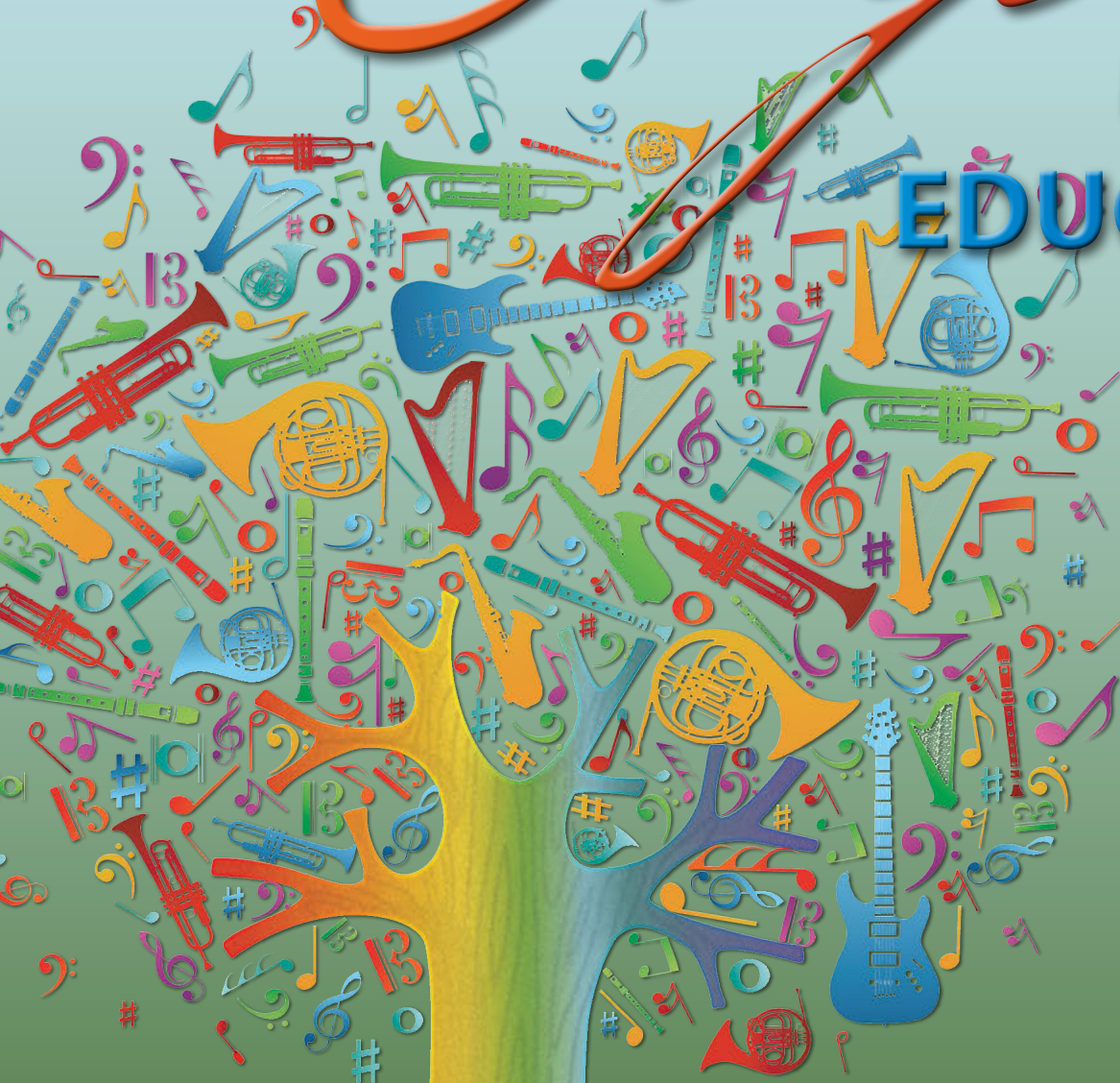


Spring 2013

# Oregon

## MUSIC EDUCATOR



Share the Music	pg. 4-7
Optimal Experiences	pg. 8-9
Beginning Band	pg. 18-20

SCHOOL OF ARTS AND COMMUNICATION

# OSU Bands

Embracing Our Tradition Since 1890



## Instrumental Music Faculty

Dr. Christopher Chapman, Director of Bands  
Dr. Brad Townsend, Director of Athletic Bands  
Dr. Robert Brudvig, Director of Percussion Studies  
Dr. Jason Silveira, Instrumental Music Education  
Dr. Jill Pauls, flute  
Fred Korman, oboe  
Ann Kosanovic-Brown, bassoon  
Carol Robe, clarinet  
Nathan Boal, saxophone  
Lawrence Johnson, horn  
Jay Chen, trumpet  
Michael Bevington, trombone  
JáTtik Clark, tuba/euphonium  
Isaac Andrew, tuba  
Richard Meyn, bass  
Ryan Biesack, percussion



**Oregon State**  
UNIVERSITY

**OSU Bands**

200 Benton Hall  
Corvallis OR 97331

[bands.oregonstate.edu](http://bands.oregonstate.edu)

## Featured Articles

Music Makers.....	2
OMEA Sustaining Members.....	3
Share the Music..... David Knapp and Alice-Ann Darrow.....	4-7
Optimal Experiences in the Music Classroom... Frank M. Diaz.....	8-9
Update..... Tom Muller.....	10
2014 OMEA Call for Presentation & Performance Recordings.....	11
Feel the Beat... Drum Circles..... Angela Wright.....	12
Are You Teaching Singers..... Christopher W. Peterson.....	17
Beginning Band: The Day the Music Dies..... Jason Gossett.....	18-20
Looking Back, Looking Forward..... Jane and Jim Howell.....	21
Kids as Composers..... Bradley L. Green.....	22-23
IV-V-I..... Cak Marshall and Dr. Rafael Hernandez.....	24-25
It Always Comes Down to Food..... Nevin Van Manen.....	27

## Advertiser Index

Oregon State University Bands.....	IFC
University of Idaho.....	3
Northwest Band Camps, Inc.....	10
Quaver Music.....	13
Pacific University.....	14
Quaver Music.....	15
Music Camps at Wallowa Lake.....	16
Willamette University.....	17
Whitworth University.....	25
Portland Youth Philharmonic Association..	26
Soundwaves.....	26
University of Portland.....	27
Yamaha.....	28
Portland State University.....	IBC
Oregon State University.....	BC

## OMEA Dates and Deadlines 2013-2014



### OMEA Board Meetings

05/18/2013 Full Board - TBA - Check website

### Oregon Music Educator Journal

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

Fall Submissions Deadline-08/15,  
Scheduled Mailing Date-09/30

### OSAA State Solo Contest

Saturday, May 4, 2013, Lewis and Clark College

OMEA Chair- Tom Muller, [tom\\_muller@ddouglas.k12.or.us](mailto:tom_muller@ddouglas.k12.or.us)  
OSAA Solo Administrator- Kyle Stanfield, [kyles@osaa.org](mailto:kyles@osaa.org)

### OSAA Choir Championships

May 09-11, 2013, George Fox University  
May 09- 2A/1A and 3A Choir  
May 10- 6A Choir

### OSAA Choir Championships *continued*

May 11- 4A and 5A Choir

OMEA Chair- Matt Strauser, [mstrauser@corban.edu](mailto:mstrauser@corban.edu)  
OSAA Choir Administrator- Molly Hays, [mollyh@osaa.org](mailto:mollyh@osaa.org)

### OSAA Band/Orchestra Championships

May 08-11, 2013, Oregon State University  
May 08- 3A and 4A Band  
May 09- String and Full Orchestra  
May 10- 2A/1A and 5A Band  
May 11- 6A Band

OMEA Chair- Chuck Bolton, [tubasat@aol.com](mailto:tubasat@aol.com)  
Band/Orchestra Administrator- Cindy Simmons, [cindys@osaa.org](mailto:cindys@osaa.org)

### 2014 Conference/All-State

January 16 -19, 2014, Eugene, Hilton and Convention Center

Submissions for presentations and performances are due June 30, 2013. Remit to Tom Muller, David Douglas High School, 1001 SE 135th Ave Portland, OR 97233 or email the information to [tom\\_muller@ddouglas.k12.or.us](mailto:tom_muller@ddouglas.k12.or.us)

# Music Makers

## OMEA Board of Control

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

OMEA President-Elect  
Tom Muller  
David Douglas  
tom\_muller@ddouglas.k12.or.us  
s503.261.8386 c503.799.6684

OMEA 2nd Vice President  
Gene Burton  
Hogan Cedars Elementary  
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 c503.481.3449

District 02 Chair  
Rob McGlothlin  
Sandy HS  
robert.mcglathlin@ortrail.k12.or.us  
503.668.8011

District 03 Chair  
Terry Dahlgren  
Seaside HS/Broadway MS  
Tdahlgren@seaside.k12.or.us  
s503.738.5586

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

District 05 Chair  
Melissa Jacot  
Summit HS  
melissa.jacot@bend.k12.or.us  
s541.475.7265

District 06 Chair  
Mary Ann Vidourek  
Grant Union 1-12  
therock@centurytel.net  
541.575.1799

District 07 Chair  
Chris Schlievert  
Coquille HS  
grandote743@hotmail.com  
h503.722.7055

District 08 Chair  
Andrea Brock  
South Medford HS  
broccoli\_5@q.com  
s541.842.1493 h541.608.7517

District 9 Chair  
Carl Sorensen  
Nyssa MS & HS  
csorensen@nyssa.k12.or.us  
s541.382.2287 h208.382.3559

District 10 Chair  
Gale Graham  
Glide High School  
gale.graham@glide.k12.or.us  
s541.496.3521 h541.496.3554

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

District 12 Co-Chair  
Tim Vian  
Thurston High School  
tim.vian@springfield.k12.or.us  
s541.988.5352

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

District 13 Chair  
David Kays  
Gladstone High School  
kaysd@gladstone.k12.or.us

District 14 Chair  
Laura Arthur  
Athey Creek MS  
arthurl@wlwv.k12.or.us  
s503.673.7615 ext.4648

District 15 Chair  
Kevin Soon  
Liberty High School  
503.593.8202  
soonk@hsd.k12.or.us

## Area Chairs

Advocacy Chair  
Frank Petrik  
Sherwood High School  
fpetrik@sherwood.k12.or.us  
s503.825.5575 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  
Emily Mercado  
Crescent Valley HS  
emily.mercado@corvallis.k12.or.us  
541.757.5828

Elem. Music Chair  
Melinda Jordan  
Vern Duncan Elementary  
jordanm@nclack.k12.or.us  
s503.353.3270 c503.516.6782

General Music Chair  
Nevin Van Manen  
Allen Dale Elementary  
nvanmanen@msn.com  
s541.474.0917

Historian  
David Becker  
dbecker@clark.edu  
503.768.7464

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

Small Schools Chair  
Sarah Burton  
Umatilla HS  
butlers@umatillasd.org

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

SMTE Co-Chair  
Jason Silveira  
Oregon State University  
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  
arthurl@wlwv.k12.or.us  
541.513.7414

## Special Board Reps/Liaisons

OSAA Band/Orch Contest Chr  
Chuck Bolton  
Retired  
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  
Marci Taylor  
Westview HS  
Marci\_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

CNAfME Representative  
Brandon Nelson  
Portland State University  
brandonnelson01@gmail.com

NW NAFME Region President  
Sean Ambrose  
Music Coordinator, LCSD  
ambroses@laramie1.org  
307.771.2105 307.630.7129

## All-State

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

All-State Choir Manager  
Aubrey Peterson  
Corvallis HS  
Aubrey.Peterson@corvallis.k12.or.us

All-State Orchestra Manager  
Mark Barnard  
St Mary's School  
markjodi@aol.com;  
mbarnard@smschool.us  
s541.773.7877 h937.321.7625

All-State MS Band Manager  
Ann Mc Bride  
West Orient MS  
mcbride2@gresham.k12.or.us  
503.432.3047

All-State MS Choir Co-Manager  
Julie Cherry  
Leslie MS  
julieannacherry@gmail.com  
c543.998.9448

All-State MS Choir Co-Manager  
Anna Rikli  
Straub MS  
annarikli@gmail.com  
c541.556.7563

All-State MS 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  
Lowrie Primary School  
Hillanj@wlwv.k12.or.us  
503.673.7700

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  
therock@centurytel.net  
541.575.1799

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

All-State Equipment Co-Manager  
Brandon 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

## Publishing and Printing

Design by InterMountain  
Communication & Print Solutions.  
Cover by Bekki Levien  
Printed by Color Press, Walla Walla  
Editorial Board: Jason Silveira,  
Oregon State University; Frank  
Diaz, University of Oregon; Jane  
Howell and Jim Howell PO Box  
1235 La Grande, OR 97850 janejim@  
oregonmusic.org 541.962.6262  
www.oregonmusic.org

The Oregon Music Educator is the  
official magazine of the Oregon  
Music Education Association. It  
is published three times a year in  
early October, January and April.  
Submissions are due 8/15, 11/15  
and 2/15. Submit articles for review  
by the editorial board to OMEA,  
PO Box 1235, La Grande, OR 97850.  
For advertising information and  
to view electronic magazines  
visit our website at <http://www.oregonmusic.org/journal.html>.  
For more information contact Jane  
Howell at [admin@oregonmusic.org](mailto:admin@oregonmusic.org).  
Non-member subscriptions  
are \$30 per year; or \$10 per issue.  
Bulk rate postage paid.

