

Oregon

MUSIC EDUCATOR

Spring 2020

THE SOUNDS OF TOLERANCE

Thomas Marcetti

FUNDING FOR PROFESSIONAL DEVELOPMENT

Scott Barnes

ARTICULATION IN YOUR BIG BAND

Dr. Keith Karns

ROTE EXERCISES FOR ORCHESTRA

Dijana Ihas, PhD



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music@pacificu.edu

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MY FINAL ADDRESS AS YOUR PAST-PRESIDENT

Todd Zimbelman OMEA Past-President/Treasurer

Post-Conference Update

I hope everyone is having an outstanding spring. Thank you for attending the OMEA 2020 Conference and encouraging your students to participate in one of the All-State Honor Ensembles. Congratulations to Jeremy Zander, Branden and Megan Hansen, and the entire Conference Planning Committee for running a very successful All-State Conference. There were several challenges with new venues and rising costs, but everyone handled the planning and execution with grace and determination.

Post-Conference Update

From here on out, we will continue to be in Eugene using similar facilities we used in 2020. Your Conference Chair, Kristi Stingle, the All-State Ensembles Co-Chairs, Branden and Megan Hansen, the Executive Board, and the Conference Planning Committee have already started working to bring you another outstanding conference in 2021. If you have any suggestions, please reach out to them. If you have ideas for sessions or presenters in mind, fill out the online conference session/performance submission forms on the OMEA website.

Executive Board and Award

We will be accepting nominations for the 2nd Vice President (two year position) and the OMEA Annual Awards. Nominations are open from June 1-November 1. You will find the online nomination forms on the OMEA website. Please consider outstanding teacher-leaders in your district/region to nominate.

Thank You

As I complete my last year as Past-President, I would like to thank everyone that has helped me navigate the various board positions. You have been amazing to work with and I couldn't have done it without your help. When asked to serve, please say YES. For years I said no. I was swamped. My schedule was packed. I had various life changing events, new jobs, and it seemed like every time someone asked me, I had a valid excuse to pass on the nomination or the appointed position. When Tom Muller asked me this last time six years ago, I finally said YES. I'm so glad I did. I now realize I could have said YES much sooner. The board is very efficient and so many things are already locked in place. We do the majority of our business through email and meet a few times per year. When you say YES, you will not regret it. In fact, you will learn so much and gain so much from these experiences. Plus, the board needs your voice. We need a diverse group of people that think differently. So, say YES! Step up and be willing to serve your colleagues and students through leadership positions in OMEA. When I was asked to take over the treasurer position from Dave Becker this past year, I said YES! So, I will now continue to serve you and OMEA as your treasurer. We all owe a huge thank you to Dave Becker for his eleven years as the treasurer. He has created great systems in place that I plan to follow and maintain for years to come. Over the past seven months, I have been learning these systems and plan to keep learning and growing so OMEA can continue to maintain our financial stability, security and consistency. Please, when asked to serve, just say YES!

Oregon Music Education Association

2020 AWARD WINNERS



Excellence in Elementary Music Education

Val Ellett Locke

Val has taught for 23 years, 18 of which have been at the Elementary level. She has served on the OMEA board and has helped her district become recognized for one of the NAMM's "Best Communities for Music Education." From her letters of support "she is the most hard-working and talented teachers I know...an expert in pedagogy, and is a wonderful artist and musician."



Exemplary Service to the Profession

Dave Becker

Dave has held Director of Bands positions at the High School level for 11 years and the college level for 29 years. He has been a member of OMEA since 1971 (49 consecutive years) and has served by holding positions such as District Chair, OSAA State Band and Orchestra Contest Chair, Band Chair, 2nd Vice President, 1st Vice President, President, Historian and was the Treasurer for 8 years.



John C. McManus Distinguished Teacher

Nita Van Pelt

Nita has taught for a combined 35 years in Ohio and Oregon with 30 of those years in the Lake Oswego area, where she taught orchestra, marching and concert band, pep band, pit orchestra, and general music. From her letters of support "she has a very distinguished record of teacher, leadership, and character. It is obvious...that her commitment to the profession and her students came first and foremost.



Outstanding Administrator Award Bruce Schmidt

Bruce Schmidt has been in education for the past 27 years. Originally a science teacher at Sam Barlow, he became Assistant Principal there in 2007 and the school's Principal in 2014. Sam Barlow High School Band director, Paul Nickolas, presented the award to his principal.

"Bruce Schmidt has proven again and again that he is a champion for students striving to be proud musicians, and assists, empowers and fights for his educators. He interacts daily with our performing arts students and attends ALL of their performances, in school and out."



Outstanding Contributor Award

Philip Hodapp

Philip has contributed to Music Education and the music industry for nearly 40 years and has spent the last 21 years as the School Service Representative at Beacock's Music. Music educators across the state have benefited from his outstanding service and tireless support.



Outstanding Music Educator Award Ken Graber

Ken has taught for 31 years and counting. From his letters of support "when he touches a program, it becomes extraordinary. He reaches young people where they are, creating a culture and environment of inclusion, attracting even those that have never sung before." He invests in his community and teaches students to give back.



ALL-STATE CO-CHAIR UPDATE

Branden and Megan Hansen OMEA All State Co-Chairs

As All-State Co-Chairs, we both want to start by thanking everyone who was involved in the 2020 conference and, of course, all who attended as well. We knew that the 2020 conference was going to bring many changes and challenges. However, we also knew that there was a great planning team in place to navigate all those obstacles and were confident things would go smoothly. We are so thankful for the efforts of the conference planning team and for the patience, flexibility, and understanding of all our state's educators. This conference was a great success because of YOU!

Now that the 2020 event is wrapped up, we are already looking forward to 2021. We are happy to report that next year's event will have a much smoother and easier planning process as most facilities are remaining the same. This will allow for earlier booking and clearer communication to conference attendees, families, etc. We will not have the same seismic shift in venues and schedules as we did when we lost access to the Hult Center for All-State concerts.

We are also excited to be returning as All-State Co-Chairs next year. Although there will be a new Conference Chair to handle the "teacher-side" of the conference (sessions, banquet, etc.) per our election schedule, we will be returning to the same position and will continue to handle the "student-side" of the event and all matters related to all-state ensembles. This continuity is already allowing us and returning members of the planning team to make plans and adjustments for next year. If you have any suggestions for changes to the student experience for the 2021 conference, please email us at allstatechair@gmail.com. It is our goal to continue to improve the experience for all attending students.

Thank you again to Jeremy Zander for chairing such a great conference, the planning team for doing such marvelous work, and to all of you for attending the event!



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A MESSAGE FROM YOUR PRESIDENT-ELECT

Jeremy Zander OMEA President-Elect

I want to start by expressing my gratitude to all of the incredible volunteers who helped put together our 2020 OMEA conference "Wings to the Mind"! I truly believe that OMEA has the best teachers in the state, and I left the conference inspired by you, my colleagues. Thank you, too, to all of the teachers who attended the conference. I hope that you came away energized with new ideas for your students and your classrooms.

If you have any feedback on the 2020 conference and have input to share for the 2021 conference and beyond, the executive board welcomes your feedback! Our 2nd VP Kristi Stingle has already started planning for the conference. We will also be accepting submissions and suggestions for concert hours and session presentations in the coming months. If you know of an outstanding educator in your area of interest, please encourage them to submit a session. You can also feel free to submit your own session topics, of course.

This summer, I will be transitioning into the role of OMEA President. For the past two years, I have been working with and learning from our current president Kathy Briggs and it has become clear that I have some big shoes to fill! Her leadership and vision has already had a profound impact on music education in our state. If you have any areas and concerns that you would like the OMEA board to focus on, please consider reaching out to me either directly or through your district representative. OMEA depends on the involvement of our membership across the state, and there are a number of issues that the organization can help with, but only if we are made aware of them.

Thank you again for your passion and for sharing your love of music with our state's students!

Notes from the Band Room:

As I write this article, my OMEA district just finished up our district Solo & Ensemble event. Solo & Ensemble is one of my favorite events of the year because it aligns so well with my vision for music education; that is: I want students to become independent musicians. They should leave my program with a clear understanding of how to perform music, either alone or in small groups, without my intervention. Everything from literature selection, rehearsal planning, deciding on phrasing, and evaluating all aspects of their own performance are a part of this. Solo & Ensemble hits all of these points.

Remember that Solo & Ensemble participation can benefit all of your students, not just your most gifted students. And it is

certainly to your programs' benefit if your students gain the experience of preparing for a performance independently!

Here are some effective tips for encouraging student performance in Solo & Ensemble:

- Talk about it! Make sure students hear about the event and understand that it is intended for any interested student, not just those who are trying to qualify for the State contest. Publish the performance schedule and encourage your students to attend to listen to other performances, even if they are not themselves performing. This has the added benefit of improving the esprit de corps within your program.
- Either provide a list or – better yet – collect a library of selections for a variety of instruments/voices/ensembles. Students who are in private lessons are often getting help from their lesson teacher about what to play for the event, but those who are not in lessons will need a bit of guidance. I try to present my students with one to three options that are appropriate for their skill level and experience and have them decide which they like best.
- There are probably conflicting opinions on this, but I absolutely believe that beginners should perform at the event, and I also think that it is okay for beginners to perform a solo selection from their method book ("Sawmill Creek", for example). Selections like this can be learned together in class, then several students can play it at contest. The accompaniment part is often easy enough that a qualified parent volunteer could play for the student! Yes, the judges will hear the same piece several times throughout the day, but the students will walk away from the event with the confidence born from performing a solo and – hopefully – an interest in performing a more advanced solo in future years!
- Encourage sections to perform together as an ensemble. Using trios, duets, or quartets and possibly doubling parts is absolutely okay! If your sections have sectional practice, encourage the section leaders to use a portion of sectional time for chamber music.
- Accompaniment can often be a barrier for student participation in Solo & Ensemble. There are a few things that can be done here:
 - Maintain an up-to-date list of piano accompanists to make it easier for students to find one.

- Try to have some suggested repertoire that is appropriate for unaccompanied performers. This is not always the best solution, but it is a possibility, and is better than playing alone when the music is written to be accompanied.
- Remind students that they can also perform as small ensembles (duets/trios). The independent preparation of the chamber music is nearly (if not exactly) as beneficial as that for solo music, yet does not require the expense of hiring an accompanist.
- If possible, establish a fund to assist students with affording accompaniment.
- If the part is simple enough, see if you can find a student, family member, or volunteer who can play the piano part.
- Encourage students to perform their solo or chamber music for the class. This can be done either during the school day or at a special evening performance.

Hopefully some of these ideas have been helpful to you. The Solo & Ensemble experience can be transformative for your program and for your individual students, and I believe that we as educators owe it to our students to foster their participation.



OREGON SMALL SCHOOLS UPDATE

Karalyn Soffer OMEA Small Schools Chair

The life of a small schools music teacher is a unique one. It is not uncommon to teach high school choir for 50 minutes, then four minutes later greet a kindergarten class at the door, ready to sing and dance for a half an hour. Music teachers in OMEA District 10, comprised entirely of small schools, have occasionally discussed what resources and training small schools teachers throughout Oregon could benefit from. Oftentimes, a small school music position encompasses subjects that might be less familiar to the person hired, such as a band specialist teaching a choir or general music class. It has often been discussed at District 10 meetings that we would like to see more sessions that are applicable to small schools at the annual OMEA All-State Conference. For the 2020 Conference, this idea became a reality.

Sutherlin music teacher, Melissa Jmaeff, presided over two small schools sessions that were scheduled at the conference, both in round table format. The first session was geared toward getting information from teachers about what music classes are taught and specific challenges they face in their districts. Some of these challenges include recruitment, lack of resources available in individual districts, and funding. The second session was focused on repertoire for small groups and unbalanced instrumentation, a common reality for schools with a small student population. Ms. Jmaeff had a repertoire list handout for everyone from a professional development day OMEA District 10 organized last year, and many directors contributed their ideas to help with choosing music.

As newly appointed Small Schools Chair (4A size and smaller), one of my goals is to strengthen a community in which directors can communicate. There has been significant interest in sharing resources, repertoire lists, and have a directory of small schools teachers. I have created a Google Drive with documents, such as a repertoire list for small bands and choirs, and useful links for jazz and general music. They will be updated as teachers share repertoire, teaching strategies that work for the unique settings we teach in, and other resources.

A major takeaway from these sessions was the need to communicate over school district lines, since it is not uncommon at a small school to only have one music teacher for the entire district. If you have knowledge to share with your colleagues, consider planning a professional development day for your OMEA District specifically for small schools. One idea that has been successful with District 10 was a band reading session for incomplete instrumentation for half the day, and for the second half, a specialist gave a session in a specific field that not all of the teachers had expertise in, such as general music. If there is a topic you feel passionate about, apply to present it at the 2021 All-State Conference. More relevant sessions focused on small schools will encourage more directors from those schools to attend the conference.

