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2013



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## OMEA Dates and Deadlines 2012-2013



### All-State and All-Northwest

02/14/2013-02/17/2013 Oregon Conference Center, Portland

### All-State Dates

01/05/2013 Conference Team –Planning- 1:00-4:40, Mc Menamins Edgefield, Theatre, 2126 SW Halsey, Troutdale

02/15/2013 All-State Groups HS, MS Elementary-arrive in Portland

### OMEA Board Meetings

01/05/2013 Full Board- 8:30-12:30, Mc Menamins Edgefield, Theatre, 2126 SW Halsey, Troutdale

05/18/2013 Full Board- 8:30-3:30, Mc Menamins Edgefield, Theatre, 2126 SW Halsey, Troutdale

### Oregon Music Educator Journal

Everyone is invited to submit articles for the journal to admin@oregonmusic.org

Spring Submissions Deadline-2/15, Scheduled Mailing Date-3/30

### OSAA State Solo Contest

Registration Deadline-March 18, 2013

Saturday, May 4, 2013, Lewis and Clark College  
OMEA Chair- Tom Muller, tom\_muller@ddouglas.k12.or.us  
OSAA Solo Administrator- Kyle Stanfield, kyles@osaa.org

### OSAA Choir Championships

Registration Deadline- April 13, 2013

May 9-11, 2013, George Fox University

May 09- 2A/1A and 3A Choir

May 10- 6A Choir

May 11- 4A and 5A Choir

OMEA Chair- Matt Strauser, mstrauser@corban.edu

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

### OSAA Band/Orchestra Championships

Registration Deadline- April-13, 2013

May 08-11, 2013, Oregon State University

May 08- 3A and 4A Band

May 09- String and Full Orchestra

May 10- 2A and 5A Band

May 11- 6A Band

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*Reprinted from The Oregonian*

## **We should be gathering steam for arts education**

**H**ow can there be jobs at Oregon technology companies but no Oregonians to fill them? That's the question we debated in a recent gathering of executives from emerging high-tech companies. Our teachers do a good job educating students despite limited resources, but, as Mat Ellis of Cloudability explained, Oregon's students and workers often don't get the right skills for the available positions.

Pushing for more science, technology, engineering and math (STEM) education isn't new. Experts have pinpointed shortcomings in our STEM education system: girls losing interest by fourth grade, schools with no funding for lab equipment, college graduates hearing about their prospective engineering jobs moving overseas. We must find a better approach that resolves two core issues: keeping students engaged in the STEM pipeline and creating a curriculum that prepares students for good jobs in growing industries.

Companies in the Silicon Forest -- Oregon's technology hub -- need employees with a solid foundation in STEM. There is no doubt that our focus on STEM has already benefited our students and workforce, but simply being technically and academically prepared to work in STEM fields is not enough. Employers seek creative problem-solvers who use a multidisciplinary approach to push the technology envelope, and this is where our current efforts fall short. STEM is not just about academic learning; it's about applying technical knowledge in a creative way to solve problems.

Ensuring that students can become creative thinkers involves an element that's often overlooked: arts and design. Experience with the arts increases our ability to think outside

the box and helps develop the part of the brain that creates innovative ideas and strategies. Thus it's critical for STEM to incorporate the arts and become STEAM. Through STEAM education, students will have the foundation to excel in their jobs with innovation and creativity. It's the key to our economy's future.

Creativity drives success in today's technology market. Design has become as important to high-tech achievement as fundamental engineering. For example, Beaverton's Vernier Software & Technology, with its innovative user-oriented technologies, is an industry leader. Vernier's accomplishments demonstrate the transformative possibilities that come from shifting the focus from meeting specs to finding creative solutions to a challenge. Nike's products also include carefully engineered technology combined with thoughtfully designed exteriors. Nike even sends employees to the Oregon College of Art and Craft for hands-on training.

Introducing creativity into the classroom enhances learning and engages students. A STEAM-inspired physics class might experiment with the properties of sound waves through music, examining how different materials produce and manipulate sound. This creative way of thinking, stretching the mind beyond basic science, is the first step toward creating tomorrow's innovators.

Yong Zhao, associate dean for global education at the University of Oregon, describes how the ability of our students to think creatively is key to distinguishing between the U.S. and countries that focus on basic learning and rote memorization. Exposure to the arts has been shown to correlate with improved creativity and innovation. A recent study of Nobel laureates in the sciences, for example, found that they are significantly more likely than other scientists to participate in arts such as painting, poetry and music. Engagement with the arts undoubtedly contributes to their essential ability to think about problems differently and ultimately find success in their research.

To continue our leadership in the world economy, we must ensure that our students are prepared to excel. Education must evolve to emphasize the importance of integrating the arts and design into all learning, especially in fields vital to the future of our economy. STEAM education will help individuals, communities and our country succeed. Without that "A" helping us innovate, we won't get nearly as far.

*Suzanne Bonamici represents Oregon's 1st District in the U.S. House of Representatives.*



*Chris Harker represents Washington County in the Oregon House of Representatives.*



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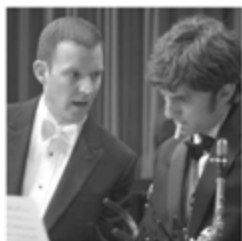
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# Teaching Children with Autism in the Elementary

Reprinted from the *Michigan Music Educator*

Being an elementary general music teacher in this day and age is a complex and demanding profession. One reality of the profession is the increased prevalence of special needs students who are assimilated into inclusive music classrooms, particularly students with autism. According to a 2009 National Center for Disease Control and Prevention Autism Prevalence Report, autism occurs in roughly 1 in every 110 births (or 1 in 70 boys), and diagnosis rates are rising 10-17 % per year (Hourigan & Hourigan, 2009). As a result of the Individuals with Disabilities Act (IDEA) of 1990, children with autism have the right to enroll in public education, which means that elementary music teachers are finding themselves with an increasing number of children with autism under their care in an inclusive and/or self-contained classroom setting. Unfortunately, many elementary music teachers know little about how best to serve and teach children with autism. This deficit is the result of many factors, stemming from insufficient in-service teacher education opportunities provided by administrations and sparse preparation in collegiate music education programs about how best to teach children with special needs.

Encouraging for the music educator is the fact that, even though children with autism come into the music classroom with special needs and challenges, they also often come with musical abilities and talents that equal or surpass those of their general education classmates (Thaut, 1988). Applebaum, Eagle, Koegel, and Imhoff (1979) observed the accuracy of musical imitation (pitch, rhythm, and duration) in children with autism, and found that autistic children performed as well as or better than normally functioning children in such an activity. According to Thaut (1988), a music therapist and researcher, "Children on the autistic spectrum often have a remarkable capability and responsiveness to music as compared to most other areas of their behavior, as well as in comparison with typical children."

## Characteristics of Autism

Autism is often referred to as a spectrum disorder due to the variety of its characteristics, and the range of severity that is unique to each child with autism. The federal regulations in IDEA define autism as follows:

Autism is a developmental disability significantly affecting verbal and nonverbal communication and social interactions, generally evident before age 3, which adversely affects educational performance. Characteristics of autism include irregularities and impairments in communication, engagement in repetitive activities and stereotypic movements, resistance to environmental change or change in daily routines, and unusual responses to sensory experiences. (U.S. Department of Education, 1991, p. 41, 271)

Other characteristics of autism include the following: repeating words or phrases, unresponsiveness to verbal cues, social difficulties, oversensitivity to sensory stimulation (light, sound, etc.), resistance to change, lack of direct eye contact, and odd or unusual play and self-stimulating behaviors such as arm flapping (Hourigan & Hourigan, 2009).

## What Research Suggests

*Using Music and Movement with the Special Needs Learner*

Piaget (1971), a cognitive development psychologist, found that in the pre-operational and concrete operational cognitive stages, children learn best by exploring their environment through the senses and movement. This learning in turn elicits pictorial representations, which later become building blocks for symbols and language. Such findings are easily transferable to the music classroom, where children must first experience music through bodily movement experiences, before attaching musical notation to what they have experienced.

In an action research project, Charles (2010) examined the impact of incorporating music and movement into teaching strategies for children with special needs in the subject areas of reading and math. Findings of the study revealed that, when asked about their perceptions of adding movement to math and reading classes, five students in grades 1-6 with emotional and behavioral disorders preferred such a combination. Reported student observations included noted decreases in disruptive behavior, and improved achievement scores in math and reading when music and movement were incorporated into instruction. Charles notes that when incorporating music and movement into instructional strategies for special needs children, it is important to teach movement in small segments, consider the level of difficulty of the task at hand (e.g., age level, whether there are sensory issues to take note of such as high pitched sounds) and to seek an avoidance of over-stimulation for the student.