The Oregon Music Education  
Association is a federated state  
Association of the National  
Association for Music Education  
(NAfME), 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  
<http://musiced.nafme.org/join>.

# 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 SE 163rd 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,  
University 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 97031

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

John Allen  
World's Finest Chocolates  
10475 Greenleaf Terrace  
Tigard, OR 97224-2129

Melanie Walker,  
Exhibits/Debbie Griffin, Ads  
Yamaha Corporation of America Band &  
Orchestra Division  
6600 Orangethorpe Ave  
Buena Park, CA 90620

Ike Nail  
Western Oregon University  
345 N. Monmouth Ave.  
Monmouth, OR 97361

## Hybrid Online/Summer Master of Music in Music Education

**You don't have to quit  
your day job to get a  
master's degree!**

*For more information contact:*

Dr. Lorie Enloe

[lenloe@uidaho.edu](mailto:lenloe@uidaho.edu)

(208) 855-0157

[www.uidaho.edu/music](http://www.uidaho.edu/music)

**University of Idaho**



# Share the Music:

---

## *Music Majors' Experiences at a Community Homeless Shelter*

To be effective in the classroom, it is important that educators accept all students, regardless of their home environment or economic status. In order for homeless children and teens to integrate into the mainstream of student life, it is imperative that teachers model acceptance. Recent research indicates that nearly all educators will come in contact with students who are homeless at some point in their careers (Seymour, 2010). Increasing numbers of children and teens are represented among the homeless (Miller, 2011); however, homeless students often go undetected by their teachers and classmates. Teachers can assist in the assimilation of homeless students by educating their students about the stigmatization of homelessness. The literature indicates that many individuals have mistaken views of homelessness and its causes (Phelan, Link, Moore, & Stueve, 1997); and that such views can be mitigated through service learning (Mobley, 2007).

Service learning projects can help to promote students' intellectual and civic engagement by linking them to real-world problems and issues. Educators often find that students who participate in service learning are more engaged in their academic work as well (Jacoby, 1996). The benefits of service learning can extend well beyond the classroom. Students who participate in service learning projects often report a reduction in: negative stereotypes, an enhanced tolerance for diversity, deeper understanding of complex social issues, increased sense of connection to their community, and greater self-awareness (Eyler, Dwight, & Giles, 1999).

What follows is discussion of a service learning project and two community music programs conducted in partnership between a homeless shelter and a university music education department. The service learning project offered beneficial fieldwork experiences for undergraduate students, served to dispel students' misperceptions about the homeless

and helped to facilitate graduate and faculty research. The community music programs were developed in conjunction with staff at the shelter, and were designed to meet the needs of its staff and guests.

The shelter participating in partnership with the university was named simply enough—The Shelter—and was located in the downtown area, directly across the street from the university, and two blocks from the College of Music. The approximately 200 guests who stay at The Shelter each night vary between persons needing long-term housing (i.e., the “reserves,” those with reserved beds), persons with chronic homelessness who live between the streets and institutional services (e.g., those with disabilities or drug addictions), and those in need of temporary housing due to economic, family or other personal crises. The vast majority of guests are adult men, though approximately 25 are adult women who eat and sleep in separate quarters from the men. Children occasionally stay at The Shelter, along with their mothers and/or fathers.

The Shelter is considered a low-barrier shelter because it does not have a waiting list, and guests may stay as long as necessary. The purpose of a low-barrier shelter is to provide housing for individuals without imposition of identification, time limits, or other program requirements. This type of shelter is unlike other shelters in the community that are designed as transitional housing for families and require an application process.

### **Music Education Majors' Service Learning Project: Understanding Homelessness**

The service-learning project was instituted as part of a general music methods class for music education majors in their junior and senior years (Darrow, Knapp, & Mitak, 2012). Students in a music education methods class went weekly to The Shelter and conducted music sessions with the young children

staying at the shelter, and performed either solo or small ensemble works for the women and men during their check-in times at the shelter. Sessions with the children consisted primarily of singing songs, playing classroom percussion instruments and simple rhythm games. University students also performed for the children and gave introductory information about their individual instruments. Performances for the adult shelter guests consisted of varied genres including: classical, country, gospel, jazz, and blues. Requests from the shelter guests were honored when possible. From these requests, it appeared that the musical preferences of the shelter residents were primarily country, jazz, and pop.

Several class activities were initiated to prepare students for their participation in the shelter service-learning project. Speakers from the local homeless coalition, who were presently homeless or who had been homeless in the past, came and spoke to the class about their lives. They shared stories as to how they became homeless, or how others had mistreated them in the community because of their homeless status. Students also heard a short lecture on myths about homelessness, and received a handout on facts about homelessness. Finally, students watched *Bum Hunting*, a documentary on violent crimes against homeless individuals perpetrated by teenagers (Messick, 2006).

As part of the service-learning project, students completed the *Attitudes Toward Homelessness Inventory (ATHI)* before and after their participation in the project, and filled out comment forms before, during, and after their participation in the project (Kingree & Daves, 1997). Overall, students' attitude average scores indicated non-stigmatizing attitudes toward the homeless both before and after their service learning participation; however, there was a significant difference in the overall total average scores after their service learning experience that indicated more positive



*Overall, this experience has been truly enlightening to me in terms of understanding the human condition and music's role in the lives of people. I wish I could describe the reassurance that this has given me in my choice of*

*profession and life's work, but words fail to fully define how I feel. The children had the most profound effect on me, as they were able to maintain their optimism in spite of destitute circumstances. Music is something that brings people together, and can put a smile on even the saddest of faces.*

*More than one person told me they were looking forward to it all week. I won't ever forget my time there.*

### Shelter Concert Series

The Shelter Concert Series began when it was decided to open the music education students' performances at The Shelter to all 1500 students at the College of Music (Knapp, 2012a). Performances ranged in style, including a steel band, a clarinet duet, jazz bands, old time ensemble, rhythm and blues band, and a classical vocalist. Guests responded well to all genres of music, and especially enjoyed ensemble performances, like the jazz band, and performances that demonstrated individual virtuosity. One particularly memorable performance was that of the University Gospel Choir. Twenty or so students packed the small stage area and performed songs from their upcoming concert. Toward the end of the performance, the director asked for requests from the audience. One of the

shelter guests sitting toward the front requested, "I Won't Complain." The director did not know the song and apologized, and then asked for another request. A choir member from the back row tentatively moved forward and began to sing the song a cappella. After a moment, the singer's confidence increased, and the choir director began to improvise on the keyboard:

I've had some good days  
I've had some hills to climb  
I've had some weary days  
And some sleepless nights  
But when I look around  
And I think things over  
All of my good days  
Outweigh my bad days  
I won't complain

After the performance, the choir director stated, "that wasn't just a performance, that was ministry." For the man making the request, and for many others in the audience who joined in enthusiastically with their "Amens," it seemed to be a particularly moving moment.

Jake, a staff member who works at the Shelter, summarized his thoughts about the benefits of the concert series:

*I think the idea of bringing music to The Shelter is positive. It's something different. It gives people something to look forward to, and get them standing up and dancing*



attitudes toward the homeless. ATHI subscales revealed that after the project, students' had a greater belief that homelessness had societal causes and felt more comfortable affiliating with homeless people. Student comments indicated generalized fear of homeless individuals, and apprehension regarding the service learning experience prior to participation. Participant comments during and after the experience indicated a greater understanding of homelessness and its causes, pride and appreciation for the project, and for the opportunity to engage in community service. Participant comments also included statements about the contributions of the project to their professional preparation. Some of their comments were:

*It really made think about how this situation can happen to anybody. I can really appreciate everything I have been given and how I want to give back even more.*

*I am so glad that we decided to do this project. I take great pride in the effort that my peers put forth to bring the joy of music to the homeless shelter. My hope is that we also encouraged some of the children to do music in school. Maybe we even reminded some of the adults of some of their experiences of playing music.*

*As soon as they were sure they would be treated with respect, they opened up. At that point, I realized that they were just as apprehensive as I was before we started interacting.*

*A complete and utter change of how I view the homeless has definitely occurred.*

# Share the Music:

---

*a little bit. When you check into The Shelter you don't expect something special...these people are coming in to play a concert for you. And not everyone's into it, they can walk out and sit in the other side of the building, but not many people do.*

The responses from guests were also very positive. One man wrote on his questionnaire, "First time in three weeks I've been content. Thank you." Someone else wrote, "Thank you for caring."

Shelter guests enjoyed the students who talked to them about their music, or who worked to connect to them as they performed. After an instrumental guitar performance one man asked, "Does Mr. McKinney have the power of speech?? Never heard him say a word. Thanks for coming!" This desire for interaction between performer and audience was echoed by several of the performers. A singer from the music theatre department wrote, "I wish we could have had time to sit and talk with the residents." Apart from impromptu interactions during the concerts, there were few opportunities for the performers to talk to guests. Many of the soloists and small ensembles found an opportunity to speak with guests after their performance. Guests would often come up to the performers and talk to them about their performance, or music in general, as they packed up their gear.

Musicians' impressions of their experiences were generally very positive. "It was awesome," wrote one performer. Another suggested "The College of Music should do things like this more often." A few students reported being apprehensive beforehand. One student said, "I was a little nervous because I didn't know what to expect." Another student said they were concerned about "the safety of the facility, but it ended up being fine." Another performer said, "It wasn't something that I have seen before. Some of the people were a little intimidating." In these examples, the students' unfamiliarity with homelessness, the facility, or the general notion of performing in front of a unique audience gave them cause for concern. After performing, many students

reported having a changed perception of homelessness. One performer said, "Having conversations with a few made me realize that they are human like me and have gone through a lot more than me." Another student said, "My opinion changed in the fact that homelessness wasn't something I saw from the comfort of my car; it was right in front of me. It brought it home for me, made it seem more human. I loved it." These responses support the contact hypothesis, demonstrating some students who are exposed to homelessness will have increased positive attitudes toward individuals experiencing homelessness (Lee, Farrell, & Link, 2004).

Students also began to question their own social status. "It definitely made me think about how fortunate I am," said one student. Another student said "It made me more aware." These comments are similar to the findings of Dunlap et al. (2007), which reported an increase in student awareness of their own socioeconomic status after interacting with homeless individuals. One performer echoed the findings of Forte (1997), who discussed students' increased altruism after volunteering with individuals experiencing homelessness, saying, "It helps connect us on a personal level, not as an idea, 'the homeless,' and therefore am more likely to do something to help."

## **The Shelter Band**

The Shelter Band began in response to the desire to provide an active music-making experience for shelter guests (Knapp, 2012b). During one particular performance by university students, a guest at the shelter approached the band with drumsticks in his hand and asked if he could sit in. This incident brought to light the fact that there were possibilities for music making with the shelter guests. Meetings were held with the shelter staff to discuss the feasibility of a band that incorporated shelter guests, staff, and university music students. Prior research on individuals experiencing homelessness demonstrated that group affiliation and self-efficacy were correlated to positive mental health outcomes (La Gory, Ritchey, & Fitzpatrick, 1991). The purpose of the

shelter band was to create an environment that would enhance shelter guests' sense of community and self-efficacy. Additionally, the band experience was designed to include shelter staff in order to positively affect their work-place attitude and increase their level of interaction with residents. Music equipment was donated from individuals and businesses in the community. Musical roles in the band were assigned according to individuals' strengths and interests, with key roles, such as drum set, guitar, and bass, assigned to shelter guests who were likely to have consistent attendance. Other roles, such as auxiliary percussion, harmonica and vocals, were adopted by whoever happened to be in attendance each rehearsal. The band met weekly for two years, and performed monthly concerts at The Shelter and for various civic events.