If any small schools director would like to be a part of the directory, share an idea, or have access to view the Google Drive, please email Karalyn Soffer at omeasmallschools@gmail.com.



Get Involved!

VOLUNTEERS, CHAIRPERSONS, AND LEADERSHIP IN OMEA

Kathy Briggs OMEA President

OMEA is comprised of volunteers – teachers, just like you, who volunteer to serve music education in our state, providing opportunities, support, and resources for our fellow music teachers and our students.

Who should get involved? YOU!

• We want new teachers!

Teachers who are new to the profession are needed to offer fresh perspectives, new ideas, and energy. You are our future – what do YOU want OMEA to be in the years to come? Now is a great time to become involved, make connections with other music teachers, and become involved with an organization that is here to support you and your students.

• We want veteran teachers!

Teachers who have years of experience, who have a plethora of time-tested, tried-n-true pedagogical skills, and who have institutional knowledge of how things have been and should be are needed to present sessions at our conferences, offer advice and wisdom as members of our OMEA board, and to mentor our new teachers.

• We want elementary teachers!

OMEA wants to offer more for our elementary teachers – more resources, more conference options, more opportunities for professional development, and more advocacy. We need you to lead the way!

• We want Choir, Band, Orchestra, and Jazz teachers!

We want equal representation and input from all aspects and areas of music education. You are all welcome at the table and are needed to provide the best for our colleagues and students.

Spring and summer are the times in which we elect or appoint new or returning people to positions on the board, with new tenures starting July 1 or at the fall board meeting. Below you will find a chart of the board positions we currently have on the OMEA Board of Control. Appointed positions are appointed by

the current President. Therefore, I will be appointing new or returning people to positions this spring and summer. I also will work with our Executive Director, Carolyn Sutton, to hold elections as needed this spring. This winter we had elections for our new President-Elect. This summer I will officially become our Past-President, current President-Elect Jeremy Zander will assume the duties of President, and newly-elected Ben Lawson will start his tenure as President-Elect. Our 2nd Vice President/Conference Chair, Kristi Stingle, is already working on the 2021 State Conference. Two positions on the board are appointed by affiliate organizations: OBDA appoints the OMEA Band Area Chair and OR-ACDA appoints the OMEA Choral Area Chair. If you are interested in becoming involved as a District Chair or as an OMEA Board Member in one of the positions listed on the chart below, please reach out to me.

Along with leadership, here is a list of other ways you can be involved with OMEA. If these are of interest to you, please reach out to me and I can tell you how to get involved and get you connected with the right people.

- Join our advocacy committee
- Submit a session proposal for the state conference
- Screen All-State audition recordings
- Assist with managing an all-state ensemble
- Chaperone All-State students at the conference
- Assist your district chair with hosting solo & ensemble contest
- Hire adjudicators for your district contests
- Be involved with your district – run to be the district chair, volunteer to be appointed as district treasurer, etc.
- Write and submit an article for the OMEA journal
- Volunteer to be a session host/presider at the OMEA conference
- Have an idea? Present it to the board!

Executive Board

	ELECTED OR APPOINTED	ROTATION January vote; odd or even years	VOTING BOARD POSITION?
President	Elected*	N/A	Yes
President-Elect/Conference Chair	Elected*	Even	Yes
2nd Vice President/Conference Chair	Elected**	Odd	Yes
Past-President	Elected*	N/A	Yes
Treasurer	Appointed	N/A	Yes
Executive Director	Appointed/Hired	N/A	No (except as a tie breaker)
All-State Chair	Appointed	N/A	Yes

*The positions of President-Elect, President, and Past-President are three consecutive 2-year terms of a 6-year position on the executive board.

**2nd Vice-President/Conference Chair is a 2-year term

Board of Control Members

	ELECTED OR APPOINTED	ROTATION January vote; odd or even years	VOTING BOARD POSITION?
Advocacy Chair	Appointed	even	Yes
Band Area Chair	OBDA rotation	odd	Yes
Choral Area Chair	ACDA appoints	even	Yes
CNAfME Representative	Appointed	even	No
Conference Exhibitor and Sustaining Membership Chair	Appointed	odd	Yes
District Chairs (1-15)	Elected (district members)***	Same as district	Yes
Elementary Area Chair	Election (full membership)	odd	Yes
General Music Area Chair	Election (full membership)	even	Yes
Historian	Appointed	even	No
Jazz Area Chair	Election (full membership)	odd	Yes
Membership Chair	Appointed	even	Yes
OMEA Chamber Ensemble Championships Chair	Appointed	odd	No
Orchestra Area Chair	Election (full membership)	even	Yes
OSAA Band/Orchestra Championships Director	Hired by OSAA	N/A	No
OSAA Band/Orchestra Liaison	Appointed	3-year (2021, 2024)	No
OSAA Choir Championships Director	Hired by OSAA	N/A	No
OSAA Choir Liaison	Appointed	3-year (2021, 2024)	No
OSAA Solo Championships Director	Hired by OSAA	N/A	No
Recording Secretary	Appointed	odd	No
Retired Music Educator Representative	Appointed	even	No
SMTE Area Chair	Elected	even	Yes
Special Liaisons	Appointed as needed	N/A	No
Standing Committee Chairs	Appointed as needed	N/A	No

All positions are 2-year terms. Persons may stay in position for multiple terms if re-appointed or re-elected at the end of their term.

*** Rotation of district chair elections is the spring of the even/odd year for the corresponding even/odd district. New District Chairs assume their position the fall of the same year.



INVOLVING STUDENTS IN THE WORK

DeLee M. Brown Instructional Mentor, General Music, Choir, Kalapuya Elementary School, OMEA General Music Chair

My first grade students, all 100 of them, gave a wonderful musical performance for their parents and friends this last week. I was pleased with the outcome, but more pleased with what has been happening in music class after the program. In each class we talked about the evening. They shared with me how much their parents loved the singing and the story. They talked about how their families went for a treat afterwards. They talked about how fun it had been to be on the stage even though they were nervous. After that we jumped into our singing warm-ups. There was a marked change in all four of my classes. All students were singing. They were sitting up straight. They were engaged and they sounded like 2nd graders! They had all contributed to the success of the performance and were now more invested in what we were doing in class.

It probably is no surprise to you that when students are involved and have successful moments, they become even more invested. They are willing to work harder, knowing the payoff is worth it.

What happened to the students could be referred to as the IKEA effect, labeled by a team of business-oriented psychologists associated with Professor Dan Ariely. "The effect refers to this situation: *whenever someone takes an active role on the production of a positive outcome, then he or she is disposed toward valuing that outcome more positively, even to the point of overly inflated assessment, which the person believes is true, fair, and correct*" (Hattie & Yates p. 306). The Swedish company, IKEA, offers products that you put together yourself and Ariely's team has some interesting research regarding

how people value the things they had to put together. This idea has some merit for us as educators.

We can involve students in the work of our music programs. If they help, they are more invested. Of course, working on music and performing is one of the best ways, but there are others. Consider having students take active roles in your classroom like helping with attendance, filing music, leading sectionals, tracking uniforms and other such things. Do you have a student council that helps plan activities and make decisions? I have a choir council for my 4/5 choir. My 5th grade choir president is a go-getter and she and the council do a great job promoting morale and modeling appropriate behavior. I meet with them once a month and involve them in selecting music, announcing programs, and planning field trips. It would be much easier for me to do this all myself, but I love to see the kids involved, making an investment in the choir program and leading the way for other students.

Next time you start doing something yourself, ask if this is something a student could do? When you second guess yourself about calling that extra rehearsal at lunch, don't. Let the IKEA effect work for you! Our students will value their work and will continue to make investments in our programs and in themselves!

Citations

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Conference Session Proposals SPOKANE 2021

Propose a session for the 2021 NAFME Northwest Division Conference

Spokane, Washington | February 11-14

Session proposals are now located on <https://opusevent.com/>

1. From the home page look in the lower left for the "Auditions" button. A pull down will appear.

2. You will see the event listed as "NAFME Session Proposals for NW Division Conference. Spokane, February 11-14, 2021."

3. Click it...Directions for submission are found on the proposal form



THE SOUNDS OF TOLERANCE

Thomas Marcetti Associate Editor for "Teaching Music" A Publication of the National Association for Music Education (NAfME)

Samuel Tsugawa, an associate professor of music education at Brigham Young University, Provo, Utah, and NAfME Western Division president, says the ubiquitous nature of social media has sped up the conversation.

"As we consume artistic content, comedy, music, reading, and so on, we've become more sophisticated in how we respond to those changes. In general, we don't use the language our grandparents may have used," Tsugawa says. "It's because our social climate has changed rapidly. If you watch '90s sitcoms now, it's shocking to hear some of the things they say. We've evolved. It's a good thing. The reason we have evolved is because we've compared what is inappropriate now with what was not considered inappropriate then."

Rob Lyda, an instructor of music at Auburn University and a music teacher at Cary Woods Elementary in Auburn, Alabama, sees problematic music popping up in classrooms — particularly in older music, folk songs, and nursery rhymes.

He says teachers are often surprised to find out there is more to a song or that it has very different meanings within different communities. After all, many classroom songs have been taught for decades. They are practically standard teaching tools.

"Time is often the music teacher's worst enemy," Lyda says. "When you see something at a conference or in a teaching resource that fits your needs, you trust it fits your needs. You don't always have time to fully vet everything. Things get carried on because it's the way we've always done them, not because it's something that's worth continuing to do."

The songs are often used simply because they fit a specific teaching need, and little other consideration is given to them. "We use certain songs because they have a high pedagogical value," Tsugawa says. "It's a matter of convenience."

Some of the problematic songs and rhymes are easy to spot. For instance, the original lyrics for "Eenie, Meenie, Miney, Moe" encourage people to "Catch a [N-word] by the toe." "Five Little Monkeys" is traditionally "Five Little [N-words]."

"Even updated to monkeys, it's not great," Lyda says. "Monkey is widely used as a derogatory term — more widely in parts of the Southern United States — for black people. Then there are those like 'Run, Children, Run.' There are different versions of the song, but one that is often still used is an old fiddle tune called 'Run N-word Run.'" Even sanitized to sound like church music, it is still a song about enslaved black people running for their lives.

However, some of the songs are less obvious or over time are seen by some as benign. "For example, a lot of people think Stephen Foster is fine or that you can sanitize the words to make the songs OK. But he wrote primarily for the minstrel stage," Lyda says. Minstrel shows are an American form of entertainment developed in the early 19th century. The shows were usually performed by white people in blackface. The performances used slurs and stereotypes to ridicule black people.

"Go back to the intent of the composer," Lyda continues. "If the intent of the music is to belittle, mock, or marginalize people, it doesn't matter if you sanitize the words. The intent of the music is to hurt people. The intent supersedes changing or even removing the lyrics. Music has a life and power all its own."

While race is one of the easier issues to spot, there is music that is hurtful to virtually every marginalized community. Tsugawa notes the discussion is much broader than folk songs and nursery rhymes. "This goes for popular music as well. There is an increasing number of teachers bringing popular music into the classroom," he says. "What do we do with the politically charged language in a lot of popular music, let alone the cussing and swearing?"

This comes back to the idea of sanitizing lyrics. While some teachers are comfortable with bleeping or voiding certain words that may be violent or misogynistic, others point out that doing so doesn't change the fact that everyone knows what the word is supposed to be — and may mentally fill it in.

Though, again, the issue is broader than lyrics. Tsugawa notes that it's an issue for all musical disciplines. "Band and orchestra teachers also need to be mindful," he says. "For example, you're an orchestra teacher programming Wagner: Artistically, it's great music. Pedagogically, students improve as they prepare to play it. The 800-pound gorilla is that Wagner was anti-Semitic."

It is a difficult question that surfaces frequently in art and media of all kinds. What is the right way to handle a creation that is not itself inherently problematic, but was created by someone who is known to have advocated for discrimination? In the case of Wagner, much of his music is not overtly racist but is used extensively in Nazi propaganda.

"A mindful teacher will address that — but not simply by saying we don't do this because the composer is anti-Semitic," Tsugawa says. "That would be my case against censorship: a piece that

has high artistic value, is highly effective pedagogically, but it has problematic origins. The teacher needs to decide what to do with that. The teacher may need help from colleagues, their school district, professors, and so on. When the teacher understands the artistic and pedagogical value and history, then they can make a decision."

Tsugawa sees many positive signs that the conversation will continue to move in the right direction. "What we do well at the university level is expose preservice teachers to culturally responsive teaching practices," he says. "Early career teachers may be the catalysts for even more change. I'm seeing an increasing number of journal articles and conference sessions about culturally responsive teaching, but there needs to be even more."

Tsugawa hopes that as teachers become aware of the context of certain music, they are able to have a discussion and come up with a plan that works for their classroom or in their districts. Context and conversation are key.

"Conversations will yield better results than teachers just being told what not to do from a distant group," he says, "mainly because communities have their own standards. They have the right to teach and choose content based on their community standards. 'Community' here also has to take into account the area and people around the school, around the district. Teachers need to be very mindful that they can affect communities without even knowing it, especially marginalized communities. This is where help from NAFME and other national professional associations can help teachers make mindful decisions."

