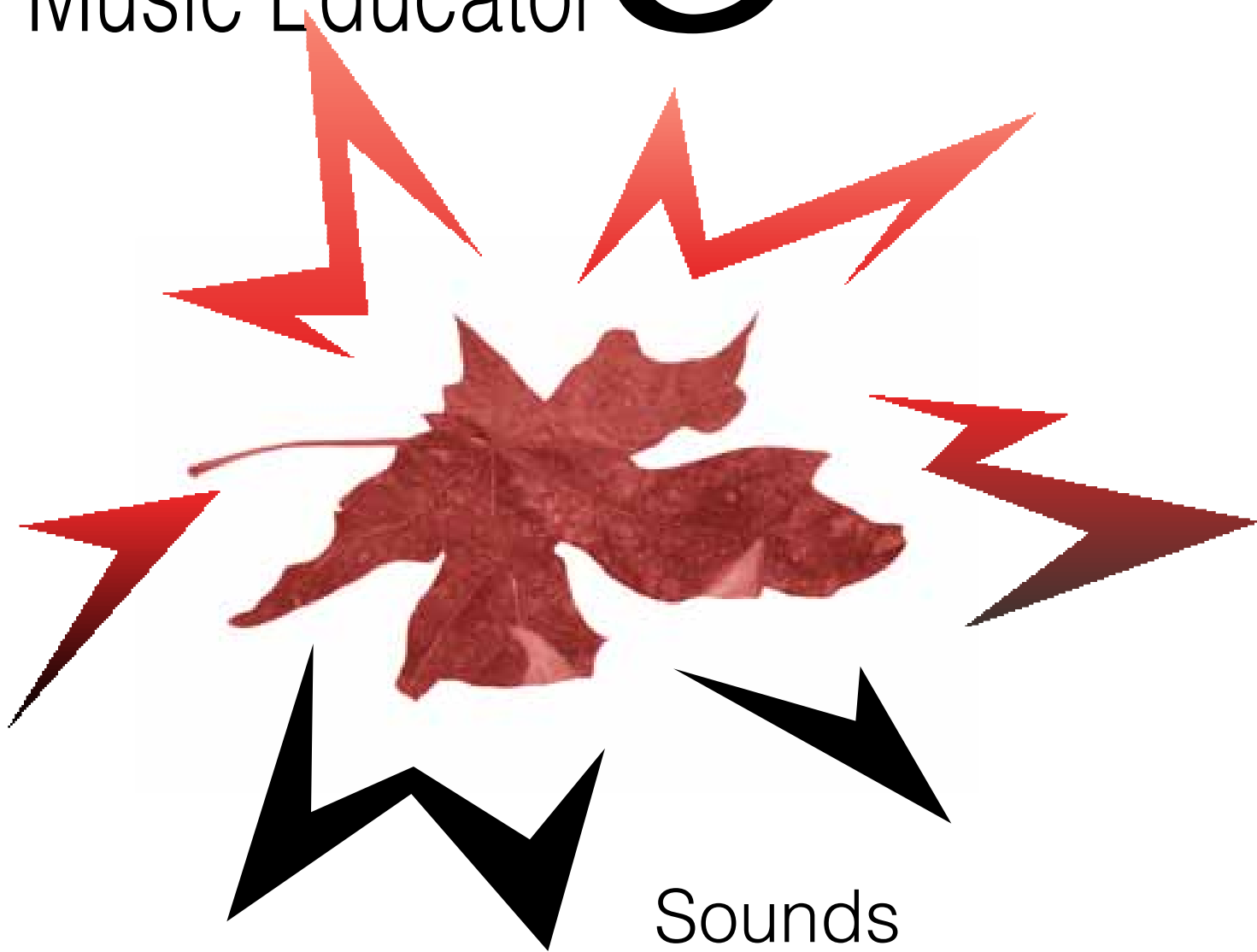


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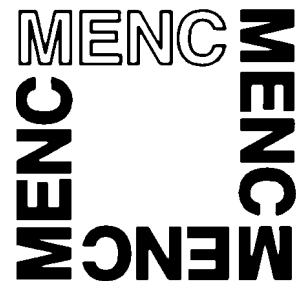
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North By Northwest

Renee Westlake
NW Regional President

Growing and Changing

Congratulations! Each of you has begun your journey toward making a difference in the lives of our youth. Some of you are shaping the lives of children just beginning their school experience, and some of you are influencing the end of the formal education process. Wherever you are in your years of experience or the level of education you teach, you are to be commended for your enthusiasm, care, and attention to the quality of education you provide.



As I begin this opportunity to work with each of you at your state conferences, through email, through your state board, or in planning the next MENC Northwest Regional Conference, I want to gratefully acknowledge the road that has been paved. It is a pleasure to congratulate Lynn Brinckmeyer for her outstanding tenure as MENC Northwest Regional President. Her grace and calm, her far-sightedness, her intelligence, and her perseverance have served each of you in your quest for the finest music education possible. Big congratulations also go to Northwest Division President-elect Jim Rice. Jim is an outstanding educator from Everett, Washington. I look forward to working closely with Jim and Lynn during these 2 years together. A thank you also goes to Terry Annalora for his willingness to support our division by running for the office of president-elect. The Northwest Division was in a win/win position, no matter how the balloting came out.

As we look to the future of music education in the Northwest, I want to take a moment

to reflect upon our role in that future. Are you a new educator? If so, you are growing and changing toward your role as a future leader in a most important part of the future of American youth—their education. You bring a fresh and new perspective to the concept of educating the whole child through the teaching of music. Are you an experienced educator? You bring a consistency and wisdom that provides educational growth for both students and young teachers. You are growing and changing toward your role of mentor as you encourage our best and brightest to appreciate the power of music education.

You and I are the core of the organization we call MENC: The National Association for Music Education. We are making sure that we strive for music education for all children. We dedicate ourselves to the recruitment and retention of solid music teachers. We develop partnerships with those organizations that, with all of us, can make a difference in music education. Finally, we assure that the standards for teaching music are of vital importance for the education of all people. Those are your goals. This is our mission. These make up the strategic plan of MENC, and MENC begins with ME.

The Northwest welcomes some wonderful new music educators to our six states this year. Please consider expanding or developing a state MEA mentorship program for these teachers. Let's listen to our new music educators. Let's provide an organized guidance for them. Let's encourage each of

them to grow and change into a teacher who makes the most of their talents. Let us all try to ensure that, as wonderful educators retire, new educators can ensure the future of music education.

Are you a college music education major? You are growing and changing into your future role as a music educator. Be sure to mix with present music teachers — ask them questions and enjoy their stories and experiences. Invite experienced as well as young teachers to your CMENC meetings and retreats. You have a great deal of talent to contribute to the future of education. Now is the time to start using this talent by planning for your wonderful future.

Are you a high school teacher? Do you have music students who are developing outstanding music skills, have a tendency toward community service, have a solid GPA, and who show leadership qualities? Consider starting a Tri-M chapter in your area to recognize and them. Go to your music educator website at www.menc.org to find details about how to start a chapter. If you live near a college, collaborate with a CMENC chapter to develop leadership skills and encourage these students to consider music education for a career.

Have a great school year. Please contact me at rwestlake@bozeman.k12.mt.us at any time to discuss ideas, education, or challenges to your school district. I look forward to working with each of you.