Data on The Shelter Band was qualitative and consisted of interviews and observations. These data demonstrated residents participating in the band had an increased sense of community affiliation and self-efficacy. John, the band's bassist, said:

*[Without the band] I'd probably go back to drinking, to doing other stuff. But I like having these friendships, I like having this band, I like doing all these good things in life. I'm not the same person I was 6-7 years ago, all miserable and drunk all the time, trying to get back at people.*

Shelter staff reported having a more positive attitude at work and an increased level of interaction with residents participating in the band. This interaction allowed staff to better engage in case management. Jake, a staff member at The Shelter and the band's rhythm guitarist, said:

*The significance of trust is important for casework, the program has created more trust between shelter residents and staff. If I were to sit down with (the band's tambourine player) New York now, I'd be able to understand more of his needs. The program gives the staff the opportunity to learn more about the individuals.*



## Reflections

The community music programs at The Shelter provided meaningful musical experiences for shelter guests, staff, and students. As the programs continued, changes were made to better meet the needs of shelter guests. The initial service-learning program involved music education students teaching children at The Shelter and performing for guests. After these initial experiences, shelter guests and their musical preferences were better understood, and the program was expanded to the entire College of Music. As shelter guests revealed their own musical talents, a band was formed with the guidance of shelter staff. Responses from shelter guests revealed that many enjoyed the music performances, were appreciative of the musicians' generosity, and looked forward to the concerts each week. Participants in The Shelter Band also experienced positive outcomes, including increased sense of community and self-efficacy, and increased interactions with the staff and other shelter guests.

In addition to providing for the shelter's needs, the programs also contributed to the needs of the university. Undergraduate music education students benefitted from practicum experiences working with children at The Shelter. Student performers from the College of Music had the opportunity to practice their craft, while also gaining exposure to a population that is often ostracized and stigmatized. The shelter programs also gave graduate students and faculty the opportunity to pursue exciting and fulfilling research. Additionally, newspaper press about the programs portrayed the university in a positive manner, and the university was able to report these activities toward its service quota.

The creation and development of the community music programs at The Shelter demonstrate the ability of universities to direct their activities to benefit the community. Program activities were responsive to shelter needs, while also benefitting university students, faculty, and administration. By simultaneously attending to shelter and university needs, the community music

programs at The Shelter have continued for more than two years, providing a useful model for sustainable community outreach. Though some of the circumstances of this program are specific to higher education, K-12 music programs and other civic music organizations could implement similar programs to meet the needs of their local community.

## References

- Darrow, A. A., Knapp, D., & Mitak, K. (2012). The effect of a service-learning project on music education majors' attitudes toward homelessness. Poster session presented at the annual meeting of the International Society for Music Education, Thessaloniki, Greece.
- Dunlap, M., Scoggin, J., Green, P., & Davi, A. (2007). White students' experiences of privilege and socioeconomic disparities: Toward a theoretical model. *Michigan Journal of Community Service Learning* 13(2), 19-30.
- Eyler, J., & Dwight E. Giles, J. (1999). *Where's the Learning in Service-Learning?* San Francisco: Jossey-Bass.
- Forte, J. A. (1997). Calling students to serve the homeless: A project to promote altruism and community service. *Journal of Social Work Education*, 33, 151-166.
- Jacoby, B. (1996). Service-learning in today's higher education. In B. Jacoby & Associates (Eds.), *Service-learning in higher education: Concepts and practices* (pp. 3-25). San Francisco, CA: Jossey-Bass.
- Kingree, J. B., & Daves, W. F. (1997). Preliminary validation of the Attitudes Toward Homelessness Inventory. *Journal of Community Psychology*, 25(3), 265-288.
- Knapp, D. (2012a). The Shelter Concert Series: Homelessness and musical outreach. Poster session presented at the biannual meeting of

the National Association for Music Education, St. Louis, MO.

Knapp, D. (2012b). The Shelter Band: Community music at a homeless shelter. Poster session presented at the annual meeting of the International Society for Music Education, Thessaloniki, Greece.

La Gory, M., Ritchey, F., & Fitzpatrick, K. (1991). Homelessness and affiliation. *Sociological Quarterly*, 32(2), 201-218.

Lee, B. A., Farrell, C. R., & Link, B. G. (2004). Revisiting the contact hypothesis: The case of public exposure to homelessness. *American Sociological Review*, 69(1), 40-63.

Messick, G. (Producer). (2006, October 1). *60 Minutes: Bum Hunting*. New York: CBS Broadcasting Inc.

Miller, P. M. (2011). A critical analysis of the research on student homelessness. *Review of Educational Research*, 81(3), 308-337.

Mobley, C. (2007). Breaking ground: Engaging undergraduates in social change through service learning. *Teaching Sociology*, 35(2), 125-137.

Phelan, J., Link, B., Moore, R., & Stueve, A. (1997). The stigma of homelessness: The impact of the label homeless on attitudes toward poor persons. *Social Psychology Quarterly*, 60(4), 323-337.

Seymour, G. (2010, April 9). The young and the homeless. Online Opinion. Retrieved from [www.onlineopinion.com.au](http://www.onlineopinion.com.au) October 27, 2011.



# Optimal Experiences in the Music Classroom:

## *Promoting Flow through Effective Teaching*



It happens every so often. For reasons difficult to explain, we reach the end of a class period with a feeling that somehow everything “worked.” The evidence is everywhere, smiling and engaged students, a communal sense of effortless yet intense progress towards a meaningful goal, and perhaps a slight disorientation towards time - “Is the class really over already, it seems like we just started.” Much like amateur athletes or video game aficionados, we share in the experience of being motivated, not by an outcome in the distant future, but by the moment-to-moment experience of working on a task for its own sake. During these instances, we glimpse at something fundamental about human motivation – that for many of our most sought after and enjoyable experiences, there is perhaps no need for an external motivator.

For the reflective educator, experiences like these offer insight into what teaching might be like when students are motivated by *process* rather than *product*. These experiences of intense engagement, when resulting in a positive emotional state, have been described as “flow” – “the state in which people are so involved in an activity that nothing else seems to matter, the experience itself is so enjoyable that people will do it even at great cost for the sheer sake of doing it.”<sup>i</sup> Activities that promote flow are those in which individuals feel that their skills are in line with the challenges of the task, rules for success are clear and explicit, and feedback is plentiful and contingent.

In this article, I explore the science of attention, and look to flow as a framework for creating an environment of positive, highly engaging, and productive music learning environments.

### **Engagement**

Before exploring flow, it is helpful to understand a little about the science of attention. Attention is the “engine” that both ignites and fuels psychological engagement. Research in neuroscience points to at least two

functionally distinct but overlapping systems of attention/arousal – goal directed and stimulus driven. These systems are designed to activate in response to certain types of activities or events, and are crucial catalysts for engagement with our environment.<sup>ii</sup>

In stimulus driven attention, our arousal system activates in response to unexpected or novel events. For our ancestors, this may have meant a quick fight or flight reaction to some impending danger, but in the music classroom, this might be as simple as an unexpected change in sequence, pacing, or activity. For goal directed attention, the process is voluntary, and may be caused through purposeful focus of attention to a particular task. This is the process that many of us use when planning a lesson, studying a score, or asking a student to attend to a particular element of their musical performance. When knowledge of these systems is deliberately applied to the creation of an optimal teaching environment, then the possibility for flow becomes apparent.

### **Skills and Challenges**

The process of encouraging and sustaining engagement begins with careful attention to how instruction is prepared and delivered. In the psychology of flow, this is best accounted for through the principle of skills versus challenges.<sup>iii</sup> When individuals experience flow, they report a sense of control over the task they are engaging in. This is due in part to feeling that the demands of an activity are challenging yet reasonable in comparison to their skills, and that benchmarks for success are both explicit and attainable. For the teacher, this suggests a number of considerations, both in terms of selecting content and in how instructional cycles are delivered.

Broadly speaking, content may involve everything from instructional units emphasizing a particular work, concept, or other teachable material, to the specific elements within the larger unit that will serve as a means for focus of attention. To

encourage flow, these units must be thoughtfully considered in terms of the challenge they present to students involved in the instructional process. When the end goal of these units is explicit and understood, and when there is a reasonable chance for success, then opportunities for engagement are enhanced, providing a foundation for flow.

One can imagine the principle of skills versus challenges at work during the introduction of a complex motor task, such as learning to perform a musical passage that exceeds an individual’s current level of expertise. As the individual wrestles with awkward and unfamiliar fingering patterns, extended techniques, or an unfamiliar harmonic or melodic framework, the brain gathers all its available resources to attend to the task at hand. If the individual cannot structure an appropriate temporal goal, say, learning the fingerings for the first two bars, but focuses on a task too difficult to produce some sense of momentum, then their attention system becomes overwhelmed and motivation ceases. When the task is too easy, however, there is not enough complexity to engage attention, resulting in boredom and a lack of forward momentum. If a balance is achieved, though, and the individual perceives that the goals of a task are challenging but attainable, then it is possible to experience flow.

### **Feedback**

Research on flow highlights the importance of contingent feedback in establishing an optimal and enjoyable state of engagement.<sup>iv</sup> In educational settings, feedback has been examined in respect to teaching cycles (instruction – performance – feedback) and teacher approval/disapproval ratios. Simply put, it has been demonstrated that students

and peers consider teachers who establish clear cycles that include instruction, followed by student performance and then feedback, as effective.<sup>v</sup> The frequency of approving versus disapproving feedback is also important, with evidence suggesting that in general, an overall 4:1 ratio of approval versus disapproval seems to yield the best results.<sup>vi</sup>

Not surprisingly, studies indicate that students participating in activities such as large ensembles, chamber music, and collaborative learning situations report experiences of flow through their participation.<sup>vii</sup> In each of these settings, opportunities for feedback are numerous and can occur as a function of teacher instruction, peer responses, and in some cases, student self-initiative from observations of their own performance on a task. For effective teachers, careful structuring of the feedback process may yield tremendous benefits in respect to learning and engagement.

## Variation

Along with selecting appropriate goals and providing opportunities for feedback, instructors must also consider how their delivery might affect engagement, and thus the possibility for flow. A great deal of research supports the idea that engagement results from the intensity as well as variety of information occurring in an environment, and is closely tied to the ability to learn new information. In essence, just like tasks might range from too easy to too difficult, or from boring to complex, the manner in which they are presented share a similar polarity. Positive engagement then is not just a function of what the task itself might offer, but of the way in which it is presented.

Much like a good storyteller varies pitch, timbre, timing, and other factors of their speech, a good teacher does the same in their manner of presentation. In fact, despite the admonition that an expert understanding of content is the most important part of being a good teacher, some research seems to indicate that when compared to affect, effectiveness seems to be a function of the latter rather than the former.<sup>viii</sup> This is not to say that high-level understanding and presentation of content is not crucial – in fact, the freedom to vary presentation in a way

that would be comfortable would most likely be impeded by not being comfortable with content – but that affect is more important than previously thought. So effective teachers are rarely mono-toned and predictable, and unless your students have developed an intrinsic capacity and interest for difficult content or tasks, some variation goes a long way in keeping students engaged.

Of course, teaching is a process that occurs through time, and it is likely that cycles of instruction, feedback, and content will vary throughout a lesson. When these cycles are “successfully” varied, meaning that there is a general sense that the lesson or teacher has sustained our attention with carefully sequenced “highs” and “lows,” we describe this as excellent pacing. The exact proportion or sequence of this variety is currently beyond our ability to measure, at least in relationship to complex activities such as teaching or listening to music, but generally, we are fairly certain that variety is the key. Thus a good teacher, well aware that they are aiming for opportunities for success rather than failure, might decide to build momentum by introducing relatively easy tasks or content at the beginning of a lesson (familiar warm-ups, reviews, etc.), and then increase their difficulty through time. Through careful observation, the teacher would know when students might be stretched beyond their current level of ability and decide to change a task into one more easily attainable. To discourage disengagement, the teacher might even vary the difficulty and rigor cycle from class to class, and encourage students to expect the unexpected.

## Play Versus Rigor

All activity cannot be play, and one of the most valuable lessons we can teach is that the capacity to delay gratification is essential to success on difficult tasks. Almost any great artist, teacher, or other type of expert professional will attest to the reality that a great deal of work can be monotonous, difficult, and indeed boring. It would be reasonable then, to assume that very few people would engage in a task that offers little to no external rewards (money, teacher or peer praise, status, etc.),

unless the process itself becomes rewarding. Through the lens of flow, tasks that are more likely to lead us to pleasurable states of engagement would indeed become desirable, encouraging intrinsic rather than extrinsic motivation for continued involvement. Thus encouraging flow does not mean that everything needs to be fun all the time, but that when fun and rigor, complexity and ease, negative and positive – are all finely balanced and varied – engagement is increased, and this becomes a reward on to itself. Fortunately, this reward results in ancillary benefits in terms of motivation, classroom management, life-long learning, process over product, and many other goals articulated by the music education community.