"I don't ever want to see Wagner not played — ever," Tsugawa states. "That said, there are a handful of 19th century folksongs that probably need to go by the wayside. Those decisions need to be made by the teacher."

Lyda is also not interested in telling teachers what they should do in their own classrooms, but he hopes that the safety and best interest of the students is the first and most important factor.

"I would hate for a student to look back at their time in my classroom and remember a song they learned and think, 'Did my teacher teach this to hurt me?'" he says. "There is great power in our language, in our music. That power cuts both ways. For a lot of people, these songs conjure up horrible memories, horrible feelings. We should never put a student in that position. There is just no excuse."

While some educators express concern over losing works that have been considered classic or important, Lyda doesn't see this as an issue.

"People say, 'If we take away everything that's offensive, what will we have left?' A lot. There is so much more out there," Lyda says. "There is literally an entire world of music out there. Just because it's the music we learned doesn't mean it's the only music we should learn. There is nothing that's irreplaceable."

Exposing people to new and different kinds of music could help remove harmful music from classrooms while expanding horizons and skills. The exchange of such ideas is something Lyda and Tsugawa see in online discussions of this topic.

"I think we're heading toward more mindful dialog and planning," Tsugawa says. "In the discussions that I see, there are more of our colleagues sharing their knowledge of particular pieces. That continued discussion is good. As we all address the issue of bias in ourselves and our history, my hope is that we lean away from censorship and towards increased academic freedom. We'll solve this ongoing issue with a free flow of dialog and conversation."

Ultimately, both educators agree that an ongoing conversation, open minds, and deliberate priorities are vital to the evolution of music education. "This discussion is not about teachers losing autonomy. It's about making sure we're doing what's best for the students in our classrooms," Lyda says. "It's not my place to tell you what you should or shouldn't teach your students. But we need to confront the history of our canon, confront the meaning and intent behind the music we're teaching."

NAfME Board Is Fostering Discussion and Seeking Viewpoints

The National Association for Music Education (NAfME) has official positions on issues including the use of religious music in the classroom, on inclusion and diversity, and on equity and access. (visit bit.ly/NAfMEPositionStatements). The NAfME National Executive Board is currently engaged in a process to foster a discussion of these topics involving input from the broadest possible range of viewpoints. The goal is to update existing policy statements of the Association and to provide teachers with additional succinct yet thoughtful resources that can help guide each individual's practice and discussion with others.

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Link to the original publication of the article in the NAfME Teaching Music Magazine <http://digitaleditions.walsworthprintgroup.com/publication/?m=61045&i=642058&p=36>

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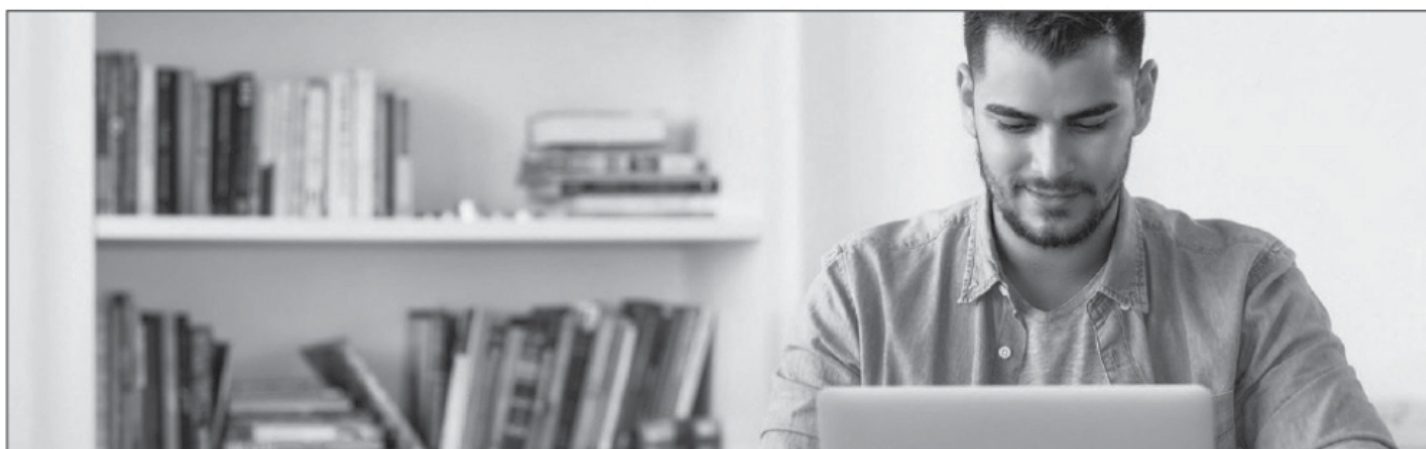
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CONTENT-SPECIFIC PROFESSIONAL DEVELOPMENT

for Elementary Music Teachers

Kendra Kay Friar OMEA Elementary Chair

The 2020 OMEA All-State Conference provided an opportunity to share experiences, to learn new approaches to teaching, and to marvel at the accomplishments of Oregon's finest student musicians. The annual conference, held January 17-19, offered 80+ hours of professional development through workshops, performances, and reading sessions. Elementary sessions were led by headliner guests, Darva Campbell and Darcy Morrissey, and by DeLee Brown, Karla Meyer, John Hillan-Payne, and Christopher Bulgren. OMEA appreciates every presenter's effort to provide quality, subject-specific professional development for their colleagues.

A Case for Elementary-General Professional Development

Now that the annual statewide gathering of teachers is over, the search begins for additional means to earn music-related professional development units (PDUs). If national trends apply to Oregon, this search be especially challenging for elementary music teachers. A 2009 study by the U. S. Department of Education (Parsad, 2012) showed that only 61% of districts participating in the survey offered professional development (PD) to their elementary music staff (pp. 16-17). The two most frequently attended PD offerings involved 1) utilizing music to teach other subjects and 2) applying technological resources to music instruction. 47% of respondents attended off-site conferences, and 25% of respondents attended school-based PD. Teachers reported that participation in PD positively impacted their teaching.

Researchers have found that high quality PD is content-specific (Bautista, et al, 2016), collaborative (Gallo, 2018; Stanley et al, 2014), and responsive at state and local levels to teachers' expressed PD needs (Conway, 2007). Despite the known characteristics of meaningful PD, school districts may not provide PD that meets the unique needs of music specialists (Barrett, 2006). A lack of access to subject-specific PD can lead to a heightened sense of isolation among music teachers (Hammel, 2007). Participation in subject-specific PD with music colleagues combats this perception in addition to enhancing teachers' subject knowledge. In a study by Conway (2008), for example, "... teachers perceived informal interactions with other music teachers as the most powerful form of professional development" (p. 7). Given a research base that supports the effectiveness and personal benefits of content-specific PD, how can Oregon teachers overcome the statistical data that says appropriate, high-quality elementary-general music PD may not be readily available?

This article presents a sampling of in-person and online PD providers that can be accessed by elementary music teachers in Oregon. Criteria for inclusion in this list include 1) PD provider is a non-profit organization, especially one with a history of service to music educators, 2) PD content is available at multiple times during a school year, allowing for flexibility and choice, and 3) PD options meet the above definition of "high-quality."

The Portland Orff Schulwerk Association (POSA)

POSA, an affiliate chapter of the American Orff-Schulwerk Association (AOSA), was founded in 1973 by eight Portland-based music teachers who wanted to incorporate Orff methodology into their teaching (Fuller, 2005, p. 140). According to current POSA President, Fauna Wolfe, "The charter documents state, 'The object of this organization is to provide members with opportunities for meeting, for discussion and sharing, and to stimulate an interest in Orff-Schulwerk as it applies to music education.'" During its early years, POSA members gathered to share teaching ideas, organized Orff presentations at music education conferences, and founded a year-long series of Portland-based Orff workshops held at Catlin Gabel School, which housed the state's oldest elementary school instrumentarium, transported to the school from Salzburg in 1954 by Nell Givler, music teacher (Fuller, p. 82).

Today, POSA is inspired by the lessons of its past. As demonstrated by the events listed on its website, POSA continues to sponsor PD workshops featuring expert Orff educators, though events now take place throughout the Portland Metro area rather than at any one location (See Table 1). Workshops are held on Saturdays in August, October, February, and April. In addition to PD training, POSA allows members who have completed Level I training to borrow to the chapter-owned Orff instrumentarium for up to two months. It is hoped that the presence of the full range of Orff instruments will encourage teachers and administrators to work together to secure resources to acquire instruments for a new program. AOSA membership costs \$85 and includes online resources as well as a subscription to the peer-reviewed journal, *The Orff Echo*; POSA membership is an additional \$35 per year.

POSA President, Fauna Woolfe, oversaw the establishment of an historically rare, chapter-sponsored AOSA summer institute in 2018. Levels courses provide training in the foundations of the Orff process, teaching techniques, Orff instrument technique, creative movement and dance, and the art of play-based instruction. Woolfe notes that, until this year, the most recent Levels III graduates from Oregon or Washington completed their training at Seattle Pacific University in 1978.

From July 27 to August 1, 2020, POSA will offer all three levels of Orff training for the first time in its history; classes are held at Columbia Valley Elementary School in Vancouver, WA. Faculty members include Paul Weller, Vivian Murray Caputo, Fauna Woolfe, and Matthew Stensrud. POSA members may apply for the chapter's Merlin Day Musselman Memorial Scholarship, which is applied to cost of Level I coursework.

Oregon State University offers AOSA-approved Level I training through the School of Arts and Communication Academy. Dr Chris Bulgren, Instructor of Music Education, facilitates the course, held at OSU, July 13-24, 2020.

AOSA also provides online support for teachers following levels training. Members may receive PDUs through participation in the online AOSA Professional Learning Network Series. Course titles are "Playing with the Process," "Playing with the Palette," and "Playing with Purpose."

Note: Information from Fauna Woolfe was provided via personal communication.

POSA Calendar of Events, 2019-2020

DATE	EVENT	LOCATION
Oct. 11-22, 2019	October Workshop with Thom Borden, guest clinician.	Columbia Valley Elementary School, Vancouver, WA
Nov. 20-23, 2019	AOSA National Conference	Salt Palace Convention Center, Salt Lake City, UT
Feb. 8, 2020	Winter Workshop with Jim Solomon, guest clinician	Scouters Mountain Elementary, Happy Valley, OR
April 18, 2020	Orff 101–Discover the Art of Play! with POSA members	Vose Elementary School, Beaverton, OR
July 27-Aug. 7, 2020	Levels at Columbia Valley	Columbia Valley Elementary School, Vancouver, WA

Source: portlandorff.org/category/workshops

Southern Washington and Oregon Kodály Educators (SWOKE)

SWOKE, an affiliate chapter of the Organization of American Kodály Educators (OAKE), was founded in 1995 by the first students of PSU's Kodály Certification Program. According to Jill Boss, SWOKE's first secretary/treasurer, "At the end of our levels training, our master teachers, Jill Trinka and Rita Klinger, said that if you want to be Kodály based educators you really should belong to OAKE, that's the national organization..." (Fuller, p. 235). The first SWOKE events were intended to support teachers in implementing the principles of the Kodály

approach to music education. Chapter activities included "swap meets," where members helped one another compile folk song collections, and quarterly membership meetings (pp. 235-236).

According to the chapter website, SWOKE's yearly PD offerings include a fall workshop, a winter workshop, and a spring children's choir festival (See Table 2). In March 2020, SWOKE co-hosts the the OAKE National Conference, which provides 75+ hours of Kodály-inspired PD. Members and non-members are welcome to attend any event. According to SWOKE President Genevieve Stevens-Johnson, SWOKE members also attend a session with students at PSU's Summer Kodály Institute to introduce them to Oregon's community of Kodály-inspired teachers. Active OAKE/SWOKE membership is concurrent and costs \$75 per year; student membership costs \$20 per year. Members receive OAKE's quarterly peer-reviewed journal, *Kodály Envoy*.

Portland State University continues to offer OAKE-certified levels training at its Summer Kodály Institute, held July 20-31, 2020. According to PSU music education professor and program administrator, Debbie Glaze, "A level is typically a walk-through curriculum appropriate for sequential elementary grades (i.e. k-1, 2-3, 4-6, etc.). Each level is comprised of a grade-specific pedagogy class, a folk music retrieval class, musicianship class (for individual teachers) and a materials class (games and activities). There is also a choir component. ...PSU has one of the longest tenured certified Kodály programs on the West Coast" (Glaze, 2020). Faculty for the 2020 term include Dr. Susan Brumfield, Carol Brown, David Vinden, Panni Kovacs, and Dr. Andrew Paney.

Note: Information from Genevieve Stevens-Johnson and Debbie Glaze was provided via personal communication.