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President's Column

Jim Howell
OMEA Board President

Even though I drag my feet a bit about giving up all that time to myself that is at least found in fits and starts through the summer months, at the end of 2 weeks of school, I am once again fully engaged. I know I am in the right spot, and I remember why I am willing to stay so busy—students are so glad to be making music, functioning together, and socializing together, and they are so excited about “what we are going to do” in the coming year that their enthusiasm is inevitably contagious! I don't know if anyone could be immersed in such positive energy and not be lifted by the tide.



This year, for the first time, I have the privilege of mentoring an intern teacher and a first-year choir teacher, which has prompted me to try to figure out a few things that have been “on automatic” for awhile. This opportunity also has brought back to mind many of the best teachers I have had, whose advice and comments linger still in the back of my mind while teaching. Dave Doerkson used to refer to those coming new into the profession as “big, dumb, and happy”—and then running smack dab into the realities. And, after 18 years, I am still guilty on occasion of exhibiting “big, dumb, and happy” naiveté. Jane Forvilly: “Well, do you know where you lost them? You were focusing on the sound, but the reason they had a bad sound is that they didn't figure out the rhythms.” “Did you accomplish what you wanted (and usually)—why not?” And, after 18 years, I still end some rehearsals wondering if I matched the correct answer to the wrong question.

After doing observations in Janet Logan's Eugene elementary music class in 1985, I mentioned what a wonderful personality she had for the job. Her response was passionate and somewhat “in my face” about how she wasn't born that way, that probably nobody is, and that she had spent over 20 years developing her traits! Thank you, Janet—that conversation comes to mind often as I watch myself, 18 years later, still developing. I realize what a craft teaching is, what a long

process it is for most of us to develop that craft, and how much of it is passed down by word and example.

In trying to give helpful hints about how we do what we do, my “Revelation of the Year” (the same one I have every few years) is the degree to which our profession, and our success within it, has more to do with the aspect of relationship than with any other factor. To illustrate, the quality of our relationships determines

- How many students will fill our classes
- How much they will learn
- How well they will work individually and together
- Whether our administrators and peers will support us
- Whether the community will support us
- Whether parents will support us and the extent to which they will encourage their kids
- What students will take with them from the program after high school
- How much fun we will have

Our experience is quite different from a career in which most work time is in a cubicle with a computer, or one in which getting a building built in the least time is the most important concept, or one that is fraught with mind-numbing repetition. It is even a different experience from our peers who teach required classes—whose classes will be full or overfull, no matter how they relate to their students.

The aphorism nearest the forefront is that “You can catch more flies with honey than with vinegar.” (I think of this often, even though I have never figured out why one would want to catch more flies—what have I missed?) The key to success is to get everyone in the educational process moving in the same direction at the same time. Sounds simple, but we all know how often that is not the case. Your administrator must care more about a valid educational process than about caving in to the occasional parent

complaints; because they know the validity of the students' experience with you, peers in your building must willingly forgive the loss of their precious class time; parents must support the need for outside-of-school time and practice; students have to feel your confidence in and support for them, even in moments of confrontation. (Have you ever felt like the Lone Ranger of Positive Interaction?)

The good news is that, through our professional efforts to make this teaching thing work, we are transformed from within. You, as professional educators, have also become some of the nicest and most rewarding people to be around. You rise to positions of leadership in your “outside” life and activities and are invited to serve in many capacities because of the skills you exhibit. First, I would like you to take stock of the many positive attributes in your life that have come from being a music educator, and, second, please take a moment to congratulate yourself on a job not ever finished, but “well met!” You are an awesome group—WELCOME BACK! I'll see you in Eugene, January 30 to February 1.



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First VP's Column

Pat Vandehey
First Vice President

It has been a busy and eventful summer for me. It started with my accepting the Director of Bands position at George Fox University. After 23 years of teaching high school band, this is a huge but necessary step for me. Change stimulates creative thinking and my juices are already starting to flow! In July my wife and I joined the Oregon Ambassadors of Music for a whirlwind tour of Europe. It was a terrific trip, and I urge all secondary band and choir teachers to encourage their students to secure a place on the next OAM trip that is coming up in 2 years. The students truly come back as changed people from this experience. Three weeks ago my oldest daughter was married. It was a fabulous affair and life changing, not only for my daughter, but also for her "old man." Even though I haven't been in the classroom, I feel my summer was perhaps a little too stimulating and I need a vacation!

As the fall arrives, we on the OMEA Board are gearing up for the State Conference in January. The work that needs to be done is daunting, but the end result looks to be fantastic. I'd like to share with you where we are at this time.

Facilities have been a challenge. Once again, we will hold the convention at the Eugene Hilton and Hult Center. Traditionally, we have had the General Music session in Studio One of the Hult Center. When I moved the date of the Conference to January 30 to February 1, the Studio One space had already been booked. Fortunately, the group that had booked it backed out, and we regained our usage of that wonderful space. In addition, the First Baptist Church, where the choral concerts have always been held, underwent great change. The church was sold to a private arts group that was unable to rent the space to us due to tax exemption status issues. After much whining, crying, and groveling, (plus a change in the tax laws), we were able to secure the "Shed" (the new name for the First Baptist Church) for Saturday, January 31, and, hopefully, Sunday, February 1. Unfortunately, Friday, January 30,

is already booked, but we will work around that by having most of the choral concert hours on Saturday.

The conference highlights will be many. Dr. James Jordon will be our keynote speaker.



Dr. Jordon is the author of *The Musician's Soul* and is one of the nation's most respected choral conductors and educators. He currently is serving as Associate Professor of Conducting at the Westminster Choir College of Rider University. He is also Conductor of the Westminster Chapel Choir and author of *Evoking Sound*, a conducting textbook. He comes highly recommended as a keynote speaker and clinician—you won't want to miss this opportunity to hear him. Dr. Jordon also will be presenting a session on Saturday afternoon—in between the Choral Concert Hours at the Shed—and will be speaking at an all-conference gathering at the Shed on Sunday morning.

Peter Boonshaft also will be joining us again this year. Dr. Boonshaft is the Director of

Bands and Professor of Music at Hofstra University in New York. When I heard Dr. Boonshaft speak at the All-Northwest Gala Concert last February, it struck me that he is just the man we need to speak on why we are teachers and why, even in these tough times, teaching music is still an essential, vital, and exciting profession. When approached, Dr. Boonshaft jumped at the opportunity to come to Oregon. He has done a fair amount of juggling of his schedule to assure he can be here and is excited about the opportunity to talk with us. He will be presenting two sessions and will be the speaker at the All-Conference Banquet Saturday night.

One of the things I am most excited about is the ensemble we are bringing in from Houston, Texas. Jose Diaz started the Diaz Music Institute in Houston. Here is the mission statement from the Diaz web page:

Diaz Music Institute is a 501c(3) tax-exempt organization committed to the enrichment of the Hispanic music culture. The Institute will educate, present, and document Hispanic music in the Houston and surrounding areas. The Institute is devoted to the preservation, the promotion, and



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First VP's Column

the preparation of Hispanic music in the Houston area. Through auditory and visual approaches, the Institute will catalog and document the contribution of Hispanic music to the cultural and social development of Houston. The Institute will develop a citywide outreach program in support of several youth music groups that will enhance the musical training of young musicians and expand opportunities for nurturing an appreciation of Hispanic music.

In short, Jose Diaz has created a music-training center for inner-city kids. It is not for Hispanic kids only but celebrates the Hispanic culture. I heard his groups twice at Midwest, and both times they blew my socks off! It is one of the most exciting things I have seen and heard in a long time. Again, you will not want to miss this! I have the Diaz group playing on Friday night for the All-State Groups at the hotel and again at

the All-Conference Banquet.