*Dr. 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.*

<sup>i</sup>Mihalyi Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper and Row, 1990), 4.

<sup>ii</sup>Maurizio Corbetta and Gordon L. Schulman, “Control of Goal-directed and Stimulus-driven Attention in the Brain,” *Nature Reviews Neuroscience* 3 (2002): 201.

<sup>iii</sup>Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*.

<sup>iv</sup>Frank M. Diaz and Jason M. Silveira, “Dimensions of flow in academic and social activities among summer music camp participants,” *International Journal of Music Education* (2012): 1, doi: 10.1177/0255761411434455

<sup>v</sup>Cornelia Yarbrough and Harry E. Price, “Sequential Patterns of Instruction in Music,” *Journal of Research in Music Education* 37 (1989): 179-187.

<sup>vi</sup>Clifford K. Madsen and Cornelia Yarbrough, *Competency-Based Music Education* (Raleigh, NC: Contemporary, 1980).

<sup>vii</sup>Diaz and Silveira, “Dimensions of flow in academic and social activities among summer music camp participants”.

<sup>viii</sup>Katia Madsen, “The Effect of Accuracy of Instruction, Teacher Delivery, and Student Attentiveness on Musicians’ Evaluation of Teacher Effectiveness,” *Journal of Research in Music Education* 51 (2003): 38-50.

As we wrap up the 2013 All-State and All-Northwest Conferences, I would like to personally congratulate all of those involved with this event. As the new "super-conference" began to present some unique challenges, Gene Burton and his team handled these like professionals, looking out for our Oregon students and making sure they had a successful and rewarding experience. Also, a huge thanks and congratulations should be extended to Jim and Jane Howell for their tireless efforts at making each year's conference a success. As a "behind the scenes" person, I was truly impressed with everyone's professionalism, flexibility, and desire to make sure our students were well served. I encourage everyone to give all involved your thanks the next time you see them.

The 2014 convention is starting to take shape with most of the usual rehearsal and performance spaces in Eugene already reserved. Many of the pieces are in place with my Planning Team and I am excited to build a conference that will not only give everyone the "mid-year battery recharge," but will also give teachers some useful tools to take back to their classrooms. As components fall into place, I will be able share some of the names of conductors, clinicians and guest speakers/artists.

I would like to encourage the membership to submit ideas for sessions, or to sign up to present or preside over a clinic. We have so many incredible teachers in Oregon and I would like to showcase their skills and expertise. Please feel free to email session suggestions to me at [tom\\_muller@](mailto:tom_muller@ddouglas.k12.or.us)

[ddouglas.k12.or.us](mailto:ddouglas.k12.or.us), and make sure to fill out the session application. This is your conference, and the more ideas I have, the better I can tailor it to fit your needs. The formal deadline for submission is June 30th and you can find the application in this journal. Please also consider having one of your ensembles perform during a concert hour. This application is also available in this issue.



Please be aware that some of the audition materials for wind/percussion players may be changing. There has been some concern with this process and I am currently working with OBDA members to address this need. I am also collaborating with jazz educators to revamp this audition as well. Materials will be posted prior to the end of the school year so that students may prepare over the summer.

On a separate note, we are also putting the final touches on the State Solo Championship. The event will once again take place at Lewis and Clark College. Students will not need to check in at the information table, but may report directly to their performance site. Please double check the rooms, as some have changed from previous years. Also, refer to [www.osaa.org/solo/](http://www.osaa.org/solo/) for the last few cutoff dates.

## Northwest Band Camps, Inc. at Twin Rocks

Email: [info@nwbandcamps.com](mailto:info@nwbandcamps.com) • Website: [www.nwbandcamps.com](http://www.nwbandcamps.com)

Camps include group instruction in Small Ensembles, Jazz Band and Concert Band.  
All performance groups will be led by experienced Middle School, High School & College directors.

**FOR STUDENTS ENTERING GRADES 7 — 11**



### Dates for 2013

1<sup>st</sup> Camp - June 16 - 22

2<sup>nd</sup> Camp June 23 - 29

For application brochures & more information contact:

**James Douglas**, EXECUTIVE DIRECTOR  
Northwest Band Camps, Inc.  
1428 NW 13<sup>th</sup> St., Corvallis, OR 97330  
541-757-9746



**\*\* This year parents can pay on-line with credit cards.  
For information contact James Douglas at above email address.**

# Call for Presentation/Session Proposals

## 2014 OMEA State Conference

January 17-19, 2014 • Eugene Hilton & Conference Center

NAfME Member submitting proposal \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Office Phone \_\_\_\_\_ Home Phone \_\_\_\_\_

Please Outline the Proposed Session

---

---

---

---

Session Topic/Title \_\_\_\_\_

Brief Description of Content:

---

---

Demonstration or Performance Group Required:  Yes  No

Could the demonstration group be one of the groups invited to perform at the conference?  Yes  No

Suggested Clinicians (include name, address, and school or industry affiliation)

---

Would you be willing to preside or organize this session?  Yes  No

Note: All music educators appearing on OMEA programs must be members of NAfME. No honoraria or expenses are paid to music teachers.

**Send this form by June 30, 2013** to: Tom Muller, David Douglas High School, 1001 SE 135<sup>th</sup> Ave Portland, OR 97233 or email the information to [tom\\_muller@ddouglas.k12.or.us](mailto:tom_muller@ddouglas.k12.or.us)

# Call for Performance Recordings

## 2014 OMEA State Conference

January 17-19, 2014 • Eugene Hilton & Conference Center

Person submitting recording \_\_\_\_\_  
NAfME number \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Office Phone \_\_\_\_\_ Home Phone \_\_\_\_\_  
Name of Group on tape: \_\_\_\_\_  
Type of ensemble \_\_\_\_\_  
Addition information about the ensemble: \_\_\_\_\_

---

---

Would you be willing to be a demonstration group for a clinician?  Yes  No

If invited to perform, are there any special performance needs that OMEA needs to be made aware of?

---

---

Note: All music educators appearing on OMEA programs must be members of NAfME. No honoraria or expenses are paid to music teachers.

**Send this form by June 30, 2013** to: Tom Muller, David Douglas High School, 1001 SE 135<sup>th</sup> Ave Portland, OR 97233 or email the information to [tom\\_muller@ddouglas.k12.or.us](mailto:tom_muller@ddouglas.k12.or.us)

*Reprinted from the Nebraska Music Educator*

**H**ave you ever wondered if there was a way to get kids involved in music beyond just the general music class? In my schools, we have an orchestra pull-out program for fifth graders and there are a few students who take private piano lessons. However, the number of kids involved in these two music opportunities is not that large. This year, I discovered a way to provide an additional opportunity for kids to participate in music...a drum circle!

## How It Began

A year ago the director of PAWS (Personal Achievement Workshops) for my district (Kearney Public Schools) asked me if I could use 25 djembes in my classroom. Of course, I said YES! I was excited to get them in my room and into the hands of the students. During the first quarter, I used the drums a lot. After seeing how all the kids loved playing them, I decided that starting an after school drum circle could be the answer to providing additional music opportunities for the students.

Before getting started, criteria for membership in the group is set and approved by the principal. Members are expected to show that they are "Responsible, Respectful and a Worker" in all aspects of school and during the after school practices. This includes having home work done in the classroom; following expectations in all classrooms including art, PE, music, etc., and in other school areas such as lunchroom, library, and playground. Both parents and students sign an agreement form. The group meets once a week for an hour. Every session starts by learning a little information about the country from where the rhythms originated.

Students also learn to say a few phrases in the native language of that country. The group then learns how to play a signature rhythm (which eventually will be played only on the low drums), a high drum rhythm, and a percussion rhythm (which eventually will be played only on cowbells and shakers). After all three rhythms are learned, students learn how to play them all at the same time, layering in and out.

We are fortunate to have dun-duns, djembes, and a variety of African percussion instruments in our drum circle. Students rotate after every three-five minutes so that everyone gets a chance to play at least one instrument in each group. Students need to be able to play all three rhythms, as they will be playing all of them at some point in time each day. They also have to learn how to play within a small group of like instruments, as well as a whole. After students have mastered playing several different rhythms they get to have several performance opportunities, including playing for the whole school at assemblies, on the music program and talent show, at nursing homes, and for the PAC (Parent Advisory Board).

## Why Start a Drum Circle?

There are so many benefits to having a drum circle group, as there is for any musical performing group. Students of different ability levels and social circles work together. Lessons in cooperative learning and sharing take place. Students learn what it means to be part of a performing group (listening, paying attention to balance, etc.).

In addition to these, I have discovered some benefits that reach beyond the music room. Students are working harder in their classroom, getting homework done on time, and behaving better throughout the entire school because they know that they will be asked to leave the group if aren't meeting expectations. I have had more contact with parents than in the previous nine years of teaching at this school. My students are even more excited about music and often bring their parents by to show them what they are learning. It has been a VERY rewarding experience, for me, the students, and our school!

## Small or No Budget?

Purchasing quality instruments can be pricey. If budgets in your school are tight, consider writing grants to purchase the instruments. There are many music grant opportunities out there. Here is a short list of possible grants or Google for other sites:

*NAMM Foundation* - <http://www.namm.org/initiatives/nammfoundation-grants>

*Mr. Holland's Opus* - <http://www.mhopus.org/Home>

*Target: Company: Arts + Culture in Schools Grants* - <http://sites.target.com/site/en/company/page.jsp?contentid=WCMP04-031819>

If you are looking to purchase a large number of drums, some dealers will provide discounts. Also check into purchasing sets of drums and other African percussion instruments to get good deals on pricing. Even if you can only purchase a few drums and some shakers to start, kids can easily rotate. Kids don't mind sharing if they know they will get a chance to play on a drum!





# TEACHERS LOVE IT!



**"I am so excited to use Quaver's lessons as the centerpiece of my curriculum next year."**

*Donna Berg – Darien Elementary, Delavan, WI*

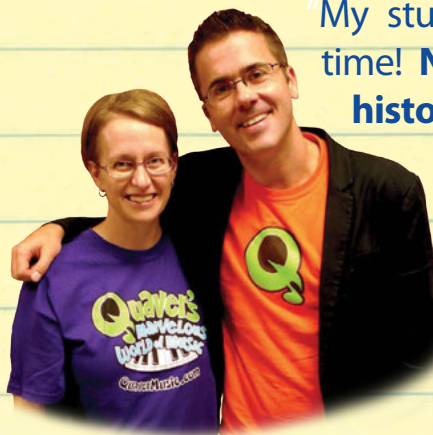


**"Quaver Music has made a huge impact on my music classes."**

*BJ Bany – Continental Elementary, Continental, OH*

"I can't tell you how much we love it! The kids are so excited about it. I've been teaching for 29 years and **can't wait to get to school each day to do Quaver.** Thanks so much for this most excellent program!"

*Sherri Stoddard Thompson  
Jefferson Elementary, Shawnee, OK*



My students talk about Quaver all the time! **Now I have kids quoting music history facts to me – with genuine enthusiasm!** They are learning so much faster and retaining concepts longer because of Quaver."

*Penelope Campbell  
Willbern Elementary  
Houston, TX*



I love the Quaver Quizzes that can be used after each episode. **They are great to use as a formative or summative assessment.** It has been such a refreshing way to introduce, enhance, and assess core content! My students love Quaver's Marvelous World of Music!"

*Lisa Hussung – Rich Pond Elementary  
Bowling Green, KY*

*To see more teacher comments in detail go to  
[QuaverMusic.com/WhatTeachersSay](http://QuaverMusic.com/WhatTeachersSay)*

**Check it out at  
[QuaverMusic.com/Preview](http://QuaverMusic.com/Preview)**



**1-866-917-3633 • [info@QuaverMusic.com](mailto:info@QuaverMusic.com)  
[Facebook.com/QuaverMusic](https://www.facebook.com/QuaverMusic) • [QuaverMusicBlog.com](http://QuaverMusicBlog.com)**

# Orchestra

[pacificu.edu/as/music](http://pacificu.edu/as/music)

## ENSEMBLES

Symphonic Band  
Orchestra  
Jazz Band  
Chamber Singers  
Concert Choir  
Boxer Rebellion Pep Band  
Small Chamber Ensembles

## SCHOLARSHIP AUDITIONS

▶ To schedule an audition,  
please call 503-352-2216





# Music Teacher's Checklist

- create original music
- Excite and inspire students
- Meet national standards & Bloom's Taxonomy
- Emphasize interactive activities
- Streamline planning & assessment
- Make my life easy!
- ALL THE ABOVE!

