

Spring
2012



Oregon
MUSIC
EDUCATOR

Teacher Evaluations pg. 10

Medications and their
Effects on the Voice pg. 12

The Composer of the Month Club pg. 16

Preparing the Next Generation
of Music Educators pg. 20





Choir

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2012 SCHOLARSHIP AUDITIONS

February 12, 18 & 21
March 4



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ARTS & SCIENCES | OPTOMETRY | EDUCATION | HEALTH PROFESSIONS

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OMEA Dates and Deadlines

2012-2013

NAfME Music Education Week 2012

6/22/2012-6/25/2012 Washington D.C.

<http://www.menc.org/events/view/music-education-week-2012-preview>

State In-Service Day

10/12/2012

OMEA Conference and All-Northwest

2/14/2013-2/17/2013 Oregon Conference Center, Portland

All-State Dates

09/01/2012 Online Auditions/Recommendations Open

10/05/2012 Auditions/Recommendations Close

10/05/2012 Audition Screening Fees Due

11/15/2012 Acceptance Notices Emailed/Registration Begins

11/30/2012 Student Registrations Ends/All-State Payments Due

12/07/2012 Music Mailed- To Student's Directors at School

01/05/2013 Planning Meeting - 1:00-5:00, Portland, Location TBD

02/15/2013 All-State groups HS, MS, Elem. - Arrive in Portland

OMEA Board Meetings

05/21/2012 Full Board- 8:30-3:30, Crowne Plaza Hotel, Lake Oswego

09/15/2012 Full Board- 8:30-3:30, Crowne Plaza Hotel, Lake Oswego

01/05/2013 Full Board- 8:30-12:30, Crowne Plaza Hotel, Lake Oswego

05/18/2013 Full Board- 8:30-3:30, Crowne Plaza Hotel, Lake Oswego

Oregon Music Educator Journal

Everyone is invited to submit articles for the journal to

admin@oregonmusic.org

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

OSAA State Solo Contest

Saturday, April 27, 2013, Site TBD

Registration Cutoff Date: March 18, 2013

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

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

OSAA Choir Championships

Registration Cutoff Date: April 13, 2013

May 2-4, 2013, George Fox University

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

May 3- 4A and 5A Choir

May 4- 6A Choir

OMEA Chair- Marci Taylor, Marci_taylor@beavton.k12.or.us

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

OSAA Band/Orchestra Championships

Registration Cutoff Date: April 13, 2013

May 8-11, 2013, Oregon State University

May 08- 3A and 4A Band

May 09- 1A/2A and 5A Band

May 10- String and Full Orchestra

May 11- 6A Band

OMEA Chair- Chuck Bolton, tubasat@aol.com

Band/Orchestra Administrator- Cindy Simmons, Cindys@osaa.org

Music Makers

OMEA Board of Control

OMEA President
Christopher Silva
David Douglas HS
christopher_silva@ddouglas.k12.or.us
s503.261.8273 h503.661.1990

OMEA President Elect
Tina Bull
Oregon State Univeristy
tina.bull@oregonstate.edu
541.737.5603 c541.231.7361

OMEA 2nd Vice President
Gene Burton
Dexter McCarty MS
gburton60@comcast.net
s503.665.0148 h503.661.2021

OMEA Past President
Christopher Silva
David Douglas HS
christopher_silva@ddouglas.k12.or.us
s503.261.8273 h503.661.1990

OMEA Treasurer
David Becker
dbecker@clark.edu
503.768.7464

OMEA Executive Directors
Jim & Jane Howell
Board Advisors/No Vote
janejim@oregonmusic.org
w541.962.6262 toll 877.452.6632
c541.805.8683

District Chairs

District 01 Chair
Nick Budge
Grant HS
nbudge@pps.k12.or.us
s503.916.5160 c 503.481.3449

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Rob McGlothlin
Sandy HS
robert.mcglathlin@ortrail.k12.or.us
503.668.8011

District 03 Chair
Craig Bader
Delphian School
cbader@delphian.org
503.843.3521

District 04 Chair
Steve Phillips
Auburn Elementary
SPhil25216@aol.com
s541.322.3292

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Melissa Jacot
Summit HS
melissa.jacot@bend.k12.or.us
s541.475.7265

District 06 Chair
Kevin Durfee
La Grande High School
kdurfee@lagrande.k12.or.us
s541.962.0925 h541.962.2553

District 07 Chair
Russ Carpenter
Myrtle Point HS
rcarpenter@mpsds.k12.or.us
s541-572-2811 h541-396-6491

District 08 Chair
Andrea Brock
South Medford HS
broccoli_5@q.com
s541.842.1493 h541.6087517

District 9 Chair
Carl Sorensen
Nyssa MS & HS
csorensen@nyssa.k12.or.us
s541.382.2287 h 208.382.3559

District 10 Chair
Gale Graham
Glide High School
gale.graham@glide.k12.or.us
s541.496.3521 h 541.496.3554

District 11 Chair
Aubrey Peterson
Corvallis High School
Aubrey.Peterson@corvallis.k12.or.us
s541.757.5907 c541.659.4681

District 12 Chair
Tim Vian
Thurston High School
tim.vian@springfield.k12.or.us
s541-988-5352

District 12 Chair
Gabe Dickenson
Cascade Middle School
gabe.dickinson@bethel.k12.or.us

District 13 Chair
David Kays
Gladstone high School

District 14 Co-Chair
Sue Schreiner
Wilsonville HS
schreins@wlwv.k12.or.us
503.673.7615 ext. 4648

District 14 Co-Chair
Matt Whitehead
Wilsonville HS
whitehem@wlwv.k12.or.us
503.673.7648

District 15 Chair
Kevin Soon,
Liberty High School

Area Chairs

Advocacy Chair
Frank Petrik
Sherwood High School
fpetrik@sherwood.k12.or.us
w503.825.5575 503.873.2046

Band Chair
Tom Muller
David Douglas
tom_muller@ddouglas.k12.or.us
s503.261.8386 c503.799.6684

Business/Sust Memb Chr
Al Kato
Jesuit HS
akato98@yahoo.com
s503.292.2663 ex. 7040
h503.348.8673

Choral Chair/ACDA Rep
Joe Demianew
Patton MS
joe.demianew@gmail.com
h541.760-0131 w503.565.4510

Collegiate Chair
Richard Elliott
George Fox Univ.
relliott@georgefox.edu
s503.554.3281

Retired Member Chair
vacant

Elem. Music Chair
Melinda Jordan
Vern Duncan Elementary
jordanm@nclack.k12.or.us
w503.353.3270 c 503.516.6782

General Music Chair
Valerie Ellett
Gilbert Park Elem.
val_johnny@comcast.net
w503.256.6531 c 503.706.9130

Historian
David Becker
dbecker@clark.edu
503.768.7464

Media Relations
vacant

Membership Chair
Toni Skelton
Retired/Elementary
membership@oregonmusic.org
503-362-0485

Orchestra Chair
Sean Williams
Stephens Middle School
smw428@gmail.com
503.910.6053

Small Schools Chair
Mary Ann Vidourek
Grant Union 1-12
therock@centurytel.net
541.575.1799 c541.377.3460

SMTE Co-Chair
Frank Diaz
University of Oregon
fdiaz@uoregon.edu

SMTE Co-Chair
Jason (Jay) Silveira
Oregon State Univeristy
jason.silveira@oregonstate.edu

State Solo Contest Chair
Tom Muller
David Douglas
tom_muller@ddouglas.k12.or.us
s503.261.8386 c503.799.6684

OMEA Recording Secretary
Laura Arthur
Athey Creek MS
arthur@wlwv.k12.or.us; learthur@gmail.com
541.513.7414

Special Board Reps/Liaisons

OSAA Band/Orch Contest Chr
Chuck Bolton
Damascus Christian
tubasat@aol.com
h503.761.0688 c503.341.6214

OSAA Band Rep
Jennifer Brooks-Muller
David Douglas HS
Jennifer_Muller@ddouglas.k12.or.us
503.261.8246

OSAA Choral Liaison
Marcy Taylor
Westview HS
Marcy_Taylor@beavton.k12.or.us
503.259.5218

OSAA Choir Contest Chair
Matthew Strauser
Corban University
mstrauser@corban.edu
503.589.8167

MIC Representative
Cak Marshall
Peripole
cakmarshall@aol.com
800.443.3592

CMENC Representative
Meghan Timmons
mtimmons10@georgefox.edu

NW MENC Region President
Sean Ambrose
Music Coordinator, LCSD
ambroses@larame1.org
307.771.2105 307.630.7129

All-State

All-State Symphonic Band Manager
Jennifer Brooks-Muller
David Douglas HS
Jennifer_Muller@ddouglas.k12.or.us
503.261.8246

All-State Wind Ensemble Manager
Tom Muller
David Douglas HS
tom_muller@ddouglas.k12.or.us
s503.261.8386 c503.799.6684

All-State Mixed Choir Manager
Robert Hawthorne
Southridge High School
robert_hawthorne@beaverton.k12.or.us
503.259.5458

All-State Jazz Manager
Larry Coates
Mountain View MS
Larry_Coates@beavton.k12.or.us
503.259.3890

All-State Orchestra Manager
Mark Barnard
St Mary's School
markjodi@aol.com; mbarnard@smschool.us
s541.773.7877 h.937.321.7625

AS MS Honor Band Manager
Gene Burton
Dexter McCarty MS
gburton60@comcast.net
s503.665.0148 h503.661.2021

AS MS Young Womens Choir
Julie Cherry
Oakland HS, MS, E
julieannacherry@gmail.com
c543.998.9448

AS MS Young Mens Choir
Anna Rikkli
Walker MS
annaseitz@yahoo.com
541.556.7563

AS MS Honor Orchestra Manager
Brenda Simmons
High Desert MS
bsimmons@bend.k12.or.us
s541.383.6480 h541.312.8833

AS Elementary Choir Co-Manager
John Hillan
HillanJ@wlwv.k12.or.us

AS Elementary Choir Co-Manager
Donna Kagan
Stafford Elementary
kagand@wlwv.k12.or.us
503.673.6182

All-State Housing Chair
Mary Ann Vidourek
Grant Union 1-12
robert245@centurytel.net
541.575.1799

All-State Food and Transport
Brad Townsend
OSU
btownsend@oregonstate.edu
s541.737.0544 h591.753.0690

All-State AV Manager
vacant

All-State Equipment Co-Manager
Brendon Hansen
Roseburg High School
bansheethx@att.net
541.440.4167

All-State Equipment Co-Manager
Megan Hansen
ilgsen614@gmail.com
503.764.8133

All-State Exhibits Manager
Al Kato
Jesuit HS
akato98@yahoo.com
s503.292.2663 ex.7040
h503.348.8673

Hult Production Manager
Jim Rusby
JTRusby@gmail.com

Publishing and Printing

Design by Jennifer Richardson,
InterMountain Communications
Printed by Color Press, Walla Walla
Editorial Board: Jim Howell, Jane Howell, Frank Diaz, Jason Silveira and Anna K. Waite
PO Box 1235 La Grande, OR 97850
janejim@oregonmusic.org
541.962.6262 www.oregonmusic.org

The Oregon Music Education Association is a federated state Association of the National Association for Music Education, a voluntary, non-profit organization representing all phases of music education in schools, college, universities, and teacher education institutions. Active NAFME/OMEA membership is open to all persons engaged in music teaching or other music educational work. Membership office is at 1806 Robert Fulton Drive, Reston VA 220-91-4348. Non-member subscriptions are \$15 per year; \$5 per issue. Bulk rate postage paid.