Those are our headliners. In addition, we will have excellent high school, middle school, and university ensembles performing throughout the conference, as well as a plethora of sessions of all disciplines.

Ladies and gentlemen, a huge amount of time and energy is being expended to put together a conference that will be informative, pertinent, and inspiring. I don't need to tell you that we are going through a dark time in the state of Oregon with budget cuts and an economic crisis. It is not a time to go it alone. We can't afford to mourn what was and wring our hands at what might happen in the future. We need to gather our forces and be a united voice celebrating the great profession we are in. We need to be there for our students supporting the All-State Honor groups, as well as finding better ways to serve

our students at home. We need to be there to network with each other, because "we" is more powerful than "I." Please, please, please find a way to attend the conference in January. It is there for you, and your attendance is essential to its success.

I wish you all a terrific start to the new school year. Don't hesitate to call me if I can be of service; just remember I am no longer at Westview High School—I now reside at George Fox University.



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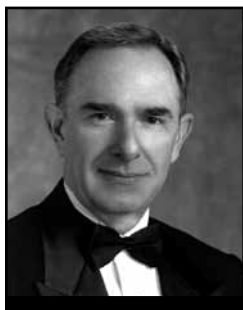
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Second VP's Column

Michael Burch-Pesses
Second Vice President

Most teachers I encounter these days are asking the age-old question, "Where did the summer go?" In my own case, I know the answer to that question: I worked steadily to prepare for THIS year. That's probably the case with most of us, and I wonder if music teachers (and all teachers in general) really ever experience a full summer of recuperation. By the time we select music, run band camp, write lesson plans, and budget our limited funds, we often are so busy that the start of school dawns before we know it.



By the time this reaches you, the season will be well underway, and you will be working on your autumn programs with your marching and concert bands. I trust things are running smoothly and the jolt of the new school year has worn off somewhat.

While it may seem quite early to be thinking about this year's State Solo Contest, there are some significant changes taking place in the application process that need to be publicized now so that no one is surprised later. These changes will affect both District Solo Contest coordinators and student applicants and, I hope, will make their work easier.

First, the basics: This year's State Solo Contest will take place on Saturday, May 1, 2004, at Oregon State University in Corvallis.

Second, and most important, the application form for the State Solo Contest will be available only online at the OMEA website, www.oregonmusic.org. District Solo Contest coordinators will provide their students with all the information regarding their placement in the District Solo Contest, and students will have to enter this information on the online form.

Third, the student must fill out the form IN ITS ENTIRETY to submit it. Incomplete forms will be bounced back to the applicant. This means the student must include all names,

phone numbers, addresses, and information regarding selections to be performed. This also means that accompanist names may not be left blank. Students who do not need an accompanist, such as percussionists and pianists, enter "not applicable." Scheduling any accompanist who plays for multiple contestants is a significant challenge for the contest coordinator, particularly when that accompanist's name is provided only after the schedule is formulated. The online application should solve that problem.

The online form features a number of pull-down menus to simplify the application. For example, baritone players must use the pull-down menu to enter "euphonium," and baritone vocalists must use the menu to enter "baritone voice." The same applies to "tuba" or "bass viol" instead of simply "bass," and "tenor saxophone" as differentiated from "tenor voice."

The application includes a space for the name of the school representative who is scheduled to be present throughout the day. (This is not a new requirement.) The school is to provide this person's name to the student, and the student is required to submit it.

This next information is especially important: Applications will NOT be accepted after the deadline date. (This date is usually in early to mid-April and will be published as soon as all the District Solo Contest dates are decided.) Teachers, take notice: No applications will be accepted after the deadline date. Impress upon your students that they must take responsibility for their own destiny. If it is important to them to perform at State, they must make it a priority to apply promptly.

It may seem as though I'm covering old ground by focusing on the deadline for applications, but late applications were a significant problem last year. I'm willing to

do practically everything in my power to assure that a qualified student is scheduled to perform at State, but some of our students (and teachers) act as if they feel the rules are made to bent or broken. These individuals tend not to take the rules seriously and expect the contest coordinator to "leap tall buildings in a single bound," if necessary, to add to the schedule at the last minute.

In the larger world, late applications are discarded, whether for employment, graduate school, or any other type of special program. We owe it to our students to educate them in the realities of life, so they aren't completely shocked when they leave home. Let us do everything in our power to fulfill that obligation, including stressing the importance of deadlines.

Finally, the new process should enable the contest coordinator to send contest information to school directors and their students earlier than ever. Instead of having to enter the information from every application into a database by hand, the contest coordinator can transfer each online application directly into the database, saving countless administrative hours. Many thanks to our website designers at KAVI for setting this up for us at OMEA!

As always, I welcome your comments and input on how to make the State Solo Contest better each year. Please email me at burchpem@pacificu.edu with any suggestions you may have.

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- Saturday, May 22

Elementary Column

Karl Gustafson
Elementary Music Chair

Something Old, Something New, Something Borrowed...

As a church organist for 28 years, I have played for numerous weddings. The other day while driving to school I was thinking that the above rhyme could be applied to planning for my classes this year. As you leave behind the excitement of the first few days of September and settle into the routine of the school year, perhaps these thoughts will stimulate some new ideas in you.



faces as they came back for a new school year? Is there something new in your routine, your classroom arrangement, or in your room decorations to maintain their interest? This is especially important if you have been in one building for several years, and your students have seen and heard everything in your bag of tricks. This year, instead of making a seating chart that tries to separate every possible behavior problem, I am finally letting my students choose where they want to sit on the risers. After a week, I am pleasantly surprised at the

positive spark in their attitudes and their commitment to manage their own behavior. My goal this year will be to keep finding new things, both big and small, that will sustain that sense of excitement and discovery so the kids continue to experience it each time they walk through my door.

Something Old...

Like many of you, I have old music texts and other forgotten materials stuffed away in my classroom cabinets. Even though some of the songs in this material are outdated or inappropriate, there are treasures hiding in there waiting to be discovered and adapted for use this year. As you go to the store or visit websites looking for new materials, don't forget the things you already have tucked away—you might find some nice surprises!

Something New...

My mailboxes at school and home seem to be magnets for music catalogs. As I've paged through them this fall, I've noticed the quality and variety of the offerings has expanded. Why not take a chance and order something different this year, whether it is just a new collection of songs and activities or, maybe, materials based on a different approach to music education than that with which you are already familiar? "Newness" has been documented to be an important component in learning, both in attracting and maintaining student attention as well as in gaining an understanding of new concepts. Did you notice the anticipation on your students'

Something Borrowed...

I am incredibly fortunate to work in a district that understands the importance of music specialists getting together on in service days to have their own meetings. I am also incredibly fortunate to work with a strong staff that is wonderfully talented in that they encompass a diverse background in terms of approaches to elementary music education. At our get-togethers the ideas are fast and furious. I come away with tested and proven activities to use in my room, in addition to an increased feeling of camaraderie and support. Even if you can't do it on school time, make the effort to connect with your colleagues—not only will you come away with new ideas, but they will benefit from your wisdom and experience!