SWOKE Calendar of Events, 2019-2020

DATE	EVENT	LOCATION
September 28, 2019	Fall Workshop with Leigh Ann Garner, guest clinician	Lowrie Primary School, Wilsonville, OR
March 5-8, 2020	OAKE National Conference	Hilton Portland, Portland, OR
April 25, 2020	Choral Festival with Steve Phillips, guest conductor	First United Methodist Church, Portland, OR
May 30, 2020	Spring Reading Session and Social, SWOKE members	Leikam Brewing, Portland, OR
July 20-31, 2020	Materials Session, SWOKE members	PSU Summer Kodály Institute, Portland, OR

Source: sites.google.com/site/swoketest4/

NAfME Conferences and Online PD

NAfME, OMEA's parent organization, has been active in promoting national, regional, and state conferences since it sponsored the country's first gathering of music supervisors in 1907. The next national conference, *Amplify 2020: Bringing the Future into Focus*, takes place Orlando, FL, November 4-8. The next NAfME-NW regional conference takes place in Spokane, WA, February 11-14, 2021.

Technological advances and changing attitudes towards online education have inspired the organization to provide virtual PD, as well. For example, NAfME recently partnered with SAGE Journals to provide a free searchable archive of all issues of NAfME's five research journals. Access is granted from the NAfME website. Teachers can now read an article from *Music Educators Journal*, take a short quiz, and receive a downloadable certificate confirming one contact hour of PD.

NAfME also sponsors a free discussion forum, *Amplify*, and a subscription-based, online PD platform, NAfME Academy, containing webinars on 100+ topics. Topics include professional ethics, pedagogical practice, differentiated instruction techniques, curriculum design, and more. All services are available to NAfME members at nafme.org; login is required.

The Kennedy Center and Online PD

The Kennedy Center for the Performing Arts provides an ever-growing collection of PD webinars concerning arts education for learners with special needs, sponsored by the VSA International Network. VSA (originally "Very Special Arts") was founded in 1974 by Jean Kennedy Smith, sister of Special Olympics founder, Eunice Kennedy Shriver. VSA Webinar topics include tactile teaching of music literacy, meeting the instructional needs of students with autism, and creating visual references to enhance music instruction. Instructors include educators, performing and visual artists, therapists, administrators, and researchers.

VSA sponsors accessible art programs for persons with disabilities, advocates for inclusion of all learners in arts education, and organizes several conferences at The Kennedy Center throughout the year. VSA invites educators who work with students with special needs to apply for VSA grants to cover professional development costs and/or to provide educational arts services to a specific audience. VSA International Network membership costs \$30 per year and includes unlimited access to monthly webinars and to an online community portal. Non-members pay \$10 per webinar download.

Summary of PD Providers

ORGANIZATION	WEB PAGE
Portland Orff Schulwerk Association (POSA)	portlandorff.org
Oregon State University SAC Academy	liberalarts.oregonstate.edu/sac/sac-academy
American Orff-Schulwerk Association (AOSA)	aosa.org/aosa-2019-professional-learning-network-series
Southwest Washington and Oregon Kodály Educators (SWOKE)	sites.google.com/site/swoketest4/home
Portland State University Kodály Institute	pdx.edu/music/kod%C3%A1ly-2020
Organization of American Kodály Educators (OAKE)	oake.org
Oregon Music Educators Association (OMEA)	oregonmusic.org
NAfME-Northwest Division	nafmenw.org
National Association for Music Educators (NAfME)	nafme.org
VSA International Network at The Kennedy Center for the Performing Arts	kennedy-center.org/education/resources-for-educators/professional-development

Values and Vision

As outlined in this article, Oregon music teachers can participate in a variety of conferences, methodology training courses, and online learning offerings (See Table 3). The establishment of affiliated chapters of national organizations (POSA, SWOKE, OMEA) shows that Oregon teachers have had a history of serving one another's PD interests. Research suggests that teachers benefit from two aspects of PD training. First, engaging with content-specific PD improves the professional practice of the individual (Parsad, 2012). Second, participating in PD activities, especially as a part of a larger, collaborative community, lessens the isolating nature of being a "singleton," or the only music teacher on campus (Hammel, 2007). This article details PD opportunities which serve the unique needs of elementary-general music teachers, who have historically lacked institutional resources of time, money, and/or administrative support to receive high-quality, content-specific PD at a campus or district level (Parsad, 2012).

Perhaps, in the future, in-service days can be used to view and discuss NAFME or VSA webinars. Perhaps more funding can be provided to cover the cost of attending music education conferences. Whatever the future holds, it is hoped that advocates, administrators, and teachers acknowledge the intrinsic and extrinsic values in offering meaningful, content-specific PD to every Oregon elementary music teacher.

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- Orchestra: middle and high school
- Chorus: middle and high school
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OMEA CONFERENCE 2021: MUSIC IS KEY!

Kristi Stingle OMEA 2nd Vice-President

January 2020 saw the return of the OMEA Conference and All-State ensembles to Eugene, where we will also hold our 2021 conference! I would like to congratulate and thank Jeremy Zander, the executive board, and the entire conference planning team for organizing a wonderful conference, as well as Branden and Megan Hansen for their stellar leadership with the All-State program. We are very lucky and grateful to have been supported by a top-notch team of people who donated many hours to the conference and All-State experience in varying capacities. To our ensemble and equipment managers, transportation and housing coordinators, stage crews, AV and booth support at the Graduate, chaperones, college volunteers, and many others - thank you for giving your time and talents generously to OMEA 2020!

Shaping our 2021 Conference: Music is Key!

The OMEA Conference is **your** conference! Planning for OMEA 2021 is well underway, and we now need your help in shaping it by submitting session proposals via the OMEA website. We have incredible resources within our state. It's the responsibility of each of us to consider sharing what we do well and are proud of, or to recommend someone that you feel would impact others as they did you. Please connect with your colleagues and area chairs to possibly team together, or to advocate for presenters and sessions. If you have ever thought about submitting a proposal or performance recording, now is the time! The strength of our conference comes from you - our attendees - and all of the music educators in Oregon. Session proposals are categorized in the areas of Elementary General Music, Choir, Orchestra, Band, Jazz, College, Special Interest, and more! Please connect with me at stinglek@loswego.k12.or.us if you have any questions or need support with this process.

Session proposals and Concert Hour Submissions are due June 15, 2020 via the OMEA website. When you have completed your submission in full, you should receive a confirmation email.

Keynote Speaker: Marissa Silverman

Marissa Silverman is Associate Professor of Music Education at the John J. Cali School of Music, Montclair State University, NJ. A Fulbright Scholar, Dr. Silverman has published invited chapters in recent research handbooks, as well as journal articles in the *International Journal of Music Education*, the *British Journal of Music Education*, *Research Studies in Music Education*, *Music Education Research*, the *International Journal of Community Music*, *Visions of Research in Music Education*, and *The New York Times*. Her research agenda focuses on dimensions of music education philosophy, general music, artistic interpretation, music teacher education, community music, and interdisciplinary curriculum development. Dr. Silverman is author of *Gregory Haimovsky: A Pianist's Odyssey*

(University of Rochester Press, 2018) and co-author (with David Elliott) of the 2nd edition of *Music Matters: A Philosophy of Music Education* (Oxford University Press). She is co-editor of *The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education*, *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis* (Oxford University Press), and *Community Music Today* (Rowman & Littlefield). As a secondary school teacher, Dr. Silverman taught band, general music, and English literature at Long Island City High School (Queens, NY).



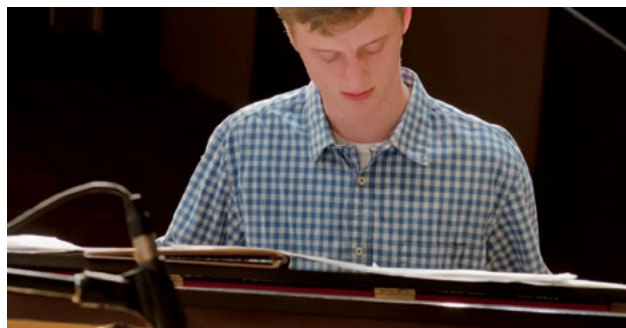
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**Due to school closures related to the
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February 11-14.**

- Conference Performing/Demonstration Ensembles Auditions Deadline June 15, 2020
- Conference Session Proposals Deadline June 15, 2020
- All notifications will be sent August 1, 2020
- All Acceptance responses are due by September 15, 2020



WHAT COULD YOU DO WITH A LITTLE SUPPORT?!

Title IV, Part A – Funding for Music Teacher Professional Development

Scott Barnes NW NAFME President

You may have access to a resource for funding music program needs, and Professional Development through an increase in the Federal Title IV, Part A grant funds. After learning about the new Federal funding in the 2018 -19 school year, I met with the Executive Director of our Student Learning department with a proposal to fund conference expenses for all my Arts teachers, as well as subscriptions to the NAFME Academy, and an on-line Visual Art Academy. At that point the funds were new, and a district plan hadn't been developed. Although we didn't receive full funding, we did get an allocation that enabled me to send any interested teacher to our State conferences. This funding has continued this school year, and should be as long as the Federal funds are available.

Designed by a bipartisan effort, one of the many new opportunities within the Every Student Succeeds Act (ESSA) is the Student Support and Academic Enrichment (SSAE) grant, housed under Title IV, Part A of the legislation. The purpose of Title IV, Part A as defined in law, is:

“to improve students’ academic achievement by increasing the capacity of states, local educational agencies, schools, and local communities to –

1. provide all students with access to a well-rounded education
2. improve school conditions for student learning; and
3. improve use of technology in order to improve the academic achievement and digital literacy of all students”¹

In fiscal year 2019, \$1.17 billion was funded, and in fiscal year 2020, \$1.21 billion was funded. These funds allow school districts to receive block funds and the flexibility Congress intended for schools to invest in a well-rounded education, including music and arts education. These funds must be used to “supplement, not supplant” non-federal funds (state and local funds). So, they can't be used to pay for things that are already in place, but must enhance, expand, increase or extend programs.

ESSA states that each State Education Agency (SEA) that receives an allotment for the implementation of Title IV, Part A must ensure that the funds are used to support local educational agencies (LEAs) in providing “programs and activities that offer well-rounded educational experiences to all students, including female students, minority students, English learners, children with disabilities, and low-income students who are often underrepresented in critical and enriching subjects, which may include activities and programs in music and the arts.”²

Title IV-A funds are applied for at the district level, not by a school site. The funds are distributed based on the needs assessment and/or priorities set by the district in its application process. A non-Title I school may receive Title IV-A funds if identified as a priority during the application process.

There are rules around the processes that districts need to follow in determining how the Title IV-A funds are used. For districts that receive over \$30,000 a comprehensive needs assessment has to be conducted. For these districts, no less than 20% of the funds must be allocated on well-rounded education programs (which include music and the arts). For districts that receive less than \$30,000, the process is less formal.

Examples of how the funds are being used to support music and the arts:

- The state of Georgia has designated \$250,000 for ten grants to be used to develop arts programs in rural schools, these can include new staffing, instruments, and staff development.
- The State of California will designate \$44,080,000 for grants that prioritize enhancing Visual and Performing Arts education (among other things).
- Dayton, Ohio is purchasing instruments to rebuild an instrumental music program that has been dormant for the last decade.
- Longwood, NY is providing professional development on the new New York State Music Standards for its music educators.

For more ideas – check out the success stories on the NAFME website: nafme.org/title-iv-a-success-stories

What can you do?

First, find out what your district is receiving in Title IV, Part A grant funds. Secondly, you can request to be involved in the decision making process. ESSA explicitly states in Sec. 4106 the need for teacher and stakeholder participation. Finally, do a needs assessment to determine how these funds could be used to support music education in your district as part of a well-balanced education for all students. Be bold, and ask for support.

Looking for more information? NAFME has a toolkit that can help you understand and access these funds, and what they can be used for - nafme.org/nafme-unveils-title-iv-a-toolkit

¹(P.L. 114-95, 4101-4110)

²(P.L. 114-95, Sections 4104(b), (3)(A), and (i)(ii) and Section 4107)



Seven Strategies for **INTERPRETING ARTICULATION IN YOUR BIG BAND**

Dr. Keith Karns Director of Jazz Studies at Western Oregon University

It is jazz festival season! All across Oregon, thousands of high school music students compete in jazz festivals in order to demonstrate their hard work, get feedback from knowledgeable judges, and ultimately dig deeper into this music. I judge many of these festivals. Recently I heard twenty-eight bands at a regional festival in my area. All of the bands played well, but by and large the handful of truly great performances I heard all had one thing in common: a commercial approach to articulation.

Articulation is one of the most expressive elements in music. It is one of the main ways we communicate style and energy to our audience. Articulation places phrases in time, and provides energy to a line. In commercial music—that is to say jazz, funk, rock, pop, Latin, etc.—we use what is known as commercial articulation or a commercial attack. This is what gives the music its zing, panache, and forward momentum. Simply put, commercial articulation is what makes a band sound tight.