**Visit Us Today!**  
[QuaverMusic.com/Preview](http://QuaverMusic.com/Preview)

**Quaver**music.com™

1-866-917-3633 • [info@QuaverMusic.com](mailto:info@QuaverMusic.com)  
[Facebook.com/QuaverMusic](https://Facebook.com/QuaverMusic) • [QuaverMusicBlog.com](http://QuaverMusicBlog.com)

# Music Camps @ Wallowa Lake

Summer Music Camps  
for Brass and Woodwind Players

Nowhere will you find a better Brass or Woodwind camp for your middle and high school students! These camps offer a unique experience and intense instruction from members of the Northwest's professional orchestras. Camp includes student performances and FUN in the heart of the Wallowa Mountains.

**Brass**  
*@ Wallowa Lake*  
**June 16 - 22, 2013**  
\$425 per camper

**Woodwinds**  
*@ Wallowa Lake*  
**July 28 - August 3, 2013**  
\$450 per camper



## A day at Camp includes:

- ♫ Master Classes
- ♫ Music Theory
- ♫ Music History
- ♫ Mixed Ensemble
- ♫ Supervised individual practice
- ♫ Rhythm through movement
- ♫ Recreation & Activities
- ♫ Great food!



## French Horn Two-Camp Special

attend BOTH camps for \$750.  
This offer is good for French horns only!

Visit our website:

[musiccampsatwallowalake.com](http://musiccampsatwallowalake.com)

## Scholarships available

Music Camps @ Wallowa Lake  
P.O. Box 636 La Grande, OR 97850

**Woodwind Camp** Phone: 541-663-0326  
Email: [birnbaum@oregonwireless.net](mailto:birnbaum@oregonwireless.net)

**Brass Camp** Phone: 541-805-8683  
Email: [jimhowell2@frontier.com](mailto:jimhowell2@frontier.com)

## *Or Creating Choral Musicians?*

Reprinted from California CMEA Magazine

A few years ago while attending a public school band and choir concert, I noticed a sentence wedged in between several others in the acknowledgements on the back page of the program. It said "...and many thanks to the singers and musicians in tonight's concert." While I understand that the well meaning author had the best of intentions in mind, it hit a nerve in me. Why can't we refer to these students as choral musicians and instrumental musicians, or just call them all musicians? Incidentally, I know a choral music educator who had hundreds of programs reprinted to rectify this kind of colleague-added misnomer on her concert program. Does it really matter what we call singers and instrumentalists? Isn't this really just a semantic argument anyway?

While I agree that what you call student musician doesn't change what they are, I also believe that what they are should affect what you call them. The reality behind this discussion is that instrumentalists are usually taught to read and interpret a musical score, while singers are all too often taught primarily by rote; instrumentalists are expected to develop musical independence, while singers are often allowed to be completely

dependent on a teacher, learning tape, or recording of a performance. At what point does a student become a musician, regardless of the instrument they express their art through? Perhaps what students should be called is tied most closely to how they are taught, and what they are expected to be able to do.

When I was teaching in the public schools of Maine, I started off by teaching my singers by rote. "Who has the time to teach sight reading?" I thought. With concerts and festivals looming, there seemed to be no time to train choral musicians. What I came to understand over time was that I didn't have enough time not to teach my singers how to be choral musicians. What seemed like a lot of time for little payoff at first became the biggest time saver I could have asked for. Once I had choral musicians in my choirs, and not teacher-dependent singers, I had to start programming more difficult literature as the musicians began to devour the contents of their folders. Musical and note-learning headaches that were my problem before were now being solved by the musicians, often before I even knew there was a problem. When musical issues did arise in rehearsal, we now had a frame work to identify the problem, put it

into context, and solve it once and for all. We also had more time to examine the text, go into detail about musical and historical aspects of the piece, and play with choices of interpretation.

In the end, each choral music educator must decide what kinds of students they are creating: singers or choral musicians. Singers can develop fine ears, great voices, and be very good performers. Choral musicians can also be fine performers with excellent voices and ears, but with the added qualities of musical knowledge, insight, and independence. If you don't teach sight reading and musicianship, you can start today. Fixed or movable solfege, numbers or note names... it doesn't matter how you teach it. Choose a system, create your units, connect them to your literature, and start leading your singers to the independence of a choral musician. And then when you hear anyone refer to your choral musicians merely as singers, you will have the right to correct them and be proud of your results.



WILLAMETTE UNIVERSITY

### *A Conservatory Experience*

*Within a Renowned College of Liberal Arts*

Music Scholarships awarded annually to majors and non-majors

#### SCHOLARSHIP AUDITION DATES

Auditions are held in November 2013, January 2014 and February 2014. Check the website for specific dates.

#### SCHEDULE AN AUDITION

503-370-6687

#### DEGREE PROGRAMS

BA in Music  
BM in Performance  
BM in Composition  
BM in Music Education  
BM in Improvisation in Contemporary Practice  
Minor in Music  
Minor in Arts, Technology and Multimedia

Office of Admission • [willamette.edu/admission](http://willamette.edu/admission) • 503-370-6303 • [willamette.edu/go/music](http://willamette.edu/go/music)

# Beginning Band: The Day the Music Dies

Reprinted from the *Bluegrass Music News*

Coming from a band director the title of this article may seem a bit odd, but it may not be too far from the truth. In the minds of most of us, distinguished ratings, awards, and high-quality performances gauge the success of our programs. While I agree that these objectives have a place in music education, seeing our work exclusively in this way does not meet our students' needs, nor by extension the needs of society. My purpose here is to suggest some ideas that will challenge our assumptions regarding instrumental and choral programs, and what we perceive as successful music education through them. It is not my intent to negate the wonderful music learning and performing that occurs in ensemble participation, but to shed some light on the changes that are occurring in the lives of our students. Consider the following situations:

Johnny sits down in his beginning band class with his instrument. He has learned to make a characteristic sound with a basic articulation technique. Today, his class will begin working from the method book. However, Johnny struggles with the basics of music reading. Struggling to hide his frustration from Johnny, his director he looks at the ceiling and thinks "Why couldn't the general music teacher teach them music instead of playing games and singing songs?"

Sarah gives her best effort in her choir rehearsal as they are work on "Ave verum corpus." They concentrate on lengthening the shape of their mouths in vowels. She goes home and when asked by her mom what she learned in choir, replies, "We worked on elongating our vowels." The mother, having no real idea what that means, mumbles, and moves on to discussing a recent episode of "Glee." She and Sarah spend ten minutes discussing the storylines of the show.

In the first example, we see a director whose focus is exclusively on either the physical aspect of playing or on the literature being played. The second example illustrates the role that music has in the lives of our students, and by extension society. While these examples may seem to have nothing to do with each other, they illustrate the widening gap between what comprises large ensemble music education in most middle and high schools and the role that music serves in students' lives outside of school.

When students enter beginning band, orchestra, or choir are we preparing them for the musical life they are likely to experience once they leave our ensembles? Or, is this in reality the first day of the end of their music making, a countdown to graduation, when they will "hang it up?" We spend much of our time teaching literacy and literature. We attend so many clinics on "Forgotten Gems," "Teaching Percussion Doesn't Have to Hurt," "Easy Tips for the Changing Male Voice," and "Double Reeds: NOT Tools of the Devil" that we often lose sight of providing an education *in* music that our students *will* (not just *can*) use. The music making we currently prepare them for will be useful only for a few and in most cases (although not all), only the best few. But before we look at what needs to be changed, we must first establish some common understanding about what programs currently do, and what

students do when they leave them. I feel it works best to start at the end of the process and work backwards.

## WHEN THEY LEAVE SCHOOL

A 2008 study completed by the National Endowment for the Arts reveals a trend toward non-participation. A comprehensive survey of more than 18,000 adults on various aspects of arts participation, found that arts (and more specifically music) event attendance was down across all age groups in 2008. While economic conditions likely account for some of the effect on music attendance, a closer look at the data will reveal some telling trends in how adults participate in music. Of particular interest: Attendance at all forms of concerts (jazz, classical, opera, and Latin) has declined since 2002.

Attendance at arts events among adults aged 40-54 (traditionally the age group that attends musical performances most often) has dropped by 12-36 %.

Attendance correlates with years of formal education. In 2008, 67 percent of people with graduate degrees attended at least one arts activity, compared with only 38 percent of people with some college education and 19 percent of people with only a high school diploma.

The percentage of adults creating, performing, or learning about music has shown a steady decline from 47% in 1982 to 34% in 2008 (National Endowment for the Arts, 2009).

In an examination of the choral experience at a high school, Melissa Arasi found that choir students perceived the most significant outcomes of choral ensemble participation to be critical thinking and self-confidence. However, participation in these activities was not found to encourage lifelong participation in music (Arasi, 2006). Another research study about adult music education interests and experiences found that ensemble participation fell considerably after high school (Bowles, 1991).

As a united profession of music educators, we cannot be surprised at this, in as much as we have spent so much of our time promoting music education for its extra musical outcomes. So are we producing life-long musicians through ensemble participation? At least in this regard, it would appear that the value of participation in our ensembles can be called into question. When a student looks back on her time in an ensemble and neither recalls specific musical experiences, nor can recount musical knowledge, we have ultimately failed in our job. It would seem that we might be contributing to our own demise.

## WHILE THEY'RE IN SCHOOL

In a 2007 article in *Music Educators Journal* titled "Music Education at the Tipping Point," John Kratus presented a compelling look at the shift in how students experience music outside of the classroom. In short, Kratus's article calls into question the viability of the standard model for music instruction in middle and high school. How does a student's participation in band or choir prepare him for musical life beyond the ensemble? (For the purposes of this argument, let us agree to ignore the

tiny percentage of students who choose to pursue a career in music.) It is up to us as current educators to prepare students for a musical future of *their* choosing, for as Dr. Kratus points out, society decides what it values. Clearly, concert band music and choir music are not included among the kinds of music that society values most highly. Kratus analyzes the differences between how music is experienced in and out of school in the following chart.

IN-SCHOOL MUSIC	OUT-OF-SCHOOL MUSIC
Satisfies curricular goals	Stratifies the user's personal and emotional goals
Large-group oriented	Individualistic
Makes little use of technology to connect students to others	Makes use of technology to connect across distances
Primarily classical	Primarily non-classical
Emphasizes one-time concerts, requiring the audience to be present in a single location at a specified time	De-emphasizes formal concert attendance, enabling a performance to be experienced one time and distance
Usually composed by others	Often homemade
Makes limited use of guitar and keyboard, instead focusing on instruments that restrict musical involvement after graduation except in large ensembles	Makes wide use of guitar and keyboard, allowing for a lifetime of musical involvement alone or with others

Our students do not experience music the same way we did. Given these changes, we must adapt to meet their needs, and in turn the needs of society. The current model of ensemble participation is due to the growth of band and choir programs because of a sociological need for recreational music during and following World War II. Traditional Big Bands filled this need. The idea of attending an orchestra concert was a desirable way to spend an evening. Mass media during this time did not completely fulfill this need, so ensemble participation thrived. This was also evidenced in the growth of marching bands designed to entertain people in parades, and thanks to A. A. Harding at the University of Illinois, during football halftimes. But even this has changed. In every Super Bowl, the halftime show is performed by pop music celebrities. Even during the NCAA championship football game, little on-air time is given to the halftime performances by the bands. Mass media and pop culture have replaced the social need for band and choir.

It is probably safe to say that most directors believe that the goal of their program is to "build lifelong musicianship." From the heavy focus on literature, it seems that they see the functional objective of "lifelong musicianship" as "knowledge of ensemble literature." It is often stated that the true measure of musicianship is the ability to sight-read. Spending seven or eight years in band or choir only to be able to say on graduation, "I can sight-read music" seems a rather narrow goal for music education.

When sight-reading or music literacy is the end game of ensemble

participation we should not be surprised that students do not continue to play and sing after their schooling is over. Sight-reading and music literacy must be a part of a musical life that encourages creativity and exploration. There exists an implicit assumption that ensemble participation provides students with the knowledge and skills that will enable them to participate successfully in a variety of meaningful music experiences in adult life. But many children do not choose to participate in the adult music experiences for which we seem to believe that we have prepared them.

