

Oregon

Music Educator

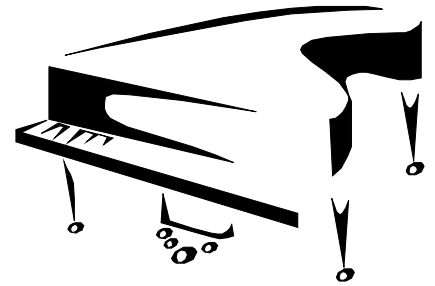
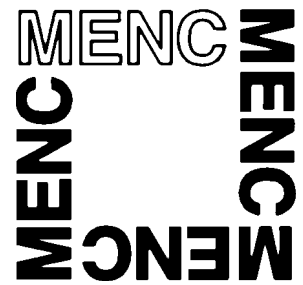


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Action Printers, Inc.
Wade Graphic Design
Jan Bishop Editorial Assistance
Elise Skelton/KAVI - Website design and maintenance

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

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New Faces, Ideas, and Transitions

Once again it is time to gear up for the fall. Over the past year I had the distinct pleasure to visit five of the northwest state conferences: Alaska, Idaho, Oregon, Wyoming, and Washington. It was interesting to observe how each state has its unique flavor and presentation. I was overwhelmed by the gracious receptions I received and invigorated by the quality of sessions and performances I observed. Consequently, I am eagerly looking forward to attending my final conference while serving as Northwest Chair in Montana this October.



We welcome five new state presidents to the Northwest Board: Bob Olsen, Alaska State President; Dan North, Idaho State President; Jim Howell, Oregon State President; Fred Dole, Washington State President; and Michael Powell, Wyoming State President. I look forward to working with them on the Board this year. It is also important to recognize those individuals who recently completed their terms: Ginny Packer, Alaska Past President; Kelly Caldwell, Idaho Past President; John Skelton, Oregon Past President; Gary Gasser, Wyoming Past President; and Ted Christensen, Washington Past President. If you have an opportunity, take time to thank them for their dedicated work. They made a great team. Please take time to express your appreciation to all of the music educators in your state who serve your MEA organizations. MEA volunteers sacrifice countless hours of personal time and energy in order to ensure the advancement of music education for you, your music students, and colleagues.

Congratulations to the new candidates for Northwest Division of MENC President-Elect: Terry Annalora of Montana and Jim Rice of Washington. Both gentlemen exhibit professionalism and are esteemed music educators. Look for a short history of their accomplishments and their position statements in future issues of the *Music Educators*

Journal and Teaching Music. Regardless of who is elected, the Northwest Division will be in good hands.

Many of you had an opportunity to work with MENC Past President, Mel Clayton, during his term in office. His vision and leadership kept members of the National Executive Board and the MENC staff focused on searching for ways to improve life for music students and classroom teachers "out in the trenches." In a seamless transition, Dr. Willie Hill, MENC President, is continuing the initiatives that began under Mel's leadership. Dr. Hill reminds us that the more everyone focuses on what they can do for MENC and music education, the more all of us will benefit long term. Thank you, Willie, for reminding us that we all have the same goal: the advancement of music education.

I encourage each of you to consider running for an office in your state MEA. More and more, we need motivated, caring individuals to step up to the plate. This is one way for new teachers to broaden their opportunities and to build a solid support base. Many novice music educators leave the profession after only 3 years. Isolation and lack of peer support factor heavily into their decision to seek other professions. Getting involved with your state MEA leadership may open up unexpected opportunities. It certainly will acquaint you with some of the most respected teachers in your state.

Looking Toward Portland 2003

In May, many of you were counting the days until your final concert was over and your last piece of equipment was checked off from the inventory list. Approximately 40 music teachers managed to squeeze in a trip to Portland, OR, to attend the Northwest Division Conference Planning Committee meeting. Band, choir, orchestra, jazz, higher education, and general music educators from all six states attended. The educators spent the entire day organizing and prioritizing over 100 proposed sessions. Renee Westlake, Northwest Division President-Elect, served as the Education Session Chair for

the conference. Look for her article in an upcoming edition of the *Oregon Music Educator* for more details regarding the education sessions.

Many MENC staff members are assuming more of the behind-the-scenes responsibilities of the Northwestern and Eastern Division conferences. One example: in previous years the Northwest Division President-Elect has been responsible for organizing the All-Northwest Honor Groups. Now, MENC staff member Sandra Fridy is attending to many of those details. She heavily depends on the help of teachers in the Portland/Vancouver area. Jim O'Banion currently serves as the All-Northwest Honor Group Chair and Tim Siess is the Local Site Chair. The two of them will handle details specific to the Portland site. The Honor Group Managers are as follows: Debbie Glaze, Mixed Choir; Karen Bohart, Women's Choir; Kevin Egan, Band; Jeff Cumpston, Jazz Band; Candice Siedle, Jazz Choir; and Rob Rayfield, Orchestra. Anyone who has taken on similar duties understands how vital this work is to the success of the honor groups.

Here are a few of the highlights you can expect when you attend the Northwest Division Conference in February 2003. Our headliners are Dr. Willie Hill, MENC President, and the Boston Brass. The Boston Brass will be featured during a general session, will present masterclasses, and will provide a concert for the membership on Friday evening. Billy's Brass Band also will perform.

All 900 of the All-Northwest Honor Group students are in for a treat. Due to popular demand, Dr. Tim Lautzenheiser is back and will speak to the Honor Group students and their parents. The Boston Brass will also perform a private concert, exclusively for the Honor Groups. You'll see more details in my next article.

Have a great fall and remember to put this conference on your calendars now!

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President's Column

Jim Howell
OMEA Board President

OMEA: Who are we, really?

Who are we? Part 1: As an organization, what do we believe? Do we agree on an underlying philosophy for what we are, why we exist, and how we carry out that philosophy? What are our foci? Does the purpose stated in our constitution still apply to us today? What services do we provide, should we provide, and would we like to provide? Do we have the resources to do any or all of these? If not, can we do a better job developing resources? Can we involve, in a more meaningful way, more of the people out there who are willing to serve OMEA? Do we expect too much from too few people? Do people WANT to get involved? Why or why not?



formed into a very influential and powerful organization. "They" (OMEA) could change the course of events if only "they" would get off their behinds and get busy.

Comforting thoughts, perhaps, but the real news is: There is no "they." OMEA is "you" and "me." It is those of us willing to put in a little extra effort to strengthen our profession. OMEA cannot do anything that "you" and "I" are not willing to do. It is "you" and those who, like you, are willing to do the work—there is NO magic "they"

sitting around and waiting for something else to do.

These are some of the questions the board will be wrestling with this year. If you have feelings about any of these Big Questions—make sure your district chair knows how you feel.

My goals for this year and next are to:

- Develop a Mission Statement and brief list of Core Beliefs in order to—
- Develop a Strategic Plan that looks ahead many years and to—
- Develop a usable committee structure to enable the board to make well-informed decisions, with a specific focus on guidance and vision issues (rather than nuts and bolts issues).

We will start small and build, but if you are interested in serving on an OMEA committee in the future, make sure your district chair knows!

Who are we? Part 2: OMEA should be saving jobs! OMEA should be lobbying legislators! OMEA should be telling the Oregon Department of Education what to do!

Without fail, when rough times come along, statements, such as these, crop up. It is as though, in times of need and in peoples' imaginations, OMEA is magically trans-

Now that we settled that, and OMEA is clearly defined as "all of us," what can OMEA do? One thing that we can do, as we waded through this political turmoil, is to be pro-active and to work closely with the Oregon Education Association. With our website capabilities, we can respond quickly to requests to contact our state legislators by sending an email to all members. (For me, talk like this brings back the pangs of guilt from those times I have been asked but never quite got around to it.) It is a quick and easy process, however, when a request for action is accompanied by an easy-to-use website address created specifically for contacting your legislators. This brings us to my next point:

Please check your personal information page on the OMEA website (www.oregonmusic.org) and update it if need be. On this page is a checkbox that offers you the choice not to receive email messages from OMEA. If you check this box, and we cannot contact you, you cannot do your part to help. I encourage you not to check this box.

And when we do send you a request that we feel is important and that could make a difference for our future, please do your part.

I invite you to see how simple this is and how good it can feel to say your piece to a voting elected official.

1. Go to the OEA website: www.oregoned.org/pal.
2. Near the bottom of the page type in your zip code.
3. Select your U.S. representative or senator, or your state representative or senator.
4. Bingo! An address for composing your piece.
5. "Submit."