Commercial articulation is very different than what we want to do in wind ensemble, orchestra, or even a jazz combo. Understanding how to interpret articulations is one of the most challenging aspects young bands face. Fortunately, there are some basic principles for interpreting commercial articulation that we can employ in virtually all jazz styles. I have compiled them into seven basic principles that will help us better understand how to get more music out of our bands.

1. Imitate What You Hear on the Recording

This is the cardinal rule of all jazz. The recording—not the parts or the score—dictates how the music is to be interpreted.

In my rehearsals, I play recordings constantly. These are usually short excerpts no more than ten or twenty seconds long. Each excerpt I play directs student attention to specific stylistic details in the music. Immediately after I play the recording, I ask my students to imitate what they hear. This creates a learning environment where all student performance is informed by a detailed study of iconic recordings. If you do not like the way your students play something, it is usually a sign that you need to direct their attention to the recording.

2. All Accents are Exaggerated

All accents must be exaggerated. I mean really exaggerated. This means that when a note has an accent, we don't kind of accent

it, WE HIT THAT NOTE HARD! For students not used to playing in a horn section, this attack can feel like we are overdoing it.

I like to think about this exaggerated articulation as similar to how a Shakespearian actor says their lines. The Shakespearian actor will spit out even the most tender of lines, overenunciating to the point where they may be spitting on audience members in the first row. If you ran into a person talking in a supermarket in the style of a Shakespearian actor, you might assume that person was unwell. But when you go see *Coriolanus*, or *The Tempest*, you would be disappointed if the actors were not enunciating in that way. It is the same when we play commercial music in a horn section. We are not playing the way we would play a solo, we are spitting the music out to the back of the hall.

3. The First Note in a Phrase Gets an Accent

Speaking of exaggerated accents, when we begin a phrase, we need to nail the heck out of the first note in the phrase. This accent places the beginning of the phrase in time, and propels it forward. Again, we want a hyper-aggressive, overenunciated approach to the articulation.

Without this accent, you may notice that your horns aren't playing in the pocket, there are time problems, or the horn lines sound boring. How will you tell if the first note is accented enough? Refer to step one in this guide.

4. Anything Marked Short is Played SHORT

If you have a note marked with a rooftop accent or a staccato, it is to be played SHORT! Every note marked short should be hit very hard with a hyper-aggressive, over enunciated attack. My number one critique of young bands is that they do not hit short notes hard enough and they do not play short notes short enough. The desired effect is one of general stabyness (????) coming from the horn section.

Now, I know some of you might be thinking of Earol Gardner's fantastic lead trumpet playing with the Mel Lewis Orchestra in the 1980s. Earol played very fat articulations that might not best be described as short. Like most of the guidelines here, there are exceptions. In regard to note length, I will say two things. (1) Playing notes marked short with a very short, very aggressive attack is a good first approach to playing this music. This will be effective on most tunes, particularly the music of Count Basie. (2) If you think the chart you are working on is an exception to this rule, be sure to consult the recording.

5. Eighth Notes and Quarter Notes Followed by a Rest are SHORT

SI call this buttoning a phrase. Any time we have eighth notes or quarter notes followed by a rest, they are almost always played short with a hyper-aggressive attack. This functions as a kind of punctuation mark to the ends of the phrase.

It is important to point out that these notes often appear without any articulation markings at all. Since it is assumed that quarter notes and eighth notes followed by rests are to be played short, many arrangers leave out articulation marks for these notes in order to save time copying parts. This means that the responsibility is on us to interpret this music in line with the style and not necessarily what is on the page. If you are unsure if this is the correct way to play a specific passage, be sure to consult the recording.

6. Eighth Notes Followed by Other Notes Are LONG

You know that ricky-ticky over swung dotted eighth-sixteenth feel that many beginners play with? What makes that sound so unappealing? Sure, it doesn't swing, but why? I would say that ricky-ticky sound usually comes from just a tiny bit of space in between the eighth notes. This space ruins any forward motion the line might have. This can be compounded when you try and get your band to use a commercial attack.

When we play swung eighth notes, each note should be connected to the next note with no space in between (This does not apply to shuffle rhythms). This should tie into the legato quarter note sound of the walking bass which will tie into the quarter note driven sound of the ride cymbal. If you are unsure how an eighth note line should sound, be sure to consult the recording.

7. Cutoffs are Important

Where we cut off long notes is critically important. The cutoff places the end of the note in time. This is almost always done with a tongue stop on a downbeat. This means the tongue is literally stopping the air at the end of the note. It should sound like the end of the note was sliced off with a razor blade.

The general rule for cutoffs is that they are cut off on the next beat. A whole note is cut off on beat one of the next bar, half note on beat 3, etc. There is a fair amount of leeway on when something could be cut off so it is best to consult your lead players when making these decisions.

Without this cutoff, your long notes will lose their energy and your band will sound sloppy. I cannot tell you how many times I have heard a band absolutely nail a tough chart only to have their good work ruined by a raggedy cutoff on the first half note that came their way. If you are unsure about where a note should be cut off, be sure to consult the recording.

What This Looks Like in Music



Here is a pretty typical big band phrase you might see in a lead trumpet part. Note that some accents are marked, but not all. For example, even though the first note on beat three is not marked we should still hit that note with a hard accent. Since beat three is an eighth note followed by another note, the eighth note should be played long. Similarly, the eighth notes in m. 2 on beats one and two should be played long. In m. 2, the eighth note on the and of two should be played short even though it is not marked. This is because it is an eighth note followed by a rest. The dotted quarter note on the and of three should be hit hard with an accent as it is marked. It should also be cut off with a tongue stop on beat one. If your band plays like this, they will sound tight. If they do not, they will sound sloppy.

Be Tenacious

In my experience, you won't be able to get your band to interpret the music this way overnight. Bands who have learned to play this way have spent a huge amount of time painstakingly studying recordings and imitating that sound. Your goal should be for these guidelines to form a baseline approach for student interpretation of all jazz and commercial music. It will take years of work to develop these habits. You can't say this stuff once and expect it to work. You can't even say this stuff once every rehearsal and expect it to work. You can't say it two or three times every rehearsal. When your band doesn't listen to you, you can't give up and move on. You need to be prepared to spend an hour on four measures of music. Those rehearsals will probably look something like this:

- A.** Direct student attention to a specific musical goal, for example "I want those rooftop accents SHORT!"
- B.** Listen to the excerpt in question played by an iconic band
- C.** Have your band play the same excerpt
- D.** Unless your band has achieved the given goal say "No that is not it."
- E.** Repeat steps a-d until either you have all died of old age or they have achieved the given goal.
- F.** Move on to the next spot and repeat steps a-e.

There is no silver bullet to transform a young band into a road-tested professional group overnight. My advice for anyone who wants to get more music out of their band is to focus on the style. You will not be able to think about style without

spending a significant portion of time analyzing articulation. How do the beginnings of phrases sound? What do the short notes sound like on an iconic recording? Where are the cutoffs? The more you can get your band to be focusing on these things and imitate what they hear on iconic recordings, the better they will sound.

Throughout this article I have advised you to listen to iconic recordings. There is no shortage of fantastic big band records out there, but here are some of the ones I think are essential for everyone to own:

Count Basie, *Chairman of the Board*; Count Basie, *Frankly Basie*; Count Basie, *Atomic Basie*; Count Basie, *Live at the El Morocco*; Duke Ellington, *Live at Newport 1956*; Duke Ellington, *The Ellington Suites*; Stan Kenton, *Contemporary Concepts*; Jimmy Smith/Oliver Nelson, *Bashin': The Unpredictable Jimmy Smith*; Thad Jones/Mel Lewis, *Consummation*; Thad Jones/Mel Lewis, *New Life*; Mel Lewis, *20 Years at The Village Vanguard*; Maynard

Ferguson, *Come Blow Your Horn*; Vanguard Jazz Orchestra, *Lickety Split*; Jim McNeely, *East Coast Blowout*; Bill Holman, *View From the Side*; Clayton/Hamilton, *Live at the MCG*; Maria Schneider, *The Pretty Road*; Darcy James Argue, *Infernal Machines*; John Hollenbeck, *Songs I Like a Lot*.

As I say in all of my clinics, it is literally my job to help anyone reading this article become a better jazz musician and jazz educator. I have dedicated my life to that cause. If there is anything I can do to help you to get deeper into this music, do not hesitate to reach out!

Dr. Keith Karns is a trumpet player, composer, arranger, and jazz educator based in Salem, Oregon. He has worked with Rich Perry, Lauren Sevan, Greta Matassa, Benny Golson, the Kansas City Jazz Orchestra, the One O'Clock Lab Band, and Stefon Harris. Keith Karns has a DMA in Jazz Studies from the University of North Texas. Keith is the Director of Jazz Studies at Western Oregon University.



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DOES YOUR ENSEMBLE SUFFER FROM PERFORMANCITIS?

Wesley D. Brewer OMEA SMTE Chair

There you are in high school band, at your final concert of the year, a moment you and your peers have been working toward for several months. Between pieces, your conductor picks up the microphone to say a few words to the audience. We have all come to expect this talk. It allows time to reset the stage, to thank the audience for attending, and in some cases to provide some background information about the repertoire, similar to information that might be found in the program notes. Members of the ensemble who have finished preparing are now ready and listening intently to the speech as they nervously await the start of the next selection.

"The next piece we will play for you is the 'First Suite in E-Flat' by Gustav Holst. Gustav Holst is a prominent English composer who wrote several important pieces for the wind band including this one, but is probably most famous for his orchestral suite, 'The Planets.' The first movement of the First Suite is entitled Chaconne. For those of you in the audience who may not be familiar with this term, the musical form of the chaconne is a continuous variation, usually in triple meter and a major key. It is generally characterized by a short, repeating bass line or harmonic progression. The first movement opens with the repeating bass line in the low brass section, which is then repeated 16 times and taken through some very clever and interesting variations."

The information shared is interesting, informative, and helps the audience to focus their listening. **There is only one problem: the audience and the students in the ensemble are both hearing this information for the very first time.**

Has this ever happened to you as a member of an ensemble? Have you ever thought silently, perhaps with a slight bit of irritation, "Well, that was really interesting information! Why didn't you share that with us while we were preparing?!" I have certainly experienced this as a member of an ensemble, and more importantly I have been guilty of it as the conductor. If you have experienced this on either side of the podium, you might have been a hapless victim of a pandemic that has plagued ensemble-based music education for many years known as "performancitis."

What is Performancitis? Can it be Cured?

In its most simple form, performancitis is a singular obsession with preparing for the next concert or contest, with repeating

rhythms and correcting mistakes and intonation during every possible minute of every rehearsal to the detriment of most any other musical or educational activity. This disease is often triggered or enflamed by "overprogramming," selecting music that is attractive for many reasons, but is actually beyond the real abilities of the musicians. We have all been there at one time or another. For a more in-depth look at this condition we turn to Robert Garofalo, a prominent conductor and author. As you read the following excerpt, I invite you to consider how relevant this feels today, either to your experiences in ensembles, or perhaps even in the classroom where you are the teacher/conductor:

"The current state of school band performance in the United States is accurately reflected in a major research study by Jack Mercer. Mercer discovered that most high school band programs suffer from "performancitis", that most [repertoire] is selected only by the needs of the next performance, and most band directors have no clear conception of what a band curriculum is, nor can they explain what they are trying to accomplish educationally with their students. Mercer concludes that band directors have been preoccupied with preparations for the next performance and have not taken time to develop comprehensive music curricula. As Mercer writes, "there are few carefully planned courses of study designed to teach students the fundamentals of music theory, introduce them systematically to the great composers, or assist them in comprehending the fascinating metamorphosis of musical form and style through the broad sweep of man's history. Instead, our students concentrate on acquiring the technical competence necessary to play the [pieces] that we decide will make an interesting program for our next audience or will please our colleagues who will be judging the next contest."

I have shared this passage many times with students enrolled in university music education courses. When I ask them to consider if this description feels current, most agree that this phenomenon is alive and well in schools around the United States, including many of the schools from which they graduated. They are often surprised that this excerpt is from the introduction to Garofalo's book *Blueprint for Band*. It was published in 1976, more than forty years ago.

How far have we evolved as ensemble-based teachers in the last 40 years? How well do our daily lessons and rehearsals carry out the vision for the ensemble-based National

Standards in music education, first presented in 1994 and then revised in 2014? How can we continue to advocate for being included as a “core” academic subject if students are not meeting basic learning outcomes for an education in music? Does taking time to discuss and connect music history, theory, and terminology related to the repertoire detract from performance preparation or add to it? These are difficult questions to be sure, but I believe that we have a collective professional obligation to confront them and to take steps toward curing “performancitis.”

Comprehensive Musicianship Through Performance as a Cure

Many journal articles and books outline detailed strategies for approaches that generally fall under the umbrella of “Comprehensive Musicianship through Performance” (CMP). To fully explore all the variations and ideas that have emerged over the last 60 years would be difficult in this space, but I will attempt to give a brief overview of the major projects and resources that exist and then provide some brief suggestions about where to begin implementing these ideas in your daily work.