Why should this matter to us as music educators? As core class credits continually intrude into elective credits, it is becoming increasingly difficult for our students to take multiple music classes. In many cases, the band or choir director only teaches her ensemble, perhaps in addition to humanities, or doubles at the middle school in the same position. Currently, it is through participation in our ensembles that students earn their formal music education at the most important developmental stage for future tastes.

### SYNTHESIS

Given the prevalence of the focus on literature and literacy and the evidence of what society values, we face a dilemma. We have classes that are popular (the average band or choir class is much larger than other classes taken at school), and therefore a demand for schools to offer them. But we do not have a societal edict to continue them. Unless we step away from our festivals and look at what is happening, not in our world but the world our students will enter, we will continue to drift toward irrelevance.

What do we do about this? How do we as ensemble directors meet the needs of society while still preserving an aspect of music that we value? How can we integrate the needs of our students and their musical society into the traditional ensemble curriculum? We could just shift the responsibility to elementary and middle school music teachers, but we shirk our duty to our students by taking that path. Indeed, it is a shared responsibility amongst all music teachers working cooperatively within a district. I offer here some suggestions, keeping in mind that each situation includes its own unique challenges and opportunities.

### EMBRACE TECHNOLOGY

Technology is the world of our students: we must embrace it as we do them. There are easy ways to do this. One is the use of recording. My students will record themselves playing and send it to me for assessment. We will take this even further and use a music sampling program to add a drum track or synthesizer effect to their music. They enjoy this, and it often strikes a creative chord with them. They will explore this experience further, and often begin composing their own melodies. Through the simple act of recording and the accessibility of technology, my students are creating music and building a lasting appreciation for music, one that they can carry with them no matter what their future may hold.

# Beginning Band: The Day the Music Dies

## ENCOURAGE INDIVIDUAL MUSIC MAKING

If we can guide the music making of the individual student, we can guide quality, and attitudes toward it. We already do this with performance, but on the whole we fail miserably in composing and improvising. Individual music making is also a way to embrace popular genres in a way that will enhance our curriculum. The trick is to find a way to make it fit with all of the other curricular obligations of our ensembles. This can be done in some of the “down time” that exists after concerts or at the end of semesters. These activities will seem fun to the students because of the creativity involved.

## TEACH THE “INTERNAL INSTRUMENT”

Audiation-the ability to hear and comprehend music when the sound is not present-is the foundation of true music literacy. It is the basis for sight singing, improvisation, close listening, and a host of other musical behaviors. The development of this skill will have the most profound effect on a person’s musical future. Most adults probably attribute a decline in music reading fluency and diminishing physical skills as reasons for not participating in music. Being able to audiate will allow our students to continue to participate in music. A student who does not learn to audiate at all stages of development and instruction can never internally “hear” or read music in the same way a proficient reader does text. Whether one is listening, composing, performing, or improvising, audiation is a critical skill.

## INTEGRATE MUSIC THEORY

While many directors do this as a part of music literacy, it is necessary to go deeper into this subject if we are going to empower our students to continue in music beyond their school years. Simple instruction in interval recognition is a great starting point in middle school bands, and paves the way for a deep understanding of chord formation in high school. Perhaps we might even be able to teach voice leading. Students are capable of learning these skills, and it can be done in a way that complements music performance. This level of understanding will only improve ensemble performance, allowing for more deeply-felt “musical moments” that will encourage a continuation in music beyond school. Students with a rudimentary understanding of chords are much more likely to feel confident about writing music of their own.

## ENCOURAGE SOCIAL PARTICIPATION IN ENSEMBLES

In no other way can a connection to real-world music making be made than in this “learning as doing.” It is up to us to expose our students to opportunities to make music beyond school walls. Many churches have organized orchestras. Even in smaller churches, it will benefit a young clarinet player to play along with the singing, building transposition “chops” to be sure, but more importantly allowing them to connect the skills they learn in school to a real-world event that carries emotional significance. It goes without saying that vocalists have an easier job with this, because of the prevalence of church choirs, but otherwise very few “social” singing opportunities exist for them.

The expansion of community bands is an encouraging trend. While many of these are currently limited to adults, they can provide a tremendous

opportunity to blend generations. Students perceive that their musical lives can continue, and see examples of this through participation in such ensembles. They will often enjoy this music making more because of the lack of stress associated with school ensembles that are focused on “getting the rating.” Exposing students to opportunities to make music that is not judged is an important step towards true life-long musicianship.

## IN CONCLUSION

Given all of the obligations we already have, the prospect of implementing significant changes in our approach to our ensemble teaching is intimidating. I fear, however, that we have reached a crossroads, and while we want to continue in a familiar direction, society has chosen a different one. Change has already started, and has been embraced by many marching bands. The inclusion of instruments associated with popular music styles, and contemporary pop songs in both competitive and non-competitive marching band is on the rise. Show choirs continue to embrace music making in ways that society finds attractive.

Does this mean we should do away with ensemble instruction? Quite the contrary: its importance to schools and students is such that I think we need to step back and analyze what the goals of participation should be in order to ensure that it continues to thrive. I love teaching band. I certainly don’t think it is a waste of time. There are few curricular subjects that allow students to work cooperatively toward a common goal the way ensembles do, while still being able to meet individual needs and allow individuals to excel. I feel that it is a vital part of a music education. It is easy, though, for us to develop tunnel vision. With so many festivals and association obligations, it’s easy to lose sight of what should be our ultimate purpose.

I think it is important for our future to ask these questions, and examine our purpose. So before next fall when your students come in for beginning band or choir, ask yourself, “What will my students learn in my current curriculum?” Then ask yourself, “What do I want them to learn?” Are the answers the same? We as music educators are placed in a unique circumstance where we can affect our own future more than teachers of any other subject. Let us seize that opportunity.

## BIBLIOGRAPHY

- Bowles, C. (1991). Self-Expressed Adult Music Education Interests and Music Experiences. *Journal of Research in Music Education*, 39 (3), 191-205.
- Campbell, P. S., Connell, C., & Beegle, A. (2007). Adolescents’ Expressed Meanings of Music in and Out of School. *Journal of Research in Music Education*, 55 (3), 220-236.
- Kratz, J. (2007, November 3). Music Education at the Tipping Point. *Music Educators Journal*, pp. 42-48.
- Mantie, R., & Tucker, L. (2008). Closing the Gap: Does music-making have to stop upon graduation? *International Journal of Community Music*, 1 (2), 217-227.
- National Endowment for the Arts. (2009). 2008 Survey of Public Participation in the Arts. National Endowment for the Arts.
- The author teaches band at Caldwell County High School. Reach him at jason.gossett@caldwell.kyschools.us.*



**D**avid M. Becker retired Director of Bands at Lewis & Clark College received the 2013 Northwest Distinguished Service Award at the All-Northwest Convention in February. In addition to directing concert and jazz bands, he taught courses in music education, conducting, and jazz appreciation at Lewis and Clark. Becker designed and enjoyed leading students who participated in overseas fine arts programs, based in central London. He also served multiple terms as the music department chair in his 29 years at Lewis and Clark.

Becker has adjudicated or conducted over 200 music festivals in 19 states and Canadian provinces. His appearances as a conductor or clinician at state, regional, and national conferences include conducting several All-State bands. He is a former conductor of the Oregon Symphonic Band, Portland's premiere adult band, and served for two years as acting director of bands at Oregon State University. As music director of the Oregon Ambassadors of Music, he and his wife Kathy have led over 2000 high school musicians on biennial European concert tours.

He is a past president of the Oregon Music Educators Association, the College Band Directors National Association Northwest Division, and the Oregon Alliance for Arts Education. He was a founder and first president of the Oregon Band Directors Association and is currently chair of their Adjudicator Certification Committee. He helped create and continues to be involved with the Oregon School Activities Association's State High School Band & Orchestra Championships and is responsible for Oregon's required band contest literature list.

He holds degrees from the University of Oregon and taught in the Oregon public schools at South Eugene, South Salem, Silverton, and Lakeview High Schools. He is a bassoonist and avid salmon fisherman. He lives in Manzanita on the Oregon Coast with his beautiful wife where they enjoy spending time with their children and grand children.

Congratulations Dave for your well-earned award! We appreciate all that you have done and all that you continue to do for OMEA and for music education!



**G**ene Burton also deserves a heartfelt congratulation for all of his outstanding organizational skills! When Gene accepted the job as 2nd VP to be in charge of the Oregon All-State for the 2013 Northwest Conference at the Oregon Convention Center in Portland, he was told that it would be much easier than being the Conference Chair at our usual Eugene Conference. We unknowingly lied: none of us really had any idea what it would be like to have All-Northwest and Oregon All-State together. It sounded like it would be less work because we had less to administrate.

We could not anticipate what we did not know, and in the end it was not easier. We discovered that we have our own culture and way of doing things that are so ingrained that we never think about them. Gene had to find all of the venues and contract with people that we have never contracted with before. He ended up having to communicate with many different people who did not know the inner workings of the conference in order to receive or communicate information that he needed to do his job. Gene was an angel! He stayed calm and worked out every detail until it was taken care of. Hopefully few of you know just how hard he worked for you and your students to make All-State a success. We love working with Gene. He is a funny, kind and gentle man who can hold his ground and stay grounded. If you had students participate in All-State, send Gene an email [gburton60@comcast.net](mailto:gburton60@comcast.net) and thank him for his devotion to making his job look easy!

## Looking Forward

There are many decisions on the horizon for the Board of Directors of OMEA. The board has been working on policies and procedure revisions for over two years. You would think that would be a simple matter but figuring out what needs to stay and what needs to go is difficult. As with the whole education system we find that the world and technology is changing faster than the organization. How much should we do just because this or that is the way we have always done it? Is our board too big? We do have one of the biggest boards in the nation but everybody has a job on the board and if they do it well it is a great system! How much should we be changing to adapt to new technology and the needs of our members now?

Agenda items for our board meetings include discussions about the journal, is there really an interest in having a journal anymore? We are having a very difficult time getting articles from the usual candidates. Have our website and eblasts taken the place of the journal? Is it worth the money and time that we spend on it? Would our money and time be better spent elsewhere?

At our last board meeting we had a request from the Beaverton Friends of Music to be more active in advocacy. What does that mean? We expect this to be a big topic of the May board meeting. What can we do to help the system that will not have unexpected negative consequences? Can we / will we contribute time and money? If so, what is the best model? Where do we start?

We also anticipate that there will be discussion about having our All-State at All-Northwest in six years. Did it work for us? What would need to change to make the experience less anxiety-provoking for the board? What would we need to do to improve communication?

The truth is we need your feedback about what you think. What do you see that needs to change or improve? Please get in touch with your District and/or Area Chairs to let them know what you are thinking. You can find all of their contact information at <http://www.oregonmusic.org/board-of-control.html> or email us [admin@oregonmusic.org](mailto:admin@oregonmusic.org) please relay your thoughts on direction and insight.

Once again we want to thank you, the members, for all that you do to bring music to our students and to the world. We appreciate all of you and we look forward to working with you as we find our path forward. Please step into the path to help lead the way to a place where we will all thrive.

# Kids as Composers: Ten Approaches to Composing

Reprinted from *Georgia Music News*

The image of a composer is of the creative type at the upright piano, pencil in hand, getting just the right sound on manuscript paper. With Beethoven, Bach, and Mozart as the most famous models, it is no wonder that composing—especially in the general music class—can be sidestepped for something appearing to be a bit more achievable and less time consuming.

Even so, music teachers continually discover ways to help students become composers. They are tearing down the boundaries that can exclude composition from music learners at many levels. These music teachers are achieving the kind of music education Paul Hindemith described as “not a special branch of knowledge... to be taught to those gifted or interested enough” but a “logical outgrowth of a healthy and stable system of education.”

The standard perception of the process of composition is also changing. Over the past two decades, the computer, along with other recently developed tools, has allowed the craft of composition to be both accessible to and understandable by a larger audience. Countless technologies for recording, arranging, notating, and editing music are available for musicians at skill levels ranging from the elementary school child to the professional musician. Free open-source notation, sequencing, and audio editing software such as *Noteflight*, *Musescore*, Linux multimedia software, and *Audacity*, make creating and manipulating music inexpensive as well.

This article identifies ten approaches to teaching composition in the general music classroom. There are many resources for finding composition activities, and some examples are mentioned here. However, the main purpose is not to present activities so much as it is to point out alternative methods. Have you become stuck in one “go-to” approach to exposing your students to composition? Then read on for alternate ways to bring music creation to your classroom, sparking new musical life into the curriculum.