Who are we? Part 3: OMEA is one of the six states that make up the Northwest division of MENC. Northwest is one of only two divisions still holding division conferences. Although there is often talk at the national level about doing away with the two division conferences, your support and attendance, the collegial spirit of the Northwest MENC Conferences, and the passionate lobbying of folks like Mel Clayton and Lynn Brinckmeyer help keep this event alive. February 14-16 2003 will be a time of great in-service sessions and camaraderie. Plan to attend, refresh yourselves, meet new people, and renew old acquaintances! Many folks from six states have put in a lot of work to prepare the Northwest MENC Conference, but it is "your" conference and it won't be the same without "you"!

I hope to see you in February at the Northwest MENC Conference in Portland! Have a great year and try to retain some sense of humor about our state government, and remember from time to time what a good profession this is!

Greetings and welcome to the 2002-03 school year! With the events of the summer and activities in Salem, one has to wonder what kind of school year it will be. Our principal at Westview High School said it best when, after giving us all the cutbacks and gloomy financial news, he/she stated, "The bottom line is students will be coming through the doors on Tuesday. We are educators and it's our job to teach them." Those words are easy to say and seem obvious, but, with the current situation some of us are in, it is a more difficult task than ever before.



Being a slave to responsibility, words like "job" and "duty" resonate with me. Perhaps a better word would be passion. At some time we all had a passion to teach and make music. The "job" and "duty" parts tend to erode that passion over the years. Budget cuts, poor working conditions, and scheduling issues also play a hand. I would like to suggest another evil that is far more corrosive to the passionate musician/teacher-it is our own defeated attitude. If we are not careful, that attitude will cost us our jobs far more quickly than any administrative will.

Think back to when you first finished your undergraduate studies. Remember how enthusiastic you were? You were going to have the perfect program! Your ensembles were going to make such wonderful, inspiring music!

Although I graduated many years ago, this summer I was brought back to earlier musings by my daughter, Sarah, who is entering her senior year at the University of Oklahoma with a major in Music Education. Her boyfriend, Justin, is also a Music Ed. major. Over the summer the three of us had many wonderful talks about bands and programs and how they were going to conquer their own particular music worlds in the near future. It has been very stimulating and inspiring to me. It brought me back to my own early dreams. Some have come to fruition. Many have faded because the "job" got in the way. I am making an effort this year to rekindle some of that old fire.

How do I do this? My own work situation has rarely looked bleaker. Each year, I seem to receive fewer students, and those students come to me with a lower skill level than before. My operating budget remains steady at zero. Overcrowding in our school makes teaching very difficult at best. We operate on a block schedule so I see students every other day. This year we added a new period to the students' schedule, and the result is 10 minutes cut from each period, which means about 30 minutes less teaching time per class, per week. Add to this the looming realities of CIM and CAM, education funding issues, and the depressing thought of the instability of PERS. It's no wonder the fire is dimming!

My solution? Attitude. The need for music education has never been greater. By hook or by crook the job MUST get done. It is what we do. My trombone instructor at the University of Washington once told me, "If you are play-

ing with the correct embouchure, you should be able to play the trombone with a shoe horn for a mouthpiece." I would like to think, if we approach our jobs with the correct attitude, passion, and teaching skill, we should be able to teach kids and make music in the worst of situations. We have all been caught up with dwelling on why our situation is so bad. We all have issues that are untenable and unfair which make teaching difficult. In the near future, many of those issues will not go away and some will get worse.

We all must get involved in the advocacy of our programs and fight to keep them in the curriculum. I submit that the strongest advocacy we can present is an admirable program that neither principals nor parents are willing to give up. Unless our product is excellent and we provide students, parents, and the community with a high-quality, visible program, advocacy and political action is of little use. We need both political action and programs worth defending.

continued on page 9...



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continued... **President Elect's Column**

In my program, I am constantly looking under stones for ways to improve my teaching and my ensembles' performances. Here are some of the problems I face and actions I have taken to keep quality high.

1: Problem: I have fewer students with less training.

Solution: Develop an aggressive system of teaching technique and theory. I work the younger bands from two different technique books and several handouts. Each student has a theory book from which I teach regular lessons, assign homework, and give frequent tests. I have student assistants help with the grading.

2: Problem: I lost my assistant director.

Solution: I videotape all my playing tests and have section leaders help evaluate. I videotape my rehearsals and review them so I can be that "second" set of ears. I plan to bring in students from Portland State University to help with sectionals.

3: Problem: Last year I had no operating budget. Music programs cost money.

Solution: I charge students \$250.00 to be in band. This seems excessive, but my product is good and parents are willing to pay. I am aware that there are communities in which \$250.00/student would be a stretch. If this is your situation, set the price at \$50.00 and run a leaner program. My parent booster group raises money for scholarships for those who can't pay.

4: Problem: I have no capital outlay fund for new instruments, uniforms, etc.

Solution: Again, my parents' group takes care of me. They are committed to the program. The side benefit of this parent work is that they have ownership and are contributing to each child's success. In fact, the severe budget problems in my district have caused all restraints in fundraising to be lifted. Even without district monies, I have more capital outlay than I have ever had, thanks to my parents.

My point is this: Times are tough. We can roll over, play dead, and watch our programs die, or we can work to find creative solutions to the severe problems we face. Our kids need us to work hard and produce. A successful,

visible program is going to be very hard to cut. I will do whatever is necessary to ensure success in my program.

Here is a list of questions I challenge you to ask yourself about your teaching.

1. Are you prepared for your class or are you winging it because you have done it for so long and can teach it in your sleep?

2. Are you punctual? Do your classes start on time?

3. Are you wasting rehearsal time doing things that do not pertain to music? Or, are you squeezing every last second of instructional time out of the precious minutes of rehearsal you have?

4. Are you teaching the same now as you have since college, or are you consistently attending workshops and conventions to find new and exciting ways of teaching music?

5. Do you have other professionals visit and evaluate your class as guest instructors, or are you an island in your own building, rehearsing for yourself and performing only for your students' parents?

As my daughter and I talked this past summer, I realized I am guilty of some of the above. I can improve. We all can. Please make a point not to allow the issues of the day to drag you into the pit of ineffectiveness. Now it is more important than ever to be more professional. Raise the bar higher this year. Our profession depends on it.

See you at the Northwest MENC Conference in Portland in February!



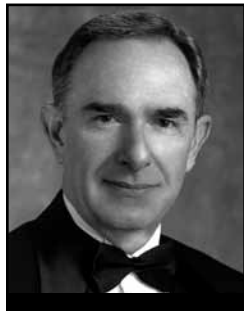
Second VP's Column

Michael Burch-Pesses
Second Vice President

State Solo Contest Information

Welcome to a new school year! I trust you enjoyed a restful summer and are looking forward to great success in 2002-03. I am excited about the challenges and opportunities ahead in my new role as your Second Vice President and organizer of the state solo contest.

We owe Dick Elliott our many thanks for his untiring energy and dedication devoted to OMEA in organizing the state solo contest for the past 4 years. He and I met during the summer to discuss the contest in detail. He turned over all his contest materials to me, including recommended timelines and procedures. The transition has been smooth. Dick, very kindly, has offered to be a resource for me if I need one. I will do my best to follow his superb example in organizing the contest.



OMEA and OSAA are still working on a statewide adjudication form that employs a unified rating scale in the senior division for solo and ensemble contests. One of my top

priorities is to bring this project to fruition.

The date of the 2003 state solo contest is Saturday, May 3. Please note that this upcoming contest is 1 week later than usual! Willamette University has offered to serve as host, which means that participants will be able to visit and enjoy its beautiful new music facility.

I will be working closely with all our District Chairs to assist with their district solo contests. I invite them to contact me for assistance at any time via email at burchpem@pacificu.edu or by phone at 503.352.2897. District Chairs soon will receive a copy of my timeline for the state contest. All deadlines must be met. They also should mark

their 2003 calendars now to attend the January 11 OMEA Board meeting for a complete discussion on the latest contest information. District Chairs who miss this meeting will be behind the power curve.

Directors throughout the state, please note for yourselves and pass on the following information to your students: Those students who aspire to take part in the state

solo contest must make it their top priority. They must ensure that their district and state contest application forms are submitted on time. Late entries will not be accepted in the absence of compelling mitigating circumstances.

In the past, because of the sheer number of students they accompany, some piano accompanists have been hard pressed to keep up with the contest schedule. I strongly encourage students to contact their accompanists early to confirm their services and also encourage accompanists to use caution in accepting only as many students for the contest as is practical.

To all music teachers and their students throughout Oregon: I will give you my best effort in organizing this important event. If I can help you in any way as we move toward May 3, please contact me by email or phone. I am interested in what you have to say and will respond to you quickly.

