

Oregon

MUSIC EDUCATOR

Fall 2022

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RETURNING TO NORMAL

Ben Lawson OMEA President

I hope this summer you were able to find some much deserved rest and relaxation. As the new school year approaches I am filled with hope and optimism. For the first time since 2018-19 we are entering what looks to be a “normal” school year. A year without CDL, mandatory masks, or social distancing, a year where we can reestablish lost traditions, catch up on lost instruction, and maybe find a way to take some items off our plates. Most importantly, I am looking forward to seeing the smiling faces of my students and being able to tell them what the school year is going to look like with some sort of certainty.

This summer I had the privilege to represent the Oregon Music Educators at the NAFME National Assembly in Renton, Virginia. This year we were unable to go to The Hill and meet with our representatives, but we were able to spend 3 days discussing the direction that NAFME will lead music education in the future. Our discussions focused around Advocacy and Public Policy, Professional Learning and Growth, as well as Music Research and Music Teacher Education. Throughout all these conversations the guiding force was the focus on Diversity, Equity Inclusion and Access. I had the opportunity to meet with leaders from across the nation and talk about the past few years and discuss the current state of music education. While most of these stories were sad tales of programs being reduced, teachers leaving the profession and the struggles of our students, there was still a strong sense of optimism that things are getting better and a sense of urgency and commitment

to fix what has been broken and make music education better for all of our students. While the event was mentally exhausting I left with hope and optimism for this coming school year. I left with the comfort in knowing that Oregon isn't the only state experiencing the repercussions of COVID, we are not alone, and that we have passionate leaders who are committed to our students and the growth and success of Music Education.

Since being elected there have been three items that I have been focusing on; creating a new website, finding additional sources of revenue, and building a partnership with ODE. I am adding an additional item to my list, strengthening and supporting our membership. It seems like every week I hear a story of a program being cut, or of a teacher leaving the classroom in search of a new career. Being an educator is not easy right now, and we need to band together and support each other. This year, try not to be an island, get out of your comfort zone and reach out to other music educators. Go to your district meetings, befriend a new teacher in your district, reach out to a first year teacher, ask a veteran teacher for guidance, come to the OMEA conference, do anything and everything you can to support yourself and each other. We are truly all in this together.

As always my door is always open to you, contact me with your concerns, stories, and ideas. I hope you all have a great start to a new school year!

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STARTING A NEW YEAR TOGETHER

Erika Lockwood OMEA President-Elect

Welcome back to a new year of teaching music in Oregon!

It is my pleasure to begin this tenure on the OMEA Executive Board as your President Elect. Together with our full board, we are here to help you have a successful year full of growth and purpose. Please feel free to reach out if you have questions or suggestions about available resources through our organization.

I love connecting with music educators around our state and region. Here are some facts to introduce myself in case we haven't met yet:

- I played clarinet from 5th grade through college and was a drum major in high school. I love subbing for my instrumental colleagues, Jeff Wilson and Martin Kwon, and getting to use my baton again.
- I fell in love with choral music in high school, especially when my choir director gave me the chance to direct a treble choir!

- I've played piano since I was 8, but didn't learn to read chord charts until long after college. I try to teach all my piano and guitar students to read notes AND chords!
- I taught 7-8th grade choir for 8 years, K-6th general music for two years, and am in my 12th year teaching high school choir. This year, I will have mentored 9 student teachers.

Are there students in your program that you can inspire to follow in your footsteps as a music educator, like my teachers did for me? Especially think about your students of color, in addition to those whose families may not have attended college. How can we prepare these young people to be ready to take music education to the next generation? It is up to us to keep this field energized, growing, and thriving for decades to come. Let's continue to encourage one another and move forward together in Oregon. All of our students deserve our best.

Make it a great year of connection, and I'll see you at the conference this January!



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ALL-STATE CO-CHAIR UPDATE

Branden and Megan Hansen OMEA All-State Co-Chairs

We both hope your school year is off to a great start and that you have enjoyed some rewarding weeks with your students already. As you are well aware, the Executive Board and Conference Planning Team are hard at work to create the best possible experience for our state's students. Let's continue to hope for increasingly "normal" times ahead! With all this in mind, as the All-State Co-Chairs, we wanted to share some updates and reminders about the "student side" of the 2023 Conference.

First off, we have a full conference planning team and things are progressing well on that front. From the ensemble managers to the equipment team and A/V specialists, everyone is in place. Similarly, all conductors are selected and as of this writing the finishing touches are being put on repertoire. In general, things are progressing well and in a timely fashion.

We are also excited to be bringing back the Elementary choir for the 2023 conference! As some of you may remember this wonderful group was not present immediately following the peak of the COVID pandemic. We are excited to have this ensemble return for the 2023 conference.

You will notice that there will be some housing changes for this upcoming conference. We are not able to use the Valley River

Inn whatsoever for the weekend so alternate housing has been secured for impacted ensembles. Of course, details regarding housing will be shared in student notification e-mails.

Please continue to check the OMEA site (oregonmusic.org) for information regarding auditions, screening fees, etc. Remind your students that auditions are due October 5 at 11:59pm.

Looking at deadlines and events following the audition submission, there are a few other items to keep in mind. Please remind and emphasize with your students and families that there are no refunds for audition fees and only limited refunds for participation fees based on how soon a student cancels. Once students have committed, that money is immediately earmarked for group expenses that often cannot be changed or refunded.

Again, we want to thank the OMEA Board as well as the Conference Planning team for their great work up to this point. We are confident that the 2023 Conference will be a great experience for teachers and students alike. As always, If you have any questions or suggestions related to the student experience at All-State, please don't hesitate to e-mail us at allstatechair@gmail.com. We are looking forward to seeing you and your students at the 2023 Conference!



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WHO HAS INSPIRED YOU?

Jeremy Zander OMEA Past President

OMEA Awards

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

OMEA annually recognizes exemplary, influential, and inspiring educators at our annual banquet. I encourage you to take a moment to nominate an outstanding colleague or someone who has supported you in your career.

Nominations are through the OMEA website.
oregonmusic.org/award-nominations-winners.html

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

Excellence in Elementary Music Education Award

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

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

Outstanding Music Educator

In recognition of exemplary teaching in music education. Criteria:

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

Outstanding Administrator Award

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

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

John C. McManus Distinguished Teacher Award

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

- A lifetime of exemplary service to Oregon music education, characterized by the highest professional standards.
- A distinguished record of leadership and teaching.
- Record of significant and notable honors and influence.

Exemplary Service to the Profession Award

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

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

Outstanding Contributor Award

In recognition of significant contributions to the Oregon Music Educators Association. Criteria:

- Individual, business, or organization that has contributed to music education in an extraordinary manner through service, leadership, or advocacy through music business,

- arts organizations, or advocacy.
- The recipient does not need to be a member of OMEA or NAFME and is typically not a professional music educator.



OREGON CHOIR NEWS

Kathy Briggs OMEA Choral Chair and OR-ACDA Liaison

After six years on the OMEA executive board, I am happy to continue my service to our state's music teachers and specifically our choir teachers as your new OMEA Choral Chair and OR-ACDA Liaison. The relationship between OMEA and ACDA is an important one which strengthens us both, and I look forward to our continued partnership. Here are some events and news our choir teachers can look forward to this year:

- **Adjudication Certification** Training and renewal to be an ACDA/OMEA/OSAA Certified Choral Adjudicator will take place in Eugene on Thursday, January 12, 2023 prior to the beginning of the OMEA State Conference. This is the first training being offered since 2020, so many current adjudicators must renew at this event or their certification will expire and they will be removed from the list. The training will also cover sight-reading room protocols and adjudicating. Our current ACDA Adjudication Chair is John Baker.
- **Fall ACDA Workshop** OR-ACDA will be hosting a fall workshop on October 14 at Lakeridge High School. Kay Elliott and Kaeli Porter are planning a wonderful honor choir event for middle school students with our own Oregon State University's Sandra Babb as conductor. High School students and teachers can enjoy participating in the Choral Leadership Workshop with Wallace Long. This event is designed for a quartet from each school, such as section leaders, to be part of an honor choir with other top choir students. While rehearsing and learning new repertoire, students will also discuss choral leadership with each other and with their teachers, who are encouraged to attend alongside them. Younger high school students

are invited to participate in a Sight Reading Workshop with Anna Rikli and Kristen Caldwell. This workshop is open to as many students as a teacher would like to bring, and the workshop is also open to teachers to observe and learn new pedagogy skills for sightreading. The cost for students to participate in any of these events is \$35 and includes lunch and a t-shirt. Teachers who bring students to participate may attend free. If a teacher does not bring students but still wants to observe, the fee is \$35 for ACDA members/\$45 for non-members. For more information, go to the OR-ACDA website oracda.net

- **Other Upcoming ACDA Workshops** ACDA held a Tenor-Bass workshop this past September which will hopefully be an annual event, so keep an eye out for this event next year. A Soprano-Alto workshop is currently planned for this coming winter/early spring and more information will be coming soon. The annual ACDA Summer Workshop will be June 26 – 27, 2023 with clinician Ryan Beekan from Wichita State. oracda.net
- **OMEA State Conference** Including sessions from each of this year's incredible honor choir conductors, we are working on a slate of top-notch performances and applicable workshops for our choir educators. As mentioned above, this year's conference will also include an opportunity to train for or renew your Certified Choral Adjudicator status.

I look forward to seeing you and your students at our state's OMEA and ACDA events this year.

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FRIENDS, MUSIC, AND SUMMER CAMP

Krista DeBolt OMEA Orchestra Chair

"Where strangers become friends and friendships last forever."

- Anonymous

Summer camps are one of the best ways to build friendships, teamwork, and bonds that last. I often hear in the spring when families are starting to plan their summers, "when is orchestra camp – I am not missing it!" I love that our kids and families look forward to it every year. Camp does not have to be fancy or complicated. There are many fun activities relevant to learning a string instrument that we often do not have time for during the school year. Camp is the perfect opportunity to explore some of these alternate ideas and make some memories at the same time. We have been lucky to enlist the help of our private teachers in the area and through this collaboration; we find new things to adopt into our teaching styles and curriculum.

Our camps have taken many different forms over the years and continue to develop and change depending on the needs of our families, programs, and the time frame for summer activities. Coming out of COVID last year, we did a more intensive 2-week camp that included beginners, since we were not able to start any students on string instruments in 2020. This year we settled on a one-week camp that focuses on our returning students of all grade levels. We are currently incorporating our high school musicians as coaches for our younger string players; this is an amazing way to build bonds across grade levels and schools and get younger kids excited about coming to high school concerts and performances. They look for their camp coaches and cannot wait to tell us when they see them on stage! They remember their coach's name, what they play, and other fun facts learned about them at camp. The high school coaches also are excited to help at the younger kids' performances and hope to see their camp kids still active and playing their strings instruments.

Scheduling is one of the biggest challenges and decisions to make each year. We have settled on a camp schedule that has our high school musicians meeting in small, leveled ensembles and then we bring in the younger students after that session. This gives us a great chance to work with our high school students on music at their level and prepare them for working with younger students each day if they choose to do that portion of the camp. High School small ensemble camp is open to all high school students – they can choose to be a coach for the younger students and we have many kids who look forward to this part of camp each year.

Camp Coaches do go through a training session before the start of camp. This year, that session covered the following topics and allowed time for them to ask questions and get familiar with the music they would be coaching.

HS 2022 Camp Coach Training:

9-9:30 – how to work with kids

- Always be thinking about your next task as you are working through the current one to keep things moving... this is what minimizes misbehavior and boredom :)
- Tune each day – get help if you need it (or send student up to front for help)
- Learn names - fun questions about you (ie favorite animal, fun thing you did this summer.....)
- Check position/bow hold/straight bows/wrist/thumbs etc.
- Start each day with a warm up something - just open strings with straight bow or something you did in technique class the day before, or a scale (younger group C can only do D scale, 1 octave (or G scale but might be new)
- Be gentle and kind and smile a lot - but don't let disrespect happen to anyone - contact us if you are worried about anything
- Go slower than you think- break each task into smaller parts
- You are leading the group - don't be shy
- Group C's are the youngest and newest string players. We finished the year with French Folk Song - remember we only saw them 2x a week last year. Note reading is hard.
- Group B's finished the year with May Song/Allegro possibly - depends on the school - note reading is ok but not always strong

9:30-10

- Schedule and groups/room numbers
- Music - get to know what your group is playing - try it on your own and make sure it all makes sense to you

10-10:30

- Go get supplies from orchestra room
- Set up your room with supplies needed (chairs/stands)
 - Draw a map on side of white board of how room was set up so we can put it back on Friday)
 - In your room play through the music you will be working on with your group - you each have 2 things one for your specific group and Wipe Out as a full camp piece (you will be playing the actual part at the camp concert)

- Brainstorm ways to work on this piece with your group
 - Bow in the air
 - Just pizz
 - Sing/say letter names
 - Sing/say finger numbers
 - Bow distribution (using whole bow or part? Any slurs? fast/slow notes?)
 - Open string bowing maybe

10:30-11

- Meet for questions
- Go over techniques covered in sessions with Abi/Ben/Ellie

The following detailed camp schedule is a format we have used for several years and has students participating in a small ensemble each day with music we picked to meet their level. Group A is the oldest kids with the most experience playing, usually entering 8th grade, Group C are the youngest students only playing for a year or less. Their high school coach works with a small group of 3-8 students on the chosen music and then rotates with their group to three workshop type sessions:

- Recovery/snack – recovery is a system we have developed with targeted movements to “recover” from the demands of string playing. We also do some “get to know you” questions and activities during this time.
- Theory Lessons – creative fun listening activities, white board/card rhythms, note reading, and we have sets of Legos we use just for camp to teach how to build rhythms in measures. This is a camp favorite.
- Instrument Technique classes taught by staff – this year we decided on a theme of the day for technique:

Next year we are thinking about switching and having staff and teachers leading slightly larger leveled music groups and high school students teaching the recovery, theory, and technique sessions. Music is often hard for high school students to teach our younger kids as they have a hard time breaking things down far enough and pacing. Each year we have changed something about camp and it continues to develop depending on the needs of our kids and staff availability.