*Music creation is arguably the highest order of thinking. It requires synthesis and evaluation of materials... Perhaps the most important thing to remember is to provide a structure, but don't be too strict about the process.*

## 1. Composition as a way to synthesize and apply musical learning

After students have learned a new musical element, they can compose a piece based on that element as a way to synthesize and apply the new learning. For example, after students learn paired eighth notes; ask them to compose a piece that uses paired eighth notes in different patterns. A sample activity in a first grade classroom learning songs about insects might look like this:

- a. Ask students to think of an insect word that has one syllable (e.g., *fly*). Draw the word with a quarter note above it. Then think of an insect word that has two syllables (e.g., *spi-der*) draw paired eighth notes above it.

- b. Ask students to combine the quarter and eighth note words into four beats, and draw one example on the board (e.g., *fly, spi-der, spi-der, fly*). Ask students to draw three more phrases for a total of four phrases, including both the notation and the words.
- c. Let students speak the four measures and transfer the rhythm to unpitched rhythm instruments.
- d. Ask the students to evaluate the composition and refine the composition to satisfaction.

## 2. Composition as a culmination of improvisation

At Claxton Elementary in Claxton, GA, Rita Ponder, the music teacher, often asks fifth graders to improvise a melody on the recorder with notes they already know: B, A, G, and E. She invites several students to the large staff rug in the middle of the room. The students improvise several variations and patterns of these notes. After everyone takes their turn at improvising, the students experiment and evaluate the patterns, deciding the ones they like best, and notating them on staff paper.

## 3. Composition as a basis for the entire curriculum

Teachers can approach composition as the primary tool in their music classes, making it a medium through which all other music concepts and elements are introduced. Students in these classes compose for the duration of the school year, using composition as a tool to explore and apply learning. Programs such as *Composers in the Classrooms* and the *Manhattanville Music Curriculum Project* were designed with composition as the primary component.

## 4. Composition as a tool for group learning

Composition is often the product of group work in music classrooms. In schools where cooperative learning groups are the norm, composition is a natural fit. Many teachers value cooperative learning for its strengths: peer-teaching and learner-centered instruction. There are three grouping options: composing individually, composing in a group of two to five students, and composing as an entire class. In a group learning environment, the teacher serves as a guide and support.

As with any cooperative learning group, students need structure to complete the task: defined roles for each group member, a musical goal or problem to be solved, a time limit, sound sources or instruments to be used, and clearly stated expectations for the musical product.

## 5. Composition as a tool for expressing emotion

Students immediately take ownership of their compositional task when they are asked to represent emotions. Students enjoy sharing feelings through poetry and visual art; composition can be another mode of personal expression. Using musical concepts that students have already learned, ask them to introduce expressive elements such as tempo, tempo changes, dynamics, and phrasing. Play recordings that can be perceived to express a certain emotion. For example, ask students to



record an emotion with descriptive words. Then with specified sound source (e.g., found sounds, barred instruments, rhythm instruments), students can identify sounds that represent the descriptive words. These sounds can then be structured and formed into a composition.

## 6. Composition as a representation of a picture, story, or poem

Mussorgsky's "Pictures at an Exhibition" or Saint-Saens' "Carnival of the Animals" are famous examples of compositions promoted by pictures, stories, or poems. Music teachers can come closer to, reaching the goal of MENC Standard 8: "Understanding relationships between music, the other arts, and disciplines outside the arts" by using famous works from visual arts and literature as prompts for writing music. Many important works of art are available in general music texts, and most school libraries have access to an abundance of these materials through online databases. The use of pictures, stories, or poems as prompts for music composition is usually associated with Orff teaching, but can also be found in Kodaly, Dalcroze, and other music education approaches.

There are countless ways that students can use materials from other artistic disciplines to create. For example, when a certain picture or word appears in a storybook, students might choose an unpitched percussion sound to identify it. The sounds could then be organized into a musical form, evaluated, and performed.

## 7. Composition to explore elements such as rhythm, melody, harmony, timbre, or expressive elements

Composition allows students to creatively explore the wide range of possibilities within a single area of music. For the purpose of exploring rhythm, for example, a composition might include combinations of quarter and eighth notes. These two simple rhythms can become interesting when combined with expressive elements like dynamics, phrasing, and tempo changes. Simple melodies and harmonies can be added. The addition of movement to the rhythm composition would add even more interest. The possibilities are endless.

## 8. Composition to explore musical forms

As a student progresses through general music, musical forms move from simple to complex. The first musical structures that are explored are same/different phrases, echo, and call/response. Question/answer, song forms cumulative songs, *a* and *b* combinations (e.g., *aba*, *aaba*, *aabb*, etc.) coda, repetition, and blues forms are just a few structures to explore through composition. Composing in different forms gives a student a direct experience with musical structures that analysis alone does not provide.

## 9. Composition to teach cross curricular themes

Music teachers are increasingly asked to reinforce other subject areas. Only a portion of music teachers teach music alone; most music teachers work as part of a team with teachers of other subjects. Music composition is especially useful in getting students to organize

thoughts into a new framework, which makes it an ideal tool for cross curricular learning. For example, a class might create a melody based on the symbols of the state of Georgia: setting each syllable of the symbols to pitches (e.g., *Che-ro-kee rose, peach, brown thrash-er*), combining the beats into a four beat motive, varying the motive to make a *b* motive, and finally combining the motives to form an *aaba* structure. In another example, students who create a digital photo story to present information on a topic can compose their own background music for these presentations. Web 2.0 tools such as Microsoft's *Photostory* or *Voicethread* ([www.voicethread.com](http://www.voicethread.com)), easily guide students through the process of uploading pictures and music to create a final product.

## 10. Composition to practice and develop skills with standard notation

The performance standards for music frequently mandate the use of standard notation in the music education environment. Iconic/graphic notation is an intermediate step, but literacy with standard music notation is the goal. Music teachers can use composition in the general music classroom to improve this skill. A number of tools for developing skill in standard notation exist. Aside from worksheets and manuscript paper, computerized notation, web based instructional tools, manipulatives, and instructional aids such as *Ready to Read Music* by Jay Althouse, help students to use standard notation in the compositional process.

There are many benefits to using composition as a teaching tool for understanding. Music creation is arguably the highest order of thinking. It requires synthesis and evaluation of materials. The approaches listed above are mutually beneficial. For example, using a poem as a compositional prompt may also be an expression of emotion and a way to practice using standard notation. Perhaps the most important thing to remember about composition in the classroom is: provide a structure, but don't be too strict regarding the process. As Carl Orff reminds us, "Let the children be their own composers."

## References

- Kaschub, M., & Smith, J. (2009). *Minds on music: Composition for creative and critical thinking*. Lanham, Md.: Rowman & Littlefield Education.
- Sloboda, J. A. (2000). *Generative processes in music: the psychology of performance, improvisation, and composition*. Oxford: Oxford University Press.
- Kratus, J., & Wilcox, E. (1994). How do children compose? *Teaching Music*, 2(3), 38. Retrieved from EBSCOhost
- Hindemith, P. (1961). *A composer's world, horizons and limitations*. Garden City: Doubleday.
- Bradley Green is on the faculty at Georgia Southern University, where he supervises music student teachers and teaches music education and technology courses.

# IV-V-I

Once again I've been searching for the latest and greatest for our Oregon music teachers. Though quite busy with four sessions to present, I was intrigued by the product being presented by Dr. Rafael Hernandez and his wife at the California Music Educators Association last week in Fresno, California. It was introduced in 2008, but it was brand new to me. So, I asked him to tell you all about his product.

IV-V-I ("four – five – one") is a harmony card game invented and created by Dr. Rafael Hernandez and published by Music Teacher Tools, a small company based out of Castro Valley, California that is dedicated to creating unique and original tools for music teachers of all grade levels. It's difficult to initially describe IV-V-I because one could really never imagine its creation being something beyond a joke told in the midst of an 8 AM college music theory course. Indeed, however, Rafael has taken the seemingly archaic practices of part-writing and arcane knowledge of functional harmony and has turned it into a card game. Even better, he's done it in a way that jump-starts the learning process for music theory by incorporating unique symbols that allow for anyone to play, regardless of musical training.

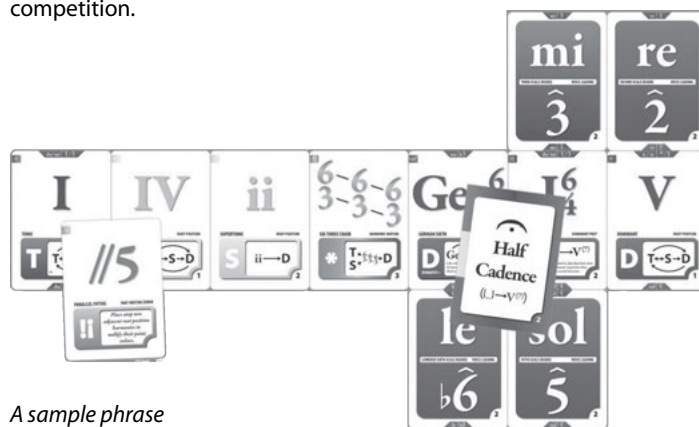


IV-V-I sample cards

The basic objective of IV-V-I is to build the best phrase possible, cadence, and score the most points to win. Each player draws from a common deck and follows the symbols within the play window on the cards

in order to lay down harmony cards towards the goal of building a phrase with a cadence. Some of the cards have indicators, which show that voice-leading cards may be played on the top or bottom of the phrase. The point here is to instill in the player a sense of a soprano line above the phrase and a bass line below the phrase. In fact, the scoring system in IV-V-I rewards players with more points if they are able to play good soprano lines and bass lines – just like your 8 AM theory teacher wanted! In addition to these cards, players can play special harmony cards that represent unique moments in a phrase (such as a circle of 5ths harmonic sequence). If you remember anything about theory, it's probably the sheer amount of red ink on your paper that indicated all those bad parallel 5ths and octaves. Well, IV-V-I incorporates those part-writing errors into gameplay by allowing players to block out chords and chord pairs with parallel 5th and parallel octave cards (amongst other part-writing error cards). Just when you think it couldn't get any crazier, composer cards are played in order to alter the rules of the

entire game for all players. For example, if Bach is played and a player has parallel 5ths in their phrase, they're hit with an even stiffer penalty. If Shostakovich is played, however, that same parallel 5ths card counts as a bonus for the player (because we all know that the 20th Century was one in which all the rules were broken). All of this doesn't matter until the player lays down a cadence card and locks their phrase. This represents the ultimate goal of IV-V-I. Much in the same way that those who know poker and gin rummy begin to learn about and internalize winning hands, IV-V-I seeks to familiarize players with "winning" harmonic combinations and progressions that often occur in Western music. Furthermore, IV-V-I instills the broader importance of cadences by getting players to think of cadence strategies ahead of time while they build their phrases during their turn. In short, IV-V-I is designed to make learning harmony fun and exciting through gameplay and competition.