OMEA Sustaining Members

Bruce & Jennifer Searl
Aardvark Hill Music
235 Park Ave
Eugene, OR 97404

Amanda Willis
Action Fundraising
PO Box 430
Sherwood, OR 97140

Karissa Read
Alfred Publishing Co., Inc.
PO Box 10003
Van Nuys, CA 91410-0003

Phil Hodapp
Beacock Music
1420 SE163rd Ave
Vancouver, WA 98683

Mary Baxter
Buffet Crampon USA, Inc.
14125 Beach Blvd.
Jacksonville, FL 32250

D'Addario & Company, Inc.
PO Box 290
Farmingdale, NY 11735

DeDe Guth
Eastman Strings
16289 Fox Cross Drive
Granger, IN 46530-6615

Julie Sabala
Educational Travel Services, Inc.
PO Box 82605
Portland, OR 97282

George Fox University
414 N Meridian St #6007
Newberg, OR 97132

Ken Oefelein
Gracewinds Music
137 SW 3rd St
Corvallis, OR 97333

Pat Howland
JW Pepper
PO Box 9800
Tacoma, WA 98409

Wendy McKee
JW Pepper
7611 S. 180th St.
Kent, WA 98032

Charles Kim
Willamette Valley Music
484 State St.
Salem, OR 97301

Susan Hess
Lionel Hampton School of Music,
Univ of Idaho
PO Box 444015
Moscow, ID 83844-4015

Janelle Harlan
Music & Arts
4626 Wedgewood Rd.
Frederick, MD 21703

Jim Howell
Music Camps @ Wallowa Lake
PO Box 636
La Grande, OR 97850

David Paul
Neil A. Kjos Music Co.
4380 Jutland Dr.
San Diego, CA 92117

Erin Sneller
Oregon State U. Dept. of Music
101 Benton Hall
Corvallis, OR 97331-2502

Claude Hedgepeth
Pepwear
PO Box 4504
Cedar Hill, TX 75106

Sylvia Perry and Andrew Perry
Peripole-Bergerault, Inc.
PO Box 12909
Salem, OR 97309-0909

Debbie Glaze
Portland State University Music Dept.
PO Box 751
Portland, OR 97207

Ingrid Arnott
Portland Youth Philharmonic
421 SW 6th Ave, Ste 1350
Portland, OR 97204

Dan & Virginia Canalos
Soundwaves
4708 Surfside Dr.
Huron, OH 44839

Gwenda Williams
The Empire Music Company Ltd.
PO Box 98
Bellingham, WA 98227-0098

Rhonda Roberts
United Spirit Association
11135 Knott Avenue Suite C
Cypress, CA 90630

Aaron Regan-Fore
University of Oregon School of Music
1225 University of Oregon
Eugene, OR 97403-1225

Steve Bond
Wally's Music Shop
607 Washington St
Oregon City, OR 97045

Charles Randy Kem
Willamette Valley Music Company
484 State St.
Salem, OR 97301

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Yamaha Corporation of America Band &
Orchestra Division
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Our Associations, Our Colleagues, Our Friends and Family

Over the past four months, it has been an incredible pleasure to spend time in four of the Northwest states at your MEA conferences. At the time of this writing, I've just departed Yakima and the 75th Anniversary Celebration of the Washington Music Educators Association. My travels thus far have confirmed what predecessors have said; each state is very different in the ways the conferences and activities have developed over the years, but they all have their own unique intensity and vibe. The unifying theme is that wherever you go in the Northwest, Music Educators are passionately committed to delivering a high quality Music Education to every child.

Yakima was the most recent stop on this journey. The travels that started in Billings and continued on to Anchorage (have you heard they are having one of the worst winters in the past 20 or so years) and Evanston, Wyoming for my home state conference have confirmed in my mind that we are an amazing group of people. I'm still rather frustrated that I was unable to get over to join my friends in Oregon, guess we will have to try and figure out a way to get there for their conference in 2014 despite having 'passed' at that point.... Hah! Coeur d'Alene in April will wrap up the state MEA conferences for our Division this year. What continues to impress me about all of these experiences is the sense of family and collegiality that happens at every MEA conference, no matter how small or large. For those of you that go to other professional conferences, you can attest to the fact that they simply are not the same, nor do they have events scheduled from 7:00 am till 10:30 pm everyday like we do. I think we are the lucky ones!

On the Horizon: Portland!

Yes, I know. It is still 12 months before we will gather together for what may be the largest Music Education Conference in the history of the Northwest Division, but now is the time



we need all of you to be thinking about what you would like to hear, learn, see, experience, and take away from that event. Your state leaders are going to be serving as the screeners and key personnel in the creation of the professional development component of this conference, but we need your assistance with some very specific tasks

now to be able to provide exactly what you want in February of 2013. First of all, we need you to give us ideas on specific sessions you would like to see at the conference, or that you would like to present. Our session proposal system has the ability for you to provide us with suggestions, even if you do not want to be the presenter. If you have been to an amazing professional development activity that you would like to see done again in Portland at the division conference, then all you need do is go online to our submission link, and give us the details. The staff and leadership will do the work from there. Of course, we have amongst our own membership some of the most knowledgeable and articulate people in the field in all aspects of music education, so please consider proposing a session that you would like to do yourself as well!

The second thing that we need you to do is to submit a performing group audition to bring your ensemble to Portland to perform. Traditionally we get a number of auditions from secondary and collegiate bands/choirs/orchestras, but rarely enough from non-traditional ensembles nor from our less populated states (yes, I'm talking to my colleagues in Wyoming now). It isn't just Wyoming though; we would love to have multiple choices from all six states in the division with as much diversity of style and ensemble that we can get. Elementary and MS/JH submissions tend to be very few, as do those of the type we are now referring to as IN-Ovations, which covers just about anything you can dream of. There are amazing ensembles in this division and top-notch student, collegiate, and adult musicians. Please consider bringing a group to Portland: the first step is to submit the audition.

The links that have the information for both of these items can be found on the NW division web page at www.nafmenw.org and the deadlines are April 15th for proposals, June 2nd for auditions.

Have we mentioned Professional Development yet?

Just in case you haven't yet heard, there is a gathering happening in Baltimore on June 22-25 that your state leadership will be attending, and you are invited to come along! Music Education Week will take place at the Baltimore Convention Center in the Inner Harbor, which if you have never been, is a fantastic area of dining, shopping, sports, nightlife; and this year incredible professional and leadership development for music educators. We will once again have students from the Northwest represented in the National Honor Ensembles that will perform in the Kennedy Center, and your state leaders will engage in the advocacy and organizational training that keeps us at the forefront of arts education policy and development in the eyes of the federal government. Please take a look at the Academies that have been developed for this summer and consider coming out to share the national spotlight as we once again descend on Capitol Hill for conversations with our elected officials. Check out www.nafme.org and look under MEW 2012; it will give you all the relevant information.

And a word of Thanks

In closing, I want to thank all of you that have had a hand in welcoming me to your states and have taken the time to introduce yourselves and tell me about what you do. While it is remotely possible that I'm contributing something, it is undeniable that you are teaching me new things every time I meet someone new. I want to take a moment and thank our current state presidents for their leadership and dedication to the state MEAs and for being incredible friends and mentors to me. This organization would not work if it were not for the willingness of these individuals to give of their time and talents. You have my gratitude!

2013 All-Northwest

Bruce Caldwell
WMEA Executive Director

Pack your bags and head for Portland. No, wait ... **PLAN** to pack your bags and head for Portland in **February** 2013 for the National Association for Music Education's 43rd biennial Northwest Division Conference. This exciting event will be expanded this year to include the annual OMEA All-State honor group activities. At this writing many of the details are still being finalized and aren't available for publication. But I assure you there will be top-flight presenters, with popular headliners in most curricular areas.

The Oregon Convention Center and surrounding hotels give us opportunities to not only attend some great sessions, but also to be able to observe all of the outstanding conductors who will be rehearsing the honor groups. The NAFME All-Northwest Band, Orchestra, Mixed Choir and Treble Choir will be rehearsing in the Convention Center, as will the OMEA All-State Band and Choir and the WMEA All-State Orchestra and Choir. All other high school groups will be rehearsing off-site at the nearby Doubletree and Crowne Plaza Hotels.

Thursday- Continuing the tradition from the Bellevue Conference, a three-hour workshop geared to leadership will be offered Thursday afternoon from 1:00 to 4:00 pm. Two critical topics for leadership will be covered: Advocacy and Legal Issues for Leadership. It will be informative and is a must-attend event for officers at any level of association leadership. What you don't know CAN hurt you. Since 9-11, small associations are being scrutinized by state and federal governments. Valuable information on protecting yourselves as board members while staying legal will be presented. 7:00 to 9:00 pm, the popular reading/activity sessions will be held for band, orchestra, choir and elementary teachers. The Conference Celebration will complete the activities for the evening.

Friday- Events will begin at 8:00 am with an array of sessions. Exhibits will open at 10:45 and time will be set aside to visit them. In the afternoon there will be a general session featuring Michael Butera, NAFME executive director, as keynote speaker. Friday night will include a special concert for delegates and students.

Saturday- State breakfasts will kick off Saturday's schedule. In addition to the many sessions, Oregon's and Washington's elementary and middle-level All-State honor groups will present concerts. The OMEA Elementary Chorus will perform on the morning choral concert hour, while the OMEA middle-level groups and WMEA Junior All-State groups will have late afternoon concerts off-site. The NAFME All-Northwest Jazz Concert will close out the day's activities with an 8:00 pm concert in the convention center.

Sunday- While there will be a small selection of sessions available on Sunday, the day is focused on the honor students. Opening with the NAFME All-Northwest Choral Concert, the NAFME All-Northwest Instrumental Concert

will follow in the early afternoon where the NAFME All-Northwest Wind Symphony, a newly-created group focusing on small school band members, will debut. Immediately following the Northwest instrumental concert, the conference will close with three concurrent shared OMEA/WMEA All-State concerts: band, orchestra and choir.

Plan to Attend

This should be the biggest and best conference yet. More than 2,000 music educators, 3,500 honor group students and 3,000 guest performers will make this a weekend not to be missed. As more information is finalized, it will be posted at www.nafmenw.org.

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Answers to the top three questions concerning Oregon All-State and All-Northwest in 2013

The audition materials will be the same for All-State and All-Northwest. High School Students who wish to be considered for both groups will need to send audio audition files to Oregon and All-Northwest.

All Oregon All-State groups will begin rehearsals on Friday 2/15/2013 in Portland.

Teachers who send students to All-State will be required to register for the All-Northwest Conference in Portland. There is NOT an OMEA conference in January. The All-Northwest conference is Oregon's Conference.

First of all, I'd like to take this opportunity to congratulate Dr. Tina Bull and the rest of the all-state conference planning team for another successful all state experience. To bring together hundreds of music educators and thousands of students is no small task, and this year's event was as trouble free as I can remember. I'd also like to congratulate our award winners:



Joel Sebastian, Outstanding Administrator award

Joe Ingram, Outstanding Music Educator award

While there are many other individuals who deserve recognition for their accomplishments and contributions to music education in Oregon, this year's class of award winners really does represent the pinnacle of excellence in our field.