Friday is camp concert day where we share the music we have learned with families and friends. High School ensembles perform the music they worked on this week and play along with their younger coached ensembles. A final piece that includes all camp musicians ends our concert and is often the first orchestra experience our younger musicians have; playing alongside their coaches is exciting for them. We modify parts so all students can handle the chosen piece and have a special part to play. Last year we did Star Wars arranged by Larry Clark, this year is Wipe Out arranged by Sandra Dackow.

From a parent after this year’s camp: “Thanks for the concert! I loved the format of small groups. It really allowed you to SEE the

A=older kids; C=younger kids

Mon	Tues	Wed	Thurs	Fri
Bow day	Left hand	Scale day	shifting/ vibrato prep	Concert day
bow hold review	inst position	whole step/ half	Glissandos	
Bow care	Wrist	Finger patterns	Harmonics	
Rosin	Thumb	1 octave scales for younger		
Weight/speed /contact point	Finger placement	2 octave for older		
Distribution		Bow distribution /slurs		
Spicc/ marcele...				
Game: Draw different circle with bow (cheerios, oreo....	Game: Hershey Kiss in peg box	Game: Balloon Gliss	Game: harmonics	
Write name in air keeping bow hold	Play twinkle and shake hands or wave when playing open strings		Game: Bouncy Balls to start vibrato	

Here is a sample schedule we used last summer:

High School ensembles

Schedule	
12-12:45	check-in and group music
12:45-1	recovery and snack
1-1:30	group music
1:30	break
1:45	coaches meeting/ready for groups

5th - 8th grade

Schedule	Recovery Foyer	Theory Rm 127	Tech Rm 130	Tech Rm 129	Tech Rm 128
2-2:30	Small group music				
2:30-2:50	A	B	C1 vln/vla	C2 vln/vla	C3 Cellos
2:50-3:10	B	C	A1 vln/vla	A2vln/vla	A3 Cellos
3:10-3:30	C	A	B1vln/vla	B2 vln/vla	B3 Cellos
3:30-4pm	Group music				

performers and to hear them. It gave an intimate feel and I liked ending with the large whole group music."

From Laura Boldon (GP Strings team) "I've found that having camp in August helps me with the transition from summer back to the classroom. Working with excited students in the summer reminds me at a perfect time *why* I do what I do before I really dig in again."

From Ben Gardner (camp adult staff): "For my second year participating in this camp, I was surprised both by the number of children that I recognized and who recognized me! I saw them only for a few short hours a year before, but it was clear that their short time in the camp had a profound effect on them, and they were buzzing with excitement to return and fill their heads with music. I can only hope that I will see them once again at the next camp."

In the past, we had students pay a small fee to take orchestra camp (\$20-30 for the week). This money was used to purchase any supplies needed for camp. When we added the high school students as coaches, we used this event as a fundraiser for high school students for their orchestra accounts. We split the money to give each of our high school coaches some account money as well as a small stipend when possible for staff. We have been lucky the last couple of years as our district has included us in the summer school activities coming out of COVID and has fully paid for camp out of the district summer school budget. This includes account money for our high school coaches and staff/instructors paid hourly for the week. Snacks, printing, and supplies as well as bussing to and from camp for our families that need it has also been included. We have private teachers in the area and members of the Rogue Valley Symphony that love to collaborate with us for this event and come to teach the workshop classes and work with the high school small ensembles. This has been a wonderful way to connect kids with professional musicians and private teachers in our area and get more feedback and ideas for their musical journeys. It is worth asking districts for support this way. We offer middle and high school student's credit retrieval for finishing orchestra camp as part of this program.

Summer Camps are a big part of summer fun for families and kids. It is a great way to make connections with kids before starting the school year and start building friendships across the district schools

and grade levels. Kids get excited about continuing with their orchestra class and have some new friends to look forward to seeing during the year at district and school concerts. I love that kids have that extra excitement about seeing a friend made at camp.

"I went to camp expecting to make friends but I ended up with family."

- Anonymous



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ELEMENTARY MUSIC TEACHERS ON STAGE

Kendra Kay Friar OMEA Elementary Chair

During the final days of the 2021-22 school year, Portland Phoenix Choir, under the direction of former Marylhurst University professor, Justin Smith, began a 10-day stretch of rehearsals leading to the first professional recording of *Credo*, a once-lost choral work by the great American composer, Margaret Bonds. I was fortunate to serve as accompanist for this project. As I sat at the front of the choir night after night, I became aware of the great number of elementary music teachers dedicating their time and expertise to this endeavor. Gilbert Heights' music teacher, Phil Hurley, who will retire in 2023 after a 36-year teaching career, sang alongside his daughter and recent college graduate, Natalie Hurley, who had just accepted her first music teaching job at Westside Elementary School in Hood River, OR. Miles Thoming-Gale, music specialist for Woodland Public Schools in Washington, sang in the choir and contributed a solo piece, Bonds' "April Rain Song," to the album.

Roberts (2000) used the phrase, "personal war," to describe the nature of identifying as both a musician and a music teacher. Expanding on Roberts' ideas, Frierson-Campbell (2004) identified the presence of self- "negotiation" in her qualitative study of identity formation among pre-service music educators.

The responses from the music teachers in this study suggest a profound conflict between the idealized 'music teacher' identity that they hold and the role expectations they perceive from other school-based educators, most notably administrators. The 'personal war' (Roberts, 2000, p. 73) that they faced as students forced them to accept the role identity of teaching musician in a performing musician's world. The conflict they face in the professional teaching theater compels them to construct a music teacher identity in a world that 'does not offer support for musicians' (Roberts, p. 65) and does not include a clear role for music. (p. 21-22)

According to Pecen, et al (2017), the life of a successful performing musician requires coping with irregular work schedules, sleep deprivation, performance anxiety, neuromuscular overuse, and poor health habits. It is no wonder, then, that a performer's lifestyle is at odds with the routine but personally taxing world of elementary school music. Music teachers who must report for bus duty at 7:00 a.m. balk at a theater company's on-the-spot demand to extend an evening rehearsal until 11:00 p.m. Music teachers who have finished the day at an emotionally demanding parent meeting defining a student's IEP or 504 Plan may have little patience accepting a conductor's belittling behavior masquerading as "inspiration" during an evening rehearsal. It is understandable when conflicting demands lead to personal decisions to exit the performance scene – sometimes on a temporary basis, sometimes permanently.

And, yet, as my experiences with Portland Phoenix Choir and other performing ensembles tell me that elementary music teachers consistently populate and contribute musical excellence to Oregon's vibrant arts scene. I reached out to elementary music teachers in various career stages to find out how they bridge the identity gap between "teaching musician" and "performing musician." Their responses: No teacher needs "permission" to engage or not to engage in performance activities. Kelly, Corin, and Phil describe their own experiences and decisions to illustrate the many paths to professional fulfillment and personal artistic satisfaction. These teaching professionals serve Oregon's students AND Oregon's arts organizations, as well.

Please note their responses have been edited for clarity and space purposes.

Participants:

- **KA** - Kelly Angle, Jacob Wismer Elementary School, Beaverton, OR
- **CP** - Corin Parker, North Wasco School District, The Dalles, OR (OMEA's 2017 Excellence in Elementary Music Education Award)
- **PH** - Phil Hurley, Gilbert Heights Elementary School, Portland, OR

1. What performance activities do you pursue outside of your classroom?

KA: I am a member of Portland Symphonic Choir (pschoir.org) as well as the Honeybees, an oldies a cappella group headquartered in Vancouver, WA (theperegrinearts.com/honeybees). Whenever I can, I love performing musical theater, whether on stage or in the pit. I also enjoy accompanying school ensembles, OMEA's Solo and Ensemble events, and studio recitals in the area.

CP: I have performed with Cascade Singers in The Dalles, Columbia Gorge Orchestra Association's Voci Community Choir (gorgeorchestra.org/perform-with-us), and Portland Revels (portlandrevels.org). I have also been a soloist with Columbia Gorge Orchestra Association's Sinfonietta (*Rhapsody in Blue* by Gershwin) and Gorge Winds (*Piano Concerto No. 2 in F major*, Op. 102, by Shostakovich). In 24 years of teaching, I have been the musical director and/or pit musician for more than 60 high school and community productions. I have also created many performance opportunities for my students that occur outside of the

classroom. For instance, I applied for multiple grants to create and sustain the annual Columbia Gorge Elementary Choir Festival plus the The Rhythm of The Dalles (“Ritmos de The Dalles”) cultural exchange event. I begin a new job as rehearsal accompanist for Oregon Ballet Theatre (obt.org) in the fall.

PH: I currently sing with Portland Symphonic Choir (see KA above), where I serve as the Bass Section Leader and attendance keeper. I sing with Male Ensemble Northwest (menorthwest.org), where I also serve as General Manager. I sing with Choro in Schola (choroinschola.org), a small ensemble that performs for and works with high school choirs. I recently joined Portland Phoenix Choir, which does one project each summer. I also teach private voice lessons and sing as a hired section ringer for a couple of local churches.

2. What benefits do you receive from remaining active as a performer? What benefits do your students receive because of your personal musical activities?

KA: I have a strong sense of community by remaining active as a performer. If school is my only focus, I develop tunnel vision. By performing and working with other performers, I learn more about myself, about my community, and about how the arts influence my community. This helps me feel more grounded and more connected to something much larger than myself. Truthfully, too, I savor these opportunities to exercise and strengthen my musical skills. Singing simple melodies with my students and choral masterworks with my peers are rewarding in different ways. Living in both worlds is a gift. I love weaving performance stories into my lessons. Students should see and hear what it means to be a musician for life, and my performance opportunities enrich the perspectives I share with them. I build confidence each time I perform, as well, which truly does reinforce my ability to “perform” and lead lessons as a teacher.

CP: This is a huge question! I have never even thought of not remaining active. I have found that my brain remains more alert, and I am more into the trends of music that I can pass down to my students. For instance, when I accompanied *Mamma Mia* and for *Rent*, I programmed a Korg Keyboard/Synth. That activity gave me more information to tell my students about all the tech stuff that is happening today. I showed them that “Music” does not always mean “Classical Music!” Through my involvement on the boards of different organizations and coalitions, I learned how to write grants and connected with people that donated classroom instruments and other teaching materials for my students to use. When my students shared their music with others, several audience members through the years were so moved by the experience that they, in turn, made donations to my music program that allowed me to share more music with more students.

PH: My first love is singing and performing. I discovered that I enjoy this aspect so much more than teaching or directing. It fills my soul to be a part of quality ensembles and to hear the rich harmonies that we create together as vocalists (and with instrumental ensembles, as well). I think my students benefit because they see and hear how much I enjoy it and how much fun it can be to perform with others. I have shown them videos of my performances when they have been available.

3. How do you balance your workload with your rehearsal schedule?

KA: With any performance opportunity I pursue, it’s important to me that most evenings are free during the week so I can rest and recharge. This principle gives me longevity to be the best educator and performer I can be.

CP: I am an over-worker and don’t like to just sit. I do not balance this very well. It helps me that my family is very supportive and is also musical. My husband is my rock and can also be found playing in an orchestra or local jazz group. My children have grown up with music in their life, and it helps that the whole family knows that, during a musical or the performance season, we must chip in and help each other.

PH: My elementary music job has very little to do outside of work hours, so I am able to schedule as little or as much as I want to take on. When my own children were younger, it was a bit harder because of childcare. I did not want to leave my wife with all of the responsibilities of taking care of the children. But, as they grew up, I found it was easier to do the musical things I wanted to do for my own sake.