Something Blue

Summertime (it seems so long ago...) is a busy time for blues festivals in Portland, and a major part of the blues is improvisation and creativity. While improvisation is

one of the MENC national standards, many teachers are uncomfortable with it or unsure of how to include it in their lessons. When I compare my own efforts at improvising a jazz solo on the piano to the performers I hear on recordings, I am frustrated by my lack of fluency and creative ideas. However, there is much more to improvisation than soloing over a band—it can be as simple as having students make up new rhythmic patterns in a 4-beat call and response played on drums. It could be creating a short phrase using only 2 different notes on a recorder during the B section of a song. Last year, I watched students improvise movements to phrases in a poem. The key to introducing improvisation is to limit the parameters so students have clear and focused guidelines and will know how they can be successful. Have your kids try setting new words to a familiar melody—anything where the students express their own creative ideas. You'll be amazed at what they come up with!

I hope these thoughts stir your creative juices as we set off on the adventure of a new year. Best wishes for a great year (and to think that we get paid for doing this)!



**MENC: The National Association
for Music Education**

Does summer really need to end?

I hope your summer has been wonderful and restful. To me, summer is a time where focus shifts from the business of teaching, rehearsals, and performances, to a time of family, vacations, and hobbies. Sleeping in, eating leisurely breakfasts while reading the paper, enjoying family vacations, taking day hikes, going on camping trips, and staying up late are what top my summer list! Once August rolls around, my focus starts returning to school. As we all know, the beginning of the school year is filled with preparing hundreds of sheets of music and method books and restocking supplies as well as doing the numerous other things necessary to start the school year. It is for many directors (especially ones with marching programs) the busiest part of the year. What a transition! When our focus shifts from family to work it can be difficult for both you and your loved ones. But, does our summertime mindset really need to change? Does summer really need to end?

As music directors, we frequently spend more time in the school than most other teachers do. The nature of what we do requires this. Dedication to our programs drives us to go above and beyond the call of duty, again and again. The time it takes can sometimes be overwhelming, not just to ourselves, but also to our family members. Those people with whom we spent our summers are spending less time with us than our students! In addition to our workdays, we have football games, parent meetings, instrument try-out nights, weekend marching contests, and helping students prepare for taped auditions that take even more time. Because we know that they are for the benefit of our kids, many of us are more than happy to do these things. However, if not balanced, all of this activity can take time away from our families and possibly lead to burnout.

I had the great fortune to student teach with a master teacher. He did a fantastic job, not only with his ensembles, but also with a young ambitious student teacher. He invited me

into his home, where I was able to spend time getting to know him and his family. At the conclusion of our respective assignments, our student teaching class got together to discuss our experiences. Our first topic of discussion was to identify the most important thing we learned during our assignment. After many of my classmates discussed rehearsal techniques and classroom management strategies, I responded by stating that I learned that a very successful band director can have time for his family, too.



This year I have dedicated myself, as we all do, to improving my bands and giving kids the opportunities to succeed in my classes. Ambition is never lacking at the beginning of the year. I am also dedicating myself to my family. In October my wife is expecting our first child. I will be taking some time off to enjoy

many of those parental "firsts." When I return, I know that my time will be even more valuable. That delicate balance of work and home will be even more crucial. I have recently seen many of my colleagues begin their families. They have continued to run superior programs while raising beautiful children. I know that I will have to be more conscious of both my work and home time in order to be successful on both fronts.

As directors, we all have countless duties at work that we must juggle. As you embark upon your new school year, do not forget what makes our summers so special. Do not let the enjoyment and relaxation you felt this summer become a distant memory. Spend time with the ones you love and make time for yourself.

I sincerely hope that you all have a fulfilling and rewarding year-both at school and at home.

An advertisement for a Ross RUF Marimba. The image shows a black marimba on a silver metal frame with four wheels. Above the marimba is a large oval logo with 'RUF' in the center and 'ROSS UTILITY FRAMES' written around the bottom edge. Above that is a rectangular logo with 'ROSS' in a stylized font. Below the marimba, the text reads 'Bridging the Gap Between Stage and Field'. Underneath that, it says 'INDOOR-OUTDOOR MODELS' and 'RU1420 Marimba frame with 8" tubeless tires'. At the bottom of the advertisement, the website 'www.rossmallet.com' is written in a large, bold, white font on a black background.

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Welcome back to school. By the time you read this, you already will be deep into the work of the school year. I always am amazed at how quickly we are immersed in school with new students, new music, new classes, new meetings, and new colleagues and administrators. There is often little time to breathe, let alone to take time for personal development. I am, however, reminded of a great quote by Louis Pasteur: "Chance favors the prepared mind." In truth, we need all of the good fortune we can get in these confusing times, and, if we prepare our minds well, we stand the best chance of making the most of our opportunities. It is with this in mind that we have designed the choral sessions at the OMEA Conference this year. Each clinician is charged to bring ideas to meet immediate challenges and to solve the everyday problems that we face. In this way, we hope to bring you all good fortune.



2004 OMEA Choral Sessions From working with the middle school changing voice, to developing choral tone, to using rounds with the elementary choir, we have sessions that will meet each level of teaching and every interest. Our All-State conductors, Rodney Eichenberger and David Childs, will present sessions, as will James Jordan. Dr. Wallace Long, from Willamette University; Dr. Shannon Chase, from the University of Oregon; and Dr. John Weiss, from Washington State University will serve as clinicians. Other session presenters include Glenn Burnett, Steve Peter, Russell Christensen, Michael Frazier, Doris Sjolund, and Emanuel McGladry.

Saturday at the Shed

We are planning a full afternoon of choral music at the Shed (formerly, the First Baptist Church) on Saturday afternoon. It will be a day that you will not want to miss. Included will be two choral performance sessions as

well as a time to mix with colleagues at a reception hosted by Oregon ACDA. Congratulations to Dr. Wallace Long, Dr. Tina Bull, Dr. Sharon Pauls, Roberta Jackson, Janice Dobson, and Craig Bader, all of whom were selected to bring choirs to the conference.

All-State Choirs VIPs

We are fortunate this year not only to have two tremendous guest conductors, but also to have wonderful organizational chairs who will ensure that your students will have an incredible experience. Thank you to Marci Taylor, the high school choir organizational chair, and to Karen Bohart, the middle school choir organizational chair. The experience of singing in an All-State choir is a musical experience of a lifetime, but it can happen only when the choirs are well managed and planned. Thank you, Marci and Karen, for undertaking this task.

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Toni Skelton General Music Chair

General Music Column

This past week students across the state returned to classrooms after a long and uncommonly warm summer vacation. Sporting new backpacks, pencils, and haircuts, they swarmed into our rooms in record numbers, hoping to find their best friends among the 30-plus students in their assigned homerooms.

As teachers, we returned the week before with our own set of hopes: a balanced budget, reasonable class sizes, main-tenance of our programs, a complete school year. Some districts fared better than others, and all hang in the balance of the September election on the PERS issue and a potential election to rescind the tax increase. Yet, we managed to put our anxiety aside to prepare to meet our students yet again and to start the year with the same joy and energy that they bring to us.

Most of us spend a fair amount of first-week instructional time reviewing rules, procedures, consequences, calendars, and the other trivia that launch a school year. One of my third-grade classes had successfully completed an earthquake drill, where the students crammed their 33 growing bodies against the limited wall space. After returning to the circle, one new student raised his hand and asked, "So what do we do when we have a lockdown?" He wasn't fearful but very matter-of-factly wanting to be prepared for all traumas that are likely to occur in a school year. When I began teaching 24 years ago, the word "lockdown" wasn't in my vocabulary. Last year, we had at least three in my building. What a long, strange trip it has been, indeed!