Debbie Glaze, John McManus award

Richard Greiner, Excellence in Elementary Music Education award

Chuck Bolton, Exemplary Service to Music Education award

We are currently experiencing one of the toughest times in our history for funding of education. Eyes tend to glaze over whenever the word advocacy is used, but this is the time of year when we all need to be using every advocacy tool we can find to bolster

our positions as we head into a season of budget forecasting with likely reductions in most school districts. The NAFME site, among others, contains useful information to aid members in advocating for their programs. While it would be great to have the resources to hire lobbyists and do more advocacy work in Salem, we all know that the most effective advocacy is at the local school district level where budget decisions are made. This is a great time to get your parents and students organized so that they can aid in advocating for your program at a grass-roots level.

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The following comments were prepared by OMEA President, Christopher Silva for the OMEA Banquet during the awards presentation ceremony on Saturday, January 14, 2012.

2012 Service to the Profession Award

Recipient: **Chuck Bolton**

The **OMEA Service to the Profession Award** was established in 2008 to recognize individuals who have made important contributions to music education in our state. OMEA intends this award to recognize individuals who tirelessly work on behalf of music education.



The 2011 recipient of the OSAA Distinguished Service Award is a past winner of the Mr. Holland's Opus Award, is well known for his commitment and devotion to high school students, and has made a tremendous impact on high school music activities in Oregon.

A successful music educator for well over 40 years, this year's nominee is well-known throughout the northwest both for his excellent performing ensembles and his selfless service to music education. Few educators have left a footprint on Oregon's music education landscape as large as this nominee.

Please join me in congratulating our 2012 OMEA Service to the Profession Award recipient, Mr. Chuck Bolton.

Excellence in Elementary Music Education Award

Recipient: **Richard Greiner**

The Excellence in Elementary Education Award was established in 2007 to recognize excellent music teaching of Oregon children at the elementary level.



In addition to the thousands of elementary students inspired, enriched, motivated and loved by our award winner, he has had a powerful influence in the careers of many young music educators. A master teacher, our recipient is known for an active classroom where students are engaged and having FUN while developing essential fundamental musicianship skills. He has been equally successful in developing excellent young music teachers since offering the elementary methods course at George Fox University.

A tireless advocate for children and for best teaching practices, a committed master Kodály educator and lifelong learner, please join me in congratulating our 2012 OMEA Excellence in Elementary Music Education Award recipient, Richard Greiner.

Outstanding Administrator Award

Recipient: **Joel Sebastian**



OMEA annually recognizes an administrator who has provided remarkable and unusual support for music education. During these very tough times for education in general, the success of music programs in our schools is dependent upon the support of our administrators, who have challenging budgets to balance.

This year's award winner has shown his steadfast support for music education through consistent attendance at all music performance and fine arts events, marching with the band in the Macy's Holiday parade in Portland, and three years ago, actually joining the beginning band to learn the trumpet. His band director reports that he maintained good attendance, worked well with his middle school peers, and even performed a solo out of the beginning band method book for a school assembly.

In a time when music instruction is being reduced, and programs are being cut across the state, our award winner has been a champion for music education, maintaining two full time music educators in his school and every student receives some music as part of their course of study.

Please join me in congratulating the 2012 OMEA Outstanding Administrator, principal of Baker Prairie Middle School, Joel Sebastian.

Outstanding Music Educator Award

Recipient: **Joe Ingram**



Each year, OMEA recognizes an individual whose commitment to students and quality teaching represents the highest standards of our profession. I think you will all agree that this year's recipient certainly fulfills those criteria. This award represents the highest honor we can give to a music teacher among all levels and disciplines of Oregon music education.

This year's award winner is the consummate people person. He is able to galvanize students, parents, administrators, as well as the community behind his vision for his students. He is a kid magnet who, when coupled with his natural musical skills and instincts, creates a potent combination and a master teacher. His ensembles in both concert and jazz are sensational. He is a born leader and has set a high standard for all music educators in Oregon to follow.

Please join me in congratulating the 2012 OMEA Outstanding Music Educator, Joe Ingram.

Continued on page 8

Music Education Awards

John C. McManus Distinguished Teacher Award

Recipient: **Debbie Glaze**

The John C. McManus Distinguished Teacher Award is the highest honor that OMEA can bestow on members of our profession. It honors the life and work of John McManus, who served music education selflessly and tirelessly. Winners of this award are a "who's who hall of fame" of music educators in our state. It reflects a lifetime of passion and dedication to their art, as well as a commitment to advocacy and service.

This year's award winner has been a mentor and inspiration to many in this room personally, musically and professionally. There is no greater resource in our state when seeking answers to any question dealing with the teaching of music. Having served many years on the OMEA and NW MENC boards, our recipient has represented our state with integrity and class and has well-earned respect on a national level.



Dave Becker in a nomination wrote, "I can truthfully say that this nominee represents all the good qualities embodied by another of my mentors – John McManus. Besides a distinguished teaching career in high school choir and elementary music, she has provided some of the most effective leadership that OMEA and the state has seen over the past decade. It is rare that someone in higher education can have such an impact in a variety of areas that directly transform the quality of teaching at so many levels. Her knowledge and scholarship is impressive because it covers such a breadth of music education, from elementary general music through collegiate choral work. A glance at her recent presentations at the most important state and regional conferences underscores this. We have many colleagues who are impressive researchers or fine choral conductors, and specialists in one area of the discipline, but there are few who have the depth of scholarship in so many areas and the added bonus of being able to deliver the information effectively directly to critical audiences: from undergraduate music education students to music educators of all levels of experience."

Please join me in congratulating the 2012 OMEA recipient of the John C. McManus Distinguished Teacher Award, Debbie Glaze.

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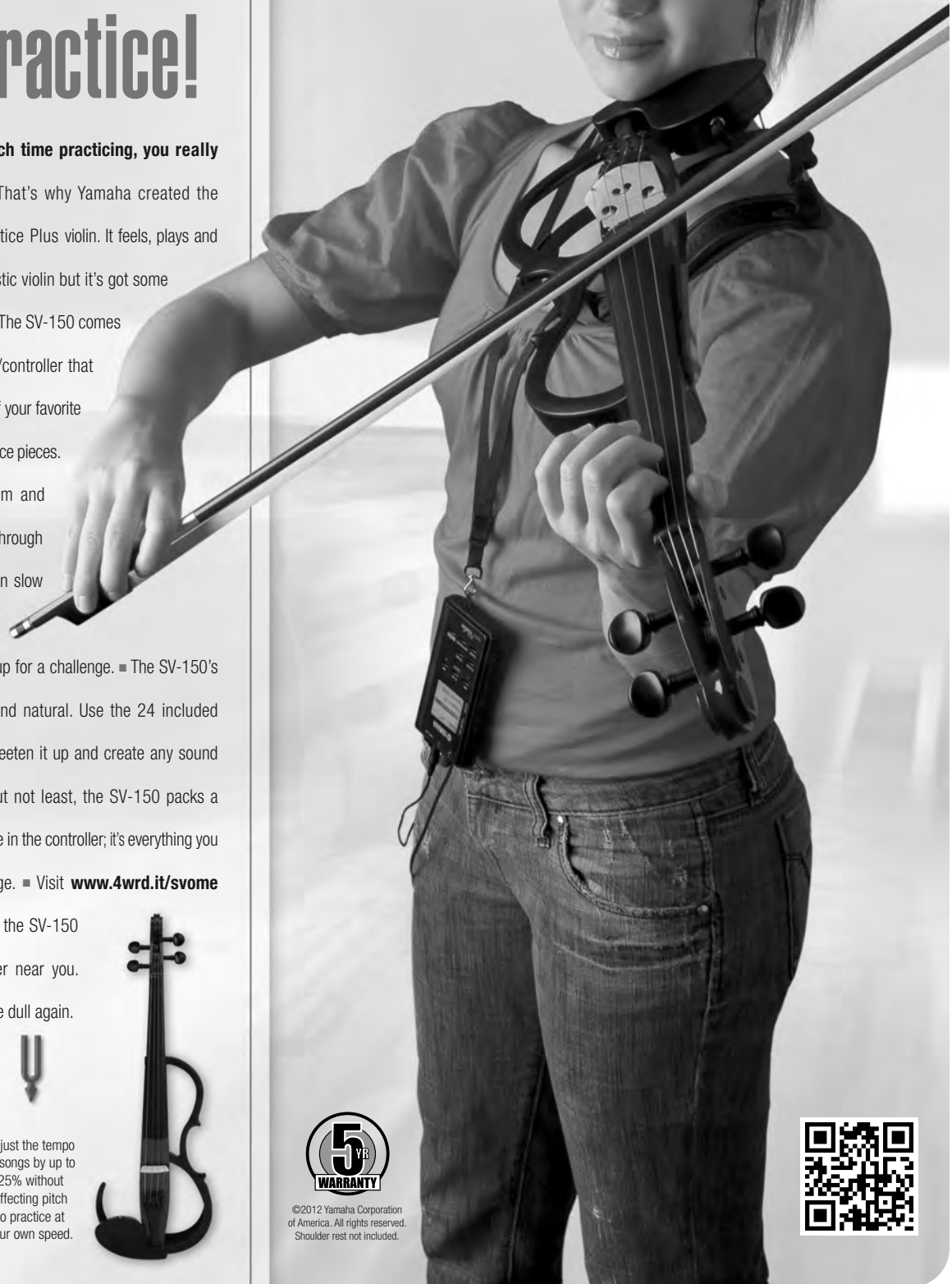


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Teacher Evaluations—Come What May

One of the growing trends in the United States is the changing practice of assessing the effectiveness of public school teachers. Oregon has held standards for student achievement for many years. However, will our state begin to link student achievement with teacher performance evaluations? Many other states have adopted or are adopting evaluation systems that include student performance as a significant part of teacher ratings and teacher effectiveness; ultimately, these factors have a great effect on continued employment or otherwise.



As of last week, Connecticut became the fourteenth state to tie teacher evaluations to student achievement. Connecticut teachers will have 45% of their evaluations based upon student advancement, half of which will come from standardized tests. The next significant chunk will be 40% of their evaluation based upon observations of their teaching. Parents will contribute 10% via feedback surveys and students will contribute the final five percent. As teacher evaluations have been one of the key elements of the Elementary and Secondary Education Act (ESEA) reauthorization, also known as No Child Left Behind, many states are acting quickly to implement a new system for evaluating the effectiveness of teachers.

In response to the call for improving the quality of teachers in our schools, the National Education Association (NEA) has created a toolkit available for download that addresses teacher evaluation and accountability: <http://nea.org>. The NEA supports the idea that teacher performance should be undertaken through valid and reliable means, while at the same time helping teachers improve their practice and serve students well, therefore benefitting all involved. They suggested several frameworks for comprehensive teacher evaluation that incorporate multiple factors to take into consideration. Below are the major guiding principles for teacher evaluation as stated in the NEA Teacher Evaluation Toolkit: http://www.nea.org/assets/docs/2011NEA_Teacher_Eval_Toolkit.pdf

1. Safe and open collaboration is necessary, allowing teachers to learn together and build professional relationships with others in non-threatening and supportive environments.
2. Measures of teacher performance are most helpful and meaningful when based upon multiple ratings and clear teaching standards. Actionable feedback is critical for improved teacher practices.
3. Systems must link evaluation procedures with curricular standards, professional development activities and more. It should be part of a system designed to improve instructional practice. As we are aware, the art of teaching is complex, and teachers must have opportunities to continue to learn.
4. Validated evaluation measures are essential. These should include a range of teaching behaviors, as teaching is complex.

