's been a while since we've been on the road but never fear, we've still been gathering goodies for our membership! Cak's been in a reading mode, albeit, most of the books are on the iPad. These look to be goodies for music teachers. Actually, the first one isn't necessarily new, but should be on your professional reading list.

This is Your Brain on Music: The Science of a Human Obsession - Daniel J. Levitin

"Endlessly stimulating, a marvelous overview, and one which only a deeply musical neuroscientist could give." --Oliver Sacks, M.D. The author helps unravel the mystery of the power of music, from its evolutionary origins that likely preceded language to its role in "hardwiring" the brain for language and learning. Discover how the various elements of music (rhythm, pitch, timbre, melody, etc.) activate and connect all parts of the brain; how music affects memory, movement, emotions and feelings; how the brain "listens," processes and remembers music through Levitin's lucid explanations, with music examples drawn from Bach to the Beatles.

World in Six Songs: How the Musical Brain Created Human Nature - Daniel J. Levitin

Neuroscience and evolutionary biology are linked by Levitin to argue that music is a core element of humanity. Enjoyable to read, with anecdotes and interviews.

Early Childhood Music Therapy and Autism Spectrum Disorders: Developing Potential in Young Children and their Families - Petra Kern and Marcia Humpal (Ed.)

This comprehensive book includes an overview of recent developments in Autism Spectrum Disorder (ASD) and effective music therapy interventions based on ASD-specific approaches, instructional strategies and techniques for use in children's natural environments. Therapists wishing to conduct family-centered practice and to help parents integrate music into home routines will find a wealth of information, together with

insights from music therapists who are parents of children with ASD. The book also looks at collaboration and consultation with interdisciplinary team members, including early childhood educators, speech-language pathologists and occupational therapists. Case scenarios, examples, checklists, charts, tip sheets, music scores, and online resources make this book accessible for everyone.

Throughout the book's sixteen chapters, renowned experts share knowledge and practical applications that will give music therapists, students, professionals, educators, families and anyone interested in working with young children with ASD, a detailed understanding of the implementation and range of music therapy practices that can benefit these children and their families.

Making Music Cooperatively: Using Cooperative Learning in Your Active Music-Making Classroom - Carol Huffman

When cooperative learning is set in place, the students become teachers of other students, and the teacher becomes the facilitator. Ideas come from the students and develop into learning and activity. Students become more independent and responsible for their own learning and are more capable of applying what they have learned to solve problems within the framework of the subject. With this book, learn how to incorporate both cooperative learning and active music making together in your classroom. Find help in getting better organized when using cooperative learning. Create an environment where students can develop skills needed for an innovative 21st century. Orff, Dalcroze, Gordon, and Kodaly approaches are all conducive to using these strategies.

Toss 'N Talk-About Music Ball

Toss and catch the ball, and whatever your right thumb touches determines what happens next: name a song in a given category; sing a verse of a song containing a given word; sing a song of a given performer, etc. Also, play a

Musical Chairs version: pass the ball in a circle, and when the music stops the one with the ball takes a turn. The ball is 24 inches in diameter. Of course, you could make your own version, but the ink always wears off and this is just so nicely printed and it's reasonably priced.



We have a really cool product to tell you about in the next issue! Stay tuned!!

The Many Benefits of Music Education— Tips to Share with Parents

Here are some ways parents can assist their child's school music educators:

- Study the ways that music education develops creativity, instills disciplined work habits, and statistically correlates with gains in standardized test scores.
- Speak with your local school board.
- Be in touch with local music teachers on a regular basis. Offer to help out.
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Excellence in Elementary Music Education Award

Nomination Form and Instructions

This Award Recognizes - commitment to elementary music education and remarkable achievement in focusing on teaching children through music.

Criteria:

<input type="checkbox"/> Current member of OMEA	<input type="checkbox"/> Demonstrated excellence in teaching
<input type="checkbox"/> Betterment of the music education profession through exemplary service, leadership, and advocacy	<input type="checkbox"/> Professional accomplishments and recognition

We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

Nominee Information:

Name: _____ Position: _____
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 Award level: (circle) Elementary, Middle/Jr. High, High School, College/University

Nominator Information:

Name: _____ Place of employment: _____
 Address: _____ City/Zip: _____
 E-mail: _____ Telephone Number: _____

Nomination Procedure:

<input type="checkbox"/> 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.	<input type="checkbox"/> Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
<input type="checkbox"/> The award winner will be recognized at the OMEA banquet in January.	<input type="checkbox"/> Professional accomplishments and recognition

**Send completed materials by December 1st to: Christopher Silva, OMEA Past President, David Douglas High School
 1001 SE 135th Avenue - Portland, OR 97233 or by email: christopher_silva@ddouglas.k12.or.us**

Exemplary Service to Music Education Award

Nomination Form and Instructions

This Award Recognizes - significant contributions to the music education profession through leadership, service, and advocacy. (Award created in 2008)

Criteria:

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 Place of employment: _____
 Award level: (circle) Elementary, Middle/Jr. High, High School, College/University

Nominator Information:

Name: _____ Place of employment: _____
 Address: _____ City/Zip: _____
 E-mail: _____ Telephone Number: _____

Nomination Procedure:

<input type="checkbox"/> 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.	<input type="checkbox"/> Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
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Outstanding Administrator Award

Nomination Form and Instructions

Please nominate your administrator if they were instrumental in protecting music education during the recent economic downturn. If possible, OMEA will recognize more than one administrator if their efforts were key toward saving music programs.