*Combining Songs with Pre-Established Routines*

As previously stated, one characteristic of autism is adherence to routine (Hourigan & Hourigan, 2009). Not surprisingly, since research has shown that children with autism often have preferences and gifts for music, recent research also has shown that the combination of certain familiar songs with pre-established routines may be quite beneficial to helping children with autism complete everyday activities. Aldridge, Kern, and Wakeford (2007) conducted a case study investigating the effectiveness of adding songs embedded in ongoing classroom routines as structural prompts to increase the independence of a 3-year-old boy with autism during multi-step, self-care tasks. Results showed that combinations of certain familiar songs, with pre-established routines, may be beneficial to helping children with autism complete everyday self-care tasks. Elementary music educators can find hope and encouragement in this finding, for often their classrooms are centered on providing sung directions for students. If a music educator can combine structured routines with sung directions of previously learned and familiar songs, a child with autism may have greater potential for success in classroom activities.





## Suggestions for Teaching Practice

### *Advocating for Your Music Classroom*

The reality of many current elementary schools is that children with autism are often mainstreamed into general education music classrooms. When working with children with autism, I would recommend strongly advocating for a self-contained music classroom, or a classroom that only includes children with autism. In my thesis research study, "Perceptions of Teacher and Speech Language Pathologist Regarding the Use of Edwin Gordon's Music Learning Theory with Children with Autism," I have personally observed that such an environment is more conducive to music learning for children with autism. By allowing children with autism to have a self-contained music classroom, I believe the music educator is better able to offer differentiated instruction to meet each individual child's specific educational needs, which in turn is likely to help each child more fully develop in their music learning and exploration. In my own experience, depending on the severity of the specific diagnosis on the autistic spectrum, often there is higher potential for meltdowns and frustration on the part of the student when children with autism are mainstreamed into a general music classroom. We often naturally tailor music instruction to the general education population and don't take into consideration the specific educational and musical needs of children with autism, or any special needs student for that matter. In addition, large group settings are often overwhelming for children with autism, and do not provide an optimal environment for individualized instruction. Teaching students with autism in a self-contained setting can help alleviate these issues.

### *Pure Music-Making*

In my thesis work and field experience, I have come to realize that in working with children with autism in both self-contained and mainstreamed elementary music classrooms, it is best to use as little spoken language as possible and instead provide this population of students with many and varied experiences in "pure music-making" activities. "Pure music-making" involves things such as minimal verbal communication, songs without words, movement, tonal and rhythmic pattern exploration, and improvisation activities. Without the hindrance of spoken language, which is often a challenge for children with autism, such children are able to "communicate musically" through tone and rhythm, in ways that are truly remarkable and often equal or surpass those of their general education classmates. Since research and popular opinion suggest that children with autism often have remarkable musical gifts and respond positively to tone in combination with verbal directions, I would recommend speaking as little as possible to this population of learner in the elementary general music classroom, instead focusing on non-verbal communication and the pure music-making mediums of tone and rhythm. I have observed that if a music educator is focused on creating a playful music environment that is primarily focused on reciprocal music communication between

teacher and student, children with autism respond with a heightened engagement to such instruction, which in turn seems to encourage a deeper level of overall enjoyment in the elementary music classroom.

## Conclusions

The task of educating a child with autism in the elementary general music classroom can be daunting, even for the most seasoned music educator. However, we can also find hope in the knowledge that children with autism often come into our classrooms with remarkable musical ability. If, as music educators, we take the time and effort necessary to educate ourselves about how best to awaken musical ability in this population of learners, we will not only provide children with autism a successful experience in the classroom but also will be inspired by how these children musically respond to our instruction. If as music educators we are truly concerned with providing all the children who come through our doors with a rich and successful experience in the music classroom, can any of us afford not to make this goal a high priority in the classroom?

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- Elizabeth Crabtree is a graduate of The University of Michigan, currently an elementary music teacher for Farmington and Pinckney Community Schools, and is currently finishing her thesis work for her Masters of Music Education, at the University of Michigan. She would be happy to answer any questions about her thesis work or about working with children with autism in the elementary music classroom. She can be reached at ecrabtree@pcs.k12.mi.us or elizabeth.crabtree@farmington.k12.mi.us.*

# The Power of 77

It must begin with an explanation of what this article is not. It is not about marching band, nor is it a condemnation of competition. The topic of marching band is not meant to prevent string and vocal educators from reading - then turning the page to the next advertisement. This article will not present a revolutionary method on how to count, produce tone, or how to work well with your principal.

This article is, however, about communication. It will focus on what, why, and how we deliver information to our students. Perhaps this submission will reach beyond music education. Perhaps it could be applied to any field where those involved raise the question, "Why do we do what we do?"

For the past thirteen years, I have had the opportunity to teach a summer leadership camp to high school marching band students. The focus of the week-long course centers on personal discipline, musical/conducting development, and the activities that involve students in the marching band enterprise. The students that attend are energetic, motivated, and excited about the musical experiences that lie ahead. The staff members and I work diligently to provide the students with as many tools as possible, so they can return to their home programs and continue to grow into competent musicians and young leaders.

In an effort to meet the changing needs and expectations of our campers, the staff decided several years ago to offer an evening question and answer session. Students were encouraged to present topics and concerns that they were facing in the upcoming year. Every year, the students voice very unique and intriguing situations. A secondary purpose for the discussion is to place the students in a setting where they can express concerns that may be shared by others, and allowing them to discuss solutions that may have proven successful within their own band programs.

Halfway through the Q&A, a young lady stood up and stated that she was very concerned about "getting a 77." As moderator of the discussion, I asked her to expound on what she meant as it pertained to her marching

band. She went on to state that her director had made it clear that the goal for the year was to achieve an overall score of 77 in the preliminary round of their competitions during marching season. Confusion drifted among the staff and students, so we asked her to provide us with the back-story as to why 77 was so important.

The student explained that in the previous marching season, the ensemble was not able to achieve a caption score high enough to allow the ensemble to move into the finals of the competition. The goal had been laid out that the group would strive to reach a score of 77 as early in the season as possible, in order to facilitate advancement later in the season. The young leader continually asked how they could improve their group faster so that they could achieve their numeric goal.

My heart sank. Here, in front of two hundred student musicians and a staff of successful music educators, stood a young leader who, while sincere in her remarks, represented elements of competition that should not be the focus of music education. In a world where standardized testing reduces students to a number and schools to a letter, this girl's success in music hinged on a numeric score received from a judge. Instantly, a barrage of philosophical questions sprang to mind.

A new and enthusiastic leader, at the dawn of a fresh musical and academic year, had only one worry - 77. To steal from the hokey-pokey, 'Is that what it's all about?', the numeric opinion of a judge? - A stranger? What about the social learning experience gained from working in a group toward a common goal? Additionally, what about the communication, organizational, and personal responsibility that could develop from leading other students? Paramount to all of these, what about playing, learning, and performing music?

From my own experience, I believe that most young teachers - across the disciplines - enter classrooms with great excitement, expectation, and a nervous stomach. While on one hand the new educator is finally beginning a career they have trained for, there is also a

persistent feeling of self-doubt. We all know the first years of teaching can motivate or impede a new educator's success, but what takes place in the mind of a young educator during those first years? When does one's philosophy begin to take shape? What external influences shape it? To what extent does the culture of testing and assessment influence one's beliefs regarding success in marching band? In music? In life?



Many music education students are required to craft a personal philosophy in the introductory terms of their college career. Yet, once one graduates and enters the music education workforce, do teachers of music revisit this philosophy in a formal way? Music educators are busy people- yet are we so busy being in the "trenches" that we have no time to reflect and analyze why and what we are so busy doing? Certainly, time in the field allows for a person's pedagogical and musical teaching to evolve. I believe teachers should take time to reflect upon how their musical philosophy has transformed as well. How do one's goals and expectations change? When a student graduates from a high school music program, what should s/he take with them beyond a grade on their report card? Beyond a 77?

We make time for what we believe is important. While such statements are cliché, the meaning is appropriate here. Teachers devote time to correcting rhythm, pitch, phrasing, but what do we communicate to our students non-musically? What do we choose not to convey to them? While some teachers talk about competition openly, others might not ever mention the word. Teachers should be able to explicitly state not only the musical knowledge a student will gain from a class (tall vowels, instrument placements, modes, etc.), but also the virtues, values, and opportunity that often accompany musical development.

I will assume competition is NOT on most educators' lists of things to "teach." Further, winning and losing are certainly events in life, but they should not be the focal point of musical development for children.

Back to 77. Several students responded to the concern by sharing ideas for motivation, discipline in rehearsals, etc. The staff took a different approach. Rather than focusing on the non-musical goal, we encouraged this student to work enthusiastically to promote teamwork and learning as part of the group—regardless of the score achieved. The real issue is not the student's goal of succeeding in the contest; it is the teacher's philosophy that is in question. How has this teacher communicated to his/her group? What are the values in this music program that are not being measured?

Can a person's formal philosophy of music education reflect an attitude on competition? Do people enter music education to compete? Probably not. Is the job about putting on the next concert or field show? Is it about a 77?

For some educators, competition seems like a logical answer to a world that has become 'assessment crazed.' However, I believe that quality evaluation can flourish without a singular focus on scores. Music teaching that exists to meet the requirements of a competition rubric is just as dangerous as a classroom teacher teaching to the test. Such practices limit student learning and their musical experience as a whole.

Our students deserve more than a 77.