Bits and Pieces

Interesting News About OMEA Members

OMEA Board Second Vice-President, Michael Burch-Pesses, spent a week in Whangerei, New Zealand, during the first week of August 2002 to adjudicate the National Concert Band Festival of New Zealand. During the festival he adjudicated 29 bands, rehearsed and conducted a 200-piece honor band in concert, and presented a conducting clinic to more than 50 band directors.

District 2 OMEA member, Gene Burton, was nominated by the band and choir students at West Orient Middle School to be recognized by a local radio station's Outstanding Teacher program. Gene was selected and was presented with the award at a school assembly in his honor.

The winner of the District 4 Elementary Choral Composition Competition was Melissa Roth, an elementary general music teacher in the North Clackamas School District. Her entry was a two-part setting of the folk song *A La Puerta del Cielo*. Her work, along with the other entries, will soon be posted in the "members" section of the OMEA website, where members have permission to copy as needed for their students, free of charge.

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Elementary Music Column

Karl Gustafson
Elementary Chair

It is said that variety is the spice of life. How “spicy” are your music classes? Are they like three-alarm chili—i.e., are you trying to cram in every hot new activity you discover in workshops, websites, and magazines? Or are they more like plain vanilla pudding? Do you find yourself getting into a rut as the year drags on by repeating the same kinds of lessons because they work? Is it too hard to try to find something different, or are you simply worn out from too many outside activities that demand your attention? Did you make a vow last spring that next year would be different? Well, next year is here—how do you intend to make things different?



they provide helps me to modify the way I present certain activities and even leave out some that didn’t accomplish what I expected. I asked myself these same three questions to help me decide what personal activities I needed to keep (OK, making a living did influence some of my decisions) and which ones I could let go of and still maintain an enjoyable life. I encourage you to think about doing the same—find that balance of spices that makes your life taste “just right!”

On another note—as I’ve gained more skill on my computer this past year,

I’ve been exploring websites geared towards music education. I intend to address this topic in future columns of the *Oregon Music Educator* and would appreciate your sharing good websites with me so I can pass them along. You can send information to me at gustafsk@loswego.k12.or.us. I’m excited to serve as your Elementary Chair—to meet new people, to steal your ideas, and to pass along whatever I can to make your teaching richer and more enjoyable for you and your students. Good luck and have a great year!

These questions aren’t posed to cause fear, guilt, or panic. Rather, they suggest opportunities for self-reflection and goal setting. Last year, I sometimes found myself in that rut I referred to: I was overwhelmed while trying to balance school, my church organist/choir director position, and my choral performing and conducting while also trying to maintain some semblance of a family life. I had to make painful choices to limit the number of activities that demanded my time and attention. In the long run, I know I will benefit from focusing my attention and energies on less variety—a little less “spice” but a lot less heartburn.

Perhaps you need to limit your activities this year, either in your life or in your classroom. Or, maybe you need to do the opposite and add some spice to sharpen the flavor in your classes or to find different ways to maintain your students’ attention. Take some time at the beginning of this year to reflect and evaluate what is important. In their first music class, I asked my 3rd and 4th, and 5th and 6th grade students, “What did you like that we did last year? What didn’t you enjoy quite as much? And what do you want to learn about music this year?” While I heard pretty much what I expected, some of their responses surprised me a little. The feedback

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At this writing the first week of school is history and the fifth special session of the Oregon Legislature is ongoing. Not only have our state leaders failed to find a solution for funding of public services, but also they have threatened to hold any funding decision hostage until PERS has been abolished. The uncertainty, the atmosphere of distrust, and the implication that public employees continue to pad budgets to serve their own selfish purposes at the expense of the hapless taxpayers weigh heavily upon the thousands of dedicated educators who continue to serve Oregon students under impossible odds.

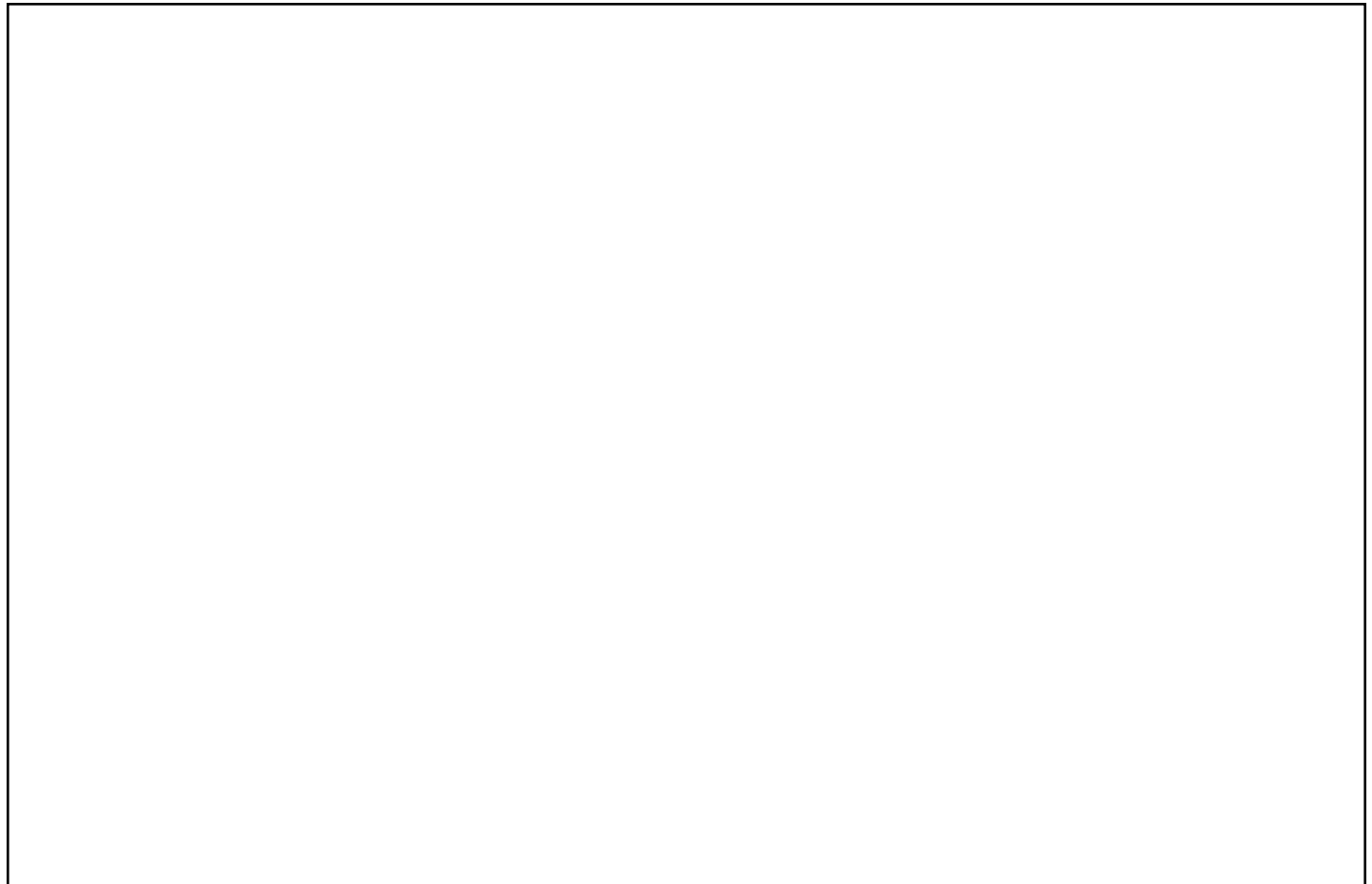


The demoralization process is compounded for Oregon's music educators. All too often, music programs are at the top of the list of budget cuts. The reductions are punctuated by comments from school officials and board members, to the effect that music is "extra-curricular," that after-school music instruction would be more than sufficient, and that, really, only a minority of very talented students will benefit from comprehensive music instruction. Those who hold these and similar opinions don't get it. All too often, we begin to doubt ourselves and develop a stomach-churning sensation, which is aptly described by my Kansas-born mother as "the last chapter of 'What's the Use?'" Does

anyone value our place in the comprehensive school curriculum? Who understands the difference that a quality music education makes in the lives of the generation that will determine our fate when we are senior citizens?

The most significant answers to these questions usually come to us when we least expect them—and from a completely unanticipated source. That point was driven home to me last April, when I attended the national MENC conference in Nashville. We all go to conferences to rejuvenate, revitalize, and sharpen our skills, and this conference did not disappoint. Inspiration and affirmation were in abundance, from the opening general session in which composer/pianist Marvin Hamlisch gave the keynote address and played a medley of his works to the breathtak-

continued on page 14



ing final concert featuring the King's Singers.