Additional Criteria:

<input type="checkbox"/> Currently employed in Oregon education.	<input type="checkbox"/> Promotes good relationships with music faculty.	<input type="checkbox"/> Support for community cultural events.
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We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

Nominee Information:

Name: _____	Position: _____
Address: _____	City/Zip: _____
E-mail (if known): _____	Telephone Number: _____
Place of employment: _____	
Award level: (circle) Elementary, Middle/Jr. High, High School, College/University	

Nominator Information:

Name: _____	Place of employment: _____
Address: _____	City/Zip: _____
E-mail: _____	Telephone Number: _____

Nomination Procedure:

<input type="checkbox"/> 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.	<input type="checkbox"/> Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
<input type="checkbox"/> The award winner will be recognized at the OMEA banquet in January.	

**Send completed materials by December 1st to: Christopher Silva, OMEA Past President, David Douglas High School
1001 SE 135th Avenue - Portland, OR 97233 or by email: christopher_silva@ddouglas.k12.or.us**

Outstanding Contributor Award

Nomination Form and Instructions

Criteria:

<input type="checkbox"/> 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.	<input type="checkbox"/> The recipient does not need to be a member of OMEA or MENC and is typically not a professional music educator.
---	---

We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

Nominee Information:

Name: _____	Position: _____
Address: _____	City/Zip: _____
E-mail (if known): _____	Telephone Number: _____
Place of employment: _____	
Award level: (circle) Elementary, Middle/Jr. High, High School, College/University	

Nominator Information:

Name: _____	Place of employment: _____
Address: _____	City/Zip: _____
E-mail: _____	Telephone Number: _____

Nomination Procedure:

<input type="checkbox"/> 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.	<input type="checkbox"/> Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2).
<input type="checkbox"/> The award winner will be recognized at the OMEA banquet in January.	

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1001 SE 135th Avenue - Portland, OR 97233 or by email: christopher_silva@ddouglas.k12.or.us**

Outstanding Music Educator Award

Nomination Form and Instructions

Nominees must:

- | | | |
|--|---|---|
| <input type="checkbox"/> Exemplify outstanding achievement in the field of music education | <input type="checkbox"/> Be members of OMEA | <input type="checkbox"/> Currently teaching in Oregon |
|--|---|---|

We would like to nominate the following nominee to the Oregon Music Education Association's Award Selection Committee:

Nominee Information:

Name: _____

Position: _____

Address: _____

City/Zip: _____

E-mail (if known): _____

Telephone Number: _____

Place of employment: _____

Award level: (circle) Elementary, Middle/Jr. High, High School, College/University

Nominator Information:

Name: _____

Place of employment: _____

Address: _____

City/Zip: _____

E-mail: _____

Telephone Number: _____

Nomination Procedure:

- | | |
|---|--|
| <input type="checkbox"/> 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. | <input type="checkbox"/> Solicit additional letters of support from colleagues, administrators, and other relevant reviewers of the nominee's work (at least 2). |
| <input type="checkbox"/> The award winner will be recognized at the OMEA banquet in January. | |

**Send completed materials by December 1st to: Christopher Silva, OMEA Past President, David Douglas High School
1001 SE 135th Avenue - Portland, OR 97233 or by email: christopher_silva@ddouglas.k12.or.us**

News and Views

A national initiative of the Weill Music Institute at Carnegie Hall, *Link Up* pairs orchestras across the country with elementary students to explore orchestral repertoire through a hands-on music curriculum. In *The Orchestra Moves*, students discover how composers create musical movement using motifs, melodic direction, steps and leaps, dynamics, and orchestration. They will learn how to sing and play works such as Strauss's *The Blue Danube* and Bizet's *Toreador* on the recorder.

Eugene Symphony invites elementary music specialists in Benton, Douglas, Lane, and Linn Counties to participate in **Link Up** and its culminating youth concert, *The Orchestra Moves*, on May 13, 2014.

Want to learn more?

Visit www.eugenesymphony.org/education
or call (541) 687-9487 ext. 116.

Registration Deadline: November 1, 2013

Jazz Ambassadors

Perspectives: Resources for Jazz Education

Here you will find downloadable MP3 audio files, scores, and parts.

<http://www.armyfieldband.com/pages/listening/albums/perspectives/perspectives.html>

The Jazz Ambassadors of The United States Army Field Band proudly presents *Perspectives*. These recordings are free for big band jazz educators and their students, ranging in difficulty from middle school to professional level. Each recording is paired

with printable parts, and written solos are included for ensembles with inexperienced improvisers.