**David Hedgecoth** is an Instructor of Music Education at the University of Oregon School of Music and Dance. He leads courses in wind repertoire and student teaching. Additionally, David conducts the symphonic band and works with the College of Education Licensure Program.

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# The Learning Groove: Music and Movement for Children

There probably isn't a music teacher in Oregon who has not heard of *Pete the Cat*. One music teacher in North Carolina has even named her new kitten Pete because of the series of books by Eric Litwin and his wonderful illustrator, James Dean. I was so pleased to receive my own hot-off-the-press copy of *Pete the Cat Saves Christmas*. It's adorable! We recently had a grandparent in our facility looking extensively at our instruments while her little grandson was growing restless. I took him over to a quiet corner and began to read/sing *Pete the Cat and his Groovy Buttons* to him. The session ended up with his having to have it read/sung four more times and by then, Grandma was also entranced. Folks, these books are magic!

So, after reading the first book, I went on Eric Litwin's website and became interested in something he calls *The Learning Groove*. Hmm, I pondered, would our OMEA music teachers like to know about this program? My hunch was an overwhelming yes. When I wrote to Eric, he seemed quite excited about the possibility of compiling an article. The following is written by Jennifer Daniels, with input from Eric Litwin. Enjoy!

## The Learning Groove

With the wealth of research on the many benefits of early music education, it is no wonder that music and movement programs are popping up all over the place. Many have a lot in common, and are a great way for parents to get out of the house and spend intentional playtime with their children. So what sets *The Learning Groove* apart from the others?

*The Learning Groove* was co-created by Eric Litwin, the New York Times best-selling author of the first four *Pete the Cat* picture books. Maybe we should call them "picture-and-song books," because Eric wrote songs for each of the stories, and that is a big part of the charm. Something about singing the songs at the right times while the book is being read just lights kids up. They enjoy the repetition of certain phrases and the call and response. Those *Pete the Cat* songs (available for free download at [www.harpercollinschildrens.com/feature/petethecat/](http://www.harpercollinschildrens.com/feature/petethecat/)) were produced by Michael Levine, an Atlanta based singer/songwriter, instrumentalist, educator, and the other founder of *The Learning Groove*. Eric and Michael tour all over the world performing what they call "interactive



literacy." It's no surprise that these types of shows (which include a lot of call and response, structured movement, repetition of phrases, and screaming and giggling) performed by such charismatic personalities and focused on the many attributes of reading and music, would inspire kids to find more to read and sing.

Eric and Michael have created interactive, educational music to be used in parent/child classes, in preschool enrichment programs, and at home. Mostly the music is just fabulous fun, and utilizes other amazing artists (such as Grammy nominated Shawn Mullins) from around their Atlanta, Georgia home. To date, there are 6 CDs for *The Learning Groove* classes, each one used for a different 10-week session and focusing on a different instrument. Along with the music, Eric and Michael created the curriculum over time as they analyzed research and consulted with experts in childhood development. They poured over the work of music education thinkers such as Orff, Suzuki, Kodaly, and Dalcroze, and drew from their own experience as teachers. What they came up with was a fresh, playful music and movement curriculum that teaches kids pitch, rhythm, and so much more.



*The Learning Groove* classes were developed to maximize all the extra benefits of early music education as well, such as the way young children, over time, gain social skills, motor coordination, language, and math and science reasoning and also cultural awareness, community involvement, self confidence, creative expression, and school readiness. The parent/child class structure allows

(newborn-4 years)

Cak Marshall, Jennifer Daniels,  
and Eric Litwin

children to learn by modeling their caregivers. Plus, all that dancing, laughing, and throwing your kid around leads to a sweet time of bonding. Sometimes foster families or others with attachment issues find the classes helpful, and special needs kids seem to like them as well.

But it is not only the founders, the music, and the curriculum that sets *The Learning Groove* (TLG) apart. TLG is committed to finding and training community conscious teachers who can play hard and laugh a lot while they instruct their students; teachers who are attentive to each individual child and able to find out how to reach them. The teachers are the driving force behind the Groove, and TLG takes great pride in them. Without great teachers, even the best curriculum fails.



*The Learning Groove* classes move with the dynamic of a concert, and that makes sense because many of the teachers are touring musicians or some other type of creative performer (including classroom teachers, who also display amazing performance skills). TLG provides syllabi for each session, but most of the teachers call them "set lists."

Humans come wired to be musical. If that potential is nurtured early enough,

music can be learned as a "first language." *The Learning Groove* fosters a lifelong enjoyment of and participation in music. TLG's goal is not just to teach kids **ABOUT** music, but also to help them find their own voice, yes physically, but also philosophically-to help them find their groove.

Please visit [www.TheLearningGroove.com](http://www.TheLearningGroove.com) to listen and learn more, or email [info@thelearninggroove.com](mailto:info@thelearninggroove.com).

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# All-State Conductors



Kristina Ploeger  
Elementary Choir

Kristina Ploeger is a full-time Assistant Professor at Eastern Washington University (EWU) serving as the Music Education Coordinator, Director of Vocal Jazz (I & II) and Concert Choir. Kristina is also the Artistic Director for the Spokane Area Children's Chorus (SACC). At SACC, she conducts two of the five choirs and is the theory instructor. Previously, Kristina was an adjunct professor at EWU, Gonzaga University, Whitworth College; taught middle school choir at St. George's School; and high school choir at West Valley (Spokane), Everett, Ephrata, and AC Davis.

Kristina has earned degrees in music education and choral conducting. A member of ACDA, MENC, WMEA, and Liederkrantz, she has presented at state and all-northwest MENC/WMEA conventions as well as WA-ACDA Summer Institutes. She is proud to have co-founded the EWU Jazz Dialogue Summer Camp with her husband, Rob Tapper. She enjoyed performing jazz residencies at Amherst College, University of Massachusetts Amherst, and Smith College.

Directing honor choirs, all-state choirs, and adjudicating festivals have given Kristina the chance to work with wonderful choristers and directors. Kristina has been a recipient of City Council Awards by the Spokane Arts Commission three times in two categories: in 2005 for "Arts in Education" (Rob and Kristina), in 2010, SACC, directed by Kristina, for "Arts Organization," and in 2011, the Spokane Youth Music Consortium, of which SACC is a founding member. In 2009, Kristina was honored with the YWCA "Arts & Culture Award."

Kristina remains thankful for all of the opportunities she has been given by many supportive and encouraging people.



Alan C. McClung  
Middle School Choir

It is my honor to introduce Dr. Alan McClung as the conductor of the 2013 OMEA All-State Middle School Choir. This summer, I had the pleasure of meeting Dr. McClung at the Oregon ACDA Workshop. He was there to lead workshops on the changing male voice, something he is quite familiar with as the current director of the Cambiata Institute.

As a middle school choir teacher, I found him not only knowledgeable, but also very personable. I have no doubts that the students will respond well to him and the literature he has chosen. In fact, as the group manager, I am very much looking forward to observing the rehearsals! I would encourage all choir teachers to stop by at least once during the conference, particularly if you teach middle school choir. I think you will find the rehearsals worthwhile!

*Julie Cherry, Director of Choirs  
Leslie Middle School, Salem, OR*

Alan C. McClung, conductor of the OMEA All-State Mixed Choir, joined the University of North Texas (UNT) College of Music faculty in 2002. He conducts UNT's Concert Choir and teaches undergraduate choral conducting, courses in secondary choral methods, and supervises student teachers. He holds a BME from West Virginia University, an MM in Choral Conducting from the University of Illinois, Urbana/Champaign, and a PhD in Choral Music Education from Florida State University.

Dr. McClung's professional experience includes teaching and conducting at all levels. In addition to six European concert tours, noted performances of his middle, upper, and college choirs include invited performances for the Missouri Music Educators' State Conference, Louisiana Music In-Service Conference, Georgia Music Educators' State Conference, ACDA-Southern Division Convention; and a special Symphony Hall collaboration between his Woodward Academy choirs and the Atlanta Symphony Orchestra. He has conducted a variety of honor choirs and has served as guest conductor for the award winning Landesjugenchor from Koblenz, Germany. As chorister and soloist, Dr. McClung spent three seasons singing with the Atlanta Symphony Chorus and Chamber Chorus under the direction of Robert Shaw.

An active member of ACDA and MENC, he has served as a national delegate to ACDA's International Conductor Exchange with Germany and Sweden, Georgia's ACDA Repertoire and Standards Chair for High Schools, Georgia Music Educator's State Choral Chair, Missouri's ACDA Repertoire and Standards Chair for Colleges and Universities, and as the R & S Chair for Southwest ACDA's Student and Youth Activities. As a distinguished choral music educator, he has presented at state, divisional, and/or national music conferences in Alabama, Arkansas, Florida, Georgia, Illinois, Kansas, Louisiana, Michigan, Missouri, Mississippi, New York, Oklahoma, Tennessee, Texas, and Virginia. Articles by Dr. McClung have appeared in *Southeastern Journal of Music Education*, *ACDA's Choral Journal*, *MENC's Music Educators Journal*, *Update: Applications of Research in Music Education*, and *Journal of Research in Music Education*. Additionally, he is the author of the *Movable Tonic: A Sequenced Sight-Singing Method*, published by GIA Publications.