As wonderful as the conference was, I would have to say that the greatest epiphany took place on the first leg of the flight from Portland. My husband had flown back a few days earlier to attend national board meetings. I was flying alone and managed to be bumped up to first class. Unaccustomed as I was to this luxury, I settled in and prepared to take full advantage of the hospitality and the leg-room. The woman in the seat next to mine sported a laptop, Palm Pilot®, and a pile of corporate financial documents. Clearly she was not going to initiate small talk, and I had a couple of hours of uninterrupted time with a good novel.

When meal service was announced, we put away our things and launched into the usual mundane “where are you from and what do you do?” conversation. She worked for a telecommunications company, managing its operations for the state of Minnesota, and was returning from her monthly business trip to Portland. We talked about corporate mergers, the impact of new technology on overburdened systems, and the wildly fluctuating stock market—a fairly sterile script, but not unlike travel in a foreign culture to someone who has worked only in the public sector during her adult life.

Then it was my turn. When I said that I was a music teacher, her businesslike demeanor evaporated and her face lit up like a Christmas tree. She told me that she had sung in her high-school choir and played clarinet in the band and that her music classes were the best part of her high-school years. Her band director was her personal hero, challenging all the students to reach their maximum potential. The performances at concerts and festivals left an indelible mark on her and helped her understand and internalize the quest for excellence.

The conversation could have been filed away under “reminiscences of the good old glory days of high-school band contests” had she stopped there. Her next words humbled me, and, at the same time, filled me with hope. She went on to say that she and her

husband have two children in elementary school. When they shopped for their most recent home, the greatest consideration was the quality of the neighborhood public school and whether or not it had a strong music program. She wanted to be sure that her children had the same opportunities for musical expression and growth that she had growing up. She raved about the elementary music teacher and marveled at the high standard of performance her children had achieved.

I asked her if she still played her clarinet, and she said, with some regret, that she hadn't kept it up. She went on to say that she joined the choir at her very large suburban church (3000 in the congregation), which had its own full-time music staff. “That 90-minute rehearsal is the best part of my week,” she noted. Her job was a very stressful one, with high stakes riding on her success or failure. She said that the rehearsal was her only opportunity to completely immerse herself in creating something of beauty. Singing in the choir made it possible for her to escape the trials of the business world and to nourish

and rejuvenate (there's that word again) her soul and her spirit.

I have to believe that my seatmate is not the only person in the country for whom music education had a lifelong impact. Think about the parents, grandparents, friends, and neighbors who come up after a concert or program to thank you for your work and dedication. Read and re-read the notes that parents and students have written to express their appreciation for you. Know that behind each kudo are unspoken words of gratitude and support from dozens of others. And when the ugly assertions and dents to professional self-esteem rear their ugly heads again, force yourself to pat yourself on the back and remember that you contribute to the quality of life of a society and its future. It doesn't get much better than that.

I hope to see you at the Northwest MENC Conference in Portland in February, where we can hopefully celebrate a long-term, stable solution to education funding in Oregon. (That may be overly optimistic, but it beats the alternative.) Best wishes for health, perseverance, and a successful school year!



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Collegiate Column

Dr. Cynthia Hutton
Collegiate Chair

I would like to take this opportunity to introduce myself, to convey how happy I am to be a member of this distinguished organization and to serve as your Collegiate Chair. I teach in the Music Department of Southern Oregon University (SOU), in Ashland. My responsibilities at SOU include being the Director of all Band Activities, teaching freshman music theory and aural skills, teaching beginning and instrumental conducting classes, teaching brass technique for music education majors, and teaching in the applied brass studio. Out-of-class duties include serving as the Music Conductor of the Youth Symphony of Southern Oregon and participating as a member of both the horn section of the Rogue Valley Symphony Orchestra as well as the Southern Oregon University Faculty Brass Quintet.



level of their potentials. Therefore, there is nothing more important today in our business than music advocacy.

We live during dangerous times. The financial shortfalls in Oregon have put many public school music programs on the chopping block again. As usual, when funding gets short, the very subject that defines culture and unites people is regarded as dispensable. Music teachers are working harder than ever with fewer resources. It could get much worse! Why would anyone in college want to go into this profession?

Allow me to offer some justification.

Music in some form has been a part of every human culture since time began. Some scholars believe that music predates spoken language. In the earliest stages of human society, primitive mankind vocalized in a chant-like style in order to express feelings before they spoke to one another with words to express their thoughts. Since the dawn of humankind, music has remained significant as a way to communicate feelings and to cement bonds between people. Igor Stravinsky affirmed that view during his Norton Lecture Series when he said, "The profound meaning of music and its essential aim is to promote a communion, a union of man with his fellow man and with the Supreme Being." Whatever

I understand that, as the Collegiate Chair for Oregon MENC, my primary function is to solicit student participation and to help guide college and university chapters of MENC in Oregon. Building a college chapter and keeping it vibrant is no small task; I admire all of you who take the initiative and have the fortitude to serve as members of your college or university MENC chapters. Another role I play is organizing student assistance at the OMEA State Conference. (College chapters: please mark February 14 -16 on your calendars to attend the Northwest MENC Conference in Portland, and feel free to contact me anytime about your MENC chapter and your plans for the coming year.)

The fact is that I am a music educator today because, like all of you, I love making music. I believe that we all are in this business of teaching music because of how music makes us feel. I believe that teaching music and being a musician are synonymous. To have a successful classroom, both the message and the messenger have to be right on target. I believe the public schools need serious funding improvements to perform at the highest



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continued...

Collegiate Column

your convictions of who or what that “Supreme Being” might be, it is a fact that music has the ability to touch that magical place in all of us. If we surround ourselves with music, we can maintain an awakened connection to that part of our being.

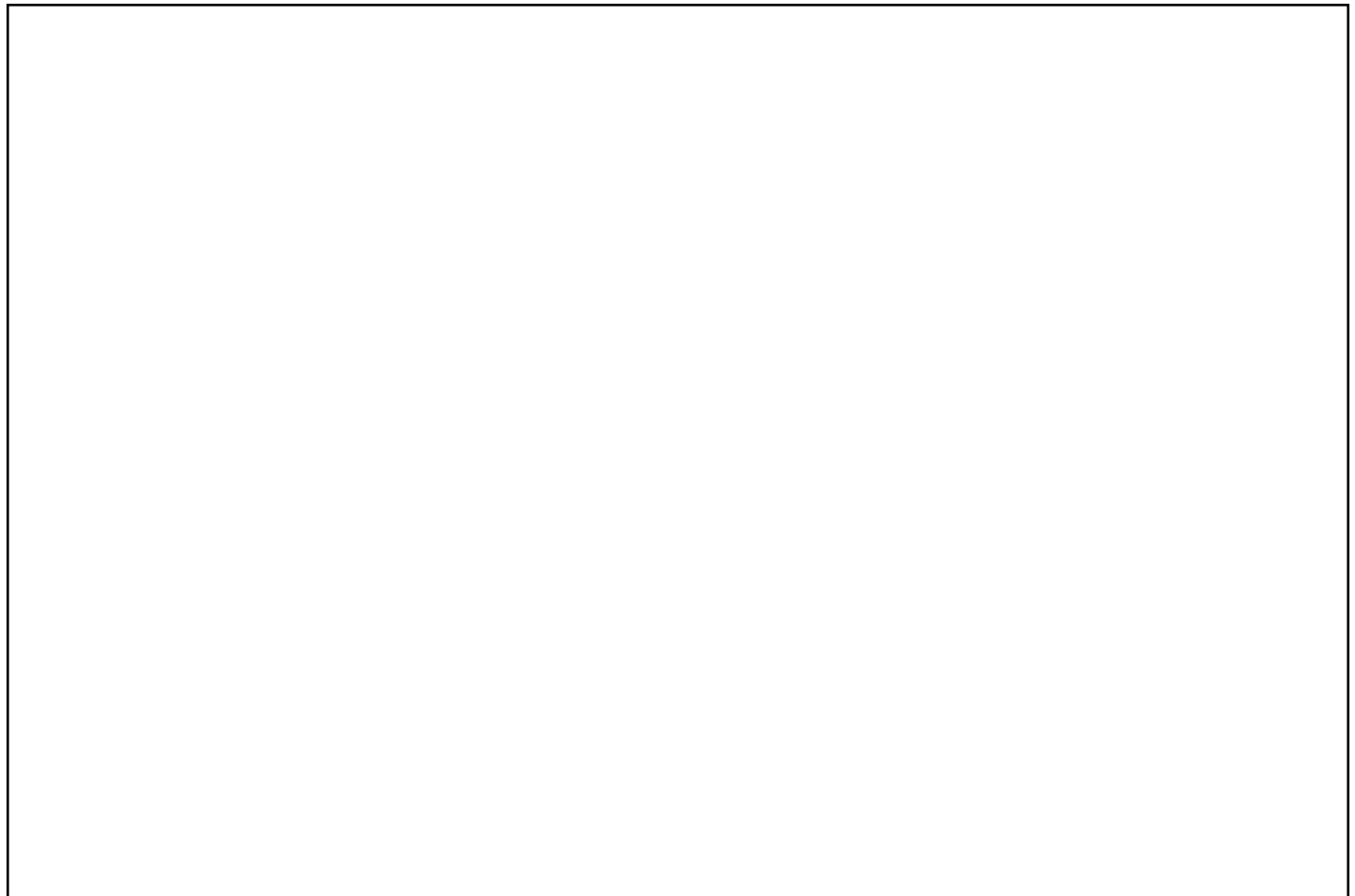
Scholars of aesthetics will tell you that music has the power to move your consciousness into a state where time stops and imagination begins. I truly believe that music is one of the most powerful forces in the universe. Friedrich Nietzsche believed that music was one of the arts that sharpens our senses and gives meaning to life. The facts confirm that. Studying music and learning to sing or play an instrument have great mental and spiritual rewards. Music