5. Teachers' input in determining performance and learning outcomes should be part of the evaluation process.

6. Key decisions about assessment and evaluations systems need to be made locally and in partnership with teachers and their representatives. Local context is critical.

Challenging teacher effectiveness has long been a favorite topic for legislators, media, and others in the general public. Early in February, U. S. Secretary of Education Arne Duncan met with members of "Teach Plus," a nonprofit teacher leader organization. He encouraged these teachers to help transform the teaching profession by taking the lead, driving change, and accepting responsibility for growth of all children. Teach Plus holds as a central aim the commitment to improve educational outcomes for children by giving as many students access to effective teachers as possible. Of course, most music teachers regularly beg for time and resources that will benefit students. Perhaps Duncan's call for transformation can apply to this upcoming opportunity to determine ways that music teachers will be evaluated, based in part on the achievement of students.

According to the ESEA Blueprint for Reform, the government will "respect teachers as the professionals they are." The US Department of Education is offering \$350 million to support states developing better teacher evaluation systems. According to this ESEA document, "Principals and other school leaders will take the time (and they should be given the training) to evaluate teachers comprehensively and fairly based on individual performance. The plan proposes that evaluations be based on multiple measures, acknowledge successes, provide meaningful feedback, inform staff development and staffing decisions, offer teachers more responsibility, and compensate them more reasonably."

Music teachers may have additional, even more complicated issues to deal with. If student performance and achievement will be a large part of teacher evaluations, who will create the measures upon which students will be evaluated? Many music teachers have most, if not all, students in an entire school. In that case, how will a principal be able to determine teacher effectiveness based on student achievement? One sobering possibility is that music teachers could potentially be impacted by students' scores on standardized tests that have nothing to do with the content primarily delivered in music classrooms.

NAfME has recently published recommendations for music teacher evaluations due to this growing issue. You can find this document here: <http://www.nafme.org/about/view/teacher-evaluation>. Following are some of their major points, which may help you formulate some ideas regarding your own evaluations.

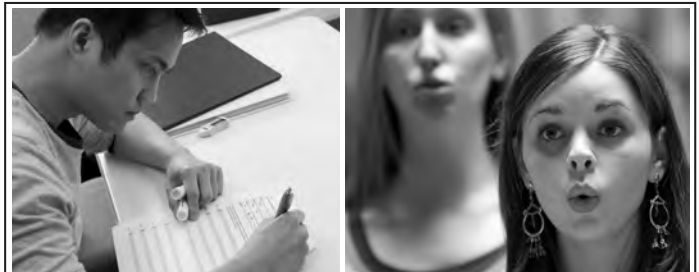
First, music teachers should be evaluated on their direct contributions to student learning. If students are tested on learning outcomes unrelated to music, your effectiveness should not be based on those data. Second, the curricula you teach should be the primary factor in determining the performance levels and evidence of success your students can demonstrate. As the music teacher, be prepared to provide input regarding ways your students can and should be assessed. Third, it is critical that principals and other evaluators take into account the number of minutes you have to teach, the numbers of students in your classes, and the number of days they have to learn music. Teachers with 30-minute classes once-per-week will never be able to help their students achieve the standards others may with double or triple the instructional time. Music teachers with class sizes greater than 30 will also have factors inherently influencing the outcomes of curricular goals.

I encourage you to be proactive and be prepared for what may be part of your future—an evaluation system that uses student achievement as a major component of your own teaching evaluation. You may want to start with the references supplied by NAFME on their Advocacy and Public Policy web page. <http://www.nafme.org/resources/view/music-education-advocacy-central>

Above all, be ready to participate and help form the criteria that may affect your future. Be prepared to ask for the opportunity to provide input, set curricular goals, and provide rich evidence of student learning, such as compositions, recordings, portfolios, and performance assessments. Be ready to contribute constructive, relevant ideas for music teacher evaluations that will provide meaningful data and helpful results that can improve everyone's experiences. Be quick to suggest an in-service for music teachers to work together, creating possible music teacher evaluation rubrics, concrete curricular goals for all students, live performance evaluations, and a wide range of evidence that can improve the overall music teaching and learning.

Of course, instructional minutes and materials will be even more critical components of a quality music education, since the absence of these will not reflect well upon the success of music teachers. You must advocate on behalf of yourself and your students for regular and reasonable class time, instructional materials, and administrative support. Be the squeaky wheel. Gather evidence to support these critical pieces that may very well become components for your own professional performance evaluations.

As states work toward meeting the reauthorization of "No Child Left Behind," and in many cases the flexibility to change accountability procedures (waivers), many are implementing big changes in teacher evaluations. The trend is clear—teacher evaluations are becoming tied to student achievement. I recommend music teachers be prepared for this very real possibility and consider actively participating when opportunities arise that may allow you to help mold this process. The unique challenges of music education will require expertise and wisdom regarding student achievement and teacher evaluation principles.



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Medications and Their Effects on the Voice

It is rare that vocal professionals can avoid the use of medications, both over-the-counter (OTC) and prescription, during their careers. It is important that all persons who use their voices for their livelihood be aware that many medications can have some effect on the vocal mechanism. Some of these effects can be minor and insignificant, while others can end the career of someone who depends on his or her voice as a means of survival. Voice professionals and the physicians with whom they work should be aware of these side effects that may impede vocal function.



tract secretions.” The severity of this drying effect widely varies from drug to drug and person to person. This drying can lead to reduced lubrication resulting in a dry cough. Such a cough could be more harmful to phonation than the allergies themselves. Some antihistamines also have a sedating effect on the body that could disturb performance.

Antihistamines are recommended for the voice professional only in mild doses and they should not be taken immediately before a performance.

Mucolytic Agents (Decongestants/Expectorants)

Mucolytic agents are more commonly known as decongestants and expectorants. These are medications that loosen mucus in the sinuses (decongestants) and in the chest (expectorants) and cause it to drain. Common mucolytic agents include pseudoephedrine, an OTC decongestant found in the popular Sudafed brand name of drugs, and guaifenesin, an expectorant found in many prescription mucolytic and in the OTC drug Mucinex. (Note: Because of its use in the manufacturing of illegal drugs, pseudoephedrine requires a prescription in many states now. Many OTCs once containing pseudoephedrine now use the decongestant phenylephrine, i.e. Sudafed PE.) These drugs are relatively harmless and may be helpful for singers who complain of thick secretions, frequent throat clearing, or postnasal drip (RTS 224). It should be noted that drainage caused by these medications can lead to a slight feeling of nausea, but taking them in combination with an antihistamine should alleviate this feeling.

Corticosteroids

As Sataloff states, “Corticosteroids are potent anti-inflammatory agents and may be helpful in managing acute inflammatory laryngitis.” These are sometimes referred to as “steroid-antibiotics.” Common corticosteroids include prednisolone, Decadron Dosepak, Medrol Dosepak, and Z-Pak. These medications are usually given in high doses for short periods of

time. They should not be used on a consistent basis, but only when a performance may be hindered because of vocal fold inflammation. Long-term usage can also cause muscle wasting and fat redistribution, but these effects are generally not seen in short-term usage of these drugs. Though short-term side effects are rare, they can include gastric irritability, insomnia, mucosal drying, blurred vision, and irritability. Abuse of these medications should be avoided so as not to develop a dependence on them.

Diuretics (and other medications of edema)

Diuretics or “fluid pills” are used to rid the body of excess water. Common diuretics include hydrochlorothiazide, spironolactone (Aldactone), and furosemide (Lasix). This group of drugs is often misused by women in the premenstrual period. During menstruation an increase in circulating antidiuretic hormones causes fluid to build in the vocal folds. Diuretics do not remobilize this fluid effectively and dehydrate the singer, resulting in decreased lubrication and thickened secretions and persistently edematous (retention of fluid) vocal folds (RTS 224). Steroids are usually a good alternative treatment for edema of the vocal folds, but should a diuretic be necessary the voice should be monitored closely.

Vocal misuse and physical trauma are also causes of vocal fold edema. This is usually not seen in vocal professionals but can happen. Edema of this kind commonly occurs at sporting events or concerts at which fans scream and yell for long periods of time. Often this condition is unnoticed by those who are not professional voices users; however, the slightest buildup of fluid can impede the performance of any vocal professional. Vocal fold edema is most commonly seen in young vocal students “whose training may not be sufficient of the tasks assigned to school musical productions” (RTS 225). For the treatment of this condition, diuretics are not recommended, nor do they help alleviate the condition. A steroid treatment is the best way to rid the vocal folds of the excess water.

The effects that certain drugs have on the voice will be grouped into fifteen categories: antihistamines, mucolytic agents, corticosteroids, diuretics and other medications for edema, inhalants, antibiotics, antiviral agents, antitussive medications, antihypertensive agents, gastroenterologic medications, sleeping pills, analgesics, hormones, neurologic medications, and psychoactive medications (as grouped in the article “Medications: Effects and Side Effects in Professional Voice Users” by R.T. Sataloff, M. Hawkshaw, and D.C. Rosen). This list is not exhaustive and does not seek to give medical advice. The information provided is meant to inform the singer as to the side effects of common classes of medications. Always consult a physician before starting or stopping any medication regimen.

Antihistamines

Antihistamines are those drugs that “dry up” sinuses and are also used to treat itching. They are often confused with decongestants. Decongestants cause the sinuses to drain, thus having a very different effect on the voice than that of antihistamines. Common antihistamines include the OTC medications Benedryl (diphenhydramine) and Claritin (loradadine), along with the prescription medications Zyrtec and Clarinex. They are used to treat allergy and sinus conditions. Sataloff states, “Virtually all antihistamines can exert a drying effect on upper respiratory

There are occasions in which diuretics cannot be avoided. Many people who suffer from hypertension (high blood pressure) are frequently prescribed diuretics to help rid the blood stream of excess water. If a diuretic is required for treatment of hypertension, close attention should be paid to the vocal folds. Hydration is a must. If at all possible, diuretics should be avoided before a performance.

Inhalants

Inhalants are normally used to open the small sacs of the lungs to allow for easier breathing. This treatment is seen most often in those who have asthma. Common inhalants include Combivent and albuterol (Ventolin). It is recommended that inhalants be avoided if at all possible. The danger is not in the side effects of the inhaled drugs, but the effect the propellant has on the vocal mechanism. The speed at which the drug hits the vocal folds can be damaging. Another danger

common with inhaled drugs is the shock of the extremely cold propellant coming in contact with the vocal folds. This direct and sudden temperature change can result in inflammation or even dysphonia (hoarseness of the voice).

Antibiotics

Antibiotics are used to treat infections. Common antibiotics include Keflex, Levaquin, Cipro, amoxicillin, Augmenten, Bactrim, doxycycline, and Biaxin. The list of antibiotics is extensive. The type of antibiotics prescribed is depended upon the type of infection being treated.