**William Owens**  
Middle School Band

William Owens, conductor of the OMEA All-State Middle School Band, is a native of Gary, Indiana. He is a seasoned music educator and very active as a composer, clinician, and conductor throughout the United States and Canada. His compositions for young ensembles display a practical, erudite approach which has firmly established him as a leader in the field.

Since 1993, Owens has written over 150 commissioned and published works for concert band, string orchestra, and small ensemble. His music is programmed at prestigious venues such as the Midwest Clinic, and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Florida Bandmasters Association, the Iowa Bandmasters Association, the South Plains College (TX) Department of Fine Arts, and the Texas University Interscholastic League. His compositions "*Courtlandt County Festival*" and "*Maesong*" are recorded and analyzed in educational texts by the GIA series *Teaching Music through Performance in Band*.

William is a 1985 graduate of VanderCook College of Music in Chicago. He is a consistent winner of the ASCAP Plus award, and a two-time winner of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include the *American Society of Composers Authors and Publishers (ASCAP)*, the *American Composers Forum (ACF)*, the *Texas Music Educators Association (TMEA)*, and the *Association of Texas Small School Bands (ATSSB)*. An accomplished saxophonist, William teaches private saxophone and performs with several ensembles in the Dallas/Fort Worth area.

Mr. Owens teaches instrumental music in the Everman (TX) Independent School District and is a member of the MECA faculty at VanderCook College of Music. In his leisure time, he enjoys sightseeing and reading, particularly motivational material and presidential biography. He is an American muscle car enthusiast and a member of the North Texas Mustang Club, a recreational and service organization in the DFW Metroplex.

William resides in Fort Worth, TX, with his wife and best friend, Georgia.



**Brian Powell**  
Middle School Orchestra

Brian Powell, conductor of the Oregon Middle School All-State Orchestra, is the Assistant Professor of Double Bass and String Music Pedagogy at the University of Miami Frost School of Music. He holds the Bachelor of Music in Performance and a master's degree in teaching from Indiana University, and is a doctoral candidate at the College-Conservatory of Music at the University of Cincinnati. He is a former member of The New World Symphony, under the direction of Michael Tilson Thomas. He has also performed with the Louisville Orchestra and Chautauqua Symphony Orchestra. Mr. Powell has received recognition in several solo competitions, including winning the Aspen Music Festival Double Bass Solo Competition. As an educator, Mr. Powell teaches string students from elementary to collegiate levels, working with well over 200 string students every year. He was formerly the Director of Orchestras at Eastern High School in Louisville, KY, and was on the string faculty at Bellarmine University as their double bass instructor. His orchestra at Eastern High School was selected to perform at the Kentucky Music Educators Association state convention in 2004 and 2011. In 2009, he was selected as Jefferson County's High School Music Teacher of the Year. Mr. Powell has presided as president of the Kentucky chapter of the American String Teachers Association, and he remains an active performer and clinician throughout the United States.



**Edith A. Copley**  
High School Choir

Edith A. Copley is Regent's Professor and Director of Choral Studies at Northern Arizona University (NAU) where she conducts the highly acclaimed Shrine of the Ages Choir and teaches undergraduate and graduate courses in conducting and graduate choral literature. NAU choral ensembles under her direction have performed at state, regional, and national ACDA and MENC conferences, and toured internationally to Western Europe, the Peoples Republic of China, Australia, New Zealand, and South Africa.

In addition to her responsibilities at NAU, Dr. Copley conducts the Master Chorale of Flagstaff, an auditioned 100-voice community

# All-State Conductors

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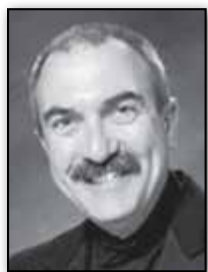
chorus that performs major choral/orchestral works each spring with the Flagstaff Symphony Orchestra (FSO). Dr. Copley has conducted numerous choral/orchestral works with the FSO, including Britten's War Requiem, Mozart's C Minor Mass, Orff's Carmina Burana, Bach's Mass in B Minor, and Brahms' German Requiem. In 1999-2000, she served as FSO's resident conductor for their 50th anniversary season.

Dr. Copley received her MM and DMA degrees in choral conducting from the College-Conservatory of Music in Cincinnati, a BA degree in music education from Luther College in Decorah, Iowa, and did additional graduate studies in orchestral conducting at Carnegie Mellon University.

Prior to her appointment at NAU, she taught secondary choral music in the Midwest and overseas in Vienna, Austria. She has also served as the assistant and interim principal conductor of the May Festival Chorus that performs with the Cincinnati Symphony Orchestra and Cincinnati Pops.

Dr. Copley has received numerous honors, including the NAU School of Performing Arts Centennial Teacher of the Year Award in 1999, Arizona Music Educator of the Year in 2004, the Arizona ACDA Outstanding Choral Director Award in 2007, and the Viola Award from Outstanding Achievement in Music in Flagstaff in March 2011.

Dr. Copley is currently Past-President of the ACDA Western Division, has her own choral series with Santa Barbara Music Publications, and is in high demand as a festival clinician and guest conductor in the US (conducting over 30 all-state choirs). She has also conducted international choral festivals in Germany, the Netherlands, Japan, Luxembourg, Tasmania, Australia, China, and Turkey.



Gary P. Gilroy  
High School Band

Gary P. Gilroy, conductor of the OMEA All-State Band, assumed the position of Associate Director of Bands and Director of the Bulldog Marching Band and Colorguard at Fresno State in 1993. Prior to this appointment, he served for a decade as the director of bands at Fred C. Beyer High School in Modesto, California. His band there was awarded several national honors, including the International Sudler Shield Award from the John Philip Sousa Foundation.

Gilroy also served as faculty at California State University, Stanislaus, and as a graduate assistant at the University of Oregon in Eugene, where he completed his doctorate in 1995.

As an adjudicator for Drum Corps International, Music in the Parks, Youth in the Arts, and Bands of America, he has served in 39 states and throughout Canada. He has been involved as a performer or instructor/arranger for many drum and bugle corps including the Santa Clara Vanguard, Valley Fever, and the Concord Blue Devils. He is also in demand as a guest conductor for many honor bands throughout California.



Martin Majkut  
High School Orchestra

Martin Majkut (pronounced My-koot), conductor of the OMEA All-State String Orchestra and Collegiate Winds, is in the midst of his second season as the music director of the Rogue Valley Symphony.

Born in Bratislava, the capital of Slovakia, he began taking piano lessons when he was six years old. He had an excellent teacher and went on to win prizes in various piano competitions.

When he was 14, he studied conducting as well as piano at the State Conservatory in Bratislava. That same year came the Velvet Revolution, which brought democracy back to the country. "It was the most inspiring time of my life," he said, "and it shaped me in a very profound way."

At 25, Majkut became the youngest-ever assistant conductor of the Slovak Philharmonic, a one-year non-renewable position. He still performs regularly with that orchestra. He frequently guest conducts with the Slovak Sinfonietta, the State Philharmonic Orchestra, and the Slovak Radio Symphony Orchestra.

Feeling he needed a different point of view, he grew convinced of the need to study abroad to complete his training as a conductor. With the assistance of the Fulbright Commission office in Bratislava, he was awarded a scholarship to the University of Arizona. In 2007, he completed work on his doctorate at the University of Music and Performing Arts in Bratislava, and in 2008 he finished his doctorate at the University of Arizona.

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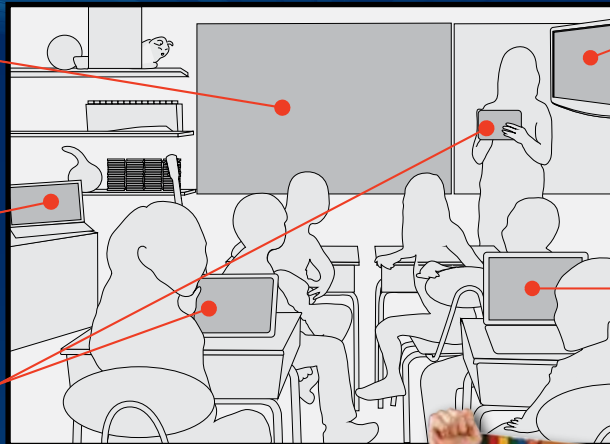
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# Changes to the 2013 State Solo Championship

Tom Muller  
President Elect

**A**s we head into the winter months, and students begin to prepare for their league or district solo events, please take note of the following deadlines and changes to the State Solo Championship. Please notice that there are additional cutoff dates. The purpose of these dates is to speed up the selection and scheduling process, and to create the most opportunities for students to participate.