Seasoned educators know that the one constant in this profession is change. Young music teachers receive a basic grounding in theory, musicianship, pedagogy, and curriculum in college, but there's very little that prepares them for the realities of the job. Little did I know that when I was listening to



those Firesign Theatre albums (or was that watching *Monty Python* or *Saturday Night Live*?) in college, the guiding rule of "everything you know is wrong" would, one day, cease to be funny. "Everything old is new again" has become the new mantra. How does a music teacher keep up and keep on in this constantly evolving profession?

For me, the answer has always been-join MENC! Become active in OMEA whether at your local district level or at the state level. Read the journals. Go to local meetings. Volunteer to organize a project or a festival. Serve on your local OMEA District Board. Network with the other gifted teachers in your area who make themselves available to help not only their students, but colleagues as well. The more involved you are, the more benefits you reap. In addition, MENC/OMEA membership gives you access to the members-only areas of the MENC and OMEA websites; email delivery of the MENC newsletter, which often includes offers of free or very inexpensive materials; reduced registration fees for conferences and other events; monthly journals, full of articles written by experts in our field; and much, much more.

When you're filling out your membership form, located in this journal, why not take the extra step and join the Oregon Society for General Music? The chapter was formed 2 years ago, as an opportunity to bring general music teachers together to support one another and help us all grow as professionals. Membership dues are \$1.00—cheaper than a cup of coffee! By joining OSGM, you can be included in group discussions on the OMEA website. Lynnda Fuller, the current OSGM president, is on sabbatical this year to work on her doctorate. She still manages to send messages with helpful hints and that all-important encouragement. If you wish to join, email me and I'll be happy to facilitate.

And speaking of benefits, plan now to attend

the OMEA Conference January 30 to February 1, 2004. Our featured guest clinicians will be Gemma Arguelles, a Kodaly educator from California, and Elizabeth Gilpatrick, who has presented at numerous national Orff conferences. We have also tapped outstanding local talent to present sessions that address the national standards through recorder instruction, adding alto recorder, meaningful curriculum integration, drum circles, connecting with classic literature, and of course, an octavo reading session. We are also in the process of planning the OSGM luncheon, which will be held at a restaurant within walking distance of the Hilton. The inaugural luncheon at the 2002 conference was such a success that we are looking forward to getting together again to share stories, laughs, great food, and the simple pleasure of each other's company.

As you begin a new school year, full of ambition, uncertainty, and creative passion, consider the words of Czech statesman Vaclav Havel, "Hope is a feeling that life and work have a meaning. You either have it or you don't, regardless of the state of the world that surrounds you." Know that your life's work has great meaning to and impact upon the lives of your students. Commit to maintaining hope for a stable future for music education. Best wishes for a musically meaningful and successful year!

Collegiate Column

Dr. Cynthia Hutton
Collegiate Chair

I would like to take this opportunity to wish everyone a healthy and successful year. This past year I had the great pleasure of meeting a few new Oregon music educators as I traveled up and down the state while attending festivals, conferences, and contests. It was a delight to hear so many fine ensembles throughout our state and to witness great teachers in action.



As College Representative for MENC, I would like to remind all college and university music students to actively recruit other students for membership in MENC. Soliciting membership among our peers is imperative; every music education major must be a member. While it is our duty to support those who lobby nationally on our behalf, it also benefits us to do so. Our collective stance lends strength to our passions with regard to the importance we assign to the position music holds in the daily school curriculum. Forming assemblies for discussing pertinent issues, dialoging with veteran teachers to discover tips for success, talking with first-year teachers about their experiences, discussing books and journal and research articles, and comparing notes on teaching styles and philosophies—these are just a few topic ideas for chapters to use to ignite productive dialogue. Encourage your local college chapter to get aggressive with these types of activities!

I would also like to remind you to mark your calendars for our upcoming OMEA Conference, January 30 to February 1, 2004, in Eugene. We all (students and teachers alike) need to make it a priority to attend. Conferences such as this not only provide a crucial meeting place for us to collect strength from one another, but also they offer many opportunities for us to enhance our abilities so that we will become better teachers and musicians. I encourage you to take part—listen to all the concerts and learn everything you can!

While in my last article I focused on the

responsibility of college music majors to ready themselves for the PRAXIS examinations that precede entrance to the Student Teacher Program, at this time I would like to focus on the qualities of great teaching. As

I prepare for classes to begin at the university, it is that time of year when the reflection on all those qualities of teaching that enhance student learning is foremost on my mind.

Recently, I had the opportunity to evaluate the rehearsal technique of 24 middle school and high school band directors. As

I observed the videotapes of each teacher, I saw that a few teachers (in my opinion) were clearly outstanding, and a few were clearly lost. Consequently, the experience for the students at both ends of the spectrum differed dramatically. For the outstanding teachers, class-room learning and engaged participation were high. For the weaker teachers, student interest and morale suffered terribly. As I involved myself in examining each conductor, I was reminded of how well we band directors clean notes and rhythms and sometimes pitch. We can be proud of that. But how well do we teach the subject of music? What is beneath the surface of those right notes, right rhythms, and correct pitch? It seems that, because the music we choose is sometimes beyond the technical capabilities of our students, we often are obsessed with fixing the music's surface and not its inner essence.

The traits outstanding teachers held in common, were as follows:

- They knew exactly what they wanted out of the musical score.
- They had high expectations for everyone, including themselves.
- They had a thorough command of instrumental pedagogy.
- They engaged the students in classroom participation during the rehearsal.
- They solicited student evaluation of the rehearsal process in an organized manner.
- They fostered an environment of fascina-

tion about the music.

- They demonstrated consistency in caring about each student.
- They had complete command of class room control.
- Their style of delivery was engaging.

It seems like a tall order, however, a few of the teachers evaluated illustrate all of these outstanding qualities.

The questions I would like to pose for all of us, and the ones that I find myself contemplating from this video evaluation project, are as follows: How well do we know our individual teaching effective-ness? Do we videotape ourselves while in the teaching process? Do we collaborate with other teachers in team teaching experiences to gain comparisons on teaching styles and strengths? Do we invite colleagues whom we admire into our classrooms to work with our ensembles? How do we self-evaluate? Does our daily rehearsal agenda include fostering a greater appreciation of music? Are we working to cultivate in our students a lifelong appreciation of music and all of the arts? I hope that, throughout our journey of teaching this year, we can stay focused on teaching the students about the comprehensive subject of music; i.e., how it relates to the arts and the world around us.



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Catching Them Early

It's another year of meeting with eager fourth-grade students and their parents, talking about beginning orchestra, and explaining instruments and expectations. The faces change each year, but you get the same comments and questions each fall. You can count on at least one, "Can I learn to play guitar in your class?" And, no recruiting season is complete without the, "We went ahead and bought a garage sale violin over the summer. It'll work fine, right?"



A comment I hear often this time of year that holds a special significance to me is when a parent exclaims, "Tom has been asking to play the cello since first grade," or "Jane has been looking forward to this from kindergarten." At some point, very early in the student's schooling, a connection was made between the child and the instrument, and the "beginnings of a dream" was born. Over the years the dream grew. It started small with, "I like the sound of the viola," growing over time to, "Someday I could learn to play," and, "That's going to be me on stage playing." By the time we do our demonstrations, the dream has become, "It's my turn."

If we as teachers and program builders take the time to hook kids early, we make the job of recruiting much easier. We have the opportunity to create the connections between student and instrument at an age that gives the "spark" time to grow into a sincere and earnest desire to learn. While we sell the program to the older children, we need simultaneously to introduce ourselves and our product to future beginning classes. Exposing these kids to the instruments that they may later choose to play is a key element in a growing school music program.