There is no direct effect on the vocal mechanism in taking antibiotics. However, some people suffer allergic reactions to certain classes of antibiotics. It is important that the vocal professional know which classes of antibiotics he or she can take. If a performance is drawing near, and there is no

time to have a culture taken of the infection to find the best antibiotic, it is recommended that a treatment of a "catch-all" (Cipro or Keflex) antibiotic be started until a culture can be taken and the most effective antibiotic prescribed. (Though recommended by Sataloff, many doctors avoid the "catch-all" antibiotic treatment citing that certain infections can build an antibiotic immunity when the wrong antibiotic is used. Always consult a physician before starting any antibiotic regime.)

Antiviral Agents

Antiviral agents are used to treat viruses, such as herpes, shingles, and some sexually transmitted diseases. The most common of these antiviral agents available by prescription include Valtrax, Famvir, and acyclovir (Zovirax). Most antiviral agents can only be found in hospitals and clinics that

Continued on page 14

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Medications and Their Effects on the Voice

specialize in treating certain viruses. Though no damaging effects to the voice have been shown, most persons being treated by antivirals would probably not be well enough to perform. The only exception might be the use of an antiviral as a maintenance treatment such as the regular usage of an acyclovir type medication to prevent a herpes outbreak.

Antitussive Medications

Antitussive medications are more commonly known as cough medications. Sataloff states, "Cough suppressant mixtures often include agents that have a secondary drying effect on the vocal tract secretions, especially those preparations containing codeine." Common cough suppressants that contain codeine include Robitussin AC (not to be confused with the OTC Robitussin that does not contain codeine) and Promethazine with Codeine. More commonly used now in cough suppressants is the drug hydrocodone. Any cough suppressant that contains either or both of the drugs dextromethorphan and guaifenesin (an expectorant) is considered acceptable for the professional singer. Dextromethorphan can be found in the OTC medications Delsym, Robitussin, NyQuil, and others. These drugs do not dry out the throat as much as medications containing codeine or hydrocodone; though it should be noted that in some cases antitussives can produce a slight drying effect.

Antihypertensive Agents

Most drugs used to treat high blood pressure have a drying effect on the vocal tract. These medications are usually combined with diuretics, which also deplete the body of water, causing dehydration. Though singers should avoid drugs that cause dehydration, is it not recommended that a prescribed antihypertensive be discontinued without first consulting a physician. The most commonly prescribed antihypertensive drugs fall under the categories of ACE inhibitors or beta blockers.

Gastroenterologic Medications

Gastroenterologic medications are a large group of drugs ranging from the OTC Maalox, Mylanta, and Prilosec, to the prescription

medications Protonix and Prevacid. These medications treat conditions such as upset stomach, constipation, diarrhea, and acid reflux just to name a few. Though effects on the vocal tract directly are not common, these medications can cause conditions such as bloating, constipation, diarrhea, and nausea. It is advisable to take these medications at a time when the side effects will not affect performance.

Sleep Aids

Concerning sleep aids, Sataloff writes, "In general, sleeping pills should not be necessary for healthy people. Occasionally, the stress of a tour and the aggravations of travel, along with frequent changes in time zone, can disturb sleeping patterns." He also says that sleeping aids should be used with extreme caution. It is recommended that sleeping aids containing diphenhydramine (Benadryl) not be used. OTC names include Nytol and Unisom. As explained above, Benadryl causes a drying effect. Many OTC sleeping aids contain diphenhydramine as the active ingredient. Also, medications like Tylenol PM should be avoided as a sleeping aid. These medications combine drugs for pain with a sleep aid. They should only be taken for pain relief that is preventing sleep. It is important that one read the label very carefully before purchasing sleeping pills. There are prescription medications for sleep such as Ambien and trazodone (Desyrel) that do not contain diphenhydramine. Though very effective, these medications may cause a lethargic effect on the singer that could impair performance. Many sleep aids have also been proven to be addictive, so caution should be used when employing a sleep aid.

Analgesics

Analgesics encompass a wide range of drugs whose purpose it to help alleviate or reduce pain. This spectrum includes the use of low doses of aspirin to fight a headache to the prescription drug Oxycontin, which is used to treat pain associated with certain types of cancers. Sataloff recommends that the voice professional avoid aspirin at all times. Aspirin has been shown to promote hemorrhaging, especially in vocal folds

that are used often or over used. An aspirin induced hemorrhage can end a career. Sataloff says, "Acetaminophen (Tylenol) is the best substitute, as even the most common nonsteroidal anti-inflammatory drugs such as ibuprofen (Advil) may interfere with the clotting mechanism."

Another danger of analgesics is how addictive some of them can become. Many prescription pain relievers are highly overused. Lortab (hydrocodone), Oxycontin, Methadone, Ultram, Ultracet, Darvocet N-100, just to name a few, are high-powered pain medications that can potentially be addictive. If a narcotic (the medications listed above) is needed just prior to a performance, the condition is serious enough to cancel the performance. Though these medications do not affect the vocal tract directly, their side effects can greatly impede a performance.

Hormones

Birth control pills contain hormones. Sataloff again warns, "Birth control pills with relatively high progesterone content...[can] cause changes in the voice." He goes on to cite that most oral contraceptives available in the US contain the proper levels of progesterone, so as to not be a serious problem. Since Sataloff's article there have been even further advances in birth control. Very few oral contraceptives still available even contain progesterone. Most of the common birth controls today contain levels of progesterone that are so low that they do not affect the pitch of the voice.

Neurologic Medications

Regarding medications used to treat diseases of the brain, Sataloff states, "A number of highly potent medications are available for use in medical treatment regimen. The side effects of the medications or the course of the illness itself may ultimately force the end of a performance career, or at the very least require significant modifications." Parkinson's disease and multiple sclerosis are two example of neurologic disorder whose effects themselves can end a career. Though the medications used to treat these, and other neurological disorders, may not have a direct effect on vocal production, the effects of the disorders themselves are enough to end a career.

Psychoactive Medications

The list of psychoactive medications is nearly endless: Prozac, Elavil (amitriphthaline), Celexa, Zyprexa, Xanax (alprazolom), Zoloft, Paxil, Effexor, Depakote, Valium (diazepam), Tranxene, Ativan (lorazepam), Serax, Klonopin (clonazepam), Risperdal, Buspar (buspirone), Adderall, Methotrexate, Ritalin, Concerta.... the list goes on and on. These medications treat conditions such as depression, anxiety, obsessive compulsive disorder (OCD), attention deficit disorder (ADD), hyperactivity, autism, vertigo, and chronic pain disorder just to name a few. There is a wide range of side effects associated with these medications. Side effects directly

related to vocal production include fatigue, fluid retention, and anxiety. Because of the varying side effects, it is advised that the vocal professional talk with his or her doctor to weigh the pros and cons of beginning a psychoactive medication regimen.

The groups of medications and specific medications reported here are a small sampling of the whole. By no means should this article be the end point in the vocal professional's search for medical advice. The information provided is intended to give an overview of the effects of common medications, and to help the vocal professional begin a knowledgeable dialogue with medical professionals about medications

and their side effects on the vocal mechanism. The professional voice user should always consult with a doctor about the possible side effects of all medications. As Sataloff says, "Virtually everyone takes medications at one time or another. Nearly all medications have potential effects on the voice. Vocal professionals should be aware of the principle side effects of common medications...[and they should] knowledgeably inquire about the potential vocal effects of any OTC or prescribed medications."

Webb Parker is a fourth-year PhD student in Music Education at the University of Oregon. Webb is also a licensed pharmacy technician with ten years of experience in retail pharmacy.

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Introducing: The Composer of the Month Club

Many of you met **Darva Campbell** at our recent OMEA Conference in Eugene. If you were unable to attend, I thought you might like to know a little bit more about her new project: **The Composer of the Month Club**. It's really pretty cool!



Cak Marshall

A few months after retiring from her last teaching position

at Sacred Heart, Atherton, Darva Campbell began working on a new concept in music specialist support. She started The Composer of the Month Club, a new subscription service that offers music teachers the things you can't get from a book ... ready made interactive listening plans with everything you need for success, brought to your computer!

Every month Darva puts up a new packet for members of the club to download. In the packet are visuals, a movie of her teaching the lesson, a lesson plan for an active listening activity, a lesson on the history of the composer, and links to on-line resources you'll want to share with your students. This information is shared in many formats. You'll find each document in PDF, Word, PowerPoint, Keynote, Smart, mp3, mp4, and Sibelius files.

The Composer of the Month Club makes it easy – just open the packet, watch the video, project the visuals on your screen, SMART Board, or white board, and teach away!

Darva began writing listening lessons as part of her master's thesis, which was on creating active pre-listening lessons before teaching "Classical" music to her students at Oak Hills Elementary in Beaverton, Oregon. It wasn't long before other music teachers in the Beaverton School District were using her lessons, and then the Oregon Symphony became interested. She wrote listening lessons for their Children's Concert Series the year before she left Beaverton for a position at California State University, Chico.

Since then, she's written over 300 listening lessons, and has presented at hundreds

of courses, conferences, and workshops across the United States and Canada. She has finally found time to put these lessons into a format that is not only useable, but very teacher friendly.

When asked why a subscription service, rather than the more traditional book, Darva said, "I want to make music teachers'

lives easier. With this subscription service, they get far more than I can give them in a book. I've discovered how to give music teachers ready-made lessons to enable them to include Western art music in their curriculum ... and it's so fun it leaves their students wanting more. And the best part? The visuals are all there, ready to go."

Here are some of Campbell's suggestions for including music listening lessons in your curriculum:

Don't do too much in one class period.

Teach one or two sections, then go on to other activities. Teach the rest another day. As a general rule, don't play the recording until the second or third day you've worked on a piece. The lessons are most successful when preparation time is adequate. The students should really "know" a piece before they hear it for the first time.

Teach to an objective.

Listening lessons are most practical when used to reinforce the concepts you are teaching. If you're working on sixteenth notes, do the Bach "Badinerie" from *Orchestral Suite No. 2*. If you're working on syncopation, do Leroy Anderson's *Plink, Plank, Plunk!*

Listen without the distraction of an activity.

Once the students are very familiar with an activity, have them listen without any activity.

One "trick" that works very well is to have them listen to the parts they do NOT know. You'll find it will help you hear new things in the music, as well, if you concentrate on the parts you aren't familiar with (the accompaniment, for example, rather than the theme) while you listen.

Choose which parts to teach.

You don't have to teach every part of every piece. It's sometimes enough to teach the recurring theme, let the students find it in the piece, and have them discover the differences in it as it occurs. It's also helpful to modify the lessons depending on the grade level you're teaching.

Find an effective way to fit the classics into your program.

Having a Composer of the Month and playing the same pieces for each grade level is one effective way to organize a listening program. Another way is to choose which composers you'll teach at each level and stick with the program. Either way, every year your students will become familiar with 10 pieces of music – which is sixty pieces and sixty composer lessons over the course of a K-5 elementary program!

Write your own lessons – or get more lessons on line.

Using singing, speech, body percussion, instruments, mime, and dance provides unlimited opportunities for active listening lessons. Keep going back to Campbell's websites: ListeningLessonsUnlimited.com and MusicForSchool.net. They are updated frequently.

Or, join The Composer of the Month Club for a new active listening lesson each month, a detailed study of the composer, a video on the lesson, the life of the composer, or both, and many extras to make your job easier.