4. What advice do you have for elementary teachers looking to expand their performance opportunities?

KA: If a new opportunity really speaks to you, *jump in headfirst!* This is especially true if it’s something you’ve always wanted to do, and the timing is right. At the same time, as you seek performance opportunities, be sure to consider if the workload and time commitment are right for you. Opportunities to perform are wonderful, and they will bring you more joy, more music, and more connection with others. Overfilling your plate may weaken these benefits. *Look out for yourself first!*

CP: There are groups and people everywhere in every community that enjoy music and the company of like-minded folks. *Find these people.* Choirs, community bands and orchestras, jazz bands, musical theatre, or rock groups are everywhere.... just do it! Always keep performing via your main instrument, and never give up learning new ones! Whether or not a gig pays, identify your goal. Are you performing for fun, or do you need a side job for money?

That might start you looking in the right direction first. *Share what you do in music in the "outside" world with your students.* My students are always stunned when I describe just how many jobs are available in the musical field.

PH: Find a group that has room for your unique voice or instrument capabilities. Audition. JOIN! Most likely, you entered the music teaching profession because you liked performing. You do not need to give up that love now just because you are a teacher. Whether you live in a large or small community, chances are very good that a performing group exists that meets your needs. *You may have to travel to join one, or you may have to be the person who starts the group in your community.* You may be a part of an informal gathering of musicians who love to make music together. Be open to performance opportunities that present themselves as a result of your activities.

If you are a band, choir, or orchestra director in need of an accompanist, a stage director, or a soloist, you may just find the expert you need teaching at your local elementary school. Although the research cited at the beginning of this article utilizes severe rhetoric ("war," "negotiation," "profound conflict")

to describe the balance of an educator-musician professional identity, Kelly, Corin, Phil, and many, many other elementary music teachers successfully navigate the potential pitfalls so they can show up every day to enhance the lives of the children AND arts communities they serve. Elementary music teachers sustain Oregon's musical heartbeat in and out of the classroom.

Citations

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LIFT EVERY VOICE AND SING

Steve Phillips OMEA General Music Chair

At a recent high school graduation, I was struck by the parent of an elementary choir alumnus, who said, "Thank you for not only giving her the roots to start her musical journey, but also the wings to grow into a confident, caring person." With a tear in my eye, I thanked her, as the memories of her daughter's time in my choir came rushing back. To watch a group of children that you taught to sing in kindergarten become musical maestros by the time they reach upper elementary is truly a moving moment in the life of an elementary choral director. We should always strive to make our elementary choir rehearsals about more than the music. We have the incredible honor and responsibility to help mold and create "good people". By empowering the way we approach our elementary choir rehearsals, our students can develop the skills that will propel them, not just during their formative years, but also throughout their lives.

Let's re-examine the research on the benefits of singing. According to a University of Oxford article, singing has been shown to improve our sense of happiness and well-being. There is also evidence that singing can stimulate our immune systems, improve breathing and release tension. In a 2019 National Library of Medicine article, singing also promotes mental health, reducing anxiety and tension. Now combine that research of the benefits of singing with the addition of an authentic, leadership model in a choral rehearsal. Based on the findings of a Bishop Tyrell Anglican College article, "Leadership is about the art of motivating, influencing, and directing people so they work together to achieve the goals of a team or broader organization". In a 2019 ScandAsia article, research findings showed that practicing leadership opportunities provided resilience and perseverance, giving students confidence to work with various personalities and cultures to solve problems and gain insight. By combining these principles in the research, and providing an inviting, authentic environment, your elementary choir will shift from a teacher-centered classroom to a group-centered classroom. The results of this ideology can be quite amazing.

The first area to create a group-centered elementary choir is in the organizational set-up and structure of your choir. On the first day of my choir, I take a large piece of butcher paper and create a set of choir guidelines, for students and I to sign and hang on the wall. These guidelines are:

- A.** Treat ALL choir members with respect.
- B.** Be regular in attendance to ALL choir rehearsals and performances.
- C.** Always show my best effort and behavior.
- D.** Remember, that choir is a school year long commitment.

After I introduce these choir guidelines, we have a group discussion about the importance of these guidelines and why they will help us be successful. I also send these guidelines home with the choir students to have their parents see and sign. Keeping all members of the choir family in communication provides buy-in and allows all to feel connected to the process. Also, you can include your choir students' views and suggestions on different musical concepts and choir etiquette. I talk quite frequently to choir students about what *should* a choir sound like. What things can they do musically and physically to create a better choral blend? After a school year that did not allow us to meet in person because of the pandemic, this year when we were together, I found it was important to take time in choir rehearsals to have a group discussion on choir riser etiquette. I would ask questions like, "What do really good choirs do when they are standing on the risers? Why? Why is it important to look at the director? Why is it important to keep hands at sides? Developing these organizational group discussions will allow for stronger cohesiveness and greater connection because all thoughts are valued and respected.

The next area for creating an authentically group-centered elementary choir is providing leadership roles for your students. This will enhance flow, organization and structure in your rehearsals. When we come back from holiday break, in January, we have choir officer elections. The three offices that are elected are choir president, choir vice president, and choir secretary. The only stipulation for choir president is that they be in the highest grade in your elementary school because they can use these leadership qualities when they get to middle school. The choir president is in charge of communication. Every choir day, there are announcements, pertaining to upcoming choir concerts or choir business, that are read by the choir president. The choir president also speaks at choir concerts, welcoming our audience, thanking different important attendees, and introducing songs to be performed. The choir vice president is in charge of recruitment of new choir students, developing choir behavior juries, and assisting with presidential duties when the choir president is unavailable. The choir secretary is responsible for taking choir attendance, and making sure correspondence for parents is given to all choir students at the end of choir rehearsals. Students, who are not elected to a choir office, but do well in elections, will be selected to be part of choir council. Choir council meets once a month and is a check-in about how choir rehearsals are going, ideas for new music, as well as choir business (events, field trips, possible fundraisers). The key is that students feel that they are being heard and a part of a valuable team.

The most important part of developing a group-centered elementary choir is to foster and maintain the relationships

with students and choir families. Check in with your choir students and families continually. Go to a choir student's soccer game or two. Make sure that your choir students and families know that you care about them as more than musicians. Have a group discussion with your choir students and discuss why you chose the music that they are singing. Let your students choose music that they like to sing, as long as it is appropriate and can be sung with proper vocal technique. At least once a week, I end my choir rehearsals, saying the following phrase:

Your backpack may break

Your shoelace may come untied

You may get a bad grade on a test

But when you go to bed at night, and lay on your head the pillow

When reflect on the day

If you treated everyone you meet with kindness and respect

(Students say and finish chant) It's been a Good Day!

Be that teacher that cares more about your students as people, than as musicians. When my choir students arrive for choir practice, because they have been sitting at a desk all afternoon, the first thing we do is some stretching, moving and dancing, many times to some of their favorite songs. This activity wakes up the body and prepares it for singing. The thing my students enjoy about this activity is the music that we are moving to is something that is meaningful and authentic to them. Many times, they will ask or recommend different songs that they know for our warmup, and as long as they are appropriate, I will allow it. Strive to find relationship connections throughout your choir rehearsals. You will have more students joining your choir because of all the fun and authenticity you bring to each rehearsal.

You can truly have a choir that students will remember for not only its music, but also its care, fun and authenticity. Many students who step into leadership roles in elementary choir, continue in leadership roles in middle and high school and are confident role models who are respected. I have had several students, who were painfully shy in early elementary school

become leaders by the time they leave elementary school because they found their "voice" in the choir. We have an incredible responsibility as elementary choir teachers, because we have the opportunity to create not only great musicians, but incredible people. Enjoy the process, the rewards are so worth it!!

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OMEA JAZZ COLUMN

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

Hello and welcome to a new year! It is my hope that this year will bring more normalcy and less COVID-19 to your program. As you dive in with your jazz ensembles, I hope the following information is valuable to you and your students:

Oregon State Jazz Championships

The fifth annual Oregon State Championships will be held on May 19-20, 2023 at Mt. Hood Community College.

If you are hosting or participating in a jazz festival, the files needed to run the festival can be found on both the OMEA and OBDA websites. If you are hosting a festival that is a State Qualifier, you will also find an instructional video to send to your adjudicators to help them use the rubrics effectively at your festival. Please feel free to email me at Daniel.Davey@mhcc.edu with any questions or clarifications.

All-State Jazz Band

The All-State Jazz Band has been growing and developing in the past few years under some wonderful conductors! We need high school directors from across the state to help us further develop the quality and skill-level of this ensemble by encouraging students to audition this year. If you have any questions about the process, please feel free to reach out to me.

This year, the All-State Jazz Band will be conducted by Reggie Thomas, Coordinator of Jazz Studies at Northern Illinois University. He is the director of the acclaimed NIU Jazz Orchestra (formerly known as the NIU Jazz Ensemble under esteemed Prof Ronald Carter), which has been featured at venues such as the Chicago Jazz Festival.

Thomas has directed All-State Jazz Bands, Combos and Jazz Choirs in Illinois, Iowa, Kentucky, Maine, South Dakota and Tennessee and directed the first ever Missouri All-College Jazz Band. He has served on summer jazz faculties across the country and abroad including the IAJE Teacher Training Institute, the Birch Creek Music Center, the Eastman School of Music Summer Jazz Camp, the Summer Jazz Academy in Chodziej, Poland, the Barbican Center in London, and the University of Trinidad and Tobago. Reggie has been awarded the Excellence in the Arts award from the Greater St. Louis Arts and Education Council (2005) and was named in Riverfront Times "Best of St. Louis" as Best Jazz Artist (2005).

We are very excited to have Reggie working with our students this year!

Articulation, Phrasing, and Balance in the Big Band

Tonguing

One large difference with jazz articulations is that the "t" articulation is never used! Instead, jazz articulations use a "d" at the start of each note.

Unaccented, full valued note - "Tenuto"

A full-valued note that is unaccented should be articulated as "Do." With this articulation, the attack of the note is the same volume as the sustain and the release.



Accented, full valued note

A full-valued note that is accented should be articulated as "Dah." The attack of this note is louder than the sustain and release. Usually, any note longer than a quarter note will be accented.



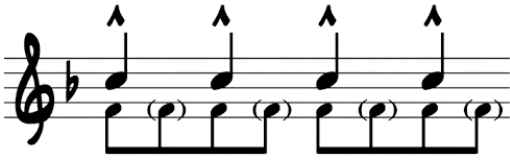
Accented & short - "Rooftop Accents"

An accented short note is articulated as "Duht" or "Daht." How many times does your tongue touch the roof of your mouth when you say this syllable? Your tongue attacks the start AND end of these notes.



Subdividing a short quarter note

Quarter notes are often played short and detached in swing. The space can be subdivided to equal the third triplet in the subdivision.



Unaccented & short - Staccato

An unaccented short note is articulated as "dit." These are short and delicate but the pitch itself needs to be heard and not pinched.



Ghost notes

A ghosted note is so unaccented that it is hardly heard. These are articulated as "n" which pauses the airflow or vibration of the reed so there is no strong tone or pitch. Usually, the lowest notes in a phrase or between two higher notes will be ghosted.



Swing eighth notes

Typically, unless otherwise indicated, eighth notes are played long and connected. "Back-tonguing" is a technique where you tongue the upbeats and slur into the downbeats to avoid placing emphasis on downbeats. Trombones will need to articulate the downbeats with a softer "d" on the downbeats and use their air to create a similar sound.



It is crucial to keep the air moving *through* these phrases to avoid the tendency to place unwanted space on the downbeats. In the following example, an unnecessary "T" is placed at the end of the downbeat syllable which stops the flow of the air. (Do NOT let your students articulate this way!)



Swing eighth notes - fast tempos

At faster tempos, the swing feel diminishes to near-even 8th notes. The back-tonguing is usually abandoned then and an articulation that better suits the phrase is used.



Certain phrases may lend themselves to a different, smoother way to articulate the eighth notes.



Phrasing

Accenting: 3 Rules

1. Accent the first, last, and highest notes in a phrase. Between alternating notes (higher & lower), emphasize the higher ones.



2. Accent short notes that are on an upbeat. Usually these are followed by a rest. These should be played as rooftop accents regardless of how they are notated. These would also be accents that the drummer should kick.



3. Accent long notes that are on an upbeat. Usually these are tied notes or notated as dotted quarter notes (or something similar).



The Remaining Notes

Unless otherwise indicated, notes should be shaped according to the contour of the melody. Play “connect the dots” with the note heads to discover the shape and direction of the phrase.

- As notes ascend – crescendo



- As notes descend – decrescendo



- Shape harmonized parts in accordance with the melody it accompanies.