A sample phrase

IV-V-I was created over the course of four months in early 2008. As an experienced software developer, Rafael originally intended IV-V-I to be a computer game with players building phrases and seeing/hearing the results on-screen. This form of the game was quickly abandoned as it lacked something special that was afforded by in-person gaming. Aside from the apparent and incorporated rules of functional harmony, IV-V-I draws influences in its play mechanics from different, non-music card games such as *Bohnanza* and *INWO*. A self-professed "composer/teacher/nerd," it was important to Rafael that IV-V-I be designed to speak specifically and meaningfully to trained musicians who would understand immediately the nuances and subtleties of IV-V-I's gameplay. An example of this is a special ability found in the Mozart composer card. When discarded, the player may search the discard pile for up to three cards to put into play. This conjuring of the mystery and lore surrounding Mozart's death and the act of resurrecting, if you will, cards from the graveyard is something that provides the kind of amusing and fun gameplay that musicians feel especially connected to. In Spring 2008, an early prototype of IV-V-I was play tested at Fresno State University with Dr. Kenneth Froelich and some of his students and colleagues who were taking part in a contemporary music festival. Here, Rafael was looking not only to test the game and its mechanics, but also to gauge reaction to the game. The initial response to IV-V-I was disbelief,

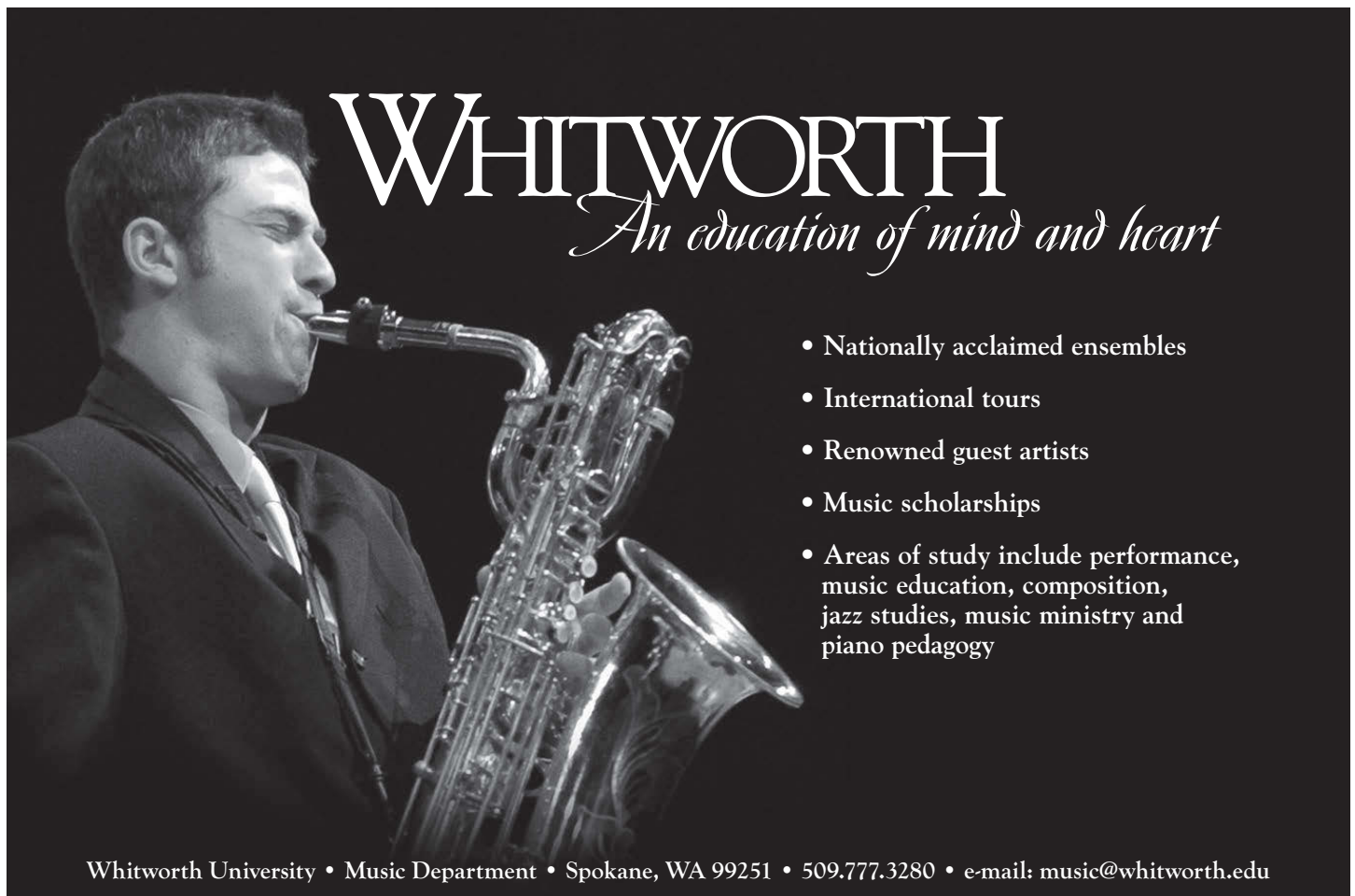
excitement, and immediate want with players looking to get their own copy of the game right away. Students, faculty, and on-looking musicians couldn't believe that such a thing as a harmony card game that incorporated deep concepts of harmony existed. As well, it was a bonus that the game provided such a unique and meaningful way to interact with the rules of functional harmony. Following other successful play-testing efforts that year, IV-V-I was released in August 2008 and has been steadily selling through word-of-mouth, mentions on social media, and conference appearances by Rafael and his wife Rachel (a K-5 music teacher in Northern California). At conferences, attendees are all at first puzzled and then thrilled by the possibility of introducing music theory through game-play. After almost five years, IV-V-I has found its way into the hands of players across the

world, with audiences as varied as middle-school aged piano students and their teachers having IV-V-I parties, AP music theory teachers and their students, collegiate music majors who play high-stakes games with their teachers (often beating them in the process), and even casual musicians whose interest in music theory is piqued when they play and wish to know more about the symbols on the cards (thereby creating unique teachable moments and points of discussion about harmony). This all said it would be a stretch to say that IV-V-I is a simple pick-up-and-go game like *Go Fish* or *Crazy 8s*. After all, it does use the rules of functional harmony as its foundation. It is, however, very accessible and comes with an instruction booklet that covers the intricacies of gameplay. In addition,



Rafael has also made a series of how-to-play videos that are posted on YouTube, thereby helping those who benefit more from seeing the game explained in real-time, step by step.

IV-V-I is published by Music Teacher Tools and is available at <http://www.musicteachertools.com>. It's designed for 2-5 players, ages 12 and up.



**WHITWORTH**  
*An education of mind and heart*

- Nationally acclaimed ensembles
- International tours
- Renowned guest artists
- Music scholarships
- Areas of study include performance, music education, composition, jazz studies, music ministry and piano pedagogy

Whitworth University • Music Department • Spokane, WA 99251 • 509.777.3280 • e-mail: [music@whitworth.edu](mailto:music@whitworth.edu)

Our sincere apology for misspelling Melinda Jordan's name in the table of contents and on the article itself in the OMEA 2013 Winter Journal of the Oregon Music Educator.



## Thank You, TEACHERS

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

Please visit us at [www.portlandyouthphil.org/education](http://www.portlandyouthphil.org/education) to learn more about our education programs, including Free Children's Concerts, Free Double Bass Classes, Piano Competition opportunities, low-cost peer mentor music lessons and school visits.

We would also like to invite you to take advantage of a **special discount for teachers**: subscribe to all four concerts and pay the student rate (prices start at only \$33)! Let us be a musical resource for you and your students this year. Just call the PYP office at 503.223.5939 and we will connect you with the right person to talk to.

**David Hattner**, *Conductor and Music Director*  
**Kevin A. Lefohn**, *Executive Director*  
**Ann Cockerham**, *Orchestra Manager*  
**Carol Sindell**, *Young String Ensemble Conductor*  
**Larry Johnson**, *Conservatory Orchestra and Wind Ensemble Conductor*

SINCERELY,  
 All Of Us At The Portland Youth Philharmonic Association



**National Association  
for Music Education**

**2013 NAfME  
National In-Service Conference  
Gaylord Opryland, Nashville, TN  
October 27-30, 2013**



### On-Line Music Catalog

a music catalog for  
**Music Educators**



**MEtunes** is designed to help Music Educators find recordings performed by students as well as adults. In addition to thousands of CDs for sale you can now download some individual pieces without having to buy a complete CD.

2013 OMEA Conference CDs and DVDs

*Now Available!* at our website

[www.soundwaves.org](http://www.soundwaves.org)

# It Always Comes Down to Food

Nevin Van Manen  
General Music Chair, OMEA

**A**t least it always does for me. In a recent episode of uncomfortable self evaluation it struck me. If my music room was a source of food, what are my students eating? More importantly, what am I feeding them? Are they getting fast food at the drive-thru or are they getting Thanksgiving dinner at Grandma's house? I am afraid that I am guilty of sometimes having a little too much fast food teaching and not enough quality, home-cooked teaching.

For me, fast food teaching is quick and easy. That kind of lesson needs very little thought or planning. They are easy in, easy out and usually very pleasing for the kids. The problem is obvious. Fast food lessons lack any of the critical musical nutrients and fuel that our students need. It fills the time, and fills their bellies, but it doesn't really last much beyond the moment.

Grandma's Thanksgiving is well thought out, carefully planned, and joyously served. Recipes are researched; ingredients are examined, and if the cranberries don't work this year new recipes are sought out for next year. Thanksgiving Day is a product of many hands, and the table is full of depth, color and flavor. You leave stuffed but wanting more.

So right now I am asking the same question that you probably are asking me too. "When is there time to put that kind of effort into individual

class lessons? Especially when I have ten or eleven classes a day?" My very profound answer is...I am not sure.

First let me just say that I am not tossing all of my quick and easy lessons. Just like in real life, fast food as a time and a place. It is picture day, vision screening, field trips, and pajama day all on the same day. Yup, it might just be a good day for a drive thru lesson. We all have those days.

The more difficult question is how I can quickly "gourmet up" my current lessons so that my students get maximum value for the time I have with them. The solution for me goes something like this. I am looking for connections I can make to things outside of the music room. I am trying to find as many opportunities as I can for my students to express and be expressive. I am talking to my colleagues about how they teach (borrowing new recipes so to speak). I am going into my day trying to have clear intentions and purposes. Ultimately, I want my students to be connoisseurs not just consumers.

Bon Appétit!



## MUSIC @ UNIVERSITY OF PORTLAND

Located only minutes from downtown, the University of Portland combines personal attention with challenging academics in our nationally accredited music program.

### ENSEMBLES

University Singers • Wind Symphony • Orchestra •  
Women's Chorale • Jazz Ensemble • Vocal and Instrumental  
Chamber Music

### FOR MORE INFORMATION

[up.edu/music](http://up.edu/music) • [UPMusic@up.edu](mailto:UPMusic@up.edu) • 503.942.7228



INTIMATE CLASSES.  
INNOVATIVE PROGRAMS.  
OUTSTANDING ENSEMBLES.



# Break the Silence

Yamaha Silent Violins have served musicians admirably for years. Never complacent, Yamaha has improved the tone, feel and form to meet the specific needs of performing artists. Introducing the Yamaha SV-250 and SV-255 professional violins. Designed to thrive in the spotlight of live events, these 4- and 5-string instruments feature spruce and maple bodies, direct PA connections and a pickup system enhanced for premium sound quality. For details, visit the website below, scan the QR code, or play the SV-250/255 out loud at a Yamaha Strings dealer today. [www.4wrd.it/sv250ome](http://www.4wrd.it/sv250ome)

SILENT *Violin*™



Yamaha Strings on facebook



@yamahastrings on twitter

©2013 Yamaha Corporation of America. All rights reserved.



# Musical Excellence

at the heart of the city



The mission of the Department of Music is to provide an excellent forum for the professional training and support of a highly diverse student body in the areas of performance, conducting, jazz studies, music education and composition. In addition, the department provides general training in music where students study theory, history, literature, pedagogy, composition, improvisation, music technology, and ethnomusicology.

No other educational institution in the state offers so many cultural and artistic opportunities for young performing musicians.

- Internationally renowned faculty
- Professional degree programs
- Award winning ensembles
- Engaged in the community
- Connected to the world

PSU DEPARTMENT OF MUSIC  
P.O. Box 751 • Portland, OR 97207-0751

Toll Free: 1.800.547.8887 Ext. 3011  
Phone: 503.725.3011 • Fax: 503.725.8215  
Email: [music@pdx.edu](mailto:music@pdx.edu)  
Web: [www.pdx.edu/music](http://www.pdx.edu/music)



[www.pdx.edu/music](http://www.pdx.edu/music)

 Portland State  
UNIVERSITY

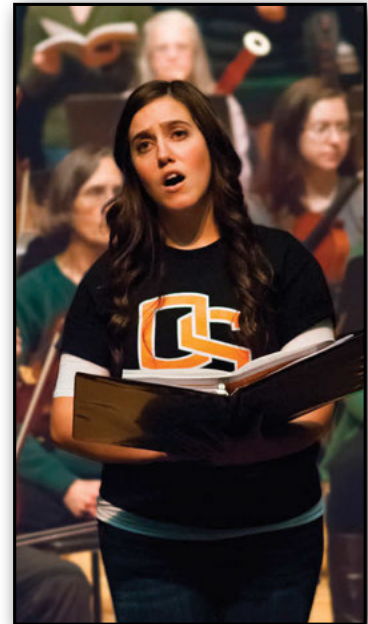
Oregon Music Educator

P.O. Box 1235

La Grande, OR 97850

SCHOOL OF ARTS AND COMMUNICATION

# Music Education at Oregon State University



Small class sizes

Expert faculty

Individual attention

Practical experience

Established in 2000, Oregon State University's professional music teacher education program has become one of the largest and most successful in the Northwest. Nearly all of our licensed graduates have found immediate employment and over 90% of our graduates demonstrate job retention as teachers, far beyond the national average.

School of Arts  
and Communication

**Music**

101 Benton Hall  
Corvallis OR 97331

Learn more:

[oregonstate.edu/cla/music](https://oregonstate.edu/cla/music)