THE SIX TECHNIQUES FOR BUILDING ACTIVE LISTENING LESSON:

MIME/CREATIVE MOVEMENT
DANCE
BODY PERCUSSION
SPEECH
SINGING
INSTRUMENTS



Darva Campbell

Asked how she comes up with such great listening lessons, Campbell offers the following suggestions through her university course "Listening Lessons Unlimited."

TIPS FOR CREATING YOUR OWN LISTENING LESSONS

Listen to the piece several times, or pick up a score (many are available free online). If you are playing the rhythm or melody, you'll find looking at a score will save you time and increase the accuracy of your transcription.

As you listen, envision:

1. Speaking the rhythm
2. Singing the melody
3. Speaking the rhythm of the harmony
4. Choreographed movement
5. Improvised movement
6. Body percussion to the rhythm of the melody or accompaniment
7. Instruments playing the accents, melody, or ostinati
8. Miming a story
9. A combination of any of these, perhaps one for each section.

If you plan to write words, a rhyming dictionary will serve you well. A good rhyming dictionary will include rhyming words organized by the number of syllables in the word. This makes your job easier, because you can find a rhyming word with the number of syllables you need to fit the rhythm of the piece. For example: exaggerate, accelerate, enunciate, illuminate, and facilitate are all four-syllable rhyming words. They fit four

sixteenth notes beautifully. Concentrate, imitate, and syncopate are all three syllable rhyming words. Some words have literally hundreds of rhyming words. These words are good choices for the basis of a speech piece.

If you use speech or singing, try putting something in the lyrics about the piece or the composer. Information about the composer, the name of the piece, or the concept you are emphasizing will help the students remember what they learned.

KEEP IT SIMPLE! The best lessons are simple ideas. You don't have to write down every note. You don't have to teach every section. Your goal is to meet your teaching objective while introducing orchestral literature.

Be brave! Risk failure! If you write lessons that don't work, the only one who will know will be . . . you! Assess what didn't work, and try again. Go for it!

If you saw Darva Campbell teach at the Oregon Music Educators' Conference last year – you have likely seen at least one of her listening lessons. Here are a couple of favorites.

Bach Badinerie

Darva Campbell

The image shows a musical score for Bach's Badinerie, divided into 8 numbered sections. Each section is marked with a box containing a number (1-8). The score is written on a single staff with a treble clef and a 2/4 time signature. The music consists of rhythmic patterns, primarily sixteenth and thirty-second notes, with some rests and accents. The sections are: 1. A series of sixteenth notes. 2. A series of sixteenth notes. 3. A series of sixteenth notes. 4. A series of sixteenth notes. 5. A series of sixteenth notes. 6. A series of sixteenth notes. 7. A series of sixteenth notes. 8. A series of sixteenth notes. The score is marked with 'snap', 'clap', and 'stomp' above the notes, indicating where to use body percussion. The score ends with a double bar line and repeat dots.

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Continued on page 18

The Composer of the Month Club

PROCESS:

1. Teach the entire class each rhythm, having them read using rhythm syllables.
2. Transfer each rhythm to body percussion with the entire class.
3. Divide class into 4 groups. Give each group 2 rhythms to practice.
Group 1 plays rhythms 1 and 8.
Group 2 plays rhythms 2 and 6.
Group 3 plays rhythms 3 and 7.
Group 4 plays rhythms 4 and 5.
4. Once the groups have practiced their rhythms listen to each group in order from 1 - 8. Emphasize they need to know their numbers.
5. Using visuals, have the students practice putting the piece together in this form:
A: 1 2 1 3 4 5 (repeat)
B: 1 6 1 4 5 7 1 2 6 8 (repeat)
6. Practice any combinations they have a hard time with. Generally 2 6 8 at the end of the B section is the trickiest of the combinations.
7. Do it again with the music. It's fast! Allow students to do all the rhythms if they are able or want to give it a try. It's a challenge, but upper grade students are very proud of themselves when they get it.
8. Listen again without the activity. Discuss any discrepancies between the rhythms we learned and the rhythms they hear (there are ornaments in the flute part that change the rhythm slightly). Are there any places where the flute is resting when we are playing (yes ... Rhythm 4). Is ANY instrument playing during that rest? (Yes – the ensemble plays). This can lead into a discussion of the difference between the soloist and the accompaniment.

Extensions:

This piece is a great opportunity for the students to transfer the rhythms they've learned from body percussion to pitched or unpitched percussion. You can then recreate Bach's piece using a different type of instrument, but the same form.

It's also a great opportunity to use the rhythms and body percussion they've learned to create a new piece, using the same rhythms but different form. Discuss repetition and contrast, and their importance in composition. Too much repetition is boring. Too much contrast is unsettling and not fun to listen to. Finding the balance is what makes compositions work. You may want to listen to further pieces that have a strong repetition/contrast such as the Russian Trepak from the Nutcracker Suite, Beethoven's 5th Symphony, Mozart's 40th Symphony, or any listening lessons you'll find in the Composer of the Month Club, or on Campbell's website, listeninglessonsunlimited.com. You can also bring in traditional songs they already know, as they always have a strong repetition/contrast theme.

This is also a great time to have the groups create their own 1 or 2 measure rhythm that can be combined with the rhythms of the other groups to create a unique composition . . . again, with a focus on repetition and contrast.

So – take off and enjoy not only Bach's Badinerie, but all the learning we can take from it about rhythm, composition, expression, and structure.

Modifications for Younger Students

For students who are not yet able to read or play all these rhythms, you can modify the piece. If you choose to teach this piece, teach them only the rhythmic patterns 2, 4, and 5. Create words to teach these patterns, such as:

- 2) Yummy, Yummy, Yummy Ice Cream!
- 4) Yummy, Yummy, Yummy, Yummy, Yummy, Yummy, Yummy, Yummy,
- 5) Yummy, Yummy, It's so Good.

Then do this dance:

ORFF WORKSHOP IN OREGON

Orff Schulwerk Level I June 25–July 6, 2012

University of Oregon School of Music and Dance, Eugene

Clinicians: Amy Beegle, Basic and Pedagogy
Ann Palmason, Recorder and Movement

This course is designed to develop understanding of the teaching and learning process using the Orff Schulwerk approach to music and movement. The daily schedule includes focus on rhythm, melody, Orff instruments, movement, recorder playing, improvisation, musicianship, Orff theory, orchestration, and pedagogy/special topics sessions.



For more information: Alli Bach: abach@uoregon.edu

Website: music.uoregon.edu/orff

A SECTION:

- m. 1 Walk four beats
- m. 2 Say (or pat) the rhythmic pattern (words above) for 2)
- m. 3, 4, 5 Walk four beats
- m. 6, 7, 8 Say or pat the rhythmic patterns for 4) and 5)

B SECTION:

- m. 1-3 Walk four beats/measure
- m. 4, 5, 6 Say (or pat your lap) the rhythmic pattern (words above)
- m. 7, 8, 9 Walk four beats/measure
- m. 10 Say or pat the rhythmic patterns for 2)
- m. 11-12 Walk four beats/measure

So the students Patsch and/or say the Yummy rhythm patterns on the 16th notes, and the rest of the patterns they walk around the room.

Don't count on their 16th notes being even ... but count on them being fun!

You can also create words for the other rhythmic patterns in the piece and

use speech rather than Body Percussion for the melody. For example, eighth notes can become "mm-mm," quarter notes, "yum," two sixteenth, eighth can be, "it's so good," while one eighth, two sixteenth can be, "I like it." Then the piece becomes the "Ode to Ice Cream."

A final piece is included, to give you an idea of what a speech piece would look like. Here's the Galop from The Comedians, op. 26 by Kabelevsky:

Kabelevsky
Galop from The Comedians op. 26

A At the circus, at the circus,
* Clowns * are * in the center ring!
At the circus, at the circus,
* Clowns * will * do most anything!
Do a dance, lose their pants,

Ha!

A' At the circus, at the circus,
* Clowns * are * in the center ring!
At the circus, at the circus,
* Clowns * will * do most anything! *fine*
Do a dance, lose their pants,

Ha -- Ha

B Galloping Horses, Galloping Horses
Galloping Horses Go!
They're so beautiful, so elegant, so wonderful,
Watch them steal the show! See those
Galloping Horses, Galloping Horses,
Galloping Horses Go!
They're so beautiful, so elegant, so wonderful,
Look at the horses go!

Go! Go! Go! Go ... Go ... Go ... !!!

D. C. al fine



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Four Thoughts on

Preparing the Next Generation of Music Teachers

In a letter commenting on a recent bill proposed before the California legislature, governor Jerry Brown writes of “yet another siren song of school reform,” adding that “SB547 nowhere mentions good character or love of learning. It does allude to student excitement and creativity, but does not take these qualities seriously because they can’t be placed in a data stream.” Ouch. There is no doubt that our nation is experiencing a bit of testing fatigue, but Governor Brown’s comments stand out in that they express a sentiment rarely mentioned by high-ranking government officials. In the music education community, where school reform has been an ongoing topic of discussion, “here we go again” might be the best reaction. From month to month, it seems the most consistent message coming from our legislative bodies is inconsistency.

So what’s a music educator to do? I suppose much of this depends on whom you ask and where you ask it. To the veteran educator, much of the commotion around school reform is old news. Some have lived through the aftermath of *Sputnik* while others remember *A Nation at Risk*, *Goals 2000*, or *No Child Left Behind*. For many of these teachers, it seems reasonable to assume that the everyday world of recruiting, scheduling, selecting music, and rehearsing groups has changed little throughout their careers. Yet, looking more closely, we might notice how our colleagues are now spending less time teaching while spending more time meeting new mandates and defending their programs. In some parts of the country, such as Delaware, Tennessee, and North Carolina, some teachers might tell you how their evaluations are now tied or will be tied to state mandated curriculum and assessment goals, and in Florida, they are experiencing the growing pains of



working with yet another “new” evaluation system. For those in the collegiate ranks, these situations challenge us to consider carefully what it is we teach and expect that teachers will *be able to* do upon entering the workforce.

I confess that much of my worry about preparing teachers comes from my own experience upon entering the field. As a new teacher, I was often ill-prepared to handle issues involving curriculum and assessment, advocacy, and at times, the appropriate use of technology. To be fair, I received what I believed to be an excellent education, and aspects of these skills were addressed throughout a number of my music education classes. What was missing, however, was an emphasis on these skills as *specific competencies*; an idea that I believe should be more carefully weighed as we prepare the next generation of music teaching professionals.

In previous times, our profession has responded to similar types of major political and societal changes through convening symposia, conventions, and other high-profile gatherings. From the GO project, which helped articulate curricular goals, to the creation of the National Standards by MENC, we have responded to calls for relevancy and accountability by engaging some of the best minds in our field. In turn, these gatherings have helped shape music teacher preparation at the collegiate level, influencing what we believe music teachers should *know* and be *able to do* in modern educational contexts. Today, declining funding for arts education, federal initiatives such as *Race to the Top*, and increasing calls for standardized assessment and accountability leave us in a similar predicament.

Fortunately, many state and national

organizations have had the foresight to engage with these reforms such that we are agents in determining our future. For example, music educators in Delaware have been working closely with other educational stakeholders in addressing formalized curriculum and assessment efforts as prescribed by initiatives such as *Race to the Top*. Advocacy efforts by NAFME and related state associations have become increasingly sophisticated, and there are now more tools than ever available for those who wish to proactively engage with the reform process. The problem, then, is not an absence of commitment by the leaders in our field, but a disconnect between those leaders and the individuals they serve. Specifically, I am thinking of K-12 teachers whose hectic lives make it difficult to engage in anything outside of maintaining the day-to-day quality of their individual music programs.