Two scenarios aren't included in those two concepts:

- Repeated notes
- Sustained notes

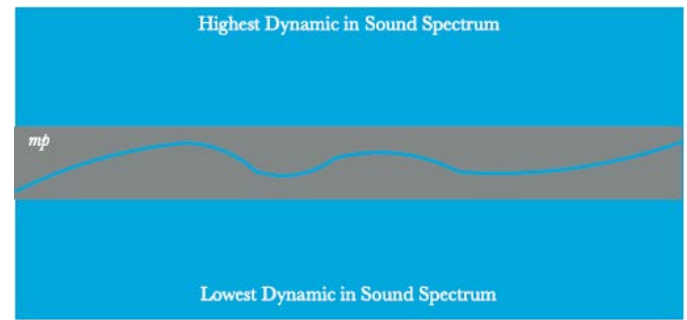
In these situations, consider that every note has direction - either moving towards a larger moment or event or coming from a larger moment or event. Decide on the function of the note or phrase in the bigger picture. Very few times will a note sustain without shape.



Oftentimes, the lowest note in a phrase is usually “ghosted” or barely heard. This often happens when the melody leaps down and then ascends.

The Dynamic Tunnel of Inflection

Dynamics are not linear. Oftentimes, the dynamics mark volumes in relationship. Approaching dynamics as a tunnel allows for inflection of phrases within the dynamic.



Balance & Blend

Within a Section

All players within a section should play at equal volumes, especially if you have more than one player per part. If you have one player per part, the lead players should play slightly louder than the section.

LEAD PART = 1 DYNAMIC ABOVE

ALL PARTS = EQUAL VOLUME

Listening to the Leads

With independent writing, each horn section should listen to the lead voice to match phrasing, articulation, inflection, volume, and pitch. In block writing, all horns listen back to the lead trumpet for the same information. Place your lead trumpet IN the section rather than on the end, creating a straight line of lead players down the band.

Between Sections - Block Writing

When the entire band is playing in block writing, it is usually harmonized down from the lead trumpet part. This is most likely where you will find the melody. In balancing a concert ensemble, we often teach our students about the Balance Pyramid of Sound (unless performing Sousa, etc.). When a jazz ensemble plays in block writing, each part is to be played equally with the lead trumpet voice and perhaps the bari sax (sometimes bass bone) parts having a greater presence in the balance.

In block writing, ensemble dynamics are pulled up and pushed down by the lead trumpet voice. It is NOT led by the lower voicings as in the Pyramid method.

LEAD TRUMPET = 1 DYNAMIC ABOVE

FULL ENSEMBLE = EQUAL VOLUME

Between Sections - Independent Writing

Find the melody and protect it! All other parts support and yield to the melody. Play passages with denser rhythms lightly.

Balancing independent material:

- Primary melody
- Secondary melody
- Supporting material (rhythmic)
- Supporting material (sustained)

Between Sections - Unison vs. Harmonized Lines

Unison lines should be played softer with no vibrato. Have lower instruments play unison lines with more volume than higher instruments to strengthen the line. Harmonized textures should be played full with equal volume from all parts. Moving parts have the right-of-way against sustained notes.

Between Sections - Pairings

- When Tenor Saxes are paired with Trombones - balance trombones in the forefront.
- When Trumpets are paired with Altos - balance trumpets in the forefront.

Empowering Your Students

Sectionals

As your students grasp the concepts, give them sectional time to isolate each phrase. Have section leaders (or full sections) identify how the concepts of articulation, phrasing, and subdivision/feel are applied to each phrase. Teach them to aurally recognize a uniformed approach to these concepts verses the opposite. Allow them to make musical decisions on their own.

I wish each of you much success in your teaching this year as well as health of mind and body. If there is any way I may be of service to you as the OMEA Jazz Chair, please email me at Daniel.Davey@mhcc.edu. I look forward to seeing you at concerts, conferences, and events!

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THINK BIG BY THINKING SMALL

Melissa Jmaeff OMEA Small Schools Chair

The last piece of advice I received as I headed out the door, California teaching credential in hand, was: Take the job. So, when I was offered a job 40 miles outside of Eugene teaching K-12th grade music for a tiny public school district, I said yes. I had grown up in the wilderness of British Columbia and was used to rural life. Plus, I figured, I would only be there for a couple of years before looking for something bigger, something better.

But, as luck would have it, a year or so after I started my new job, the country entered the Great Recession of 2008 and I found myself upside down on a mortgage in a job market that wasn't overly friendly toward newly graduated music teachers. My husband—who was also a newly graduated K-12 music teacher at the time—and I felt lucky to even have jobs. Suddenly my small school stepping stone was my career, and despite having grown up in a rural place, this was a career that I was not entirely prepared for. I began to feel the weight of it all, that I was responsible for the music education of every music student in that school district ages 5-18. I felt the weight of knowing that I had lovely colleagues but no music colleagues, no one with whom to swap stories or ideas. I felt the weight that I was at two sites every day with resources that I had to transport back and forth—heavy gear, small jingly things, puppets, books. I felt the weight that my job was often isolating and lonely. Aside from the recession being difficult, I was experiencing the kinds of circumstances that make people want to leave small schools—or not want to apply to these jobs in the first place. Since leaving my position was not much of an option at the time, I decided to try to make the very best of my situation.

I decided to change the way I was thinking, and in order to do that, in order to think big, I had to think small. Once I stopped thinking in terms of what I didn't have and instead in terms of what I did have, my educational world opened up. I began to really see the unique potential of each student. (When the flute section is one kid, for example, you get to know each section's strengths and weaknesses pretty quickly.) This knowledge of students informed my every decision, from literature choices to instrumentation. Instead of decrying my lack of one thing or another, I found music in our ancient library that the groups

liked well enough to arrange. We wrote our own parts; some years we even wrote our own songs. Our budget was almost non-existent so our parameters were tight but we had no end to our creativity and I found that the more we invested in our specific sound and what worked well for us, the more invested the students became in their ensemble because it was truly their ensemble.

There were years that we didn't attend festivals. We instead stayed home and made sounds that mattered to us. We explored many aspects of music, from process to production. We learned composition, jazz, chamber music, and solo performance. Students learned multiple instruments to cover parts or simply because they had an interest in doing so. We didn't adhere to traditional guidelines in order to fit the mold. We created our own mold. It was smaller but it was stronger and fit us better than the mold we were handed in the first place. We were determined to be small but mighty. No. We were determined to be small AND mighty. All instruction was geared toward this goal.

In her 2018 article, *Perspectives of a Rural Music Educator: A Narrative Journey through 'Sense of Place'*, Janet Spring explores the importance of place-based learning. She helps us to understand place as being "invested with meaning, history and symbolism by various individuals and groups". While my students were not exploring their specific place, we were learning in a way that was specific to them and their place and in so doing, we were honoring both the place and the individuals themselves. It was powerful.

Teaching in small schools is hard work. It is gritty work. It is important work. It requires its very own consideration, not comparison. This year, I encourage us, small school music educators, to not compare ourselves, our students, or our programs to anyone else. Consider your group on its own terms and build from there. Small school students deserve instructors who see them for who they are, not who they could be "if only..." Thinking big requires us to think small, to shine a light on what is in front of us and to celebrate it for exactly what it is. Because, big or small, it means the world to our students.

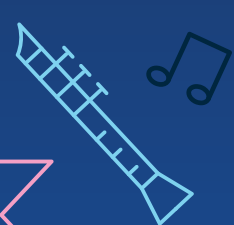
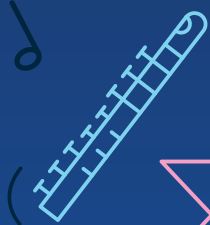


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HAVE GOALS, NOT EXPECTATIONS

Wesley D. Brewer OMEA SMTE Chair

This issue of the OMEA journal is slated to be published in October. I dislike October. Let me explain.

Yes, the changing leaves are great. Pumpkin flavored things are fine if you are into that. But, October is typically a troublesome month for teachers. Why? In short, the sheen of the fresh academic year has faded for both students and teachers. Routines have become ingrained and are, well, routine. Maybe even stale. Cooler weather brings nostalgia for the long-departed summer and signals the coming of winter, but there are no holiday breaks in sight. The honeymoon is over and the blues can set in.

I spent a good portion of the long-departed summer training a puppy for my first time. Molly is a Boston Terrier. Boston Terriers are very sweet and loving, but also very clever and prone to sporadic bursts of energy. Like most puppies, she has a desire to chew anything in sight. It has taken a great deal of energy to keep her shark teeth focused on things I want her to chew rather than those I would prefer she left alone.

There are many parallels between animal training and teaching, so I figured I would be decent at it. Yet, I often found myself feeling like a first-year teacher all over again: confused, frustrated, tired, and overwhelmed. Am I doing a good job? Is she learning what I want her to learn? Am I instilling bad habits that will be difficult to undo later? In my search for validation, I came across a phenomenon called the “puppy blues.” I know, it sounds preposterous. How could spending time with an adorable puppy ever lead to anything less than ecstasy? But now I get it, and I think that I had the puppy blues.

A friend of mine who does a lot of work with animals gave me a phrase that helped to alleviate my condition. It’s very simple: **Have Goals, Not Expectations.** But are “goals” and “expectations” really that different? At first, I did not think so. The more I thought about it, the more sense it made and I came to find it very purposeful and oddly calming. It has helped me to reframe my work with Molly and reshape thoughts about my work with students.

Expectations

“A strong belief that something will happen or be the case in the future.”

Because expectations hinge on a strong sense of belief, we often neglect to consider whether they are actually reasonable or realistic. We don’t examine expectations carefully and can overlook underlying factors that also need to be addressed in the process. With expectations there is a sense of immediacy and inevitability. We assume they will be fulfilled. We feel

entitled to have our expectations met NOW even though we have no plan to put forth much effort. Expectations often rest on someone or something else to do the work while we sit back and wait for the result to happen. In this way, we transfer ownership of the situation. We set ourselves up for potential disappointment because the factors that lead to the result are external, out of our control. Therefore, when our expectations are not met, it is very easy to become irritable and to issue blame. The emotional response to unmet expectations is often outsized, not justified by the situation.

Goals

“The object of a person’s ambition or effort; an aim or desired result.”

In contrast, goals are focused on sustained and intentional effort. Because effort is embedded in the concept, our mindset shifts easily to planning. We are less likely to choose unrealistic goals because in planning we identify obstacles that will impede our eventual success. We can make provisional plans and strategies to address those obstacles. If the obstacles are too numerous or too large, we will probably adjust the goals before expending too much effort. With goals, there is no short-term prediction of success. We tend to be more patient, understanding that the layered steps revealed in planning will take time and effort to implement. The sense of immediate entitlement disappears and reveals a possible, but lengthy pathway toward success. Rather than expecting someone or something else to do the work, we assume partial or full ownership of the tasks. We look for ways to help and be helped. If the goal is not met in the short-term, we may experience disappointment, but we typically see the shortfall as signaling a need for change in strategy, or perhaps a need for more time. We are more likely to see an unmet goal as an opportunity for revision and recalibration. The following table offers a summary of the comparison.

Expectations	Goals
Immediate view, impatient	Long term view, patient
Fulfillment is assumed	Fulfillment is not assumed
Generally ambiguous or vague due to lack of examination	Generally clear and thought-out
Sense of entitlement, low or no effort	Sense of work ethic, high effort
Transfer of responsibility to the “other” to fulfill desires	Personal responsibility, potentially collaborative
Unmet expectations generate a disproportionate negative emotional response	Unmet goals generate a sense of reflection and revision



Molly the Boston Terrier

Closing

If you find yourself in the throes of the October slump, do not despair. Take refuge in all of the seasonal wonders of the fall, revise your plans and refresh your routines. Most importantly, set realistic and clear goals, but don't expect they will be achieved quickly. While you might not imagine that your students will ever rise to meet your goals, with time and sustained effort they will. And then you'll be able to look back and laugh at those days when they chewed up your favorite shoes and peed in your kitchen.

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STEPPING ONSTAGE WITH CONFIDENCE

Dr. Kevin Helppie Music Professor Emeritus, Western Oregon University, Retired, Instructor of Voice, Oregon State University

PERFECTION IS OVERRATED...

In today's world, we witness many phenomenal performers who seem to sing perfectly, whether they are on recordings, videos, or live. Then it seems that there are just as many other singers who give up because their "inner-critic" is constantly telling them that they just don't have the "chops" to pull it off. As to the latter, they have defeated themselves before they've even started. Even for seasoned performers, music making can be both joyful and frustrating because very complex issues are on the table. The performing artist has to somehow find a paradoxical balance between control and surrender, tension and relaxation, in addition to accuracy and freedom. Maisel (2005) In trying to get a grasp on these complex ideas, our students perform solos in choral concerts and competitions but often end up getting derailed by their own unfounded fears, worries and unreasonably harsh personal criticism. I'd like to share some effective strategies that can help less-experienced performers shine and truly enjoy making music.

THE REHEARSAL WENT SO WELL...