educators know these rewards well. The clarity of mind and sense of passion that I experience when playing my horn or conducting music propels my conviction that music needs to be an essential part of the school’s curriculum and of our daily lives.

To teach music, you have to feel music. Let me recommend that, in your pursuit to become music educators, you include a pursuit to become a true artist on your instrument so that, when you become teachers, you can encourage practicing because you understand what practicing is and so that, when you teach, you are able to convey the highest levels of artistry to your students. I teach music because I love music and interacting with others. I would like to leave you with a

message from Kenny Werner’s book *Effortless Mastery*:

“Sow an act, reap a habit,
Sow a habit, reap a character,
Sow a character, reap a destiny.”



Are You Part of the Problem?

It is very unusual that one person or body is completely responsible for a problem, especially when everyone seems to know what the problem is and when everyone seems to know what the solutions are. School funding in our state of Oregon is a problem that we all know about-and one we all have "solutions" for.



Are you one of the thousands who know and care (and have solutions) but don't do anything about it? I know some of you are. You talk about it, even scream about it. But when it comes time to write to a legislator or speak to a parents' group, you do nothing.

There is an election in November. Elections are obviously critical. There is no single event that has a bigger impact on the next 2 years and beyond. Here are some things that you can do and the time is now:

1. Be informed. There are ballot measures coming up that affect education. Learn about them and form an opinion. To start, check out the Oregon Education Association (OEA) website (www.oregoned.org). You'll find links to "Politics and Legislation" and "Advocacy."
2. Vote and make the right choices. After research you will be a pro. Exercise the most sacred right we have as Americans. In addition to ballot measures, there are several key House and Senate seats up for grabs. Again, a place to start is the OEA website, where you'll find lists of candidates who deserve our votes.
3. Contact your legislators. I'm frequently asked, "What can I do?" There is one simple answer. Contact your state legislators. Your representatives in the House and Senate need your support. Meet with them, call them, email them. Let them hear from you.
4. Get parents involved. When your students' parents come to a concert, they see a great group of kids who sound (and look) tremendous, but they do not see the

whole picture. Tell them what is really going on behind the scenes. If you teach high school, make sure your students' parents understand about the loss of the elementary music specialists. If you teach K-5, tell them that there are no programs in the middle schools. If you live in one of those unusual places where music classes haven't suffered, tell them about Portland or Eugene. Ask them to look into their crystal balls. If we keep moving in the current direction, where will music in the schools be in 10 years?

The message is simple. Here is what we music educators advocate:

- Music is a core subject.
- Music should be taught to all students.
- Music should be taught in all grades.
- Music should be available to everyone.

Here's what students gain from music training:

- Success in school
- Success in developing intelligence
- Success in society
- Success in life

Most importantly, they start and continue the lifelong joy of making and sharing music.

Remember. Advocating for music education is not complicated. It just takes commitment. If you have never been an active advocate, it is time to become one. I'm here to help you. Order your *Music Education Advocate's Toolkit* from the National Association of Music Merchants (www.namm.com) and get going. The time is now.

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Taking Advantage

Did you get off to a good start this year? Are you still looking for new ideas and techniques to use in the jazz classroom? I am constantly amazed at the skill level and creativity of my fellow jazz colleagues in Oregon, but if you are still in need of a few ideas, here are some things to consider. As you will notice, the theme here is "taking advantage of outside sources."



Play-A-Longs

Develop a library of jazz play-a-longs. These are not expensive, and, if you buy a few each year, you will quickly build a good collection. Hang a check-out clipboard on a wall where students will see it. They can check out play-a-long CDs, and you will know where they are so you can make sure they are returned in a timely fashion. Most CD play-a-longs include accompanying booklets that are full of good information on improvisation.

Clinicians

A clinician is anyone from a nationally recognized artist to one of your own recent graduates. Be creative. If you have money to spend, see if a well-known artist is coming through your area. You might be able to buy their services for an extra day and not have to pay their travel expenses. Use the professionals in your area. (Portland has a wealth of talent.) Who are the top performer/educator/clinicians in your area? Do you know a few retired teachers who could work with your ensemble? If funding is not available, don't forget that many college directors will jump at the chance to work with your group and have face-to-face contact with potential college recruits. And, finally, your own recent graduates might be willing and capable of running superb sectional rehearsals.

Jam Sessions

Jam sessions are an informal way of interacting musically and sharing ideas. The

Portland area has several under-age jam session opportunities for young jazz instrumentalists and vocal-ists. See what is available in your area. If you are hard pressed to find something, start something of your own or suggest it as a possible senior project.

Improvisation Show And Tell

Invite one student each week to share an improvisation idea with the class that they have learned or are working on. Maybe they have learned a good II-V lick, or they know about using the pentatonic

blues scale, or maybe they know how to use approach tones or triplet arpeggios. Students presenting to students can be very effective.

Lessons and Summer Camps

The benefits are obvious. This alternative depends on the financial capabilities of parents. Sometimes it is hard to get parents to find money for lessons and summer camps, but it seems like once one student is doing it, a lot will jump on the bandwagon. If you aren't sure who the good jazz teachers are and where the good jazz camps are, ask around.

I hope that some of these ideas will inspire you. If you have techniques and ideas that you would like to share, please take the time to send them to me and I will include them in future articles. Please send your thoughts and ideas to:

The Vibrato Question

David Jimerson
Associate Professor, PSU

In January of 2002 at the OMEA State Conference in Eugene, there was a session given by Simon Carrington, the founder of the famed King's Singers. The session dealt with interpreting Bach. A large number of workshop participants crowded into the room. Following some preliminary greetings and opening remarks, Carrington began his work. He shared what were obviously strong convictions about vibrato, stating that there should be no vibrato used by choral singers. This is an opinion shared by many choral directors and one that is not shared by others. As the session continued, it became necessary for Carrington to demonstrate how to handle the emphasis in the musical phrases under discussion by singing them. In every instance, he sang with vibrato (and he used it beautifully).

Vibrato Defined

For years, we have heard (and in some cases, participated in) the ongoing debate about vibrato use by choral singers. My opinion is no secret. Those who know me are aware that I believe straight-tone singing is not healthy vocal production. Carrington's fine session led me to the conclusion that we have a definition problem here. I believe that he does not object to the use of vibrato in choral singing when it is done well. I think that what he objects to is "tremolo" or "wobble." These are not the same as a well-modulated vibrato. If he wanted his singers to produce a sound similar to his model, he wanted a beautifully produced vibrato without any extremes. The word "tremolo" has several definitions in *Grove's Dictionary of Music* and is not necessarily a negative in its original vocal technique usage. (It is not to be confused with Caccini's "trillo.") I use the terms "tremolo" and "vocal wobble" interchangeably: the pitch is obscured by variations away from the intended note by more than $\frac{1}{2}$ step, and the variations occur too slowly. These faults are the result of poor vocal technique and can be brought on by a number of factors. The pedagogical reasons for this opinion are the subject for another paper.

The Properties

Vocal vibrato should be produced by a gentle flexing of the abdominal muscles used in singing. This behavior results in varying air

pressure passing through the vocal folds and creating the desired variations in pitch.