As a former high school instrumental music teacher, I can honestly say that legislative battles, formalized assessments, and curricular guides were topics far removed from my everyday concerns. Yet, if what we do at the national and state levels is to have any impact on the day-to-day existence of our colleagues in the public schools, we must do more to engage them in the ins-and-outs of these types of processes. This begins by carefully considering the content of collegiate-level music education curricula, and determining what skills would best serve the students now entering an increasingly politicized educational environment.

Below, I offer four ideas that I think should be considered as competencies in music teacher preparation programs. For many, these considerations will seem obvious if not a little trite, as it is true that many institutions have already implemented aspects of these skills into their curricula. For others, however, approaches to teacher training have changed little in the last two decades, leaving to chance

competencies that could be easily addressed within existing frameworks. As we prepare for yet another round of educational reforms, or perhaps, reforms in perpetuity, we should ask ourselves if we are doing everything possible to give future generations of music teachers an opportunity to thrive rather than survive.

Advocacy Training

Today's music teacher must be trained to adequately, intelligently, and efficiently advocate for both their programs and their professions. Note that I say, "intelligently," meaning that I believe many music teachers think of advocacy in often limited and even haphazard ways. For example, rather than react to a potentially damaging legislative policy by engaging in a last minute letter writing campaign, or by presenting desperate pleas before a school board, there are many proactive ways to deal with such contingencies. In teacher preparation programs, students can be taught to create informational materials targeted at consequential stakeholders, locate and share high-quality advocacy resources with parents and community members, and learn to use their booster groups as a powerful and organized ally on behalf of advocacy efforts. Finally, in the current climate, it is important that teachers learn strategies for articulating how their goals fit within larger district, state, and national educational agendas. Along with NAFME, many state organizations have developed a number of efficient and well-organized advocacy strategies, offering quality solutions for those interested in participating in or implementing programs of their own. Learning to use these resources should be an important part of teacher training.

Technical and Communication Skills

When I first started teaching, creating a website was an awkward and often time-consuming process. Today, most students can create attractive blogs and websites quickly, and are savvy in their use of social media outlets such as Facebook and Twitter. With some thought,

these outlets can be used for organizing parent groups, fund-raising and promotion of music programs, and might also serve to improve instruction. For example, there are many teachers who have developed online recording libraries for their students, use their sites to post rehearsal recordings to promote self-assessment, and use social media to remind students of upcoming events and opportunities. Other teachers have advocacy pages that allow for quick dissemination of important information, including form letters and e-mails that can be sent to legislators as well as other stakeholders when needed. Although some teacher preparation programs offer basic training in the use of technological resources, much more can be done in order to assist our teachers in applying these skills to music education settings. With a myriad of media specialists occupying today's colleges and universities, the mechanisms are already in place to promote these kinds of useful learning experiences.

Curriculum and Assessment

Although my own institution offers a required course in curricular strategies, there are many music teacher training programs that have either dropped or never offered this type of opportunity. To be clear, I think that most of us are probably exhausted by the over emphasis given to curriculum and assessment as the "holy grail" of educational reform, but this does not diminish how important it is for music teachers to be knowledgeable and competent in these matters. In fact, if current efforts at standardization eventually succeed, we must be prepared to steer the conversation such that we can meaningfully participate in making these reforms work within music classrooms. Although I concur with those who believe that we have about as many curricular guides as we can handle at this time, we still need to do a better job at helping future teachers find these resources, connect them to what they do in the classroom, and articulate how what they do relates to broader district and state goals. Even if some are philosophically and

perhaps justifiably opposed to this level of standardization, the reality of our present day situation assures that we will very likely have at least some portion of our evaluations based upon our competency in this area. It is obvious then, that we should be well prepared to shape these efforts in a way that best fits our needs.

Entrepreneurship

In my local school district, many music teachers are having difficulties obtaining full-time work and are often forced to move from school to school in order to maintain an adequate level of employment. In the meantime, we are still graduating music teachers who expect to find work, and who may become disenchanting and perhaps even leave the profession because of their inability to find it. Rather than lament this fact or just hope for the best, I feel we are responsible for training teachers to supplement both their skills and incomes through meaningful employment outside of their day-to-day jobs. This might mean preparing them to advertise and manage private studios or helping them with grant writing skills so that they can learn to capitalize on as many opportunities as possible. Much like our colleagues in the performance world, music education majors might be well served by skills in arts entrepreneurship.

Conclusion

We cannot predict the future, and no matter how often we come together to prepare for the next "big thing" in educational reform, we will probably find ourselves in a perpetual guessing game for the time being. Despite this, it is in our profession's best interest to continue to examine the skills needed to help our teachers thrive in an increasingly complex educational environment. Not to do so would be a risky wager in a time of rapid educational and political change.

Frank M. Diaz is on the music education faculty at the University of Oregon. He serves as co-chair for the Society for Music Teacher Education for the Oregon Music Education Association.

Knowledge is power...

How the All-State System Works

Auditions for High School

1. In September and October, directors register their students online and upload their audio files. There is a 'checkpoint' here in that you must be a current OMEA member to register students, and the system will not let a member log in if your membership has lapsed.

The audition/registration creates the database from which all subsequent information is drawn. If you make mistakes here those mistakes will follow the student all the way through the system.

2. Screeners are given access to discreet portions of this database (i.e. all the trumpets) and as they score the audio files, the system re-ranks the applicants each time a score is entered.



3. When screening is complete, the group managers place the students into groups based on the needs of the groups and the scores of the students. The students are placed by ranked scores; for example the top scoring 4 trumpet students may be placed in the Orchestra, the next 10 students in the Wind Ensemble, and the next 12 students in the Symphonic Band.

Elementary and Middle School Nominations

All members of OMEA may nominate students to participate in All-State. At least one of your students will be selected to participate. Nominating more students may increase the number of students that will be selected.

Process for all students that are accepted into an All-State group

1. Once the students are placed into their All-State group, the website system generates an ID number and password for each accepted student.

2. The website system emails all directors an acceptance/non-acceptance list that includes the ID numbers and passwords for each accepted student.
3. Students and parents access the registration form utilizing the ID and password given to the director. The director needs to give this information to the students and the parents. The registration form auto-populates the student's and the director's information from the original application database entered by the teachers when they sent the student's auditions or nominated students. If any of that data is incorrect it cannot be edited on the registration page. It can be edited in the Student Status Table. Parents and students e-sign the behavior contracts, liability controls, medical consents, and enter parent contacts and medical information.

- If the director misspelled a student's name, entered First Name/Last Name in reverse order, indicated incorrect gender, year in school, instrument, or anything else, that is how it will appear here.

Music
AT CENTRAL

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www.cwu.edu/~music

Where Teaching is a Performing Art

- At any point, directors can go to the log-in box on the OMEA website home page, log in and select the Student Status table. When that displays, they can click on any of their students and edit their information.

4. When students successfully register for their designated All-State group, and hit the final "Register" button, the system emails an invoice to the fiscally responsible person listed in the registration form, sends registration notification to the director, and a congratulatory email to the school principal. The email to the school principal also mentions that directors must be in attendance at the conference while students are participating in All-State.

- Parent data generated in the All-State group registration (i.e. medical policy IDs) cannot be edited.

- Students who pay online are automatically marked "paid" by the system.

- Those that pay with a school check are marked "paid" manually.

5. At this point, the data can be downloaded as individual groups, i.e. High School Orchestra to be manipulated as needed by the group managers. The data collected also includes roommate requests, T-shirt sizes, and school addresses so group managers can send music to the directors for their students.

Try viewing OMEA as a living organism, whose survival depends upon all cells completing their necessary functions in a timely rhythm. The executive director's position is near the heart, responsible for disseminating the correct information at the appropriate times, staying in tune with the decision making of the Board and the Executive Board.

The incredible feat of producing such an amazing annual conference and 10 All-State groups is nothing short of amazing. At every cellular level in this organism, reside hundreds of seemingly tireless volunteers, investing hours that are, when totaled, literally in the thousands! These volunteers include your OMEA officers,

board members, area chairs, all-state group managers, equipment managers, and on and on through a very long list.

As an OMEA member, nobody is unimportant. OMEA is only what YOU, the member and volunteer, make it. We would even go so far as to say that all members are either building

OMEA (like all organisms we need to keep renewing all cells), or pulling it toward a state of ill health.

YOU are the major component of a highly efficient All-State and Conference! We need you! I invite you take a moment and examine your role in this complex organism.

All-State Checklist:

- BEFORE registering students for All-State, make sure that parents and students REALLY understand what it is, when it is, how much it costs and student's travel expectations.
- Have a conversation with your principal about their level of support for students and for your conference attendance.
- Keep a list of All-State dates (See tear-out on page 1).
- Make sure you know your fiscal agent's email address and give it to your students/parents, check for misspellings. Check with your fiscal agent to insure that they received the emailed invoices.
- Understand and Explain (preferably in writing) to parents and students how to correctly fill out the registration forms once they have been selected.
- Frequently visit your Student Status Table on the website so you know which students have registered and paid. Fix any mistakes that you made early in the process.
- Determine the payment process for schools who pay student's fees. Who will write the ONE SCHOOL CHECK and how long that will take to produce?
- Take care of your NAFME/OMEA membership renewal WELL ahead of time.
- Busy as you are, take the time to read carefully the information presented to you in emails, in the journal, or posted on the website.

Visit our Website for Information

Music Camps
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Brass @ Wallowa Lake, June 17-23 Contact- jimhowell2@frontier.com
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Automatic Qualifiers

OMEA recently discussed a recommended rule change regarding automatic qualifiers in orchestra. Because of the limited number of slots for both string and full orchestras at the State Championships, and because of the number of leagues having only one orchestra competing, the two-part recommendation was as follows:



How, then, are adjudicators to compare two groups, when one performs grade six repertoire, and the other, grade three? Which is the better orchestra?

As such, I have asked Brent Hakanson of Klamath Union High School to form a committee charged with creating a required literature list for orchestra. The

goal is to have a list prepared by September, 2012, with implementation in time for the 2013 State Orchestra Championships. He and I welcome your input on this matter.

1. String orchestras which qualify (with two scores of 75 or better on the 6A scale) at a league contest at which only one orchestra competed will be placed in the string orchestra tape pool instead of automatically receiving a performance slot at the State Championships; and
2. There shall no longer be automatic qualifiers in the full orchestra category, as all full orchestras which receive qualifying scores will be placed directly into the full orchestra tape pool.

The proposal was discussed at length by the OMEA Board and was eventually passed. It is now in OSAA's hands for final approval. Please contact me if you have any questions.

Required literature list

A related concern is the lack of a required literature list for orchestra. Bands and choirs in Oregon are required to perform certain works (or approved substitute works) when competing for a spot in the State Championships, but no such list or requirement exists for orchestra. The fundamental problem is not that directors are choosing poor-quality literature (though that may be the case at times); rather, it is that the difficulty level of the literature being performed at the State Championships varies widely from group to group.