The following scenario might sound familiar. We enthusiastically coached our star alto, on two wonderful solos, for that big Saturday afternoon performance at the district music festival. Totally unexpectedly, our prized pupil forgot the words and had to stop. She tried to get started a couple of more times but on the third try she broke into tears and left the adjudication room. All of our best intentions as a teacher may have just gone out the window. This was supposed to be a peak experience for the student, but now it has turned into a situation where the teacher is on "damage control." The teacher is suddenly scrambling to find a way to smooth things over and not let this event become the moment in which she decides to be finished with solos or even performing altogether. What happened was a classic example of *performance anxiety*. Fortunately, we can help her live up to her potential by guiding her toward tools that can be put in her performer's toolbox.

MY SELF-TALK NEEDS A TALKING TO...

On a personal note, I was recently reminded of how important being *mindful* can be for a performer. In early 2022 I prepared a role for a wonderful, new, educational musical entitled, *Frontier Family Feud* by Roseburg's prolific and talented composer, Dr. Jason Heald. This charming 45-minute long, two-person work is filled with catchy songs and a lot of great information on the history of women's voting rights in Oregon. "Uploading" all of the music and the spoken lines into my six-decade-year-old brain was very challenging. Being "off-book" almost seemed an impossible task as performances drew near. Though an "old saw" at this sort of thing, I found that my "inner-critic" started

to get in the way. If I "went up on a line" in a rehearsal, I would sometimes close my eyes, clench my fists and just stand there frustrated. I would also add a few salty words that were not in the script as I vented my frustration. The stage director was patient when this happened but I could tell they wanted me to get focused, get back to work and stop berating myself. My little outbursts were in fact, wasting the time of my collaborators. I lost sight of the fact that this was not about "me" but it was about my character, the music and the whole production. When I started to really dig deeply into the background of my role, slow down my scattered thoughts and envision myself successfully playing my part, I was able to shut down my negative self-talk, be laser-focused in what I was doing and even start to enjoy myself!

Frontier Family Feud was performed live in front of middle-school, high school, community groups and college audiences in which any imaginable distraction can happen. They did. As we transitioned from rehearsals to live concerts, I was concerned that my tentative memorization was like a house of cards that could collapse at any moment. No conductor. No prompter. Just me and my brain. In several performances, right before the final duet of the show, the school bell signaling the end of the period, intrusively rang or we were interrupted by a loud announcement blaring over the intercom. Our performance was halted right at the climax of the plot! The interruption was usually only a minute or two long but being derailed in a fully memorized performance can be shocking. We were able to go on and finish the show and received our delayed ovation. Fortunately, during our preparation process we honed our skills of concentration and self-confidence along with learning the music. These became important tools to perform successfully. If we had been too overly worried or anxious as performers we may not have been able to make the adjustment to resume our performances so smoothly. It became a running joke between the actors in subsequent concerts, as we speculated, "Is the bell going off at this school before we're done, or not!" Being a perfectionist, I'm not sure I ever delivered what I would consider a "perfect performance" during the run of our show but I came to an extremely satisfying place where I could be fully *in the moment*. It seems that "nerves" will always be a reality when onstage but I found a strategy to manage the anxiety level and use that energy to improve my performance. An "old dog" can learn new tricks! Each show was still accompanied by an adrenaline rush that is part of live theatre, managing the adrenaline rush lets the performer embrace the unknown rather than fear it when onstage. Overcoming performance anxiety and stage fright is all about redirecting negative thoughts or feelings and tapping into the excitement and richness of the moment.

CALMLY FACING THE TIGER...

Most of us educators are aware of the *flight or fight* impulse that anthropologists assert was passed down to humans

long-ago by our Neanderthal relatives. Either run away from a tiger or try to face it in battle. In performing we often “face the tiger.” When we “face the tiger” the pulse increases, our heart starts to pound, breathing gets faster and higher in our body. As adrenaline floods our bloodstream, the *fight or flight* impulses start to be felt in our limbs and there is an onset of sweat, shaky hands and wobbly legs. Vocalists also tend to tighten up their shoulders and throats. Additionally, our minds tend to “speed up” and our thoughts become more scattered. Greene (2002) What can be done? As a way to combat these physical tensions, I often have students engage in a minute-long process of progressive relaxation. I invite the student to stand or sit quietly with eyes preferably closed and become aware of several areas of their body and simply notice if that area of the body is experiencing tension. The areas we look at are: 1. Neck/Jaw 2. Shoulders 3. Arms 4. Hands 5. Legs. I ask them to intentionally tighten each one of these areas for a few seconds and then release the tension in the area and go limp. It is important that students continue to breathe freely and not hold their breath while they do tightening and releasing. This is to help them be aware of their body in general but also to release physical tension.

PSYCHO-CYBER WHAT?

In the early 1960's, psychologist Dr. Malcolm Maltz, introduced the concept of *Psycho-Cybernetics*, a theory that most humans have an inner-dialogue in which we engage in which can enable or disable our ability to achieve our goals and desires. He pointed out that we often immerse ourselves in *Self-Talk*. This silent but present internal voice often can encourage us or criticize us. Having positive *self-talk* is one approach successful performers utilize in high pressure situations. Removing overly self-critical remarks like, “I can't ever get this rhythm right” or “I hope I don't crack that high note again,” puts the artist in a weakened mindset.

This attitude can place them in the role of “victim” when they need to be in the role of “hero.” A more productive approach is to improve one's *self-talk*. One can increase confidence and combat performance stress by slightly modifying the inner-dialogue with simple, honest directives that address a problem but suggest a successful outcome. The above negative comments could be replaced by statements such as, “I know what it takes to get that rhythm right, I just need to slow the pattern down” or “I have only cracked that note once and I've hit that same pitch with no problem in many other songs.” The operative thought is to take the words *can't* and *don't* from inner dialogues, permanently.

I AM AND I CAN

On a daily basis, we are bombarded by many bits of negative news on TV. We can be the victim of unfounded bullying on social media. It almost becomes a situation in which negativity and skepticism can be accepted as the norm, for almost any endeavor, much less music making. We can counteract this troubling trend by creating our own personal internal monologue that is encouraging and positive. Cornet (2019)

suggests a list of basic affirmative statements that can be a starting point to build confidence: *My body feels the energy of positive anticipation. I am in control of my music, but free enough to let go. I feel comfortable and secure on stage. I am a powerful and genuine musician. I have nothing to prove. I am greater than this performance. I am eager to communicate something special. I love a new adventure. I embrace the unknown with positive expectation. I can still have an ice cream cone when I get home, no matter what happens!*

TAKE A VIRTUAL TOUR OF YOUR CONCERT

In this strategy, the singer assumes the role of a “third person observer” and acts as their own “tour guide” on a visual, aural and mental virtual tour, detailing the performance space and the concert itself, from beginning to end. It takes concentration and imagination to engage in this process. It's also a great alternative to feeling out of control while onstage. A “good” tour guide usually has bubbly enthusiasm about every location they are describing. Why not emulate the PBS travel show guru, Rick Steeves, and light-heartedly and enthusiastically visit each location in your concert instead of visiting with dread and worry? The revered mezzo-soprano, Jan De Gaetani (formerly on the voice faculty of the Eastman School of Music) would always go to the concert hall long before anyone else was there, on the afternoon of the performance, walk through the entire theatre to have the sense that she was welcome not just onstage and backstage but also in the lobby. It gave her a sense that she was in a “friendly” space for the concert that night. Here are some of the “destinations” that can be observed on the singer's own “virtual tour:”

- What does the stage floor look like?
- Can I see the folds in the curtains?
- Can I see the stage lights?
- Where are the exit signs in the theatre?
- Does the stage area have a certain smell?
- How many aisles are in the auditorium?
- Can I see the last row in the balcony?
- What paintings are hanging in the lobby?

As your virtual walking tour of the hall commences and the imaginary concert begins, reflect on or verbalize affirmative statements on desirable outcomes.

- I have practiced for many weeks. I can't wait to perform.
- I am happy to hear the sound of applause as the concert starts.
- I see familiar faces smiling at me.
- I can hear how the music begins at the perfect tempo.
- I feel self-assured, confident and relaxed.
- My breathing and support feel effortless and connected to my tone.
- I feel increased confidence in my breathing, the more I sing.
- As I sing, I enjoy the sound of my voice resonating in the hall.

- It's easy to express the meaning of my songs.
- I feel at home with this stage and my music.
- This is an exciting and enjoyable experience.
- I am able to choose what I wish to concentrate upon.
- I am expressing the range of the music and myself.
- The time went by fast and enjoyably.
- I am hearing the applause at the end of my program.
- I smile and bow and walk comfortably offstage.
- I am standing backstage feeling exhilarated.
- I have a strong sense of achievement and accomplishment.
- Smiling audience members are walking up to me.
- They praise me and I believe them.
- I'm glad I had this experience.
- I feel a deep sense of satisfaction and peace.
- I am the music!

ANCHORS AWEIGH!

Positive affirmations can take the form of well-thought-out lists that comprise step-by-step processes, or the affirmation can be a singular focal point that helps to build performance confidence and readiness. Greene (2002) One such activity is to employ a visual anchor that serves as a powerful visual symbol or image that the performer finds inspiring. This focal point can trigger the singer's sense of courage, security, strength or serenity. Cornet (2019). This could be an abstract mental picture, a symbol of something meaningful to you, or it could be an actual object. Think of this as your own special Mandala. (Mandalas were originally a round, geometric design to be used to focus on prayer in some Eastern religions.) If the singer has a talent for the visual arts, they could certainly create a painting or photograph to inspire themselves. If it was up to me and I had the requisite ability, I might paint a simple picture of Washington's majestic Mount Rainier. You can incorporate this image in your mental practice before you walk out onstage. You can focus on this anchor any time you feel stressed or anxious. Here are some ideas that have been gathered from other musicians: An animal emblem that symbolizes your personal attributes, a blazing flame, sphere of gold light, a boulder jutting out of a roaring river, a wooden box filled with luminescent agates, a towering poplar tree that bends with the wind but never breaks. A meaningful personal symbol of faith or strength can also be a "silent partner" during the concert.

COMING ATTRACTIONS

A lot of negative issues in vocal performances stem from anxieties within the singer's personal life. For the performer to remain calm and confident they may wish to utilize the mindset called *The Law of Attraction*. Tormey (2014) Performance anxiety, nervousness, or stage fright might occur more if the student knows their extended family is coming to watch them perform, or if they are a soloist in an important concert or festival. For example, the singer can replace their typical viewpoint that

"they always criticize me" to "they always want the best out of me because they love me." In general, this is a mode of thinking in which individuals start to live their lives expecting desirable results. Marsel (2011). The guiding principle is that whatever thoughts or energy you put out to the world, you receive back. This is a *New-Age* concept that has even been parodied on Saturday Night Live and some folks feel it's a simplistic and *Pollyanna-ish* practice. Professional dancers, actors and many Olympic athletes use this approach and believe it to be effective.

TO "AIR" IS HUMAN

It is somewhat astounding to realize that we *homo sapiens* take a breath about 25,000 times per day. Even more amazing is that we don't even have to think about it. Most of the time we are on "auto-pilot" when we breathe. Another helpful approach to reducing stress before going out onstage is a short period of "mindful breathing." In the body awareness discipline of the *Alexander Technique*, it is suggested that when we think about breathing, we are careful to not use words or descriptions of breathing that do not match with what is really happening physiologically. Kleineman & Buckoke (2013). One phrase that we music teachers often invoke is "Take a big, really deep breath before you sing!" Good advice but not the most accurate in terms of physiology. We really do our breathing in our chest cavity and not in the lower body. A more accurate directive to state would be "have an elevated and buoyant chest cavity when you sing and don't raise the shoulders." This will help vocalists from trying to manipulate airflow by somehow shoving out or even pulling in the belly area too forcefully. The lower belly does gently pull inward during well-supported singing. It plays no useful role in the process of inhalation, except to release. There is a plethora of effective breath exercises available for "centering." The operative idea is to take a short period of time before a concert and practice slowly inhaling and exhaling. Here is a process I often suggest. Sometimes, this is all it takes for people to relax. It releases the diaphragm, provides us with oxygen and allows us to practice a good release of breath. I will add a little word of warning here: Don't try to treat your regulated breathing session as a way to see if your support is working. This will make you anxious. Practice your support separate from this process. The mindful breathing process is for connecting to the breath and your mind. IMPORTANT: The back of the neck should be long, and one's ears directly over the shoulders. It is helpful to move your shoulders and neck a little between breaths to not let rigidity set in.

Method 1 (release):

- Breathe in with teeth closed (BUT NOT CLENCHED) as if you are doing a backwards 'ssss'
- After 3 seconds, let your jaw drop and allow the air to fill your lungs
- Do not over-breathe. Breathe in until your lungs feel like they could 'bounce' back inwards, do not breathe beyond this
- Blow out all your air with your lips shaped slightly as if you were saying "ooh"

Method 2 (relax):

- Breathe in through your nose until your lungs are full. Make sure this isn't too fast, it should comfortably take between 4-5 seconds
- Take in a little less air than you would for method 1.
- Hold the air in your lungs for about 4-5 seconds. Don't puff your cheeks up as if you are trying to stop the hiccups, just keep the air from coming out. Exhale through your mouth on a count of 4-5. Don't suddenly drop your jaw; just let it come down naturally.