A proper vocal vibrato cycles below the pitch at 5- to 6- cycles per second (cps) and never leaves the pitch by more than $\frac{1}{4}$ to $\frac{1}{2}$ step. Many fine musicians seem to believe that vibrato varies the pitch on both sides of the written note. While that reasoning seems logical, I challenge these musicians to listen more carefully. The ear perceives the upper side of the wave as the intended sound. If the wave goes both below and above the pitch, the performer will be sharp. I have confirmed this idea with two of Portland's finest string players: Hamilton Cheifetz and Michael Foxman. Both tell me that they rock away from the bridge of the instrument when making vibrato; that action lowers the pitch slightly. That lowering of the pitch is the same technique that a singer should employ when using the device. There was a time in musical history when vibrato was considered an ornament, but twentieth-century audiences expect to hear it integrated into a warm and full vocal production.

The speed of the vibrato cycles is incredibly important and complex. The singer produces the speed according to the tempo of the music. Any musician (singer or instrumentalist) must pulse the vibrato according to some subdivision of the beat. This process is often subconscious but takes place in a controlled and deliberate manner.

Let's look at sample vibrato speeds using "America the Beautiful." If one sings this song at m.m. 112 to the quarter note, the vibrato should be pulsing in triplets that would result in a vibrato at about $5\frac{3}{4}$ cps. The same song, sung at m.m. 76, would require the vibrato to change to sixteenth notes. Again the pulse would be about $5\frac{3}{4}$ cps. If a tempo were chosen somewhere between these two, the musician would probably choose the triplet pulse, and the resultant cps would be slower. (At m.m. 96, for example, the cps is approximately $5\frac{1}{4}$.) Listen to any fine singer on recordings and you will find that acceptable vibrato speed falls within the 5- to 6-cps rule. We can hear examples of singers (especially older ones) who cycle their vibrato

more slowly; the vibrato becomes obnoxious: This is the sound that I believe Carrington objects to.

Nature v. Nurture

Is vibrato a "natural" thing? Absolutely not! The singer must be able to control it. As the tempo of a piece changes from conductor to conductor, the singer needs to adjust the vibrato so that it remains in the 5- to 6-cps range. Just as a string or a trumpet player produces a pleasant vibrato, so does a singer. Those who believe in a natural vocal vibrato confuse it with singers who use it by instinct. Many are never taught to sing with vibrato. When they first begin to sing, people make sounds based on what they have heard fine singers do. They incorporate vibrato into the core of their vocal production. It is subconscious but not natural. It is produced. Over the years, I have worked with many students in the studio who come to me with no vibrato in place. Consistently, they are able to develop vibrato as an integrated part of their sound. Because they must learn to produce it and listen to what they are doing, they attain a vibrato that is beautiful and controllable.

Sergius Kagen, in his little book, *On Studying Singing*, makes the point that a perfectly legitimate way to study singing is to copy what you hear in singers you admire. I suggest that this is how most singers employ what they think is "natural vibrato." They have good instincts and they use them to produce a beautiful sound without dissecting the process.



continued...

The Vibrato Question

Application

Should choral and solo singers use vibrato? They should, except in instances of extremely tight harmony. Since the variation in pitch may approach $\frac{1}{2}$ step, a straight tone is appropriate on those occasions when the ensemble is sustaining a minor second. There may be other times when the music demands a kind of tonal transparency that lends itself to no vibrato in the sound. (Early music is a prime example.) Often jazz singers employ a delayed vibrato on a sustained note as a stylistic element of that art form. These exceptions aside, anytime the desired texture is one of a full-bodied, warm, and rich sound,

the singers in any choral ensemble should be encouraged to produce a well-controlled and thoughtfully sung vibrato.

Conclusion

This discussion of vibrato in no way suggests that faulty pitch is acceptable in any musical ensemble. If the pitch of any singer becomes suspect because of vibrato, then the integrity of the entire ensemble is at stake. Since, as mentioned earlier, the ear perceives the upper portion of the vibrato wave as the intended sound, that portion of the wave must be ab-

solutely true to the established pitch. Further, when the 5- to 6-cps rule is kept in order and the wave is never more than $\frac{1}{2}$ of one step in pitch deviation, then the harmonic structure of the music remains fully intact. The healthy vocal technique that results from such production is a beautiful, warm, and full-bodied choral sound.

David Jimerson is Associate Professor in Music at Portland State University in Portland. He can be reached via email at jimersonD@pdx.edu

District News

At District 3's summer board meeting, we voted to add two new festivals to our list of events. The two events, a band and a choir festival, are open to schools size 3A and smaller. These contests will have certified judges and are intended to provide an opportunity for the large number of small schools in District 3 to compete with other schools their size. Bob Emminger, Chair

This is definitely a year of upheaval, change and uncertainty. In this time, I encourage you to think about the theme of the District 4 fall in-service held on October 11 at McKay High School in Salem: "Making Connections—Strengthening Bonds." This is the time to greet our colleagues in a spirit of support and friendship. Lisa McIntyre, Chair

One event of significance in District 6 was the week-long Eastern Oregon Summer Arts Institute held at Eastern Oregon University

August 12-16. Many local music educators took part in sessions ranging from African marimba to traditional Irish dancing. It was an enjoyable and educational experience for all involved. For those who were interested, four graduate credits were available. Thanks to a generous grant from the Ford Family Foundation, the cost for participation was very reasonable. Kathleen Alviar, Chair

District 11 will be holding its Fall General Membership Meeting on Monday, October 14, at 7:00PM in Benton Hall at OSU. If you know of new music educators in your area or others who have recently been less active with OMEA, invite them along. We will be planning the year's events and enjoying some needed music educator collegiality. Andy Nelson, Chair

District 14 will host its second Annual in-service day event at Athey Creek Middle School October 11 from 9:30AM-2:30PM. Featured clinicians and speakers include Larry Gookin

from Central Washington University, Steven Zielke from Oregon State University, and Walt Hampton and the Rugare Marimba Ensemble. We are hopeful that Dick Bauer from South Salem will join us as well. Cost for the day is \$25, including lunch. Barb Vardanega, Chair

District 15 enjoyed many successes in our 2001-02 school year. Highlights include:

- Westview High School: 1st place in the OSAA Band Championships, 4A Classification
- State Solo winners (1st, 2nd, or 3rd) from: Westview, Southridge, Valley Catholic, Glencoe, Beaverton, Sunset, and Jesuit High Schools
- Successful third year for our Middle-School Band Festival (this is first time it drew participants from outside the district)

David Massey, Chair

Easy Suggestions for Inspirational Teaching

In addition to the challenges we usually face at the beginning of each new school year, the fall of 2002 brings new ones. With the state and local budget crisis, we all feel the impact of economic uncertainty. In this article I hope to suggest some fundamentally good teaching strategies that may give you some ideas for an inspirational fall—and the good news is that they cost absolutely nothing to implement!



While teaching any age group and within any context, perhaps the most important thing to keep in mind is this: learning is an active process. Although we often hear the idea that “Children are like little sponges, ready to absorb what we teach,” it is not necessarily the most accurate analogy. A teacher who stands in front of a class or ensemble and gives direction is far less effective than the teacher who allows the students to discover problems and ideas, make adjustments and suggestions, and analyze the processes on their own. Since our students spend a great deal of time making music, this is a wonderful subject for active learning.

But, we can do even more.

Whether you teach band, choir, orchestra, or general music, try to create a classroom environment that allows the students to be “decision makers.” One way to do this with an ensemble is simply to say, “Where do you think we are having the most problems and why?” Make use of student leaders who can help their section improve musical problem areas, act as a guest conductor for one piece, and even take a turn listening in front and making comments regarding the overall sound. Instead of merely acting as the instrument while the conductor makes all the decisions, students appreciate being trusted and relied upon for the expertise they are capable of demonstrating.