Certified adjudicators

One final issue regarding the State Orchestra Championships is the question of requiring the training and certification of orchestra adjudicators. In this matter, as with required literature, the orchestra community lags behind the bands and choirs. This proposal has many potential ramifications and unintended consequences, and we should take time to think this through and discuss it before making a final decision. My initial thought is to begin training adjudicators in time for the 2013 festival season, with a requirement taking effect in 2014. Either way, I have come to believe that this is an essential step in order to maintain the integrity of the event. Please contact me with your input.

2012 Conference wrap-up

It was, as always, a pleasure to see and interact with so many string and orchestra teacher colleagues at the OMEA Conference. For many of us, the conference is the one opportunity to connect with fellow string teachers – especially for those who are the lone string teacher in their district. If you haven't been to a conference in a while, please join us next time! Together, we will be stronger.

String Teachers on Facebook

Do you have a Facebook account? If so, there are two discussion groups which you may find interesting. The first is "School Orchestra and String Teachers, v.2." This is a highly-active group with over 1,400 members from across the country; discussion topics range from repertoire selection to best practices for arranging seating and everything in between. Looking for ideas on how to improve your classes? Post your question here and prepare for dozens of insightful answers from experienced teachers.

The second group is "Oregon String Teachers." Although this group is currently smaller and less active than the other, my goal is for this to be another tool in networking with each other. Ideas could include sharing teaching tips, posting information about festivals and competitions, and discussing other issues of interest to string and orchestra teachers in Oregon. Join the group and become part of the discussion!

Thank you all for the work that you do on behalf of your students. Best wishes to you for a successful conclusion to the year and an enjoyable summer!



Your Music Program Rocks,

Val Ellett
OMEA General Music Chair



Now Go Tell Everyone!

Greetings and Salutations, all you music-making ninjas out there! Is it just me, or has this been one of the roughest school years yet? Oh MAN. It's either that, or I'm getting old. Wait, don't answer that. From my conversations with other music teachers out there, it seems we are all suffering from a laundry list of new challenges. Let's see... more students in every class, more special needs students with less assistance (ie: English language learners, physical and cognitive impairments, etc.), less money to buy anything, more classes jammed into an already tight schedule, more demands, more pressures, less time, less sleep, etc...



but we knew it was important to be PROactive instead of REactive in times of critical financial decision-making. So here's a step-by-step guide to what we did:

1. I emailed the whole music gang and asked who would be interested in helping put together a short 8-10 minute presentation for the school board. I got three replies.
2. With team's names in hand, I asked for the blessing and permission to present at the next school board meeting from the superintendent. I got a "yes" and a date to present. (May I suggest, the earlier in the school year, the better - before your school board makes any major decisions).
3. I scheduled a meeting after school one day to meet with "the team," and we fleshed out what kinds of things we wanted to tell the board. We decided to do a PowerPoint-type presentation and to be as POSITIVE and FACTUAL about our program as possible (a celebration!). No whining, no fear mongering, and no SUGGESTIONS that anything negative could or would happen to our program. And, more importantly... we kept it student-centered.
4. We contacted the numbers geek in our district office to find out how many students in total take Band, Orchestra, and Choir in our district. Also, how many FTE, and other information we found helpful. We got a list of awards and recent professional accomplishments and included that basic information, without naming staff members specifically. Finally, and most impressive to certain board members, we used information on brain research AND Gardner's first seven intelligences.
5. One of us was more techno-literate than others, so she got the fun part of putting together the actual PowerPoint. We gave her lots of input, so she didn't have to put it all together herself. We also included videos and pictures of students involved with music and talking about why they liked music (be sure to obtain parental permission first).
6. Invite all of the staff members, parents, and community members to the school

board meeting that you can think of. Send them an email, and then send them another email. Then, SAY something about going when you SEE them. Nagging is wonderful. We even posted on Facebook. Advertise, Advertise, Advertise.

7. Our team met a total of about four times to get this prepared, including our freaked-out-with-anxiety-meeting in the half hour directly BEFORE the actual school board meeting. All four of us spoke to each of the four sections of our presentation. This kept any one person from rambling too much and it kept the board's interest alive.

Well, before we all race off screaming to the funny farm or you knock back a strong adult beverage, let me reassure you that in this time of insanity and pressure, you are not alone. And there is hope... YOU can help people see what a wonderful music program you have.

Think back to the time (probably just today!) when you were most happy with some really awesome thing your students did in your class. Do you remember how great you felt when your students really GOT what you were trying to get across to them? Maybe you struggled for what seemed like *forever* to teach your students some important concept, and when they FINALLY got it... You. Were. Elated.

Do you remember that?

HEY! YOU rock! YOU are an amazing music teacher! YOU have something that no other teacher can claim with the same kids... Musical Connection.

What YOU do matters!

With that thought in your mind and the musical knowledge in your brain, I would like to challenge you to do something for yourself and your fellow music educators in your district. YES, it's going to take up more of your time and energy, but I assure you, it will pay off in the long run.

Recently, my fellow colleagues and I decided to get together to present some sort of school board presentation in our district. We weren't really sure what we wanted to do and we certainly didn't have a game plan made yet,

And holy cow, we did it. I'd venture to say... maybe we rocked it? We left there feeling so supported and validated. The board spent the next half hour talking directly to us, asking questions, commenting on things they didn't know before (they learned something!!), and singing our praises. Conveniently, the current high school student body president was there... and he was one of my students. What a good man he was, to comment to the board about what he learned from Mrs. Ellett's music class back in the day. Bonus!

Want the basics of what we said? It's YOURS, baby! We are sharing not only our experiences presenting our first school board report, but we also shared all of our elementary common curriculum and assessments at the OMEA conference in January. We want to be there for anyone who needs it - feel free to pilfer our materials and pick our brains. We are certain there may be lots of "changes" to our program, but hopefully now, we've made music shine just a little bit brighter!

We love you, music teachers!! Hang in there!

David Douglas School Board Presentation
Outline: *email me:* val_ellett@ddouglas.k12.or.us

Other advocacy materials and ideas: www.oregonmusic.org and click on "Music Advocacy" (*the items on this web page were pre sorted and pared down by myself and several OMEA associates for your immediate usage... go for it!*)

www.menc.org The National Association for Music Education, *your one stop shopping center for all things music-y.*

What's New In Music Technology 2012:

A Report From the National Association of Music Merchants

This was the first year in the past 7 years that I was unable to physically attend the Winter NAMM show in late January. I really missed going not only to see all of the new stuff coming out but also to get away from the 10" of snow here in Carson, WA. Nonetheless, I did do a lot of research for you as always and spoke with a lot of my colleagues who did attend to get their views as well.

Music Apps

The iPad is developing into quite the arsenal for a lot of things.... including music. I have decided to share some ideas and links with you on my findings.



NoteStar is Yamaha's™ app for iPad designed to provide keyboard players with the experience of playing their favorite songs with a real band. The app provides smooth flowing, easy-to-read sheet music accompanied by real backing bands and vocals. NoteStar is a free download from the App Store and each song sells for \$3.99. It is available immediately in 28 countries including the United States, Canada, and the United Kingdom.

Yamaha™ also demonstrated their new, free iPhone/iPad app, **Piano Diary**, at Winter NAMM 2012. Yamaha developed the app as a tool to both motivate and enhance daily piano practice and performance by students, intermediate players and advanced hobbyists alike. Compatible with any MIDI instrument, it's designed to help users manage, archive and share

piano performances. Piano Diary is a free download from the App Store.

The following are some music app links for iPad, Smartphone, etc. for you to check out from some of my colleagues:

<http://almta.org/tech-notes-august-2011/>
<http://coach4technology.net/tabletmusic.html>
<http://songpier.com/>
<http://www.zenph.com/zenph-software>
<http://itunes.apple.com/app/avid-scorch/id436394592>

Other interesting hardware of note for the iPad includes the **new Yamaha i-MX1** \$69, is a MIDI interface cable which enables iPad / iPhone to be connected to any MIDI instrument. There is no difficult setup, simply connect i-MX1 between iPad / iPhone and a MIDI instrument such as synthesizer, electronic drum kit, digital piano before launching the Apps from your iPad / iPhone. You can play and control the Apps' sound using the real interface of the instrument.



The **Alesis™ I/O Dock** \$199, is the first device that enables anyone with an iPad or iPad 2 to create, produce, and perform music with virtually any pro audio gear or instruments. The I/O Dock is a universal docking station specifically designed for the iPad and iPad 2, and it gives musicians, recording engineers, and music producers the connectivity they need to create and perform with iPad. Connect all your pro audio gear to virtually any App in the App Store with the I/O Dock.

Keyboards

Roland™ introduced the **new F-120 Digital Piano** \$1299. I am personally really excited about this keyboard being used for a keyboard lab environment because not only does it contain the **new Supernatural® Piano** sounds and the **Ivory Feel-G** keyboard, but it is also now able to split exactly in half accommodating two students using the **new Twin Piano** mode. This essentially means you only need to buy 15 of these for a 30-student lab! I will be putting together some keyboard lab bundles based on this keyboard. Stay tuned!

Roland™ also announced the release of its very first backing keyboard, the **BK-5** \$999 the latest in a series of Roland musical instruments with intelligent backing-track technology. Other features include 128 polyphony, over 1150 sounds, 60 drum kits, song playback, recorder, rhythm composer, video output, and audio input. USB memory allows for easy audio recording and hosts an embedded rhythm composer lending to both performance and training applications. Backing music (rhythm, SMF, MP3, WAV) can be pulled directly from USB memory as well.



M-Audio™ has introduced the **new Keystation Mini 32** for only \$60. Simply plug the supplied USB cable into your computer or iPad and perform two-hand parts with 32 great-feeling, low profile mini-keys. Perfect solution for school computer labs or laptops.

Digital Audio

Avid™, the leader in digital audio, has a lot of new products coming to the market in 2012. As of February 13th, 2012 Avid will reduce its pricing on its **Pro Tools MP bundles**. Pro Tools MP will be reduced from \$249 to \$99.

Mobile Pre + Pro Tools MP will be reduced from \$299 to \$149. Fast Track Pro + Pro Tools MP will be reduced from \$349 to \$249, and the Fast Track Ultra+ Pro Tools MP will be reduced from \$499 to \$399. These are some incredible savings, and I hope you can take advantage of it!



Roland™ introduced their new R-Mix software \$199. This incredible software works on either Mac or PC. With **R-Mix** you can import any

stereo recording (WAV), view the elements of a stereo mix as color-coded clouds of energy and frequency matter onscreen, freely select and manipulate any element within a stereo mix, like soloing out the voice or guitar from the WAV mix. You can adjust tempo or pitch individually as well or even add reverb to just the vocal only. There will also be a simplified version called R-Mix Tab available as an App download. Best to watch the video on this at <http://www.youtube.com/watch?v=6pJgVB4WvFs>

Other things of interest

Roland™ introduced a *new* low cost V-drum set called the **HD3** at \$799. This compact kit is powerful and expressive enough for pros yet fun and friendly enough for

beginners, gamers, and home-entertainment enthusiasts. You don't need to be a drummer to enjoy this fun, cool instrument for every home or school.

Add on the *new* V-Drums Tutor software \$59 and learn drumming step-by-step from beginning to intermediate levels. Improve your sight-reading with the Notation Screen, and enjoy drumming with Game screen. Enhance the V-Drums experience in the home as well as for private lessons and music schools.



Mike Klinger is the owner and founder of The Synthesis Midi Workshop (www.midiworkshop.com), which specializes in educational training and sales in music technology.

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