**March 18th: Registration deadline on [www.osaa.org](http://www.osaa.org)**

**April 22nd: Add/drop cutoff**

*This is an additional date from previous years. If you have a student that has a schedule conflict and cannot participate in the Championship, I must be notified by this date. I will begin to notify*

*alternates who were not selected after this date. The school of any student who drops after this date, or does not show up to their assigned time on May 4th, will be subject to fines, forfeitures, and/or other penalties as determined by the OSAA Executive Board.*

**May 1st: No further schedule changes or accompanist changes will be accepted after this date.**

Registration links will be available to directors after their district or league events. Please fill out all of the necessary information. Please remember that all directors need to be current NAFME members in order for their students to participate at OMEA sponsored events. I will be working with district chairs and solo/ensemble managers at our winter meeting

to provide them with the registration links and passwords.

The State Solo Championship will be held on May 4th, 2013, and will once again be located at Lewis and Clark College.

If you have any questions regarding the State Solo Championships, please feel free to contact me at: [tom\\_muller@ddouglas.k12.or.us](mailto:tom_muller@ddouglas.k12.or.us)

A large black and white advertisement for Whitworth University. On the left, a young man in a suit is shown in profile, playing a saxophone. The text 'WHITWORTH' is written in large, white, serif capital letters across the top. Below it, the tagline 'An education of mind and heart' is written in a white, cursive script. To the right of the saxophone player, there is a bulleted list of features. At the bottom of the advertisement, contact information for the Music Department is provided.

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**E**ngagement, Focus, On Task... We strive for those amazing moments when we know that every student in our class is centered on the activity and the learning and connections that follow. Through active learning experiences, we know that students are empowered to grow cognitively, physically and emotionally. Through our guidance, we can provide positive aesthetic experiences for all of our students. This year, I no longer have double classes, so teaching over 250 kindergarten through fifth grade students in a day spread out over 8 or 9 periods, appears to be a definite improvement. Music teaching scenarios greatly vary throughout the state, but the challenge is still to hold on to our ideals with the reality of reaching all students that come through our music room doors. There is no doubt that our best advocates are the hundreds of students that we teach once, twice or more weekly. What are the "magic" ingredients for engaging our students in music making and teaching the language of music within our classes?

**Movement activities** are vital for engaging our students. We need to incorporate some type of movement activity within each class. Students should have opportunities for success in the all-important **psychomotor learning** domain. Brain Dance, locomotor and non-locomotor activities, folk dances, partner activities, motions and movement to music and songs—the lists are endless. Movement for its own learning power, and to enhance and enrich our music curriculum is essential for every student.

**Literature** connections woven through our lessons are magical. Books that are songs, seasonal books, books that are springboards for drama and instrument activities. *Where the Wild Things Are, Mama Don't Low, Follow the Drinking Gourd, Ten in the Bed, Lizard's Song, The Music Teacher from the Black Lagoon...* the list is endless.

**Instrument Playing** motivates and inspires students of all ages and all grades. The power of a class on task with barred instruments,

keyboards, recorders, drums or non-pitched instruments playing and creating is worth efforts to organize and manage students making music together. Essential instruments to have on hand are a metal slide whistle, rain sticks, thunder tubes, flex-a-tone, chime and bell tree, hanging cymbal...the list goes on. Again, the wonder of involving the senses together with the musical skills and learning are powerful motivators in our music class learning blocks.

**Singing** is truly the heartbeat and soul of our music curriculum (as well as our first National Standard). We teach music curriculum through the songs, but students experience connections that will last beyond the years that we teach them. Songs of varied genres woven throughout our lessons teach, inspire, and build building blocks for continued musical learning.

When students are free to **create**, they own the learning. Whether creating movement with scarves to go with an instrumental music selection, choosing non-pitched instruments to accompany a poem, creating a sound carpet on instruments, making up a hand jive with a partner, or improvising a pentatonic melody on a xylophone, students become automatically engaged by making choices.

Providing **performing** opportunities for our students helps to build social development in self confidence, feeling of success, and participation. With current teaching situations, simple performance opportunities within our music class serve as quick evaluations for targeted music skills. Students learn and grow from watching peers perform. Continued performance opportunities outside of music class help to build community and advocacy for our music programs.

Our brains are wired to continually seek **connections** between what is new to what is familiar. Recently, during a recorder lesson, students figured out how to play *What Makes you Beautiful* by One Direction on B, A and G on the recorder. Quickly adding a I-IV-V in G

accompaniment on the guitar (bass bars would work as well) and we were "rocking out." Equally inspiring and motivating is how quickly students play *Land of the Silver*

*Birch* (Red Grammar's version) on recorder and *Dynamite* going from a B to a low D after incorporating previous listening, moving, and singing experiences. The joy of playing familiar tunes on instruments ignites enthusiasm in all ages of students from *Hot Cross Buns* to the immortal *Ode to Joy*.

We know that brain research evidence suggests that musical arts are central to learning through the systems that they nourish: integrated sensory, attentional, cognitive, emotional and motor capacity processes. They are the driving force behind all other learning.<sup>1</sup>

The power of students actively involved in music learning and skills are magical moments that we strive for on a daily basis. Through new and familiar experiences in movement, playing instruments, singing, creating, using literature, and performing, we are providing powerful life connections for our students.

<sup>1</sup>Eric Jensen, *Music with the Brain in Mind* (San Diego, CA: Brain Store/Sage Publications, 2000)



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# Special Needs: How do you reach and teach them all?



All those kids, all those different learning styles, all those special needs - how do you reach and teach them all? NAfME member Ruth Ann Debrot points out that many strategies that work for one student may be applied to other students. Here are her recommendations:

## Get information about each student.

- Talk to teachers, parents, counselors, and students themselves.
- Become familiar with particular disabilities and avoid preconceptions about student abilities.

## Avoid sensory overload and be predictable.

- Keep your classroom organized and free from distractions.
- Keep directions simple and direct.
- Establish lesson routines (e.g., beginning and ending songs).

## Lesson preparation

- Present materials in as many modes as possible to address different learning styles.
- Develop a hands-on, participatory program that emphasizes varied activities like movement, instruments, rhythm, speech, sound exploration, melody, and dance for best effect.

## Strategies for students with learning disabilities

### Students who have difficulty reading may struggle with written musical concepts.

- Prepare simple visual charts.
- Use color to highlight key concepts (e.g., do=blue, re=red, mi=green).
- Isolate rhythm patterns into small pieces on a large visual.
- Indicate phrases with a change in color.
- Introduce concepts in small chunks.
- Use repetition, but present material in different ways.

### Students with visual impairments

- Teach songs by rote and echoing patterns.
- Provide rhythm instruments - such that students can learn to play them without problems.
- Assign a movement partner for movement activities.

- Read aloud any information you present visually.
- Get large-print scores when available.
- Give a tour of the room so students can become familiar with where things are.

### Students with behavior problems

- Use routine and structure - it can be comforting for these students.
- Remain calm and don't lose your temper.
- Maintain a routine from lesson to lesson (e.g., begin and end with a familiar song).
- Vary the drill by playing or singing with different articulation and dynamics for students who can't maintain focus for long.
- Use props like puppets to give directions in a nonthreatening way.
- Use songs or games that contain directions to help children who struggle to follow verbal directions or who have authority issues.

### Students with physical disabilities

(e.g., cystic fibrosis, heart trouble, asthma, diabetes, epilepsy)

- Have students sing to help breathing and lung control.
- Adapt Orff instruments by removing bars so that any note played will be correct. Orff instruments fit nicely onto a wheelchair tray.
- Acquire adaptive instruments - adaptive mallets, Velcro straps for hand drums and other percussion instruments, and one-handed recorders are available. Find other adaptive musical instruments with an Internet search.
- Develop activities for listening and responding to recorded music for children who are physically unable to move and/or play an instrument.

### Students with higher learning potential

- Offer a variety of activities, such as acceleration (design assignments that allow students to go to differing levels), enrichment (extra lessons), technological instruction (computer programs for composition, research, or theory).
- Find a mentor for a student.
- Offer advanced ability ensembles.

Debrot says you can address a variety of skill levels in one piece of music: While some children play complex patterns, others can play a simple steady beat or sing.

"Every student has a learning style that is unique," says Debrot. "Presenting material aurally, visually, tactilely, and orally will insure that you connect with the varied learning styles for all students. The use of speech, movement, instruments, and singing in each lesson will insure that each child feels some degree of success."

*An Attitude and Approach for Teaching Music to Special Learners* by Elise S. Sobol

"Keys to Success with Autistic Children," by Scott H. Iseminger, *Teaching Music*, April 2009.

"Teaching Strategies for Performers with Special Needs," by Ryan M. Hourigan, *Teaching Music*, June 2008.

"Teaching Music to Children with Autism: Understandings and Perspectives," by Ryan Hourigan, *Music Educators Journal*, September 2009.

Articles by Alice - Ann Darrow in *General Music Today*.

"Differentiating Instruction in the Music Classroom," by Ruth Ann Debrot, first appeared in the *Massachusetts Music News* (Winter 2002) and was reprinted in *Spotlight on Making Music with Special Learners*. Used with permission. Ruth Ann Debrot teaches at Sharon Middle School in Sharon, Massachusetts.