WOULD YOU LIKE A STRAW WITH THAT?

The final "helpful" tip I'd like to suggest is to have singers use some form of (SOVT) Semi-Occluded-Vocal-Tract exercises to help find an inner calm and also encourage healthy vocal support prior to performances. Without good support, any singer should rightfully be very nervous and uncertain about the outcome of the performance and will likely have loss of range and volume. Groundbreaking work was done in this area by the vocal scientist, Ingo Titze in the early 2000's. Kagan (2020) He discovered that by blowing air through some form of tube or straw the necessary amount of air-flow needed for singing could be consistent and dependable. This practice also allows the singer to have less muscular effort in the larynx. There is extensive information now available about SOVT so I won't go into further detail but would encourage teachers to become familiar with this research. Slow inhalation into the straw and a slow release out of the straw is the basic concept. One can also hum any melody through the straw to experiment with the relationship of air to tone. It can even be useful to exhale air through the straw into a glass of water. If you make the bubbles gently "boil" without overflowing the cup you have found an optimal intensity level for your air resistance. Any Dutch Bros., bubble tea or Slurpee straw will do. There are fun toy-like devices that are inexpensive and commercially available that are effective as well. *The Floating Ball Game* \$4 on Amazon or the slightly flashier *Sing Ring*, which is a solid brass mini-tube that comes with its own carabiner to attach to your belt loop so you can SOVT like a rock star. These devices reinforce variable resistance training into a child-like game permitting the singer to focus on an external object, rather than just themselves.

Here's to many wonderful future solo performances by your students. My strong desire is that the strategies presented will be of use and enable them to experience the joy and freedom of an artistic and *mindful* performance. Let me know if you have any questions!

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IT'S OKAY TO NOT KNOW

The Power of Cultural Humility in Teaching Global Music

William J. Coppola, Ph.D. Assistant Professor of Music Teaching & Learning, USC Thornton School of Music

Greetings from Southern California! In this article, I want to share a new concept that's really made a world of difference (no pun intended) in my thinking about teaching global music. First, some brief backstory.

When I was teaching elementary school music in New York City, I made it a priority to feature as much music from around the globe as I possibly could. The trouble was, I sometimes felt debilitated thinking about all the possible ways I could get it wrong. I feared doing a disservice not only to my students, but to the cultures I was trying to celebrate. As a white, North American music teacher with no formal training beyond classical and jazz music, I knew that most journeys into the world of cultural diversity would be as an outsider. And the more I started talking to music teachers across the country, the more I came to realize just how widespread this feeling was across the field. At virtually every workshop I conducted, at least one person would ask me, *how do I make sure I don't inadvertently offend the cultures I'd like to feature in my classroom?*

The tenets of culturally responsive teaching (CRT) offer us one helpful approach: to decenter ourselves and draw from the wealth of cultural capital that our children (and their families) bring to the classroom (Lind & McKoy, 2016). But what about those music practices with which neither I nor my students were very familiar? While reflecting the identities and experiences of our students' lives (and heritages) is a crucial part of cultural diversity, it's not the whole story. Bringing global music into the classroom is *also* about recognizing the vastness of humanity beyond ourselves. It's about celebrating the cultural knowledge inside our local classrooms *alongside* cultural expressions from the furthest reaches of the globe. Not just local, and not just global, but a truly "glocal" adventure, we might call it.

But out of fear of misrepresenting the music (or the people whom the music represents), many people shy away from engaging in such experiences completely, preferring instead their personal "tried-and-true" selections that become their security blanket over the years. Eventually, "Jambo" implicitly becomes *the* welcome song from East Africa; "Sakura" becomes *the* Japanese song for beginner instrumentalists; and "Al Citrón" becomes *the* passing game that all Mexican children play. When we begin to rely on a select few pieces to fulfill our world music goals, we run the risk of unintentionally tokenizing the very cultures we wish to elevate. Is there a lesser of two evils, then, between the risk of tokenism on the one hand and getting it completely wrong on the other?

My response to this question has grown into a sort-of mantra for me over the years: *It's far better to do something to the best of your ability than to do nothing out of fear of inadequacy.*

As educators, our fear of doing a disservice to global music obviously comes from the best of intentions. But I also think it's

in no small part connected to the primacy we place on expertise in the classroom. Music education philosopher Randall Allsup (2016) reminds us that experimentation and open-ended experiences are often feared in music classrooms because they take us too far away from the comforts of our own expertise. They also dispute the image of the "master" teacher with unlimited knowledge. But as Leah Cohen (2013) writes in her celebrated book *I Don't Know*, our fear of getting it wrong "can breed a habit of shirking responsibility and avoiding vulnerability—behaviors that ultimately distance ourselves from the very prizes we crave: true connection with others and integrity within ourselves" (p. 4).

When it comes to teaching music over which we can claim no expertise or first-hand experience, I believe a shift in mindset is essential. It's important for us to develop comfort with our discomforts; to recognize that we will never know it all, never have it all figured out, and never have that guarantee that we won't make mistakes. We might find exactly this sentiment in the promising concept of *cultural humility*.

At its core, cultural humility represents a shift in mindset that enables us to view our work with matters of diversity and equity as a *lifelong* process. It includes three main facets: (1) self-reflection and self-critique, (2) redressing power imbalances, and (3) developing mutually beneficial partnerships with communities (Tervalon & Murray-García, 1998). The second and third dimensions compel us to engage with matters of power and privilege in our work—important matters which readers can further explore in some recent publications (e.g., Coppola & Taylor, 2022; Hess, 2021). But it's the first facet that's most directly relevant to this discussion. If we can learn to recognize that our journeys as educators are infinite, we can begin to embrace the limits of our knowledge—not from a standpoint of fear and anxiety, but from a place of curiosity and wonder.

When thinking about cultural diversity in the music classroom, there will always be plenty that we don't (and can't) know. For example, even if we could learn all that was possible about the rituals, history, and politics of a given culture, we're quickly reminded that culture is interminably fluid and boundless. No culture remains the same forever, nor will every individual express their culture in the same way. There's also the tendency to equate world music with "timeless" historical traditions that are far removed from the everyday lives of actual people. I remember one student telling me, for example, that K-Pop couldn't possibly be considered world music because it wasn't "old enough" and didn't use traditional instruments.

At the same time, coming to terms with the limits of our expertise doesn't give us permission to freely and haphazardly dive into musical expressions about which we know nothing. Time and attention to conducting as much research as possible is still crucial so we can learn all we can about the music we

wish to celebrate. At the very least, we need to know *if* we have permission to perform music from particular traditions. (For example, some ancestral songs and dances among Native American communities are considered inherited privileges that are inappropriate for others to use.) We also need to know *why* and *by whom* the music is performed, as well as for *what occasions* and *in what contexts* it might be performed. In many cases, such information can be garnered through publicly available resources, including [Smithsonian Folkways Recordings](#), the [Association for Cultural Equity](#), and the seven-volume [World Music Pedagogy Series](#), published by Routledge. Beyond these resources (and many others), developing partnerships with community music organizations and/or cultural centers can further help us fill the gaps of our personal knowledge, as can locating local culture bearers to share their situated expertise.

But again, all resources are imperfect. Many provide glimpses into cultural expressions but can't possibly capture the expansiveness of individualized expressions within those cultures. Nor can they capture the degree to which cultural influences blend, morph, and evolve over time. To me, this all serves to further reinforce the importance of practicing cultural humility in our work. We will never be able to know everything about the countless cultural expressions around the globe. But that doesn't mean we can't do all we possibly can to prepare ourselves to make such forays as rich and meaningful as humanly possible. And we do this by questioning ourselves, self-reflecting on our practices, and openly acknowledging the limitations of our knowledge.

In a time where overconfidence seems to be the social currency of our times, being able to admit our ignorances can be both empowering and refreshing. When we're afraid to admit to our students—and to ourselves—that we don't always have the answers, we not only fail to model vulnerability, but we reinforce an idea of music learning that privileges mastery over exploration. Instead, let's lean into a culture of saying "I don't know" as we approach global music from a place of shared exploration. When we do so, we reinforce classrooms as empowering places in which we're *learning with* students rather than *teaching* to them.

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PUBLIC SERVICE LOAN FORGIVENESS AND MUSIC EDUCATORS

September 9, 2022

On August 24, 2022, the Biden Administration announced targeted student loan relief for an estimated 43 million borrowers, including full debt cancellation for approximately 20 million borrowers. The administration also announced improvements to the Public Service Loan Forgiveness (PSLF) program. The PSLF program forgives the remaining balance of direct loans after 120 qualifying monthly payments have been made under a repayment plan while working full-time for a qualifying employer, which includes government organizations (federal, state, local, or tribal) and non-profit organizations. As government employees, public school teachers are eligible for PSLF, the eligibility of private and charter school teachers is dependent on their organization non-profit status. These improvements to the PSLF program build upon the [temporary changes](#) put in place by the U.S. Department of Education (ED) in October 2021, that were aimed at providing an easier path to forgiveness for borrowers.

NAfME encourages members who work for a non-profit, federal, or state government to review the temporary changes to PSLF to determine eligibility. The deadline to apply and be eligible for these temporary changes is **October 31**. In this blog, the details of the Biden Administration's student debt relief plan will be discussed.

Biden Administration Student Loan Relief

ED will provide up to \$20,000 in targeted loan relief to borrowers whose individual income is less than \$125,000 (\$250,000 for married couples) and who received a Pell Grant. Individuals whose income is less than \$125,000 but did not receive the Pell Grant will be eligible for up to \$10,000 in targeted loan relief. Current students with loans who are dependents will be eligible for relief based on their parents' income. An application for borrowers to claim relief will be made available by the Department of Education no later than December 31.

Proposed Changes to PSLF Program

Recognizing the barriers faced by public servants in accessing the PSLF program, the ED has proposed regulatory changes that will ensure effective implementation going forward. The proposal, if passed, would allow for more payments to qualify

for PSLF, such as partial, lump sum, and late payments, which previously did not count towards the program. This proposal provides an easier path to forgiveness for those who have served 10 years at a qualifying institution, including non-consecutively, and allowing borrowers who have served less than 10 years to receive credit for past periods of repayment that would otherwise not qualify for PSLF. These time-limited changes are set to expire on October 31, 2022. Learn more and apply for the time-limited changes to PSLF [here](#).

Make Student Loan Repayment Manageable

In addition to the targeted debt relief being provided, the Biden Administration is taking steps to make the student loan system more manageable for low- and middle-income borrowers. The income driven repayment plans currently provided by ED have been deemed "too complex and too limited in scope" by the Biden Administration. To address these concerns, ED has proposed a set of rule changes that would make income-driven repayment plans more manageable for low- and middle-income borrowers. The proposed rule changes, if enacted, would do the following:

- lower the amount borrowers have to pay (for undergraduate loans) from 10% to 5% of their discretionary income;
- raise the amount of income that is considered non-discretionary (therefore protected from repayment) to the annual equivalent of \$15/hr.;
- lower the number of years of payment required to forgive loan balances from 20 years to 10 years (for borrowers with original balances of >12,000);
- cover a borrower's unpaid monthly interest as long as monthly payments are made.

For more information on the Biden Administration's plan to provide student loan relief, please review the [fact sheet](#) provided by the White House and the [FAQ](#) provided by the Federal Student Aid office of ED.



SIGN ON THE DOTTED LINE... YOU WON'T REGRET IT!

Amy Schendel Fine Arts Education Coordinator Billings Public Schools, Montana MEA President

Do you wonder how you can get your music department to be more visible in your school or community? Would you love to give the music students the recognition they deserve? Would you like to build leadership, service and other life skills in your musicians? NAFME has an organization designed to give your 6-12 students great opportunities and your music department the visibility you desire. Tri-M Music Honor Society is the only national honor society for student musicians in the country. It currently includes over 2,100 chapters, but very few of those exist in the State of Montana. I would love to see us change that in 2022. It's time to put our MT musicians and music departments on the map!

In the fall of 2017, I accompanied my son to the NAFME National Honor Choir in Florida. In the program all the students' names were listed, as well as their school and state. In addition, there were asterisks placed by the names of students who were Tri-M members. MOST of the students in these groups were members, but I realized that while I had definitely heard of Tri-M, I had never looked into it, explored it or considered the benefits it might offer our department or students. So as I sat waiting for the concert to start, I jumped on the website (not during the concert, I promise!) and began to explore. When I got back home, I discussed the idea with my colleagues and Skyview High School got its Tri-M chapter up and running in 2018. It has been a real boost for our students, school and community with the many great ideas and opportunities that have come about. As our chapter has grown, one of my fears was that I wouldn't have enough time and energy to dedicate as the chapter advisor, but the goal is to have a student-led organization and to support along the way. I continue to be amazed and excited by the passion in the students and their willingness to lead!