There is a special knack involved in grabbing and keeping the interest of younger audiences.

Unlike the performance-based demonstrations presented for the older students, where the prospect of playing in the orchestra or band is usually enough to hold their attention, the demonstration for the younger crowd needs to involve them personally in some way in order for the assembly or concert to be successful. Naturally, the presenter wants the audience to listen to the music being played for them. What many, if not most, of these students need is to be guided in their listening experience. Young students benefit from some form of directed listening, especially if the music they are listening to is unfamiliar to them.

For example, take a short classical melody and play it for the students twice: once on a violin, and again on a cello. Ask the students to listen to both examples and discover the differences. This gives the class an avenue into the music in that they have something to listen for, rather than just listen to. In another example, demonstrate the difference between "pizzicato" and "arco" playing; then, challenge the class to see if they can identify one or the other style with their eyes closed. Other elements you can use as directed listening activities include tempo and dynamic changes, range, style, mood, and tone color.

If the audience is small and there are enough adults around to help, a presenter can also give the students a "hands-on" experience. Using a few stringed instruments, without bows, group the students with a teacher and allow them to get a closer look, to touch, and to lightly strum the strings of the orchestra instruments. Even here, guiding their exploration is helpful. Ask the students to find the highest sounding string or look for writing on the inside of the instrument.

At the end of the demonstration often I will put one of the classroom teachers on the spot by asking them to play a bass/violin duet with

me. (It just takes a minute to teach them an open-string pizzicato bass harmony to a familiar tune like "Skip to My Lou.") Then we perform for the kids (occasionally to standing ovations). Not only is it fun for the kids to see their teacher playing such a large instrument, but also they see that learning to play an instrument is something anyone can do. If I suspect the students might have a short attention span, I will tell them at the beginning of the demonstration that the teacher whose class has the best audience skills gets to play for the class at the end. It works.

A few other tips:

- Kids learn by repetition. Quiz the kids often during the demonstration about the things you want them to remember (e.g., the names of the instruments).
- Work with the classroom music teacher (if the school has one). Coordinate your visit with his or her instrument unit.
- Always be ready to play for the kids. You never know when an opportunity will arise.
- Get to know the staff at the school you are visiting. The better they know you, the more they will "talk up" the orchestra.
- Show enthusiasm for your program.

Taking opportunities to reach the younger students is critical to the long-term growth of an instrumental music program. The investment of time and energy up front more than pays off in

- Creating larger classes later
- Creating a connection with the staff of the area elementary schools
- Generating comments from parents about how their kid has been begging to learn how to play for year.

Music Education: A Model for Cultural Diversity

Music allows us to celebrate and preserve our cultural heritages and also to explore the realms of expression, imagination, and creation resulting in new knowledge. Therefore, every individual should be guaranteed the opportunity to learn music and to share in musical experiences MENC (2003). Preamble to the Mission Statement. <http://www.menc.org/information/mission.htm>: Music Educators National Conference.

In this statement, MENC indubitably sets a tone of inclusion and underwrites respect for diverse peoples and cultures. The mission statement further asserts that the study and making of music be available to all people. In accordance with these goals, music educators continue to seek to nurture diverse populations in schools by providing various opportunities for all students to study and make music. Music educators are afforded the unique opportunity to teach the value of diversity through the delivery of culturally diverse repertoire and music traditions. A varied repertoire teaches the value of multiculturalism and diversity by its mere inclusion in the music curriculum. Multicultural music education serves as a model for diversity and may even teach students to respect, celebrate, and preserve cultural heritage through the act of music making.

"People who make music together cannot be enemies, at least while the music lasts." Paul Hindemith (p. 175) MENC (1994). *The gifts of Music*. Reston, VA: Music Educators National Conference.

Multiculturalism is a positive way of allowing all cultural groups to fit within a society without forfeiting their traditions and ways of life. Our particular culture reflects our environment. It becomes the "natural" way to function in our environment. Other cultures are compared to ours and evaluated by our cultural standards. It becomes difficult to view other cultural standards as merely separate from our own. In order to effectively teach and reach all students, educators strive

to first embrace diversity and, second, to demonstrate an equitable and positive regard for people from all walks of life.

Cultural identity encompasses the life and experiences of a person. Culture largely determines the way we think, feel and act and, therefore, becomes the lens through which we view the world and evaluate our experiences in it. As such, it can become an unwitting blinder to other ways of thinking, feeling, and acting. Because culture is so much a part of us, often we tend to confuse biological and cultural heritage. Our cultural heritage is learned. Our values and knowledge are based upon the myriad of experiences

Multiculturalism is a positive way of allowing all cultural groups to fit within a society without forfeiting their traditions and ways of life.

presented to us in a particular environment. Music traditions are not exempt from the influences of our cultural identity.

Everyone possesses a cultural identity. In some cases, individuals have been taught to believe that people who are culturally different from them belong to an inferior culture. Until the twentieth century, the term "culture" was used to indicate those individuals who were more developed in the ways of the Western world. The term "primitive culture" was assigned to describe tribal cultures in remote parts of the world. Times have changed and music education has progressed as well. Culture no longer indicates social rank or level of sophistication as measured by an elite culture. Instead, it has come to mean the manner in which we identify and describe a people and their complex traditions. Studying other cultures involves more than knowing and labeling; it requires students to stretch their current ability to appreciate other cultures and, in the case of music education, other musics. Multiculturalism is merely the inclusion of many cultural traditions. Multicultural music education seeks to teach the value of

world musics through their careful inclusion in the music curricula. The inclusion must be balanced within the goals and guidelines of the total music curriculum.

Multicultural education is defined by Banks and Banks (1995) in the *Handbook of Research on Multicultural Education*, as follows:

Multicultural education is a field of study designed to increase educational equity for all students that incorporates for this purpose, content, concepts, principles, theories, and paradigms from history, the social and behavioral sciences, and particularly from ethnic studies and women's studies.

The multicultural education concept is based on the following fundamental beliefs and assumptions:

- There is strength and value in promoting cultural diversity.
- Schools should be models for the expression of human rights and respect for cultural differences.
- Social justice and equality for all people should be of paramount importance in the design and delivery of curricula.
- Attitudes and values necessary for the continuation of a democratic society can be promoted in schools.
- Schooling can provide the knowledge, dispositions, and skills for the redistribution of power and income among cultural groups.
- Educators working with families and communities can create an environment that is supportive of multiculturalism.

Students are exposed to both social and academic curricula that make positive and negative statements and impose accurate or distorted messages about people who are culturally different. The curriculum includes everything that is taught and modeled in the learning environment. The inclusion and positive presentation of multicultural music in the K-12 curriculum can manifest into lifelong behavioral patterns of acceptance and tolerance; conversely, the perpetuation of negative generalizations and stereotypes can similarly manifest into lifelong behavioral

Multicultural Column

patterns that can be harmful in a myriad of ways. Much misinformation comes through peers, parents, community, and the media. Multicultural music education intends to provide students with positive experiences in a learning environment that values cultural diversity and portrays that diversity positively.

It is important to be aware of the values we teach and model to our students. Whether we choose the values we share or not, our students are aware of our biases by the literature we choose, the time we spend on certain activities, the rules of our classrooms, and

School is a student's miniature society, and when the student leaves, he or she will take away the experiences...

the rules built into our curricula and grading systems. We impose our biases and beliefs upon our students every day, unwittingly or knowingly. Raising awareness concerning the cultural education of our students can shape outcomes and promote positive behaviors among the future generations of America. School is a student's miniature society, and when the student leaves, he or she will take away the experiences and values gained during that period of his or her life.