NAfME's Special Research Interest Group (SRIG) *Children with Exceptionalities* - Linda C. Brown, originally posted June 16, 2010, © National Association for Music Education (nafme.org)

## Congratulations to Erik Telfer!

Erik was featured in the November 2012, issue of *Teaching Music* for his successful transition from teaching middle and high school to teaching elementary school. In the article Erik states that, "The hardest thing to handle in the beginning was my own mindset." He was surprised at how creative you can be in the elementary classroom. His principal goal was to inspire young musicians; in the process he inspired himself and learned that, "If you are truly a music educator, you have the ability within yourself to teach at any level."

## Obituary Note



Retired music educator Charles P. "Chuck" Mason, 83, of Ashland, OR, died December 10, 2011. He was born on January 5, 1928 in Shelton, WA, to David and Hazel Mason.

Chuck devoted his life to sharing music with others. He directed high school bands in Idaho, Alaska, Washington, and Oregon. He retired in 1982 after many years as the band director at Hoquiam High School (WA) where his marching band earned repeated honors at the Washington

State Music Educator's annual marching band competition at the Kingdome. The marching bands skills earned them an invitation to the Washington D.C. Cherry Blossom Festival parade, a weeklong educational experience.

After studying band instrument repair at Western Iowa Technical School, his family relocated to Southern Oregon where Chuck was a musical instrument repairman. He directed the Westminster Presbyterian Church Choir for 12 years. He co-directed the Southern Oregon Symphonic Band in 1988, and he directed the Ashland Shrine Band in 1994. He played bass clarinet in the Rogue Valley Symphonic Band and the Ashland City Band.



## Presidential Elections for Northwest Division

**NAfME Northwest Division online voting begins January 8 and concludes at midnight on February 6, 2013.**

**The two candidates for President are:**

**Camille Blackburn** is the Choral Music Director at Hillcrest High School in Ammon, Idaho.

**Christopher D. Silva** is the Choral Music Director at David Douglas High School in Portland, Oregon.

The term for president-elect begins on July 1, 2013. To vote electronically, make sure NAfME has your most current e-mail address. Use the "Log In" prompt at the top right of the NAfME website home page. For more information see: [http://music.ed.nafme.org/about/nafme-elections/utm\\_source=nafme&utm\\_medium=email&utm\\_campaign=1214\\_leadsheet](http://music.ed.nafme.org/about/nafme-elections/utm_source=nafme&utm_medium=email&utm_campaign=1214_leadsheet)

**M**usic programs across the country continue to face challenging budget and legislative battles. Now is the time to engage with leaders and communities in support of the benefits music education has on students' future intellectual and creative successes. Consider the following while planning advocacy efforts:

### **Build an arsenal of allies...**

Advocacy efforts need the energy and drive of many supporters and organizations. Everyone is encouraged to join in the effort. Although the problems facing music education are national in scope, they start at the local level. Interested persons must work together at the local, state and national levels. Success will depend on the organizational and communicative advocacy efforts by all invested. Develop a music coalition of community members, parents and others who can bring unique skills that can be utilized to support your local program.

### **Collect data and facts...**

Organize the most current information available from reliable sources to share with school board members and other stakeholders. Information is easy to find from the Oregon Department of Education and from the OMEA website (<http://www.oregonmusic.org/Advocates.html>) and from the NAFME Advocacy website (<http://advocacy.nafme.org/>). New information is always being added, and understanding the trends in education and legislative agendas can demonstrate how relevant your program is, and make your advocacy case stronger.

### **Continue the advancement...**

As your Advocacy group establishes itself as a resource for music education, continue to move forward with your efforts by setting attainable, student/program center goals. Share your information and successes with others. Educate local, county, and state representatives about issues that matter to your community. Simple correspondences inviting decision makers to attend a concert or join in a performance can make all the difference in your advocacy efforts.

### **Keep it real...**

Do not expect to find the "that was easy" button; it doesn't exist. Don't expect someone to swoop in and save the day. Successful advocacy efforts save programs by engaging at the grassroots level. Start small with your efforts and think big. Tailor your efforts to support your students. Every community and school climate has its own specific challenges, and what works in one situation may not work for another. You know your community better than anyone else, and you are aware what will and will not work.



Music educators are resourceful and creative, so use these skills to support your efforts. While federal and state mandates dictate educational policy, the music educator can have an important and lasting impact, which can make all the difference for a student, program, school, or state. Despite these challenging times, music education continues to enrich and support students and will continue to do so with your passion and dedication to the profession. OMEA Advocacy is always available to help assist you in your advocacy efforts. Visit our website for additional resources.

### **ADVOCACY RESOURCES**

NAFME GROUNDSWELL <http://advocacy.nafme.org/>

OREGON DEPARTMENT OF EDUCATION [www.ode.state.or.us/](http://www.ode.state.or.us/)

JOHN BENHAM *Music Advocacy: Moving From Survival to Vision*

PRESIDENTS COMMITTEE ON THE ARTS AND HUMANITIES <http://www.pcah.gov/>

TEN TIPS FOR LAUNCHING YOUR MUSIC EDUCATION ADVOCACY EFFORT  
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As I sit down to write this, we are just coming into the holidays. It is one week from Thanksgiving. I know after that starts one of my most favorite and craziest months of the year. The holidays wear me out, and I love every minute of it. The excitement in the kids' faces as well as my own boys at home make for energy like no other. Then we get a few bowl games and then.....

January.

My London fog.

My Eeyore time.

My professional form of brussel sprouts.

January.

January is a tough month for me. It always has been. The emotional letdown of the holidays and transitioning out of vacation back into "work mode" seems to make for a difficult month. Somehow, in a time that is all about renewal and a fresh start, I feel aimless and overwhelmed. I am now in my fourteenth year of teaching and I can honestly say that there are not very many times I could look back on January and say, "that was a good month."

There is a ragged index card taped to my computer monitor. It says, "I can't do what I've always done, and not expect to get what I've always gotten." I would give credit to the person who said it if I had any idea who it was. It was something I heard a long time ago and it stuck as something that I needed to remember frequently.

So if I am unhappy with how my January has gone in the music room, then clearly I need to change tactics. The "same ole, same ole" will ultimately result in the "same ole, same ole." What I have been doing is not working, so it's time to change what I have been doing.

So here is my game plan for the January doldrums. If you struggle with this time of year, maybe something in this can help you. I am not going to pretend I know it all and you should try my five step plan for success, rather, I am constantly learning how to be the best teacher I can be. These thoughts could possibly be more for me than anybody else.

## Aim

"If you aim for nothing, you'll be sure to hit it."

What are my goals for learning in the music room?

What curriculum areas do I need to reinforce/review/introduce?

What history/social studies/math/etc. tie-ins can I grab and incorporate in my teaching?

What is something I have always wanted to teach and never tried?

## Plan

What are my calendar dates and grade levels for specific lessons or units?

What tools do I need to accomplish my goals?

What are my intended learning outcomes?

How will I assess learning?

## Execute

Where are the potential pitfalls that I can try to anticipate ahead of time?

What is my backup when things don't go as planned?

How can I present a lesson in a different way that I have never done or tried before?

How can I get the maximum level of student engagement?

## Enjoy

Remember how much I enjoy my students and what a privilege it is to teach music every day.

Attitude is a choice.

## Attend

So I hope you will pardon the shameless plug, but attending the OMEA conference has always been a huge professional and emotional boost. I sound like a broken a record, but it is good to share the same space

with other people who understand the "day in-day out" of being a music teacher. The fact that this is an all northwest year makes coming to the conference in Portland even more appealing. There is an incredible line up of clinicians, and you will have a chance to network with teachers from other states.

In whatever ways January and the New Year hit you, your music room is ultimately up to you. Now is the time to go out with the old stuff we have always done and try something new. It will energize you and your students.

As always, feel free to send me any thoughts, comments, or carefully crafted criticisms.



## Thank You, TEACHERS

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

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

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

**David Hattner**, *Conductor and Music Director*

**Kevin A. Lefohn**, *Executive Director*

**Ann Cockerham**, *Orchestra Manager*

**Carol Sindell**, *Young String Ensemble Conductor*

**Larry Johnson**, *Conservatory Orchestra and Wind Ensemble Conductor*

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# Guilty As Charged: Bass Section Neglect

It is definitely a challenge meeting the musical and educational needs of everyone in orchestra class on a daily basis. Just think about how the day starts. Having barely avoided a traffic ticket traveling between schools, you arrive in your room just as the bell rings. At the beginning of class, there are so many questions to answer and problems to solve all at once. As you peer over to the bass section, you realize that you haven't had a chance to carefully tune their instruments. You really need to get class started, so you decide to just let the basses slide for today.

This is just the beginning of class. As the period continues, our attention is going to be drawn to seemingly more important musical challenges in the upper strings and celli. Most all of us are guilty of neglecting the bass section in string class. What are some easy things we can do to give the basses the extra help and direction they deserve?

## Location and Set-up

One of the inherent problems with the double basses is that they reside in a geographically undesirable location for teaching. They are so far away from the conductor and it is hard to hear and see for both the players and the conductor. If the basses are seated behind the cellos, they are even three feet farther away than they need to be. Take a look at your set-up and see if you can move the bass section inside of the cello section and behind the second violins and violas. The bass section can also be equally centered across the back of the orchestra. It both looks great and has musical benefits for the ensemble. Also, if the basses are located closer to you, you are going to have a better chance to see what they are doing right and wrong.