So, if I've piqued your interest, let me give you a few details so that you don't have to go research everything on your own. Tri-M - or Modern Music Masters - Music Honor Society is a program of the National Association for Music Education (NAFME) which focuses on creating future leaders in music education and advocacy. It recognizes both academic and musical excellence. Public high schools and middle schools, as well as non-public accredited schools, are eligible to start a chapter. Starting a chapter is as simple as: 1) Choose a Chapter Advisor, 2) Fill out the [chapter membership form](#) and pay the chapter dues (for one calendar year just \$100, renewing in August, easy to raise through a chapter fundraiser) then 3) Receive your certificate and welcome packet with everything you need to get started. It's that simple...you can be off and running in a matter of days. Next you need some members! Chapter advisors can select members or put together a selection committee. Candidates must have been a member of

a school-sponsored music ensemble for at least one semester. They must maintain an "A" average in music and a "B" average in other academic subjects. Leadership, service and character can also be considered at the discretion of the advisor or committee. At Skyview we use a Google form "application" that includes questions that address leadership, service and character and requires three adult references that can speak to the student's qualifications. Students fill out the form in March/April, receive their notification letter and then we hold an induction in late April or early May. We hold one meeting before school gets out to elect officers and brainstorm future ideas, then we're ready to roll in the fall.

Much of what I love about Tri-M is how everything is already set up for your success. Tri-M's website: www.music honors.com has everything you might need for every step of the way. One of my favorite pages is the [Resources](#) where you can find links to things like the induction ceremony template, merchandise (we purchase graduation cords and identify our Tri-M members in the graduation program), ideas for service projects and activities, plus all the FAQs!

Our Skyview Tri-M chapter holds meetings 1-2 times per month throughout the school year. As music faculty, we facilitate and guide, but we let the students take charge and lead the group. We keep a Google Classroom for Tri-M where minutes are posted, discussions are initiated and information is housed. Here are a just a few of the things they have done in the last few years: Instrument petting zoo for 5th graders in the Heights community, provide national anthem for events, provide music for honors events within the school, partner with other service clubs for campus cleanup/dress-a-child, volunteer for the Alberta Bair Theater, Holiday Giving-Tree, visit the middle school music classes, recognize a music student of the week/month, movie night in the theatre (music department), theatre spring cleaning, holiday caroling, and more. There are things within our department that we've always done, but by bringing Tri-M into the fold, students have made events and activities even better. Our students are required to complete 20 hours of service for the year - 10 in the school and 10 in the community (reported on a Google form). We encourage them to connect as much of these to music as possible. So when we host music festivals or events, we encourage Tri-M students to fulfill their volunteer hours by getting involved with set-up or assisting in other ways. They learn a lot in the process, and we have plenty of helpers!

Our student-leaders and members really love to plan fundraisers, too. Many of the fundraisers they have embarked on have been for the purpose of giving to those that are in need. They have raised money for students in our school and in the community - buying gift certificates or essentials and

donating them to local charities. But sometimes, their ideas are as much about “fun”raising! What started out as a joke about selling pickles at lunchtime turned into a Spirit Week fundraiser selling “Empathy Pickles” (complete with a note of encouragement) and made several hundred dollars in 3 days. (For more information on implementing this particular fundraiser, contact Aaron Schendel). After that week, Tri-M was even more well known around the school! But truly, Tri-M has given more recognition to our music department in the school and community these last few years. It has given traction to our music program and developed leaders within. Students will find their participation builds their spirit of service, grows their leadership skills, promotes their passion in music, and may also help them to win scholarships and awards.

I believe now is the time to make it happen! Start planning now and take the leap - start your own Tri-M Music Honor Society chapter. If you need some help along the way, contact me! You may steal all of our ideas and then share some of your own in the future. I have a dream in which our music students could be connected through Tri-M throughout the state and beyond. Maybe we could hold a statewide Tri-M conference...maybe a statewide day of service...maybe statewide recognition and scholarships...maybe future music educator workshops... maybe music advocacy at our State Legislature...there are so many possibilities. I want to dream big, but it will only be possible when we dream together. Will you join me??



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DISCOVERING OUR INNER SUPERHERO

Coty Raven Morris Visiting Assistant Professor of Choir, Music Education, and Social Justice at Portland State University

When I was an undergraduate student at Texas State University-San Marcos, I had a dear friend in the Theater department named Jecamiah. Jecamiah and I would have lunch together every Friday at “Rose Garden”, a Chinese restaurant across the street from the music building. Our friendship was forged by a love for each other’s disciple and the joy of music making. One particular week, something in our friendship shifted: he did not speak to me that Monday, so I assumed something was wrong. After expressing my fury with several of my peers and inquiring about him with others, I had come to the conclusion that our friendship was, if anything, on the brink of disaster.

When Friday came, I was quite shocked that Jecamiah wanted to have lunch with me. I was clearly over it (I was not over it at all), but was eager to get an explanation. Over appetizers, Jecamiah began to explain his absence the past week. He began to explain that he had to distance himself from me in order to complete a project for Theater in which I was his subject. His professors told him to choose someone in his life that he considered to be a superhero and change them... into a villain.

Before he even moved to the next sentence, my heart was already in my throat. Like a rollercoaster before the drop, I found myself anxiously waiting at the edge for the other half of this tale. My friend went on to say “what I realized is that I had to change nothing about your personality. All I had to do is change your intentions.” As he went on to express a love for my ability to communicate with others, I was already putting together the pieces. The same part of me that was capable of educating and creating a sense of fellowship was also capable of being manipulative and gossipy. And though I never “intended” to cause harm, I couldn’t help but realize that my first reaction to Jecamiah’s absence was to spread gossip.

Superheroes and Villains

I’ve always loved Superhero and Villain stories. A community at peace until suddenly, a bad guy appears and causes a mess. Hope seems to be lost and then BAM! A hero comes to save the day! So bold. So brave. So neat. But as we know, life is nothing but. Our world is messy and complicated. Morality gained with the false views of social media and the conflicts that come with seeking work/ life balance. As advocate Sheldon L. Eakins stated, “it’s hard to focus, and it’s hard to see each student and be seen by them - when there are concerns about the Delta variant of COVID, climate change, hurricanes, fires, and economic circumstances. The pandemic has hit people hard, especially historically excluded groups, and overall, as a society, many people lost their sense of complacency.”

One thing that all superhero stories have in common is the impact of the villain and hero at the end. Whether looking for

radical change or chaos (which can often look the same), the hero receives praise and the villain is nowhere to be found when it is time to rebuild. Villains never stay for the clean up. We ask students every day to trust us with aspects of their wellness. Lost classroom hours can make us feel a push to make up for intellectual time leaving the emotional, physical, and spiritual wellness neglected. Students are left vulnerable because their wellbeing was not considered when intentions were set. It’s imperative that we cater to the whole child when building upon skills or rebuilding classroom culture. Collective intentions will result in collective impact for all!

Just like heroes and villains, we all have our origin stories. Whether we are seasoned Educators or just beginning our careers, we have been shaped by our experiences to be the leaders we are in our classrooms. Revisiting our origin stories isn’t just for comic book nostalgia. It can bring light to why we execute our purposes in the schools and communities we find ourselves in. Sometimes we have to consider the “why” before we can process the “what”.

Back to our Code

To stay the course, most heroes keep a code of conduct for themselves. This code serves as a moral compass in complicated situations. And this time that we are in is complicated to say the least. Whether we are searching for tools to help with particular circumstances or find ourselves facing new obstacles, here are some back to school reminders for the everyday human striving to be a hero in their spaces. The following can serve as reminders of the powers we have and what all is at our disposal:

Accessibility Not Complacency

Meeting the kids where they are can be confused with meeting them as far as they will go. Empowering them to reach for new heights requires trust on both parts. Try exploring activities where the students are confident in their success. Invite them to share their gifts in other areas or perform songs of their choosing to establish a rapport of celebration (both of the craft and of the student). Remind them of the hours it took to master the skills they have and begin your content with an invitation for them to share the same gifts to learn a new craft!

Be mindful of the Power Zone

As we know from many professional developments, there is strength in utilizing the Power Zone. Closing the physical gap between a student and teacher can make a student feel seen or alert them that they are being monitored. But even heroes can be intimidating. As I watched a colleague approach an audience member at a conference, I could see the Sound

Director tense up from the sudden presence of a person outside of her immediate bubble closing in. It was then that I thought, “if that’s how an adult reacts after months at home, I could only imagine how a kid would respond.”

Though the transition from online back to in-person events is exciting, it comes with new challenges. Post-quarantine, proximity might heighten anxiety. Be aware of physical space and student level of comfort. Remember to ask students if you have permission to touch their desk or belongings before diving in. If giving an adjustment to the body, be extra cautious and clear with what you are demonstrating and why. And most importantly, if they say “no”, not only should that be respected, but thank them for their honesty.

Keep it Real: avoid toxicity positivity.

I walked into the Fall of 2020 with no clue how to approach the plethora of things that may be of concern to my students. I ended my first few classes with a writing prompt asking them to tell me things that brought them joy on a sticky note to display the board. To my shock, I had a student write “wearing my mask brings me joy because you can’t see the mask I wear everyday”. This set the tone for my focus on my student emotional wellness before anything else. These students were in need of healing when they were surrounded by school mantras and activities that urged them to forget. However, an optimistic mindset and toxic positivity are two different things. One acknowledges the impact of the past and the other sugar coats. Grieving is essential to healing. What if we engaged in activities (for ourselves and our students) that gave them tools to process the events around them? The scenario above inspired me to start doing classroom “temperatures checks”* at the beginning of each rehearsal. Students used the first 5 minutes to write how they were doing on an index card and give it to me to read. Some wrote novels, others wrote words, and some even drew pictures. But the bigger goal was to practice how we communicate how we are feeling and what we need again.

Practice enjoying the journey.

We all have experiences competing in various music competitions. The adrenaline of getting “first chair” is fueled by months of practice and musical discipline. The skills we attained would later present themselves as expectations for the ensembles we have in our own programs. But the pandemic and time away from the classroom leveled the playing field in a way that could not be imagined. What do you do when everyone needs to begin again? You do just that. Go back to fundamentals as a community. Take this opportunity to create lessons based on the desires of your students with their own destinations in mind. Walk together to navigate the learning process and recoup knowledge not out of anxiety, but with excitement! The real prize is not in the destination, but in your NAVIGATION of YOUR path to building a culture of success and community in your classroom.

Know your function in the chord

When I teach students chord leading and their relationship to each other, I often begin with an unfinished scale. As I ascend on the piano with one hand and conduct with the other, I watch their faces as the students anticipate a tonic that never comes. Per usual, a student will do something as small as humming tonic or as hilarious as running to the piano to hunt down the final key. Either way, they learn that the rest of the scale carries just as much power as our starting and ending note. Just because it’s not first or last doesn’t mean it isn’t important.

Lean into the dissonance

With the global pandemics of COVID-19 and civil unrest, our nation has been struggling to find the words to process the events surrounding us. In these moments of uncertainty, we have spent more time reconnecting and practicing the lost art of communication. The time has come for us to take a hard look at how our classrooms and vocabulary serve to heal (or harm) our students. Beauty can come from conflict. If it weren’t for the aching dissonances of music, the resolving chords wouldn’t have any magic! No one enjoys conflict, especially when it involves complex issues of race and culture. Ignoring the truth, however, will only amplify the problem. Instead, we should lean into the dissonance and learn how to effectively navigate difficult situations. There are plethora of books, pieces, and other resources* that can help guide difficult conversations. When words fail, music speaks!

It’s not personal

There is an African proverb that states “a child that is not embraced by its village will burn it down to feel its warmth”. We knew that students might have difficulty transition back into our classrooms, but we may have not been prepared for what else they would bring. It’s hard to find structure and balance after your world has been turned upside down (including your daily schedule). Students may be responding to you in ways that seem combative, but are actually just insecurity. Whether it be an “attitude”, lack of participation, or even Tik-Tok challenges during the school day, these are all attempts to communicate a need for attention and support. Instead of taking it personally, try creating a language of communication before discussing discipline or consequences. If approached as a villain, they will respond as one.

With Great Power Comes Great Responsibility (OTHER TIPS)

- Expand on your classroom traditions: sing Happy Birthday in different languages, teach the works and stories of BIPOC, use music examples that invite conversation and connections to real life experiences.
- Ask students what they want to learn. They may select songs outside your expertise; invite them to teach YOU!
- Make the effort to say your students’ names correctly. Don’t give them nicknames because it’s easier for you to pronounce.