The Comprehensive Musicianship Project in its modern form has roots in the Wisconsin Music Educators Association. A group of educators there continue to maintain a website (see references) that houses great resources for getting started with CMP. They also offer summer workshops where teachers collaborate to share strategies and develop teaching plans. You can find a document on their site that briefly outlines historical precedents that led to the formation of CMP including the Young Composers Project (1959), the Contemporary Musicianship Project (1963-1969), The Tanglewood Symposium (1967), the Manhattanville Project (1965-1970), and the Hawaii Comprehensive Musicianship Program (1967-1972). Several books over the years, like *Blueprint for Band*, have also been written to help teachers develop broader musical understanding in their ensemble-based classrooms. These have included texts like *Teaching Musicianship in the High School Band* (Labuta, 1972) and more recent books such as *Shaping Sound Musicians* (O’Toole, 2003) and *Just Good Teaching: Comprehensive Musicianship in Theory and Practice* (Sindberg, 2012).

I have used *Shaping Sound Musicians* as part of university courses for almost a decade now. My experience leading students through this work has shown me that young teachers generally find these approaches exciting, valuable, and eventually indispensable. Veteran teachers are sometimes quick to embrace these ideas, while others are slower or more skeptical. To be sure, developing CMP teaching plans and strategies does take more time in the initial planning stages. Repertoire selection has to happen much earlier and it is crucial to conduct a thorough analysis of the piece and be ready to discuss these analytical elements with students. It is important to develop a few key activities and assessments that will be used throughout the rehearsal process when the students are

ready for them. However, many teachers find that the extra effort pays off three-fold when they are able to rehearse and speak about the piece with confidence and insight.

Embracing CMP can start in small doses. Perhaps you start with one piece each year, or if you are feeling more ambitious, maybe one piece per concert. Pieces with very clear historical connections are treasure troves for CMP approaches, including pieces that are based on folk song material or are representative of some important person or event (and there are of course many of these). What are the lyrics and meaning of the folk song source? From what culture is the song source? What other versions exist? Are there any recordings of the song? Is the song controversial for some reason?

The GIA book series “Teaching Music through Performance in Band” (and Orchestra, Jazz, and Choir, of course) provides helpful basic analyses and historical information for pieces that can give us a starting point and save valuable time. Consider making a form diagram for the piece and creating a handout for your students. Help them understand how the phrases add up to create each section of the form. Help them to understand the introduction and repetition of musical material that is used to bring unity and variety to the composition. As you move through the rehearsal process, use the terminology associated with the form to identify starting points for rehearsal such as “start one measure before the Development section” rather than the more simple and direct “start at measure 23.”

As you provide the agenda for the day’s rehearsal consider developing a list of “Take Out the Piece” statements that prompt students to solve the mystery of what piece will be rehearsed. For example, instead of saying, “take out the First Suite in E-Flat” you might say, “take out the piece in the key that is the relative major of C minor” or “take out the piece that begins in a medium triple meter.” If you have two such pieces in your folder that fit this description, even better. This prompts the students to notice that you are working on two pieces that both fit this description and that more information is needed to solve the mystery.

Take a look at the repertoire you are rehearsing right now. Start with the title of the piece and the name of the composer. Make it a goal that each student in the ensemble knows at least one important thing about each and hold them accountable for this learning. You can quickly generate any number of questions, activities, discussions, assignments, and assessment items with a little forethought and creativity:

- Why is the piece called this and what does that mean in this particular context?
- Is the composer alive or dead? What else did she compose?
- Where is the composer from? Can we contact her and ask questions?

- How is this piece typical or atypical of her compositions? Find a recording of one other of her pieces. Listen and write a paragraph describing the similarities and differences.
- Why is this a good piece for us to perform? What does it challenge us to do? How does it fit with the other music we are preparing?
- How is this piece similar to or different from the music we played for the last concert?

A common motto for Comprehensive Musicianship teachers is “Performing with Understanding.” Is it possible to play the Chaconne well without understanding the form and variations? Yes. But, imagine for a moment how the phrasing, expressive quality, and enjoyment of the rehearsals and performance might change when the students are asked to bring forth each variation of the repeated melodic figure and understand clearly where in the larger form they are at each turn. As Patricia O’Toole reminds us, we should want students to graduate from high school music having learned more about music than just 15 second clarinet parts. For many

students, participation in high school ensembles will be the last formal education in music that they have. What do you want them to leave your classroom with?

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BUILD CONFIDENCE IN YOUR ENSEMBLES WITH SOLOS!

Erika Lockwood OMEA Past-President/Treasurer

As I write this, it is the week of our District Solo & Ensemble festival. Meanwhile, we have the second weekend of our large musical and several students are preparing for a mass choir festival with Eric Whitacre as well as the NW ACDA Honor Choirs. These are all worthwhile and joyful endeavors, but just writing that sentence made me ask “how are my students and I doing all that”? The answer is organization and routine!

Each winter for the last seventeen years, I have taught a Solo Unit to most of my ensembles. I modeled it after my mentors, John and Sandy Baker, who led solo units for their middle and high school choirs. I have added a simple scoring rubric and select a new packet of repertoire each year, but the routine remains. Year after year, I see students who begin by saying “I’ll never sing a solo”, or those who just seem too shy to stand in front of their peers. There is pure terror in some of their eyes when I call their name, but then they do it! It is rare that I have a singer who flat-out refuses to complete the presentation. Some do react emotionally when they are done, but I firmly believe that the only way to get over stage fright and nerves is to meet them head on and show yourself that you will not die from singing for your class! How does this work, you may ask? Let me break it down.

• Step one

select music for each class. I do not do a Solo Unit with my large concert choir, as there are too many singers and wintertime is spent digging into spring festival literature, of course! For our 9th-grade/entry level and intermediate ensembles, I am fortunate to have the classes divided by voice type but often use a couple of the same songs in their solo packets. I have very few students who can afford voice lessons, so I am their voice teacher. For those who have a private teacher, they can choose an appropriate piece with their teacher. At the beginning of January, I give each class a packet of approximately 5 songs that are suitable for solo festival including 1-2 Italian art songs, 1-2 English folk songs, and an occasional duet or simple German or French piece. Often I feature one of these during a concert to demonstrate unison vocal tone, which is always a good idea!

• Step two

teach the repertoire and performance procedure. We begin by learning the melodies together as a class, teaching vocal technique for each performance style as well as translations for each piece. Sometimes we sing them in both the medium low and medium high key so

students can find a song that really fits the strength and resonance of their voice. We work on expanding the vocal range while finding techniques to increase resonance and breath support. At this stage, I keep the learning accessible and don’t really get into the details of the “project”, mentioning that they will choose one piece to focus on and memorize. I don’t want any students to shut down because they are afraid of singing a solo - I want them to fall in love with the music, with the character they can play, and with an increase in their singing ability. During this stage, I also teach a performance introduction:

“Good (time of day). My name is (first and last name) from (X high school). I will be accompanied by (teacher or accompanist) and together we will perform (title of song) by/arranged by (composer name).” Of course for those who are fortunate enough to advance to the OSAA State Solo contest, they will not use this introduction, but I find that it is a good way to get performers to focus, breathe, and practice for other presentations that they will no doubt encounter in school and beyond. After the introduction, we put our head down to take a deep breath and get into character, then raise our head to transition into the character for our song which indicates to the accompanist that we are ready to begin! I also teach a professional bow to end the performance.

• Step three

sing with a small group. Once students have chosen the song that is right for their voice - and that they want to practice and memorize - we start having groups sing for the class. I start with groups of 4-5, which I have found is a good level of discomfort for most singers. Those who are extremely nervous will feel supported by the friends singing with them. Students may use music at this stage, and I use it as a mini group voice lesson, reinforcing the skills that the large group has been working on together and having the whole class involved by practicing the techniques suggested. Once everyone has had a turn with these groups, we whittle down to groups of 3 or so, then they have to be memorized and show expression, etc. so that the progression to singing a song memorized in front of the group is gradual. After the first small group performance, I invite student feedback for other singers. We model what respectful encouragement and constructive criticism looks like and I am often surprised at the helpful comments that students offer each other.

• Step four

Solo festival and/or the final presentation. Through the rehearsal process, I get interested students registered for the district solo festival. The event is not required, but highly encouraged and I offer extra credit toward the solo project for those who take this extra step! I dedicate some fundraised money to help those who want to go but are unable to afford the cost of registration and accompanist fees. The week of the District festival, all students perform their solo for the class. In consideration of the time this takes as well as student anxiety, I do allow some duets or partial performances. This is especially useful with folk songs that have repetitive verses - students may trade verses with a partner, or simply sing a portion of the song. Of course, if they choose to perform at Districts, they will need to perform the entire piece as written. The rubric shown below is used during the preparation period, to shape student comments, and ultimately for the grade of their solo presentation. While students perform, the audience must write three statements about each performance, using language from each category of the rubric and including both praise and constructive criticism. If you need a writing goal for your school administrators, this is a great exercise!

I don't know if this is a trend across the state, but in District 13, we have seen a marked decrease in solo registration over the last few years. This is disappointing for many reasons, but I hope that this article inspires you to try something new that will benefit your students as individual singers as well as ensemble musicians! Does it take some time away from learning the choral repertoire? Yes, but we are still able to perform four full concerts per year in the entry-level ensembles. We also spend time learning music theory, sight singing, and a bit of choral repertoire for spring during these 7-8 weeks. Expanding solo repertoire choice and teaching bel canto technique only enhances their ability to successfully execute musical theatre, jazz and popular styles. As many vocal coaches have said "good technique is good technique" and once classical solo singing becomes a habit and routine for your singers, they will see the benefit to their own singing across the spectrum. You will notice a boost in their overall confidence within your ensemble, as well as in their speaking and presentation skills in school and the workplace.

What about the Ensemble portion of the solo & ensemble festival? I'm glad you asked! Our small advanced choir enters several ensembles for the festival, which is a wonderful way to enhance part independence and listening skills! We currently are the only school in our district that enters ensembles, and OMEA and ACDA would love to see more participation at the district and state level. Look for an article in the next OMEA Journal for tips on successful Chamber Ensemble performances!

Solo Presentation Scoring Rubric

Name: _____

PRESENTATION

Score: /10

- Introduction is clearly stated with all required information
- Posture is tall, with hands to sides
- Singer is focused and free from distraction
- Performance ends with appropriate bow
- Singer is dressed in conservative performance attire (bonus points)

MUSICALITY

Score: /13

- Song is completely memorized
- Voice is clear and audible
- Text is clearly understood by audience
- Pitches and rhythms are accurate
- Singer uses dynamics appropriately

EXPRESSION

Score: /7

- Face is involved with the words of the song
- Singer has clearly internalized the meaning of the text

Total: /30



Teaching Tips from a Mediocre Educator: **STUDENT OFFICERS**

Branden Hansen OMEA All State Co-Chair

Like so many of us, I have tried increasingly over the years to judiciously delegate tasks to others (parents, students, my dog, etc.) in an effort to not go absolutely insane during the school year. We all know that “burnout” is a very real danger in our profession and also know that proper delegation is a hugely important step in maintaining some sense of personal sanity. More importantly, delegation of responsibilities to students can empower them to take ownership of their music program.

I have several student officer positions I fill in each of my ensembles that have proved to be an invaluable help in my daily classroom operations. These are separate from music leadership positions (section leaders, drum majors, etc.) and are, in fact, completely removed from musical ability and instead focus on the logistical, nuts-and-bolts running of our band room. Here some thoughts on student leadership that might help any systems you already have in place. It is worth noting that although I refer to these students as “band” officers, there is no reason these positions could not be easily adapted for a choir or orchestra setting.

All Positions

The goal of all these positions is to delegate the simple and mundane tasks that always seem to assault band directors at the start of rehearsals. We’ve all had those days when we’re about to step on the podium to begin rehearsal and suddenly Susan needs some trumpet parts because she forgot her music, Roger just chipped his last reed and is asking if you have one, some kid you don’t even recognize walks in with a hall pass because they are late... to the wrong class, and the percussionists just lit something on fire in the back of the room. Well, band officers can help with (almost) all of that!

All band officers are expected to attend band council meetings. We hold band council meetings once every other week during lunch and discuss the direction of the band, upcoming fundraisers, recap past events, etc.

Band officers earn credit towards their varsity letter and their grades (more on grading in a future article).

Every class (concert ensembles, percussion groups, jazz bands, etc.) has a full set of the officer positions listed below. Each position is described in detail later in the article.

- Band Custodian
- Class President
- Class Librarian
- Class Treasurer
- Class Stage Manager

Following nominations, all positions are voted on by each class via paper ballot.

Band Custodian

This position has been huge in my program. I am a neat freak and want things in their place. I have tape on my floor showing where everything goes and dang it, it better be there! These officers help make sure that happens.