## Meet Them on Their Turf

Try to make the bass section your first stop in the room. If you can make a quick stop at the beginning of class, you communicate that you care

and it gives you the opportunity to tweak posture, hand position, bow holds, and check tuning. There is nothing wrong with providing the bass section with an electronic tuner and a clip so they can learn to tune perfectly on their own before class starts. If their strings are perfectly in tune, the section will begin to develop solid intonation as will your entire ensemble. Once the basses are checked with a tuner, have them practice finding and tuning with harmonics. I found a great step-by-step video about tuning with harmonics listed below in online resources.



## Take a Gatorade Break to Practice Hand Position

For most middle school and high school students, holding a plastic Gatorade bottle (16 oz.) forms the perfect, relaxed left-hand position for bass playing; a slightly smaller water bottle will work for your elementary students. We are looking for a relaxed left hand with curved fingers and a relaxed opposing thumb. The thumb is generally opposite the second finger, but this will vary slightly depending on each student's hand. The opposing thumb is positioned approximately in the center of the neck. We are trying to avoid that hitchhiking thumb. In shifting, it is important to remind the basses that the hand (and thumb) moves as a relaxed unit.

## An Easy Fix for the Left-hand Broken Wrist

In standing position, it is common to see the left hand forward broken wrist, especially while playing on the A and E strings. This is generally caused by placement of the instrument against the body. Students seem to feel comfortable and gravitate to playing the instrument with the upper bout against the body. This common mistake forces

An advertisement for Willamette University's Conservatory Experience. The top left features a black and white photograph of hands playing a double bass. The main text is centered and reads: "WILLAMETTE UNIVERSITY" with a logo, "A Conservatory Experience" in a large serif font, and "Within a Renowned College of Liberal Arts" in a smaller serif font. Below this, it says "Music scholarships awarded annually to majors and non-majors". There are three columns of information: "DEGREE PROGRAMS" listing BA in Music, BM in Performance, BM in Composition, BM in Music Education, BM in Improvisation in Contemporary Practice, Minor in Music, and Minor in Arts & Technology; "AUDITION DATES" listing Saturday, Jan. 26, 2013 and Monday, Feb. 18, 2013; and "SCHEDULE AN AUDITION" with the phone number 503-370-6687. At the bottom right, it says "Office of Admission willamette.edu/admission • 503-370-6303" and "willamette.edu/go/music".

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[willamette.edu/go/music](http://willamette.edu/go/music)

the left wrist into forward bent position. To easily fix this, turn the bass just a few degrees so it is the back edge (between the back and the upper bout of the instrument) that meets the body. The backwards-bent wrist happens because the thumb is gravitating around the neck toward the E string. Keeping that nice Gatorade hand position with the thumb in the center of the back of the neck will solidify the left hand position. Working on an appropriate standing and seated position from the beginning will solve many problems that develop in the early years of playing the instrument.

**Online Resources:** [www.TheLessonRoom.com](http://www.TheLessonRoom.com)

As I am already over my word count for this short article, I started reviewing some online resources and found some great double bass teaching tips presented by D'Addario Strings and bassist Paul Sharp of The North Carolina School for the Arts. At [TheLessonRoom.com](http://TheLessonRoom.com), type in "Paul Sharp" and there are 20 excellent short video lessons on the double bass for you and your students.



*Mark Barnard, Conducting his educational arrangements for orchestra at the Centerville Performing Arts Center, Ohio*

*St. Mary's Director of Instrumental Music and Oregon All-State High School Orchestra Manager, Mr. Mark Barnard, recently served as the guest conductor of the 44th Annual Evening of Strings at the Centerville Performing Arts Center in Ohio. Mr. Barnard conducted the Grand Finale featuring 300 high school string musicians performing his arrangements for educational orchestra.*

An ASCAP composer, arranger, and music editor, Mark Barnard has created numerous publications. His educational compositions have been featured and performed at the Midwest Clinic, the Interlochen Center for the Arts, and at many conventions and festivals. A graduate of the USC-Thornton School of Music in music education and the New England Conservatory in double bass performance, Mr. Barnard has directed school ensembles in California, Ohio, and Oregon.

## 2013 U.S. Army All-American Marching Band



Two students from Oregon were selected to be in the 2013 Army All-American Marching Band! The students were selected by the 2013 instructional staff, comprised of NAFME member band directors from the high school and college levels. The students were selected based on their complete application including academic standing, band director nomination and taped audition. Cory Mayer, from Henry D. Sheldon High School, under the direction of Tracy Ross, will be playing the alto saxophone and Irvin Mejia, from Tigard High School, under the direction of James Irving, will be playing in the pit and playing the guitar at the All-American Bowl.

The U.S. Army All-American Bowl is the premier high school football game in the nation. Produced by All-American Games, this Bowl features the nation's top high school senior football players and marching musicians. A student selected as one of the 125 U.S. Army All-American Marching Band members will receive an **all-expenses-**

**paid trip** to San Antonio, TX to march in the halftime performance of the All-American Bowl at the Alamodome.

Congratulations to Tracy Ross and James Irving for having students selected into this prestigious band!





# Don't Miss Out on Being Recognized as a Best Community for Music Education!

## Get the Recognition Your School Music Program Deserves

The 2013 Best Communities for Music Education (BCME) survey has launched! We need your help in sharing this information to ensure every school district and independent school has the opportunity to complete the survey by the January 18, 2013 deadline.

Teachers, parents, school administrators and board members are invited to complete the 2013 survey online now through Friday, January 18, 2013. Many districts reported that making the "Best Communities" list has had a positive effect on their ability to sustain and advance music education programs. In 2012, 176 communities were recognized, including 166 school districts and 10 schools.

"The designation has helped to validate the work of the students, faculty, administration and community in building a music program of which we all can be proud," said Brian P. Timmons, district music coordinator of Bergenfield public schools, in Bergenfield, N.J. "Through the economic crisis, we have been able to continue to grow and develop our program with unprecedented participation. Our designation has undoubtedly been a positive factor in that success."

The BCME survey asks detailed questions about funding, graduation requirements, music class participation, instruction time, facilities, support for the music program, and other relevant factors about their communities' music education programs. One application may be submitted for school districts, and community members are encouraged to work together to complete the comprehensive survey. Individual schools such as parochial, charter and home school networks can submit a survey to be considered for a SupportMusic Merit Award and be recognized for their commitment to music education.

The Institute for Educational Research and Public Service of Lawrence, Kansas, an affiliate of the University of Kansas, hosts the survey and has updated and refined processes for assessment of community selection. Survey responses are verified with district officials and then advisory organizations review the data.

**Update Your Profile**  
Visit the OMEA Website at  
[www.oregonmusic.org](http://www.oregonmusic.org)

### SURVEY URLS

<http://www.nammfoundation.org/research/best-communities-music-education-survey>

### TO SHARE ON TWITTER

Studies show music participants more likely to earn academic honor + higher grades Become a Best Community for Music Ed <http://bit.ly/BCME2013>

The 2013 Best Communities for Music Ed survey is open! Visit <http://bit.ly/BCME2013> for details- don't miss out! #musiced

Do you live in one of the best communities for music ed? If so, be nationally recognized! Learn more at <http://bit.ly/BCME2013> #musiced

### TO SHARE ON FACEBOOK

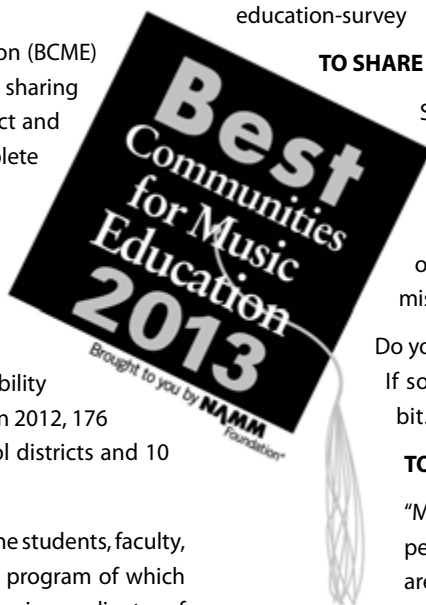
"Music can change the world because it can change people." – Bono. Studies show that music participants are more likely to receive academic honors and earn higher grades. Become a Best Community for Music Education! <http://bit.ly/BCME2013>

Teachers, parents, school administrators and board members are invited to complete the 2013 BCME survey online now through Friday, January 18, 2013.

Link: <http://bit.ly/BCME2013>

The 2013 Best Communities for Music Education has launched! Make sure your school or district completes by January 18 to get the national distinction they deserve!

Link: <http://bit.ly/BCME2013>



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[www.nafme.org/lessons](http://www.nafme.org/lessons)



# News and Views

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## Greetings Fellow Jazz Band Educators!