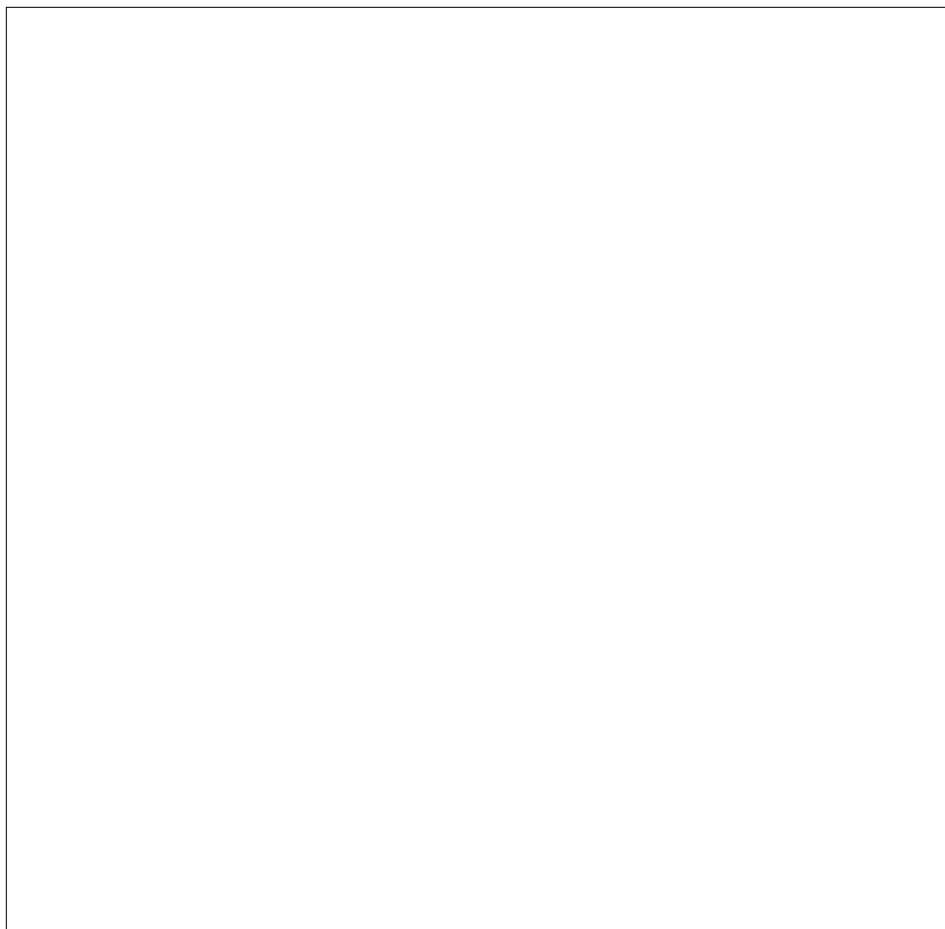
Learning is constructed by each student’s perception, based upon his or her prior

knowledge, cultural background, and past experiences. Have you ever been in a situation where two or more people witnessed the same event and yet had very different ideas about exactly what happened? No matter how much you prepare, students will perceive events through their own lenses. Each may take something slightly different from your lessons and rehearsals, something that is meaningful to him or to her. By alternating teaching techniques, using small and large learning groups, creating visual and verbal models, and changing the pace of your lessons, you are likely to reach more students who learn through different means.

For example, although you want to be consistent with your methods of handling class-

room management, be a little bit unpredictable your teaching. Do something surprising to make a point. One of my son’s science teachers started a class by asking students to pick up their feet and to keep them off the floor. She followed that instruction immediately by pouring liquid across the floor. This made a big impression on the students. Try wearing a powdered wig to introduce Mozart, tossing a nerf ball at the student who needs to wake up, dancing a rhythm, making a face, and anything else that strikes you with the possibility of making a positive impact.

Finally, keep in mind the fact that we all are bound by cultural values. What is important in one family may not be as important in another. Make an effort to get to know your students and their families. Try to offer something to each one while expanding her or his experiences. Consider the fact that when your students arrive at school in



continued...

Guest Contribution

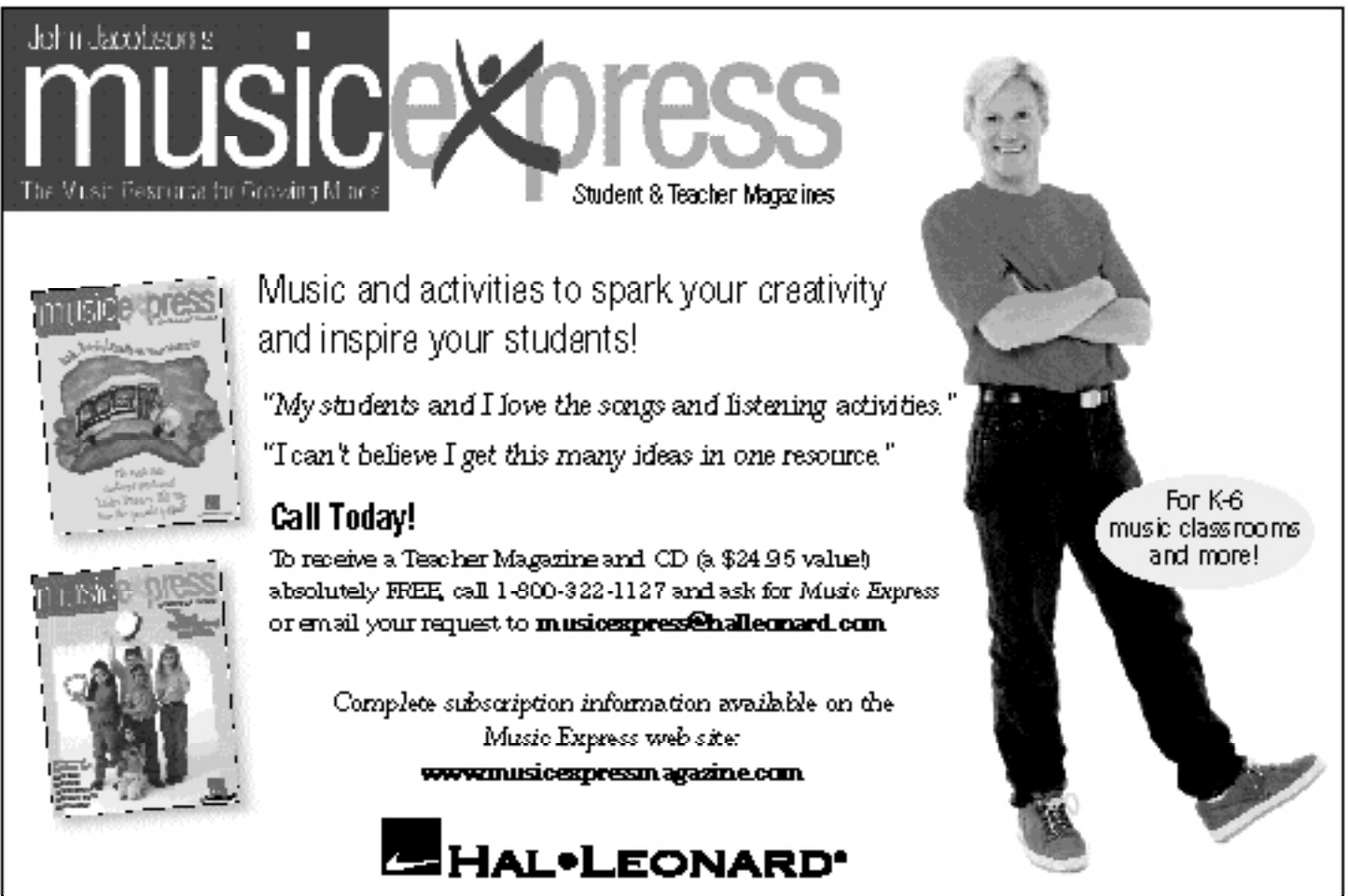
the morning, they each have left a different environment with contrasting structures and priorities. Through your teaching, how can you make a difference while respecting their values and connecting with something that is meaningful to them? Be open-minded and experiment with music of varying cultures, recognize different holidays, and allow your students to teach you something new about their ideas and traditions. Perhaps your performances can take on a different structure, format, or appearance in honor of something special in your community. Challenge your students to broaden their horizons.

I will close with this timely and relevant reminder: you are very important to your community of youth and their families. You may have difficulty searching inside of yourselves and finding a sense of worth while your programs and budgets are being slashed mercilessly. Do not allow the state

of your instrument repair account to affect or reflect on your self-esteem. One fact about teaching is that we truly will never know the multitude of ways we influence and impact the lives of our students. I expect that, as you are reading this article, you can think back to a teacher who made a significant difference in your life. Perhaps you were inspired by their musicianship, work ethic, or moral values. What is likely, however, is that this teacher taught you something about being and becoming a caring human being. Your students are unlikely to tell you how much your work and dedication has meant to them, at least not until graduation nears, a reunion gathers, or perhaps at the passing of a mutual friend. Yet, your influences are very real and powerful, and, perhaps, you need to remind yourself of this critical fact. I hope that, when the political aspects of teaching threaten to weaken your mental health, you can find some solace in the knowledge that

your work makes a difference. There is a child who has discovered the joy of music through you. There is an adult who thinks back to your work and remembers with fondness the passion that you brought forth through your teaching.

As you progress through the difficult upcoming year, I hope you can find some inspiration from your students' faces and by working with others. There is a great deal of music teaching in our state that truly is inspirational. Thanks to you and to all others who have continued to make music and uncover passion with eager hearts and minds. Thank you for your dedication.