Cultural Diversity

A colleague of mine once articulated commitment to cultural diversity as four levels of increasing magnitude within a hierarchy: (1) tolerance, (2) acceptance, (3) advocacy, and (4) believing. Believing is superior to advocacy in that a believer shapes his or her life according to a strong belief or value. Advocacy requires the action of modeling the value in a demonstrable manner. Acceptance indicates a knowing and valuing of diverse cultures and people and a shaping of one's personal behavior and interactions accordingly. Tolerance, the lowest common denominator, infers a status of superiority in which the superior tolerates the inferior. As teachers, it may be appropriate to assert that

we have a greater responsibility than those who do not shape young minds and lives. Because the "power of the podium" is great, we are in a position of incredible power to influence. Further, because we teach a curriculum that has a power of its own, music, our influence is magnified. The attachment our students feel to their experiences making music in our environment is often transferred to us, empowering us with influence perhaps beyond our knowing.

Questions for Contemplation

Educators, researchers, and musicians have contemplated many questions concerning multicultural music education. The purpose of this column is merely to begin a dialogue concerning multicultural music education in our state. The questions I have come across in the research and scholarly literature are many. The answers are for us, as music educators in Oregon, to decide collectively.

- How do we define world musics or multicultural music? Is it all music? Is it folk music? Is it non-Western art music?
- What world musics shall we teach?
- What is the goal of teaching multicultural music? To what ends, by what means?
- What world musics represent American culture? In what proportion do we balance American music with international music?
- If we are unfamiliar with the performance style and language (in the case of vocal music), how do we determine what is "quality" multicultural repertoire?
- How shall we present world musics?
- Who should teach world musics? When? In what venue and how often?
- Are we obligated to teach the music that belongs to the dominant culture of our community? How can we be eclectic and also inclusive?
- How do we perform multicultural musics of varying performance traditions within our Western concert practices?
- How do we decide whether performances are authentic—our interpretations stylistically appropriate?

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- What are my personal values or biases in regard to cultural diversity?
- What is my responsibility as a music educator in regard to multicultural education?
- What are the values and goals of the national organization? Of my state? Of my community?
- How, and to what extent, do these goals impact my teaching and music curricula?

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District News

District 6

Our district has undergone several personnel changes, including people who left our district or retired. Most of these positions have been filled. I especially would like to acknowledge J. Michael Frasier, who retired from LaGrande High School after a long and distinguished career. His choirs won the 3A State Choral Competition for the past 2 years. His expertise most certainly will be missed. Northeastern Oregon, along with the rest of the state, has been affected by the budget crisis; although, to my knowledge, most of our programs are still intact-surviving, if not economically thriving. We were happy to hear

that the Pendleton High School Orchestra position was filled after the previous teacher left. Even during tough times, our communities seem to value the arts and recognize their importance.

District 11 News

Yes, folks, people really do receive grants!! Albany's Memorial Middle School Band Director, Julie Buchert, applied for, and received, several grants this past year. The most financially significant grant was from the Mr. Holland's Opus Foundation. With this grant, she and her program were awarded a new Fox Renard bassoon and \$2200 to be

used for instrument repairs. Another grant awarded to her middle school band program was \$1350 from the "Meyer Memorial Trust - Teacher Initiative Grant." This was used to purchase jazz band music. Julie states that receiving this grant, "Was instrumental in keeping the jazz program alive at Memorial." Congratulations.



2003 Clinicians

Joe Alessi
 Dean Anderson
 Carolyn Barber
 Wendy Barden
 William Bauer
 Beaumont Brass Quintet
 John Benzer
 Shelly Berg
 Luis Bergonzi
 William Berz
 Joel Blahnik
 Larry Blocher
 Boston Brass
 Mike Brown
 James Campbell
 Carl Chevallard
 John Clinton
 Richard Cox
 Julie DeRoche
 Judith Evans
 Mark Fonder
 Corey Fournier
 Otis French
 Ruben Garcia
 Doris Gazda
 Mark Gore
 Diane Gorzycki
 Barry Green
 David Gregory
 Neil Grover
 Linda Hartley
 Leslie Hicken
 Michael Hoover
 Wendal Jones
 Jeff King
 John Kuzmich
 David Lambert
 Tage Larsen
 Arthur Lipner
 Jerry Luckhardt
 Melodianne Mallow
 Montpelier Wind Quintet
 J. Steven Moore
 Kirk Moss
 Rob Myers
 Matt Niess
 Weston Noble
 Northshore Concert Band Panel
 Daniel Perantoni
 Joel Pugh
 George Quinlan, Jr.
 Kenneth Raessler
 Gary Reeves
 Thomas Rudolph
 Bret Smith
 Robert W. Smith
 Mary Straub
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Ponca City, Oklahoma
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Plano, Texas
- Stephen F. Austin High School Symphony Orchestra
Sugar Land, Texas
- New World School of the Arts Symphony Orchestra
Miami, Florida
- Rising Starr Middle School Symphonic Band
Fayetteville, Georgia
- Grisham Middle School Band
Austin, Texas
- Coyle Middle School Honors Band
Roulett, Texas
- James Logan High School Wind Symphony
Union City, California
- Sebastian River High School Wind Ensemble
Sebastian, Florida
- Clarence High School Wind Ensemble
Clarence, New York
- Flower Mound High School Wind Symphony
Flower Mound, Texas
- The Woodlands High School Band
The Woodlands, Texas
- Indiana University Wind Ensemble
Bloomington, Indiana
- VanderCook College of Music Symphonic Band
Chicago, Illinois
- Cobb Wind Symphony
Marietta, Georgia
- United States Army Field Band
Washington, DC
- Birmingham Symphonic Winds
Birmingham, England
- St. Charles West High School Jazz Ensemble
St. Charles, Missouri
- Harlingen High School Jazz Ensemble
Harlingen, Texas
- Temple University Jazz Ensemble
Philadelphia, Pennsylvania
- The University of Wisconsin-Eau Claire Jazz Ensemble I
Eau Claire, Wisconsin
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Ethical Issues in Music Teaching

As the new Chair of the Society for Music Teacher Education, I would like to write about topics related to professionalism as it applies to current and upcoming music teachers. There are a number of interesting ethical dilemmas facing our students and teachers alike. I will address a few of these within this article.

First, let us consider the many ways we have to copy music.

With the vast changes in technology, our ethical choices regarding the reproduction of music are numerous. Compounding the dilemma, budgets are tighter than ever. You need to supply your students with high-quality literature, and your library may not yet be up to snuff. Really, is it so terrible to purchase one copy of music and distribute photocopies to your class? What if you destroy them after the concert? Doesn't this fall under the guidelines of Fair Use for educational purposes?

It is very important to familiarize yourselves with the legal aspects of copying music. MENC provides a good publication on this topic, but you may want to begin at this website: <http://www.musiclibraryassoc.org/Copyright/guidemus.htm>.

I always cringe when I attend a rehearsal and the conductor makes excuses for and condones the use of illegal photocopies. We, of all people, must demonstrate the importance of valuing the work done by composers and arrangers of music. I hope you will encourage a discussion on this subject with your students—and always model absolute professionalism. Buy the music; stress the importance of taking care of the music; and take a walk through your libraries, discarding saved photocopies as you go along. I hope you will take pride in supporting the music profession by modeling high ethical standards and stressing the importance of following copyright laws. Depleted budgets are no excuse for illegal photocopies. I admire my

son's band director, Scott Janes, for asking parents each year to help the program by offering a donation that covers the purchase of new music. Scott invites families to give a specific amount of money that will allow him



to purchase a specific piece. As a parent, it is more interesting to me to buy something off of his "wish list" for the band, and I respect his public demonstration of following copyright laws.