It is important to note that the band custodian position is the only one that I appoint and is not voted on by students. In fact, most of my students don’t know this position exists. I expect the whole band to be responsible for cleaning up after themselves and I don’t want them thinking someone else will do it for them. Everyone cleans up their crap, but the band custodians are a secret failsafe to make sure this happens even when something slips through the cracks. (Note: I just used crap and cracks in the same sentence without trying. This is going great!)

I take all band custodians and assign them different weekly tasks that should happen in order to ensure the classroom is neat and organized and stays that way. These tasks are consistent the whole year.

Weekly jobs I assign to my band custodians include the following:

- Re-organize the lost and found
- Check band lockers for general cleanliness (we’ve all had that kid that leaves their lunch in their band locker... for 2 MONTHS!... no more!)
- Clean and organize all practice rooms
- Clean the counter and sink area (why are band sinks always disgusting?)
- Organize the drum room and percussion areas. I make sure to assign this to a percussionist.

- Search the band room in general for any loose papers or abandoned items and put them in the appropriate lost and found container
- Make sure there are adequate copies of student resources (fingering charts, band calendars, etc.)

The Band Custodians admittedly do more than most officers. With that in mind I actually waive most of their Band Fees as “payment” for their hours. I can use this to help out students who I know are struggling financially, while giving them a job along the way.

These students have a time sheet they have me sign weekly to make sure they are staying on top of their tasks.

Class President

The Class President takes attendance at the start of each class period. They record attendance in a notebook which I take and enter online during my prep or after school.

This person leads rehearsals if I am gone and is the main point of contact for any substitutes.

Class Librarian

The Class Librarian is the main point of contact for any music needs. Students DO NOT come to me asking for copies or extra parts because they left their music at home. They are trained to go to their Librarian.

The Librarian makes copies of parts as needed or hands out extra parts. They know where all the originals are and how to make copies if needed.

They also help with passing out and collecting music, ensuring parts are in score order, etc.

Class Treasurer

The ensemble’s Treasurer helps record fundraising supplies or materials that are passed out or issued. For example: They record every time a student checks out a box of chocolates to sell in a spreadsheet I provide them and train them to use.

Obviously, great caution has to be demonstrated here when deciding how to employ student help when dealing with fundraisers and money. Even if they don’t actually touch the cash, there are still things they can help with.

Class Stage Manager

Each stage manager of an ensemble is given a copy of the stage set up for their group.

On concert days, they are required to make arrangements to stay after school and help set up the theater for that evening’s performance. They set the stage for the first ensemble, help set up any microphones, assist with moving percussion out, etc.

During concerts, they (and some volunteers) are responsible for rapidly resetting the stage between groups, allowing for smooth transitions. When one group finishes, the stage managers go to work, and then I quickly bring up the next group to a stage that is already prepared for that ensemble’s specific set up. We’ve all tried to have a band of 40 exit the stage while another band of 40 is simultaneously taking the stage. Bad move.

Those are just some thoughts of how to “off-load” some simple tasks to student officers. Giving students ownership of attendance, room cleanliness, concert transitions, music distribution, etc., has been a huge help in reducing pre-rehearsal chaos. I step on the podium at exactly the same time every rehearsal and there’s no way I could hold that consistency without the help of our student officers who ward off a sea of small fires (can you really have a sea of fires?). I know many of you already have systems such as this in place, but hopefully there are some different student positions or twists in here that you can utilize. If not, remember I only claimed to be a “mediocre educator” at the very top anyway, so you were warned.

Please feel free to email me at bhansen@roseburg.k12.or.us if you have any questions or want copies of files I use relating to Band Officers.



Rote Exercises for Teaching School Orchestra Students

HOW TO DRAW THE WHOLE BOW

Dijana Ihas, PhD Pacific University, OMEA Orchestra Area Chair

The learning objectives that pertain to the development of bow-arm playing techniques emphasize the importance of teaching students how to draw the whole bow. The pedagogy for teaching the sensations and movements that go into drawing the whole bow seem to be insufficient, particularly when it comes to the pedagogy applicable to teaching students in school orchestra settings. The purpose of this article is to enhance string teachers' "tool box" of strategies for teaching the use of the whole bow.

The following are the rote exercises derived from several string pedagogy approaches that are designed to help students to develop understandings, sensations, and movements needed for the use of the whole bow while maintaining the basic principles of good bow arm techniques that are summarized in these three points:

- The "straight" or "parallel to the bridge" bow stick angle to provide even tone quality on all strings and in all parts of the bow
- The height of the right elbow and right wrist leveled with the string to ensure well-articulated sound
- Tilt of the bow hair adjusted to accommodate optimal tone production in various parts of the bow

The exercises are organized into four sequential subgroups that introduce students to the intricacies connected to the drawing of the whole bow, starting with the silent exercise practiced without the instrument and the bow and culminating with exercises in which students produce a sound while playing in the various parts of the bow:

1. "Miming" rote exercises: no instrument and no bow
 2. "Shadow Bowing" rote exercises: no instrument and yes bow
 3. "Moon Landing" rote exercises: yes instrument, yes bow, no sound
 4. "Sound" rote exercises: yes instrument, yes bow, yes sound
- To increase this article's usefulness to school orchestra teachers the presented rote exercises are explained in the form of "directions to students."

"Miming" Rote Exercises for Learning how to Draw the Whole Bow

"Miming" exercises are performed without the instrument and the bow. The goal is to provide students with an opportunity

to experience the sensations and movements that go into the use of **upper** and **lower parts of the bow** without being concerned with the skills that go into the instrument and bow hold. Exercises are derived from Samuel Applebaum's and Katò Havas' approaches.

(a) "Open and Close" miming exercise for development of sensations and movements needed for the use of **upper half of the bow**, directions to students:

- From the "straight arm" position slightly lifted in front of the body, move the right forearm towards the body into the "square arm" position with bent elbow.
- Lift the arm up to about the D string level.
- Place the left-hand pointer in the inner part of the elbow.
- While moving **only the forearm** part of your arm, make "open and close" movements eight times with the metronome set on quarter note equal 52 beats per minute.
- Pay attention that the elbow stays in one place and that "open and close" movements are executed with forearm only.

(b) "Swinging Elbow" miming exercise for development of sensations and movements needed for the use of the **lower half of the bow**, directions to students:

- From the "straight arm" position slightly lifted in front of the body, move the right forearm towards the body into the "square arm" position with bent elbow.
- Lift the arm up to about the D string level.
- Place the left hand around the elevated right elbow.
- Gently push the right elbow above the left shoulder in a "scoop-in" movement and then allow the elbow to move in a "swing-out" movement.
- Allow free, yet guided "scoop-in and swing-out" movements of the right arm back and forth eight times with metronome set on quarter note equal 52 beats per minute.

"Shadow Bowing" Rote Exercises for Learning how to Draw the Whole Bow

"Shadow Bowing" exercises are performed without the instrument, but with the bow. The goal is to provide students

with an opportunity to experience sensations and movements that go into the use of **the whole bow** without being concerned with the tasks of instrument holds and playing the pitches. Exercises are derived from Paul Rolland's approach.

- (a) "Bowing Above the Left Shoulder" exercise is executed the same way as above described "Miming" exercises just with the bow moving above the left shoulder.
- (b) "Bowing Above the Left Shoulder through the Hollow Cardboard Tubes" exercise is executed in the same way as above described "Miming" exercises just with the bow moving through the hollow cardboard tube held above the left shoulder or held in front of the body.

"Moon Landing" Rote Exercises for Learning how to Draw the Whole Bow

"Moon Landing" exercises are performed with the instrument in playing position and the bow being moved above the strings in half-circle silent movements. The goal is to provide students with an opportunity to experience sensations and movements that go into the use of **whole bow** without being concerned with the tasks of making the sound and playing the pitches. Exercises are derived from Paul Rolland's approach.

- (a) "Moon Landing from the Middle to the Tip of the Bow and Reverse" silent exercises, directions to students (see Figure 1):
 - The instrument is in the playing position with the left hand placed in 4th position and left-hand fingers being in curved shape.
 - Hold the bow the way the teacher instructs you.
 - Silently place the bow on the D string in the middle part of the bow. Make sure that elbow is at the level of the D string, that the bow stick is parallel to the bridge, and that the full width of the hair is placed on the string with the bow stick directly above the hair (flat hair, not tilted to either side).

- "Set" the bow by relaxing the arm/hand/ and fingers onto the string so that bow hair gets firm contact with the string.
- Say the word "fly" and move the bow in half-circle motion above the string from the middle to the tip of the bow while **opening the right elbow** and not moving the upper part of the arm.
- Silently land in the tip area of the bow. Fingers should be slightly straightened and the height of the wrist should be aligned with the tip of the thumb (no sinking in or raising of the wrist).
- Check that the bow stick is parallel to the bridge and that it lands in between the bridge and the finger-board. The bow hair is flat (not tilted to either side).
- On the second word "fly", move the bow in a half-circle motion above the string from the tip to the middle of the bow while **closing the right elbow** and not moving the upper part of the arm.
- Repeat this cycle four times with the metronome set on 52 beats per minute. Each bow direction (down-bow and up-bow) should be executed over the time frame of two beats.

- (a) "Moon Landing from the Frog to the Middle of the Bow and Reverse" silent exercise, directions to students (See Figure 2):
 - The instrument is in the playing position with the left hand placed in 4th position and left-hand fingers being in curved shape.
 - Hold the bow the way the teacher instructs you.
 - Silently place the bow on the D string in the frog part of the bow. Make sure that elbow is at the level of the D string, that the bow stick is parallel to the bridge, and that the bow hair is slightly turned towards your face in "side" position (upper strings).

Figure 1

"Moon Landing" Exercise in Upper Half of the Bow

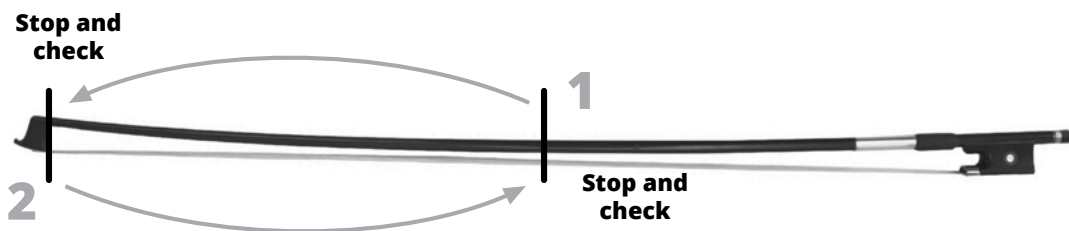
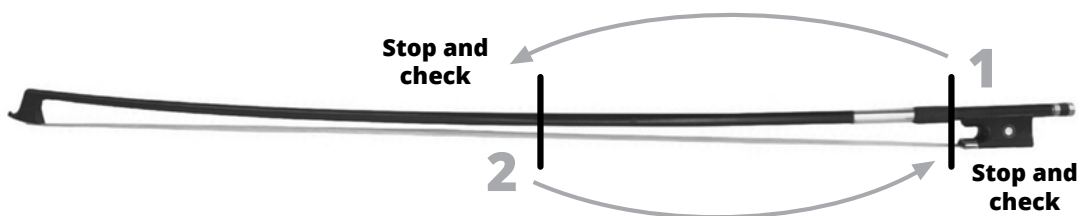


Figure 2

"Moon Landing" Exercise in Lower Half of the Bow



- “Set” the bow by relaxing the arm/hand and fingers onto the string so that bow hair gets firm contact with the string.
- Keep the height of the right wrist aligned with the elbow and make sure that the fingers of your right hand, including the pinkie, are in curved shape.
- Say the word “fly” and move the bow in half-circle movement above the string from the frog to the middle of the bow while **moving the entire arm** in “swing-out” movement.
- Silently land in the middle area of the bow.
- Check that the bow stick is parallel to the bridge and that it lands in between the bridge and the finger-board. The bow hair changes from “side” position in the frog to “flat” position in the middle area of the bow.
- On the second word “fly”, move the bow in half-circle motion above the string from the middle to the frog while **moving the entire arm** in “scoop-in” movement. The bow hair changes from “flat” position in the middle to “side” position in the frog. Fingers should be in curved shape and the height of the wrist should be aligned with the elbow (no sinking in or raising the wrist).
- Repeat this cycle four times with the metronome set on 52 beats per minute. Each bow direction (down-bow and up-bow) should be executed over the time frame of two beats.

(b) “Moon Landing from the Frog to the Tip of the Bow and Reverse” silent exercise, directions to students (see Figure 3):

- The instrument is in the playing position with the left hand placed in 4th position and left-hand fingers being in curved shape.
- Hold the bow the way the teacher instructs you.
- Silently place the bow on the D string in the frog part of the bow. Make sure that elbow is at the level of the D string, that the bow stick is parallel to the bridge, and that the bow hair is slightly turned towards your face (upper strings).
- “Set” the bow by relaxing the arm/hand/ and fingers onto the string so that bow hair gets firm contact with the string.