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Mentorship Column

Jane Forvilly
Retired Music Educators Chair

A Message for both Active Teachers and Active Retirees: The Merits of Shared Experience

One of the rewarding things about teaching for many years is that it is a continuing learning experience. Each year we become better teachers—a little wiser, more knowledgeable and skilled. There are several specific areas of that growth: materials, teaching strategies, classroom management, problem analysis, and communication skills. Accumulated experience as music teachers adds to our skill as interpreters of what we see and hear in the classroom and broadens our repertoire of appropriate solutions.

The OMEA Mentor Program makes it possible for the active teacher to tap into some of that experience by inviting a retired music

educator to visit, observe, listen, perhaps critique, work with the students, or just talk shop with the teacher. These mentors (who usually visit only once or twice) are retired teachers who enjoyed 30 years (or more) in the field enough that they willingly respond to invitations to visit classrooms and rehearsals. The level of involvement is up to the teacher issuing the invitation—from things such as recommending effective materials, to pre-adjudication listening, to providing a requested critique. Sometimes just the variety of having a knowledgeable visitor in the classroom is refreshing to the teacher and interesting to the students.

Mechanics of the program:

1. The active teacher requests a visit by a retired music educator mentor. You are urged to specify a desired goal for the visit.
2. The coordinator contacts a potential mentor for that specific request and asks if they are interested.
3. If so, the active teacher is given the retired

educator's name and is responsible for issuing the invitation and working out a schedule. No compensation is expected for the retired mentor—a cup of coffee or soda is nice though.

If you are interested in having an experienced visitor in your classroom for the exchange of ideas and shared experience, enter your request via the OMEA website: http://www.oregonmusic.org/members/advantages/get_mentor/. Or, you may contact the Mentor Coordinator directly at jforvilly@earthlink.net.

Retirees: You have skills and insights gained through 20-30 years' experience. Your wisdom and encouragement are invaluable. Here is an opportunity to share like interests with others. (Besides, being back in the classroom for a short time is fun and energizing.) The usual policy is to not engage any individual mentor more than once or twice a year.



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OMEA Website

In early September, the OMEA website (www.oregonmusic.org) was upgraded with a variety of improved tools, content updates, and organizational improvements. Web designers at Kavi worked with OMEA administrators to refine the site, upgrading key features, and streamlining the online experience for OMEA members.

The upgraded website helps you:

- Keep your information current. To help OMEA members keep their contact information current, there is a new function in the site's "Members" area. Just log into the site, and click "(Your Name) Account" (your name will be listed) at the top of

the page to make sure your account information is current. You can also see your account information by going directly to: www.oregonmusic.org/members/user_tools.

- Email reminders to renew your MENC membership. The OMEA website now emails you automatically before memberships expire and includes instructions on how to make sure memberships don't lapse.
- Browse more effectively. The OMEA website now features updated navigation to help you find pages more easily. There is also a new "Site Map" with direct links to all the main parts of the site.

- View the calendar of events. Each OMEA district has its own online calendar that can be accessed by visiting the "calendar" link on the site. You can choose to view all OMEA events on a single calendar or view events by district.

The OMEA website is full of resources for teachers and students, and you can contribute using the "Groups" area (formerly "Workgroups"). Check it out today and share your experience!

OSGM

Lynnda Fuller
President, OSGM

Oregon Society for General Music (OSGM)

Autumn is a wonderful time of year for teachers, especially for those of us who teach elementary general music. We are greeted by smiling, eager faces as we return to sing and dance, clap and tap, listen and move, and create and compose our way through the school year. Who could ask for a better job?

Autumn is also the time when we set goals and make plans for the new school year. I would like to suggest that you plan to make this your best year yet by becoming a part of the Oregon Music Educators Association (OMEA) and the Oregon Society for General Music (OSGM). These professional organizations exist to support music educators at all levels through publications, journals, research, mentoring, advocacy, conferences, in-service workshops, and web-based support networks.

Here are just a few specific benefits of membership in OMEA and OSGM. When you join

the local organizations, you are immediately a member of the national association for music education, MENC. Through this membership you will receive *Teaching Music* and the *Music Educator's Journal*. These professional publications provide information on current research in music education, assessment, lesson plan suggestions, and reviews of recent publications. In addition, your membership gives you access to the online journal, *General Music Today*, which specifically addresses the needs of general music teachers. The MENC website (www.menc.org) provides online mentoring and space for networking with general music teachers across the country. If you have a problem or a question, just log on and you will find a nationwide network of fellow educators to rely on for assistance.

Membership in MENC/OMEA offers you a discount rate at the state and regional music educators' conferences, where you can attend 2 days of workshops designed specifically to meet your needs. You also receive discounts on a wide variety of useful MENC publications and supplies for "Music In Our Schools Month" celebrations.

The Oregon Society for General Music is a new organization within OMEA that is designed specifically to meet the needs of Oregon's general music teachers. Membership in OSGM is only \$1 after you have joined MENC/OMEA. OSGM communicates primarily through the Internet; it has space on the OMEA website (www.oregonmusic.org) where information of interest to general music teachers is posted. Through email, OSGM will pass on information about Orff, Kodaly, and other general music workshops offered throughout the state.

In a school with many classroom teachers and only a single general music teacher, it is easy to feel like the Lone Ranger. I urge you to find your support network through membership in these professional organizations (dues may be tax deductible); you will get more than your money's worth.

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Oregon Music Educators Association Harmony Snacks Scholarship Fund

ADMINISTRATION/DISBURSEMENT POLICY

It is the intent of the benefactors that the fund be used to enable needy Oregon students, elementary through high school, to participate in enrichment activities that would enhance their individual musical growth. The funds are not to be used for purchase of equipment/instruments, sheet music, books/periodicals, transportation costs, instrument repair, or costs of participation in school functions (marching band camp, school-sponsored tours, school pay-to-play fees, etc.).

Appropriate uses of the funds include, but are not limited to: honor group registration fees (WIBC, ACDA, All-Northwest, Kodaly National Conference Choir, etc.), Band/Orchestra/Vocal/Jazz camps, and private lessons.

ELIGIBILITY AND APPLICATION PROCEDURES

- Students in grades three through twelve are eligible to apply.
- The applicant must be currently actively participating in his/her school music program.
- Applications will be completed by the student, the parent, and the school music teacher. The music teacher will send the application to the OMEA President. Applications must include all signatures. Incomplete applications will not be considered.
- The school music teacher submitting the application must be a current MENC member.
- No more than one applicant per school music teacher will be funded. Teachers submitting applications for more than one student must rank the applications, with a "1" being the most needy and/or deserving. Teachers should clearly articulate any circumstances that warrant special consideration on each application.

DISBURSEMENT

- The total amount of available funds is a little over \$3700. The total will be divided into thirds, with one-third assigned to each level (elementary, middle school, high school). Within each level, funds will be granted on a first-come, first-served basis.
- In order to assist as many students as possible, the maximum award per student will be \$100.
- Funds are non-transferable. For instance, if a student receives assistance to participate in an honor group and then drops out, the teacher may not assign the funds to another student. The funds must be returned to OMEA for reconsideration.
- Checks will be made payable to the sponsoring organization or private teacher indicated on the application, and will be mailed to the nominating teacher.
- On January 6, 2003, any unspent funds will be made available to students across the grade levels, on a first-come, first-served basis. At that time, teachers of students receiving initial awards may submit applications for additional students for consideration.

Harmony Snacks Scholarship

APPLICATION

Student Name _____ Grade (2002-03) _____

School _____ City _____

Street Address _____ Zip Code _____

I am enrolled in (check one) Band Choir Orchestra General Music Other (list) _____

Amount requested _____ Purpose _____

If this request is approved, we agree to use the funds solely for the purpose described above. If for some reason the student is unable to participate in the activity funded, we will return the funds to OMEA.

Signature of student

Signature of parent/guardian

(This section to be completed by the student's school music teacher.)

Teacher name _____ MFNC # _____

Home Phone _____ Email _____

Briefly describe student's financial need, and why you feel he/she is deserving of scholarship funds.

If submitting more than one request, how would you rank this student among the others (1 being highest need/most deserving)? _____ If funded, to whom should the check be made payable? (e.g. WIBC, MENC, name of private teacher) _____

I certify that the above student is actively participating in our music program. I have read the policies regarding the administration of this scholarship fund, and agree to ensure that they are followed.

Signature of music teacher _____

Date _____

Mail application form to:
Jim Howell, OMEA President
307 'N' Ave.
La Grande, OR 97850