I would like to invite you to attend the **2nd Annual West Salem High School Jazz Festival on Saturday, February 9, 2013**, in Salem. Our outstanding adjudicators include: Susie Jones, formerly of Mt Hood Community College; Jason Palmer, of Portland Community College; and Randy Kem, saxophonist and jazz performer. They will provide excellent feedback and a short clinic following your performance. In addition, The Western Hemisphere Jazz Orchestra, under the direction of Keller Coker from Western Oregon University, will perform during our noon concert hour; and the Willamette Valley Saxophone Quartet will perform prior to the evening awards ceremonies.

We offer a unique format that will meet the needs of your band, no matter their level. Bands will be grouped in similar classifications for competition. You, the director, select the classification that is appropriate for your group. Each group will have a 30 minute time slot, which includes an on-stage clinic by one of the adjudicators, set up and break down. Please note: we have also added a combo division this year. Awards will be presented to the top 3 in each division.

**For more information, please visit our website at: <http://westsalemband.org/jazzfest.html>, or contact Jaimie Hall @ 971-218-7891. We hope to see you on February 9th.**

## Rural Music Educator Study

Hello! Our names are Elizabeth Gaile Stephens and Jennifer Doyle. Dr. Stephens is a former rural elementary music teacher, and she is currently an assistant professor of music education at Emporia State University in Emporia, Kansas. Dr. Doyle is a former high school band director, and she is a visiting assistant professor at the University of Maryland. We are conducting a study to examine the perceptions of rural music educators. Your participation in a 10-minute

survey will help improve the preparation of future rural music educators. All responses to the survey are completely anonymous. If you are at least 18 years of age and would like to participate, please visit the following link to be taken to the survey:

<https://www.surveymonkey.com/s/RuralMusicEducationSurvey>

If you have any questions or concerns, please contact us at: [atestephe4@emporia.edu](mailto:atestephe4@emporia.edu)

Thank you for your time and your assistance!

Elizabeth Gaile Stephens, Ph.D.  
Assistant Professor, Music Education  
Department of Music  
Emporia State University  
Emporia, Kansas  
[estephe4@emporia.edu](mailto:estephe4@emporia.edu)

## OSU Wind Band Symposium

The third annual OSU Wind Band Symposium will be taking place on January 11th and 12th in Benton Hall on the campus of Oregon State University in Corvallis. The featured guest conductor/educator is Ray Cramer, Director of Bands Emeritus from Indiana University. The two-day event includes workshops on conducting (both large concert band and chamber winds) and rehearsal pedagogy from one of the leading experts in the band field. Conducting participants' fee is \$100 and is limited. Observers' fee is \$50 and is open to everyone. This year's guest band is the Sam Barlow Band under the direction of Paul Nicholas. Feel free to email Chris Chapman at [chris.chapman@oregonstate.edu](mailto:chris.chapman@oregonstate.edu) for more information.

Dr. Chris Chapman  
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Oregon State University  
Department of Music  
101 Benton Hall  
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(541) 737-8829 / fax: (541) 737-4268  
[chris.chapman@oregonstate.edu](mailto:chris.chapman@oregonstate.edu)  
<http://bands.oregonstate.edu>

## Rogue Valley Chorale Association Artistic Director

Lynn Sjolund, beloved choral director and educator, will retire from the RV Chorale after 40 years of fine conducting. Lynn is programming his favorite tunes for the 2012-13 concert season, and we will be celebrating in song all year.

The Artistic Director Search Committee has posted the following job description, and we are accepting inquiries and applications. We hope that our many conducting colleagues from the region will consider applying for this job. The Rogue Valley is a beautiful place to live and make music. Please visit the Rogue Valley Chorale website for more information, or contact Pam Nordquist ([pamarella@charter.net](mailto:pamarella@charter.net)) for more information.

**JOB DESCRIPTION:** Not-for-profit singing group with a rich 40-year history seeks part-time Choral Conductor/Artistic Director. Position requires Bachelors Degree in music with advanced study in choral conducting and 5 years experience directing choral groups. Masters degree preferred. The selected candidate will provide the musical programming for the adult SATB choir of over 100 members and provide the musical direction necessary for three to four successful performances each year. Additionally, they will provide input to the directors of our 4 youth choirs. They will work closely with the Board of Directors and Executive Director to further our mission.

Interested applicants should send a resume or curriculum vitae along with a cover letter explaining their interest in the position to: [ADsearch@roguevalleychorale.org](mailto:ADsearch@roguevalleychorale.org).

Additional information, and a complete job description can be found at: [www.roguevalleychorale.org/adsearch.html](http://www.roguevalleychorale.org/adsearch.html)

Thanks very much  
Pam Nordquist  
Director Search Team  
Rogue Valley Chorale  
541-535-1504  
[pamarella@charter.net](mailto:pamarella@charter.net)



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## The Central Oregon Symphony 2013 Young Artist Competition

The Central Oregon Symphony Association (COSA) is pleased to announce the 2013 Young Artist Competition. Winners will receive monetary awards and may be invited to perform with the Central Oregon Symphony during the 2013-2014 Season. The competition will take place on **Saturday May 18th, 2013** at Wille Recital Hall in the Campus Center at Central Oregon Community College in Bend, OR. (The start time will depend on the number of participants.)

**Competition Divisions:** (student's grade during 2012-2013)

**Junior:** students in 8th grade or younger

**Senior:** students in 9th through 12th grades

Prizes will be awarded as follows:

Junior: first prize -- \$200, second prize -- \$100

Senior: first prize -- \$300, second prize -- \$150

Completed application and registration fee (\$50/registrant or \$35/dependent of a COSA member) must be received no later than **Saturday, April 27th, 2013**. Contact COSA with any questions or concerns: [info@cosymphony.com](mailto:info@cosymphony.com) or 541-317-3941. The application is available on the Central Oregon Symphony Association website at [www.cosymphony.com/documents/YoungArtistCompetition\\_13.pdf](http://www.cosymphony.com/documents/YoungArtistCompetition_13.pdf)

For more information contact:

Krista Aasland, Executive Assistant  
Central Oregon Symphony Association  
541-317-3941

## Oregon Music Hall of Fame Scholarships

The Oregon Music Hall of Fame, a non-profit, is offering four \$1,000 college scholarships for eligible high school students continuing their musical studies at the college level for the fall of 2013.

If you know of an outstanding student musician who will be continuing their musical studies in college, please have them visit the

Oregon Music Hall of Fame website ([www.omhof.org](http://www.omhof.org)) for an application. Applications must be postmarked by February 11, 2013.

The Oregon Music Hall of Fame (OMHOF) is a non-profit organization that was created to help preserve Oregon's unique musical heritage. Their focus is to recognize and promote the legacy of exceptional Oregon musicians of the past, promote promising new Oregon musicians of today, and to enrich Oregon music education programs in order to train our musicians of tomorrow.

Please email Board Members: Janeen Rundle, Director of Music Education, ([jrundle@englending.com](mailto:jrundle@englending.com)) or Abby Kahl ([abbyk@insureoregon.org](mailto:abbyk@insureoregon.org)) with any questions.

## Eugene Gleemen Grants

Choir Teachers:

To encourage greater participation of male singers and to assist local choral organizations that include male singers, the Eugene Gleemen are awarding grants to choral organizations in the Eugene-Springfield and surrounding area that include male singers.

The amounts of the annual grants are usually up to \$500 and are available to one or more organizations each year. The amount and number of grants depend on the types and quality of the proposals. The grant is limited to school or non-profit choral organizations that include male singers. The grant is primarily need-based. The grants are due December 31.

We hope that you can take a few minutes out of your busy schedules to fill out and return the grant application to us at the address below.

Link to grant application:

<http://www.oregonmusic.org/files/file/EugeneGleemen.pdf>

Eugene Gleemen  
PO Box 10692  
Eugene, OR 97440

You can read about the Eugene Gleemen and our history (we have been continuously performing since 1926) at: <http://www.eugenegleemen.org/>

Thank you.

Trey Imfeld  
President  
Eugene Gleemen

## AN OPEN LETTER TO THE OREGON MUSIC EDUCATION ASSOCIATION

Hi Fellow Educators!

My name is Peggy Swafford. I taught strings in the Beaverton Schools while also performing as a member of the Oregon Symphony. I have since retired and am on the board of an organization called the Music Education Assistance Project (MEAP). MEAP's mission is to provide opportunities for students attending public schools in northern Oregon and southwest Washington to develop their music capabilities through private lessons and in-school master classes and performances given by local music professionals. I am not asking for donations! I want to tell you that MEAP has scholarship funds available for talented instrumental students who find they cannot afford private lessons. MEAP also provides grant money to professional ensembles or soloists who, upon invitation from teachers such as you, visit schools to enhance a student's music experience.

Thank you for your kind attention. For more information go to our website: <http://www.meap99.org>

Please feel free to email Peggy Swafford ([peggyjswafford@msn.com](mailto:peggyjswafford@msn.com)) for any further questions or suggestions.

Sincerely,  
Peggy Swafford, Secretary, MEAP  
Retired Member OMEA

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- Micah Brusse, Percussion Coordinator  
University of Oregon Marching Band



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