Perspectives is the first step in a much larger ongoing project. While only a limited number of compositions are included here, we will add new charts every year. Please continue to check the website to see what new things we have added. As longtime supporters of jazz education in America, the members of the Jazz Ambassadors hope you find *Perspectives* to be an invaluable resource.

Teacher Materials Now Available for 2013 MIOSM Concert

Check the NAFME website now to view the songs and listen to the audio tracks for the 2013 Concert for Music In Our Schools Month. <http://musiced.nafme.org/concert>

This year, the repertoire includes songs that will challenge elementary through high school students. The accompaniments include **percussion, guitar and fiddle**.

Be a part of NAFME's 28 year-old tradition – the Concert for Music In Our Schools Month! Show your administrators, parents, and local decision makers the importance of school music programs with a performance of any of these songs during Music In Our Schools Month!

Websites for the Classroom – Opus #3 – Symbaloo

Symbaloo is a great way to share a series of links with

your students or colleagues. Symbaloo has a great interface that you can use to organize your internet life using webmixes. You can also search other webmixes for things you'd like to use.

Simply find a bookmark that you want to save and click on a tile to add it to your webmix. There is even a web browser button called a bookmarker to allow fast adding of another tile to your Symbaloo mix.

Symbaloo can create what was once called a Webquest by organizing the sites that you want your students to access from one site. It keeps things very simple for even our youngest students. Here is a webmix used by fifth graders who are researching information about songwriting, producers and music production: <http://www.symbaloo.com/mix/songwriting101>

Children under the age of 13 are prohibited by the Terms of Service (TOS) from creating their own Symbaloo, just as is the case on most websites that require personal information in order to sign up. This doesn't prohibit them from using a webmix that someone else has created, however!

The Symbaloo educational version provides a great space to share links with your students. There are mobile apps available for both the iOS as well as the Android platforms.

Barbara Balch Vinal, Technology Chair for NCMEA, Charlotte, NC © National Association for Music Education

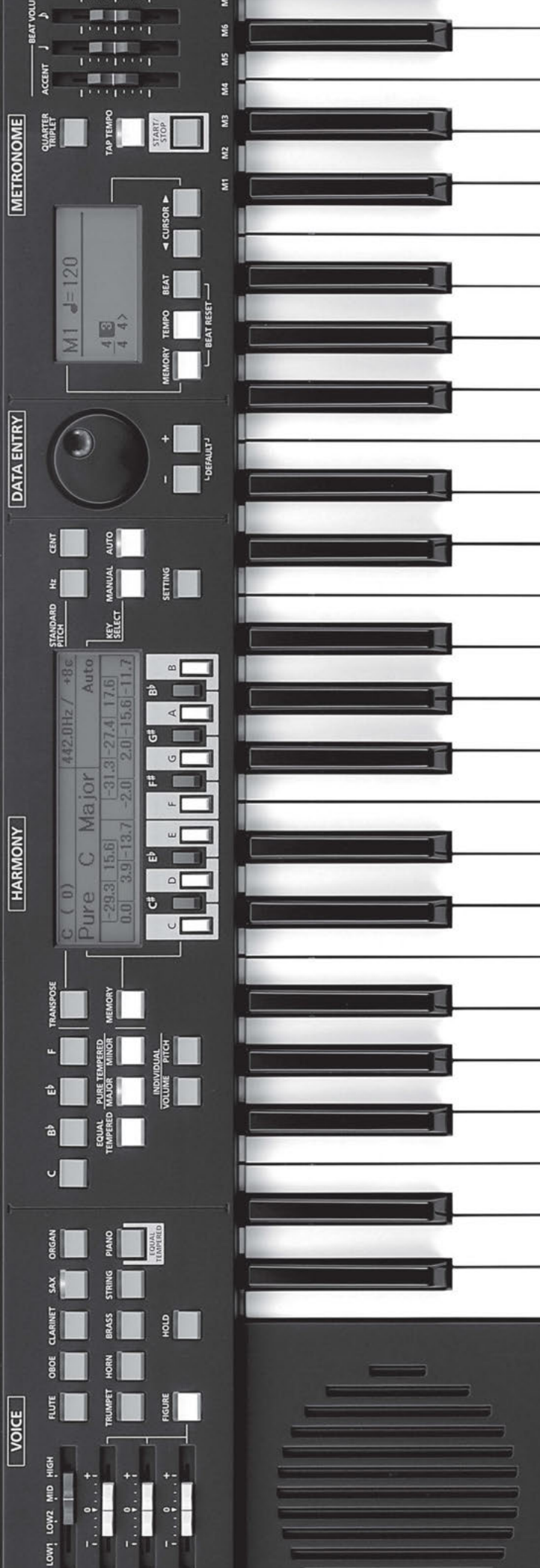
HD-200

HARMONY DIRECTOR

This comprehensive education tool brings harmony training, rhythm training and ensemble timing together in one convenient educator resource. It enables music educators to clearly demonstrate for students how to tune individual notes within chords, so that entire chords may be tuned. The HD-200 Harmony Director helps musicians understand how their parts fit into the complete harmony of the ensemble.

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