- Keep the height of right wrist aligned with elbow and make sure that the fingers of your right hand, including pinkie, are in curved shape.
- Say the word “fly” and move the bow in half-circle motion above the string from the frog to the tip while at first **moving the entire arm** in “swing-out” movement in the lower half of the bow and continuing with **moving only the forearm** in “open” like movement in the upper half of the bow .
- Silently land in the tip area of the bow. Fingers should be slightly straightened and the height of the wrist should be aligned with the tip of the thumb (no sinking in or raising the wrist).
- Check that the bow stick is parallel to the bridge and that it lands in between the bridge and the finger-board. Bow hair changes from “side” position in the frog to “flat” position in the tip area of the bow.
- On the second word “fly”, move the bow in half-circle motion above the string from the tip to the frog while at first **moving only the forearm** in “close-in” movement in upper half of the bow and continuing with **moving the entire arm** in the “scoop-in” movement in lower half of the bow.
- Silently land in the frog area of the bow. Fingers should be in curved shape and the height of the wrist should be aligned with the elbow (no sinking in or raising the wrist).
- Check that the bow stick is parallel to the bridge and that it lands in between the bridge and the finger-board. Bow hair changes from “flat” position in the tip to “side” position in the frog area of the bow.
- Repeat this cycle four times with the metronome set on 52 beats per minute. Each bow direction (down-bow and up-bow) should be executed over the time frame of two beats.

“Sound” Rote Exercises for Learning how to Draw the Whole Bow

“Sound” exercises are performed with the bow being drawn on the open strings. The goal is to provide students with an opportunity to experience the sensations and movements that go into the use of whole bow without being concerned with the

Figure 3

“Moon Landing” Exercise with the Whole Bow



skills that go into playing the pitches. Exercises are derived from Samuel Applebaum's and Paul Rolland's approaches.

(a) *Detaché Lancé* exercise to be practiced in upper half of the bow, directions to students (see Figure 4):

- The instrument is in playing position with the left hand placed in 4th position and left-hand fingers being in curved shape.
- Silently place the bow on the D or A string in the middle part of the bow. Make sure that elbow is at the level of the string, that the bow stick is parallel to the bridge, and that the full width of the hair is placed on the string with the bow stick directly above the hair (flat hair, not tilted to either side). Wrist is aligned with the elbow.
- "Set" the bow by relaxing the arm/hand/ and fingers into the string so that bow hair gets firm contact with the string.
- Play below notated rhythms on the D or A strings in the upper half of the bow while **opening and closing the forearm**. In the beginning when you are just starting to learn how to properly move the bow on the strings, the teacher may guide your motions so to ensure that your muscles are engaging in correct way.
- During slight separations between bow directions, focus on sensations in right arm/hand/and fingers.

(b) *Detaché Lancé* exercise to be practiced in lower half of the bow, directions to students (see Figure 5):

- The instrument in playing position with the left hand placed in 4th position and left-hand fingers being in curved shape.
- Silently place the bow on the D or A string in the frog part of the bow. Make sure that elbow is at the level of the string, that the bow stick is parallel to the bridge, and that bow hair is slightly turned towards your face. Wrist is aligned with the elbow.
- "Set" the bow by relaxing the arm/hand/and fingers into the string.
- Play below notated rhythms on the D or A strings in the lower half of the bow while **"swinging out"** and **"scooping in"** movements. In the beginning when you are just starting to learn how to properly move the bow on the strings, the teacher may guide your motions so to ensure that your muscles are engaging in correct way.

Figure 4

Detaché Lancé in Upper Half of the Bow

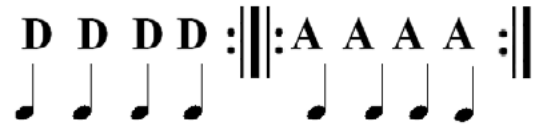


Figure 5

Detaché Lancé in Lower Half of the Bow



- Between the frog and middle part of the bow, bow hair will change from "side" to "flat" position and from middle to frog part of the bow, bow hair will change from "flat" to "side" position.
- During slight separations between bow directions, focus on sensations in right arm/hand.
- Practice with the metronome on 52 beats per minute.

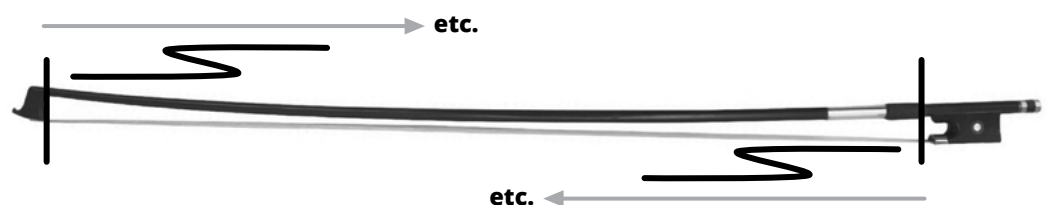
After a week or two of practicing the above exercise in lower and upper halves of the bow add the following rhythmic variations. Variations to be played in upper and lower halves of the bow while maintaining straight bow, an appropriate level of right elbow/wrist, and appropriate tilt of the bow hair.

(c) "Crawl Bowing" exercise to be practiced with the whole bow, directions to students (see Figure 6):

- The instrument in playing position and the left hand placed in 4th position with left-hand fingers being in curved shape.
- Silently place the bow on the D or A string in the frog part of the bow. Make sure that elbow is at the level of the string, that the bow stick is parallel to the bridge, and that bow hair is slightly turned towards your face. Wrist is aligned with the elbow.

Figure 6

"Crawl Bowing" Exercise



- “Set” the bow by relaxing the arm/hand/and fingers onto the string so that bow hair gets firm contact with the string.
- Play seven quarter or seven eighth notes while **using more bow on down bow** than on up bow which will allow you to “crawl” or “travel” from the frog to the tip part of the bow in seamless manner.
- In the up-bow direction, **use more bow on up bow** than on down bow for the purpose of seamless “crawl” or “travel” from the tip to the frog part of the bow in seamless manner.
- Between the frog and middle part of the bow, bow hair will change from “side” to “flat” position and from middle to frog part of the bow, bow hair will change from “flat” to “side” position.
- Practice with the metronome on 52 beats per minute.

(d) “Twinkle Variation A Rhythm Wondering Bow” exercise to be practiced with the whole bow, directions to students (see Figure 7):

- The instrument is in playing position and the left hand is placed in 4th position with left-hand fingers being in curved shape.
- Silently place the bow on the D or A string in the frog part of the bow. Make sure that elbow is at the level of the string, that the bow stick is parallel to the bridge, and that bow hair is slightly turned towards your face. Wrist is aligned with the elbow.
- “Set” the bow by relaxing the arm/hand/and fingers into the string so that bow hair gets firm contact with the string.
- Play four sets of Twinkle Variation A Rhythms on down bow while “traveling” from the frog to the tip of the bow in seamless manner.

- Do the same on up bow direction.
- Between the frog and middle part of the bow, bow hair will change from “side” to “flat” position and from middle to frog part of the bow, bow hair will change from “flat” to “side” position.
- After two weeks of practicing this exercise on open strings, apply it to playing the Twinkle Variation A rhythm with the fingerings of Twinkle, Twinkle Little Star or on any one or two-octave scales that you might be working on.
- Practice with the metronome on 52 beats per minute.

Summary

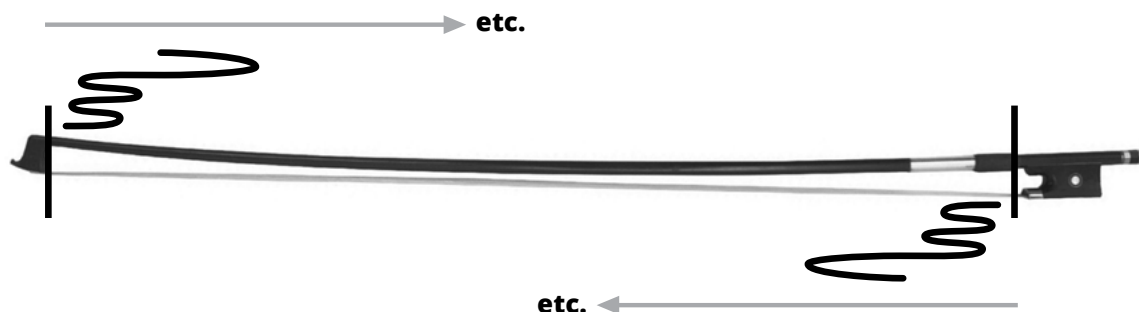
The purpose of this article was to provide string teachers with the set of sequential rote exercises that are designed for development of the use of whole bow. Proposed exercises may be of equal benefit to students in group classes and in private lessons and can be adapted to all four bowed string instruments. After students have mastered the above rote exercises the teacher may decide to continue with the refinement of the understandings, sensations, and movements needed for drawing the whole bow through the set of advanced rote exercises derived from Capet’s, Havas’, Galamian’s, and Fischer’s approaches.

References

- Applebaum, S. (1986). *The art and science of string performance*. Sherman Oaks, CA: Alfred Publishing.
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Figure 7

“Twinkle Variation A Rhythm Wondering Bow” Exercise



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A black and white photograph of a woman with long dark hair, wearing a lace top, sitting at a desk. She is looking down at a laptop with her right hand on the trackpad and holding a pen in her left hand over an open notebook. The desk also has a Yamaha logo on a small object. In the background, there is a bookshelf with books and a Yamaha drum set.

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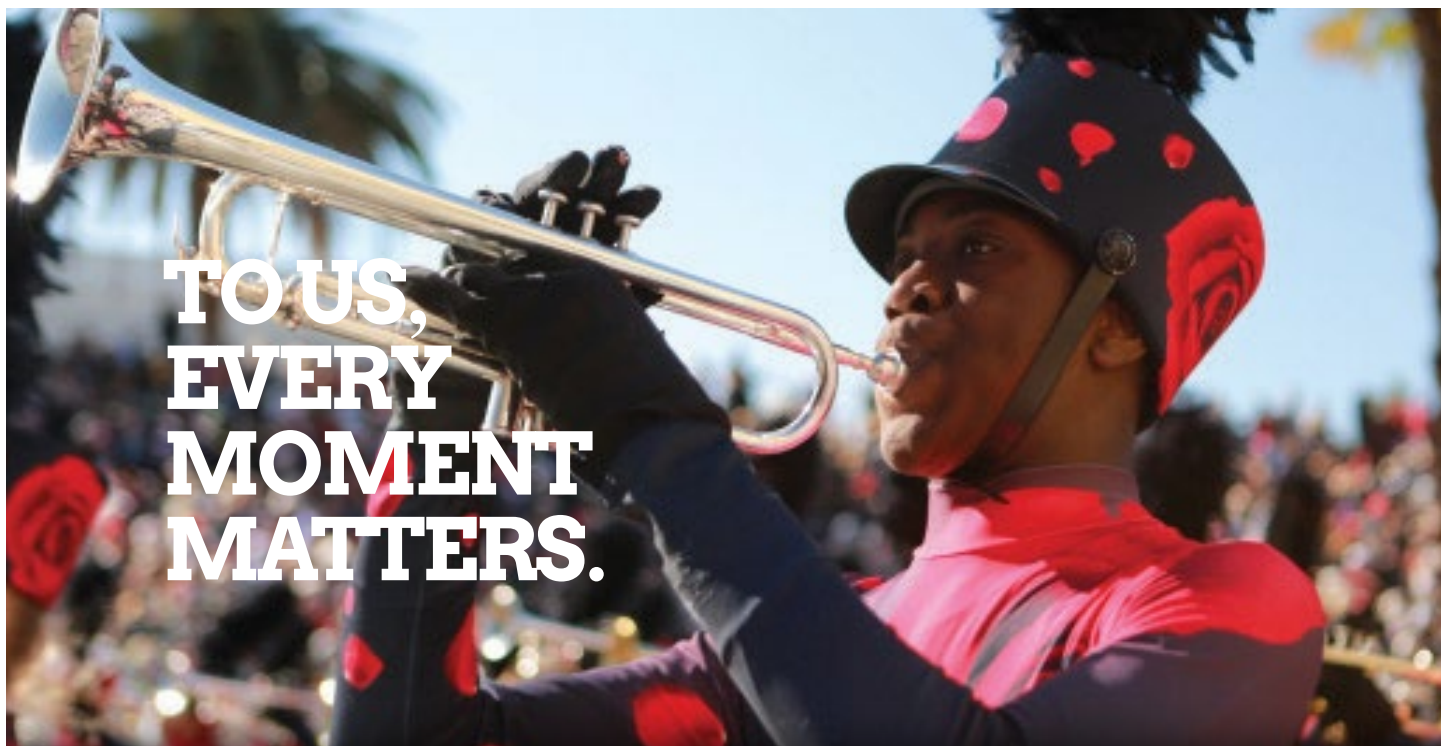
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