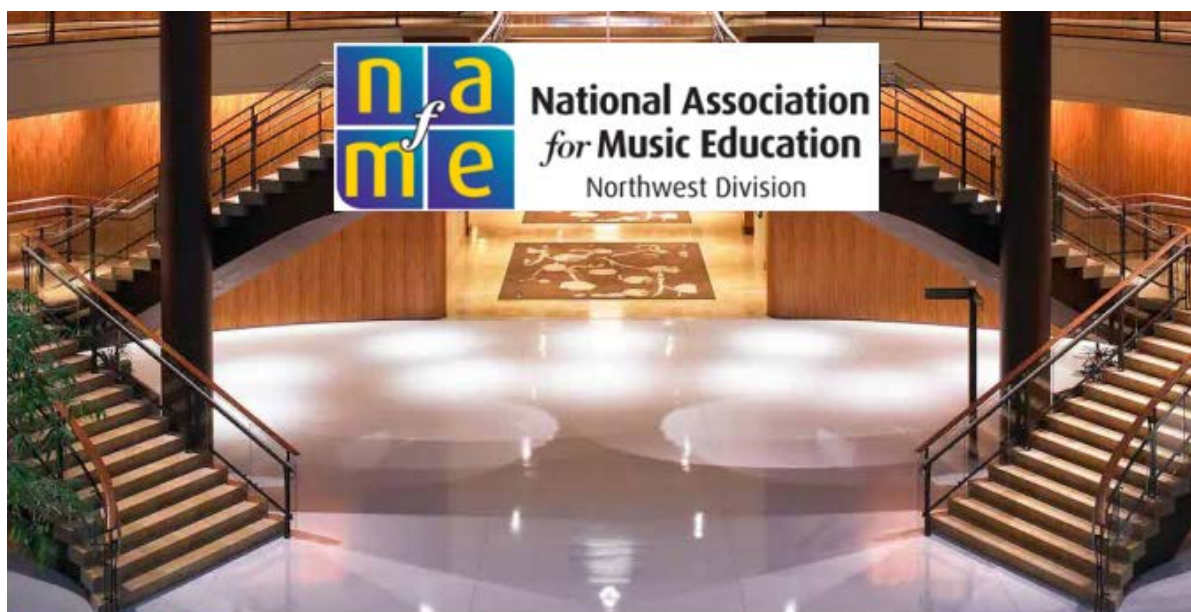
- Normalize difficult conversations in your classroom by modeling healthy dialogue.
- Discover your role(s) in the social change ecosystem (great activity for self-reflection and with students).

BEING HUMAN TOGETHER

In the final hour of the battle, we must look inside ourselves and remember what power we have. Our ability to impact and change lives through music is nothing short of supernatural. Thriving through pressure to survive another day is our collective origin story. But there is no music without dissonance. That is to say, good stories have conflict. And our humanity will always make room for challenge, reflection, and growth.

As you embark on a new school year, remember that you were born with everything you need to succeed. We can not duplicate the classroom experience of the past because the citizens of our classroom have different lived experiences. Our students don't need new heroes, they need evolved humans. Humans who are vulnerable and empathetic. Humans who make mistakes and learn. Humans who connect with the heart through the score and beyond. It's time that we let go of the expectations of our previous selves. They weren't as resilient as you are now. They weren't as creative as you are now. The person you have been forged into can adapt and shift as needed. And that's the hero we need right now.

If you are looking for ideas or resources, please visit my website www.cotyravenmorris.com



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Scott Sheehan, Keynote



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YOGA FOR MUSICIANS

An Overview & Practical Ideas To Include in Your Life as a Musician, Performer, and Teacher

Liz Kohl Adjunct Faculty, Portland State University

"Yoga is like music. The rhythm of the body, the melody of the mind, and the harmony of the soul creates the symphony of life."

- B.K.S. Iyengar

When I meet someone new and tell them that I teach a course at Portland State University called, "Yoga for Musicians," I'm inevitably asked: *What IS Yoga for Musicians?* ...And, perhaps you are wondering that, too!

What is yoga?

Well, let's start with the definition of yoga. Yoga is an ancient practice from India which includes eight different limbs or parts. The word yoga can be translated as 'yoking' or 'union,' where we strive to unite the mind, body, and spirit. In the first class of my course, "Yoga for Musicians," I find it helpful to discuss these eight limbs of yoga. First, there are four deepening forms of meditation:

- Pratyahara (turning inward)
- Dharana (concentration)
- Dhyana (meditation)
- Samadhi (pure bliss)

The next two limbs of yoga are called the Yamas and Niyamas, which each include five disciplines or practices in how we relate to ourselves and the world:

- **Yamas**
 - Ahimsa (non-violence)
 - Satya (truthfulness)
 - Asteya (non-stealing)
 - Brahmacharya (pure conduct)
 - Aparigraha (non-greed)
- **Niyamas**
 - Saucha (cleanliness)
 - Santosha (contentment)
 - Tapas (discipline)
 - Svadhyaya (self-study)
 - Isvara Pranidhana (surrender/devotion)

Our final two limbs of yoga are:

- **Pranayama** (breath)
- **Asana** (postures)

So, I find it is helpful to share with my students that studying yoga is not simply a physical practice. In fact, that is only two out of eight parts to yoga! However, our breath and physical practice (asana) is a great place to start. So, how is yoga specifically helpful for musicians?



YouTube video: <https://youtu.be/KKw3zEeQUUM>

What is Yoga for Musicians?

Everyone can practice and benefit from yoga - I'd encourage that! However, I have noticed that there are several ways in which yoga can specifically benefit musicians, since we lead such unusual lives and lifestyles. First, there is a physical importance to practicing yoga, like releasing arm weight and finding the balance of tension and release in our bodies. Not all tension is bad - otherwise we would not be capable of making music on any instrument! However, unnecessary tension can often be identified and eliminated through a physical yoga practice and carried over into our instrumental practice. As musicians, our breath is more significant than allowing oxygen to get to our muscles. It can also help to assist in calming any heightened adrenaline we may have before a performance. I've also noticed that breath can help assist musicians in creating more beautiful phrases, whether or not we need air to create a sound on our instrument.

As we dive into the deeper parts of yoga, our place in the universe is brought more into the practice. The Yamas and Niyamas have to do with our ethical interactions with the world and ourselves (see lists above). Our work as musicians is enriched when we engage with the outside world and are fascinated by things outside of music. Other topics and interactions with people inform our playing, performing, arranging, composing, and practice habits in a palpable way. The last four limbs of yoga (Pratyahara, Dharana, Dhyana, & Samadhi) are deepening states of meditation. Because I teach my class for people of all faiths,

religions, and those who are not religious, I allow the more spiritual component of yoga to be open enough to serve people of any belief system (religious, spiritual or other). However, as musicians, I don't think that many people would attest to having never experienced music in a spiritual way (either as a listener or performer). I love this affirming quote from renowned yogi & creator of Iyengar yoga:

"Yoga is not meant to be a religion or a dogma for any one culture. While yoga sprang from the soil of India, it is meant as a universal path, a way open to all regardless of their birth and background. Patanjali used the expression sarvabhauma - universal, some 2500 years ago."

- B.K.S. Iyengar

So, yoga can impact musicians through:

- Noticing & assisting in eliminating unnecessary tension
- Focused breath work to calm nerves & create more musical phrases
- Intentionally interacting with the world
- Meditation or a calm, focused mind

Yoga for Musicians - Free Videos for YOU!

Cultivating a practice with yoga, mindfulness, or meditation can create a variety of benefits to musicians when we practice, perform, or teach. It has been an honor to teach my course, "Yoga for Musicians" at Portland State University since 2016. However, I have recently launched my YouTube channel, "Yoga for Musicians with Liz Kohl" so that I can provide free video resources to musicians across the country or even across the globe! Please feel free to check out and subscribe to this channel if you'd like to incorporate yoga into your life and keep up with new videos I post weekly. I'd like to highlight some of these videos and how you can use them practically in your day to day life, practice sessions, teaching, or in preparation for performances.

Seated Stretch Sequence

<https://youtu.be/2aCb9vGZdPg>

This is a great sequence for a practice break and can be done either seated on the floor or in a chair.

3 Kinds of Breath (Pranayama)

<https://youtu.be/feDAPNsb2b8>

Three kinds of breath are explored in this video: Ujjayi (a heating breath), Nadi Shodhana or alternate nostril breathing (which can help create a sense of calm and balance), and Simhasana or Lion's pose (which is a great stretch for the tongue/face and can help relieve frustration!)

Morning Wakeup Routine

https://youtu.be/R41UD_e2mZE

As the title suggests, this is a great sequence or starting your day off right!

Wrist & Shoulder stretches

<https://youtu.be/S8tjgt7Ftnw>

Tuning into our wrists and shoulders is vital for musicians as an anatomical check in with parts of our body used extensively in playing our instruments and other daily activities.

Standing Balance Sequence

<https://youtu.be/dRL4fu5hj-Q>

These standing balances can create a feeling of grounding for the start of your day, a practice break, or to create a sense of calm before a concert.

Sun Salutation (Surya Namaskar)

<https://youtu.be/fLU5PFWScCo>

This sequence of postures is a key building block of Vinyasa yoga. Vinyasa is both a verb (to flow) and a noun (sun salutation). Sun salutations can help you heat up your practice and tune into the way your breath synchronizes with your movements.

Conclusion and a Note for Teachers

Hopefully you've now had the chance to follow along and practice some yoga with me! I wanted to end my writing today with a helpful hint about the spine. All yoga postures can be

reduced to the spine and where we hold our bodies. The spine is so important! As an instructor, or even for yourself, it is helpful to know that backbends can help invigorate and wake us up. On the other hand, forward folds help to calm us, ease anxiety, relax, or even prepare for sleep. We can use this knowledge as teachers to better instruct our students in different states of mind. For example, all of my private piano students know that they can stop our lesson at any time and request to do a backbend if they need a moment to refocus or help if they are feeling tired. This can be done with a stretch up to the ceiling, doing a bridge on the ground (if they are able), or moving forward on the piano bench and using it as a support to bend backwards toward the ground. If you ever find yourself with an enthusiastic or rambunctious student (or group of students), having them bend their knees and touch their toes is a helpful and sneaky way to get everyone to do a forward fold, which might create a calmer environment for you to teach. Leading your student or class in slow, deep breathing can have a similar effect.

Yoga classes are often concluded with the teacher sharing a greeting from India. This word, namaste, simply acknowledges the divine light that we see in others. So,

*The light in me honors and recognizes the light in you:
Namaste,*

- Liz Kohl

About Liz Kohl

Liz Kohl is a pianist, piano instructor, collaborative musician, composer, and yoga instructor based in Portland, Oregon. Since 2016, Liz has been an adjunct faculty member of the music department at Portland State University, where she teaches her original course, "Yoga for Musicians," during the

fall, winter, and spring quarters and frequently collaborates with students in degree recitals and juries. She has recently launched her YouTube channel: "[Yoga for Musicians with Liz Kohl](#)" which aims to share yoga videos and resources with musicians across the world. Liz holds degrees from University of Washington (B.A. in Music & Dance Minor) and Baylor University (M.M. in Piano Performance & Pedagogy). During her Master's degree, Liz obtained her 200-hour yoga teacher training certification (CorePower Yoga in Portland, OR) and began to incorporate yoga into her piano instruction and offer free yoga classes in the music department. She was then able to combine these experiences with body wellness and yoga in her thesis, "Cultivating Awareness in the Piano Student." You can learn more about Liz, her piano studio, performing schedule, purchase her original music, and more on her website: [LizKohlPianist.com](#)

If you'd like to hear her original compositions and student arrangements, check out her YouTube channel of piano: [Liz Kohl Pianist](#)

Book recommendations:

[Yoga Anatomy by Leslie Kaminoff](#)

This is the textbook for my class and is a remarkable resource for exploring the visual anatomy of our bodies in different asanas (postures).

[The Science of Yoga by William J. Broad](#)

An essential book for yoga teachers and practitioners to read. Stay aware of your body and know that yoga is not free from the potential for injury. This book also shares the immense benefits of practicing yoga.

[Light on Yoga by B.K.S. Iyengar](#)

Often hailed as the "yoga bible," this incredibly detailed text lays out yoga principles from B.K.S. Iyengar, one of the key yoga teachers to bring yoga to the West and to different body types through his revolutionary use of props. Pictures and detailed descriptions of yoga postures make up about half of this book.

[Breath by James Nestor](#)

I feel that this should be an essential book for all humans to read as it shares the incredible importance of breath for our health, well-being, sleep, and more!

[Musician's Yoga by Mia Olson](#)

This book focuses on the yogic style of Kripalu. Author Mia Olson is a professor at Berklee College of Music teaching flute, piano, and Yoga for Musicians.

[A Soprano on Her Head by Eloise Ristad](#)

Though this might seem out of place in this book list, I think you'll find that the concepts in this book align with the practice of yoga!

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