An obviously related area is the electronic downloading and/or copying of recorded music, which is so accessible to students and teachers today. Why not burn a CD and distribute it to help students enjoy the music, learn their part, or even serve as a fundraiser for your program? Under copyright and related rights it is not legal to copy, adapt, translate, perform, or broadcast a protected work or recording or put it on the Internet, unless a specific exception exists in the copyright law of your country, or unless you have permission from all of the relevant owners of rights.

If you are the owner of an original CD you purchased, you may distribute THAT physical copy of the CD, and you may make copies for your own use. But, as soon as you distribute a COPY you made, you are in violation of the law. It is also illegal to borrow someone else's CD and copy it, though you may borrow it and listen to it. Again, I hope you find occasion to discuss this with your students. Also, there are legal and legitimate websites available for downloading music that your students may pay to use. Help students feel good about developing a practice of using such websites so they don't use illegal websites to download music. If you plan to distribute copies of CDs of your school performances, you must secure copyright permission from the publishers of the music in advance of making the recording. If you show that you care about these laws, your students will get the message, and, hopefully, many will make their own good choices.

On a more personal level, another ethical issue I wish to write about involves music

teachers' relationships with their students. Beginning teachers often struggle with drawing a solid line between "personal" and "professional" relationships. It can be easy for first-time teachers to fall into a trap of getting too close to their students, either because of the amount of time music teachers spend with their students, or because a student demonstrates a desire or need for attention that the teacher may find appealing. Students frequently find themselves drawn to their music teachers for a variety of reasons: (a) they seem very knowledgeable; (b) they seem very powerful; (c) the music itself may inspire "romantic" feelings; and/or (d) they may not have enough of their social/emotional needs fulfilled in other parts of their lives. Because we were drawn to the teaching profession to begin with, we all can easily get caught up in the desire to save, help, and improve the lives of our students, but this behavior can quickly lead to uncomfortable, at best, and even immoral and damaging relationships that can be difficult to repair.

Easy ways to maintain an appropriate distance from your students include some of the following suggestions. First, use your formal name at all times. This practice provides a message of distance and respect, and emphasizes your professional role. When you allow students to address you by your first name, you allow them to think of you in a more personal way. Second, conversations should involve school and school music subjects only. Exceptions may include general announcements of important events, such as an illness, a marriage, or a baby. If a student brings up a subject that is too personal in nature, deflect it, and explain that this is beyond appropriate professional boundaries. The teacher must be the one to set and enforce the boundaries. Third, never treat a student as a friend. Have lunch with a friend; go to a movie with a friend; give a ride to a friend; but do none of these things with students, unless the entire class participates as a group activity. Do not serve as a student's personal counselor, and beware that students are young, vulnerable, and highly inexperienced. Do not take advantage of these circumstances, either intentionally or unintentionally. You must ethically protect

continued...

SMTE Column

students from an abuse of power, however mild it may seem to be.

In spite of these steps, you still may find a student showing signs of being too attached to you. In this case, it is important to address the situation gently and very early on. The longer you let it go, the more involved the student may become. Most teachers do not find crushes to be particularly flattering, as it is not desirable to hurt feelings. However, some find the attention to be rather enjoyable, and this is dangerous, indeed. I like to be clear within myself at all times: My students, regardless of their age, are never my

friends. This teacher-student line must never be blurred.

Have lunch with a friend; go to a movie with a friend; give a ride to a friend; but do none of these things with students...

In conclusion, professional ethics require some thoughtful consideration. As a music teacher, the way you conduct yourself in regard to legal issues and professional behav-

iors has a huge impact on your students. You may never be aware of how much influence you have, not only on their lives, but on the lives of their future students.

Research Column

Randall Moore, Chair
& Kathryn Proffit

How the Musical Brain Affects Teaching

"When I hear music, I like to tap my foot to the steady beat. I work better when I am listening to music." Fred Gomez, 5th grade at Mt. View Elementary, Corvallis, OR (MENC, 1996, p. 61).

As music educators advocate for music in schools, we look for evidence to justify our profession. Brain research provides useful information to substantiate our work. Neuromusical research reveals that the musical brain operates at birth and continues throughout life. Early and continued musical training affect the organization of the musical brain that encompasses cognitive, affective, and motor components (Hodges, 2000). "Brain scans taken during musical performances show that virtually the entire cerebral cortex is active while musicians are playing" (Weinberger, 1998). As musical experiences involve the auditory, visual, cognitive, affective, memory and motor systems, it could be said that the musical brain is modularized, or generalized to different areas. Additional studies provide insight into the resilience of the musical brain. For example, individuals who develop

various degrees of disabilities, including deafness, blindness, or other diseases, such as Alzheimer's or mental retardation, continue their abilities to make music. Some individuals with savant-like syndromes, or below-average IQs, often have fantastic musical abilities (Hodges, 2000). Indeed, neuromusical research supports the idea that music is a unique mode of knowing and that its affect on cognitive processes, particularly in terms of processing and understanding nonverbal information, is a critical aspect in a child's development.

Many systems in the body are engaged during music making. The musical brain is multi-modal, and different cranial areas participate in the creative process. While the right hemisphere of the brain processes melody, the left hemisphere processes language. Thus, it appears that the very architecture of the brain honors music as equally as it honors language (Weinberger, 1998). Many functional systems of the brain depend on synaptic strength, something that is enhanced through learning and performing music. The brain is actually being exercised and, thus, "There is good reason to believe that music increases the brain's capacity by increasing

the strength of the connections among neurons" (Weinberger, 1998, p. 38). According to Price, Professor and Chair of Music Education at the University of Alabama, musicians seem to have differently structured brains than do nonmusicians (Wilcox, 1999). When musicians with at least 3 years' experience listen to music, their brains create more beta waves than those of nonmusicians, whose brains generate more alpha waves when listening to music. (Beta waves are relatively slow moving frequencies that stimulate a dream-like state of mind, whereas alpha waves flow faster, such as when the brain is doing mathematical calculations.)

Studies in language acquisition show a three-staged process: (a) visually recognizing words, (b) learning the correspondences between visual parts of words (graphemes) and their spoken sounds (phonemes), and (c) achieving visual recognition of words without needing to sound them out (Weinberger, 1998). Brain scans reveal the left side of the brain is active during language reading, and a parallel area on the right side is active during music reading (Hodges, 2000). There is evidence that pitch discrimination and

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word recognition visually and aurally have a high correlation. These findings suggest that good pitch differentiation is inextricably linked to the phonemic stage of learning to read. Practice at hearing pitches in music can enhance language reading ability.

Positive relationships between involvement in the arts and academic success are evident in middle and high school students. Longer participation in music and other arts, particularly with students from a low socioeconomic status, usually translates into more academic success over time (Catterall, Chapleau, & Iwanaga, 1999). These same researchers found that students who were in instrumental music in middle and senior high school showed higher mathematical proficiency by grade 12 than those students who were not in music classes. Students who participated in theatre productions and musicals showed gains in reading proficiency, self-concept, and motivation and higher levels of empathy and tolerance for others compared to students without theatrical experiences.

Professors at Teachers College, Columbia University, surveyed 2,000 pupils in grades 4-8 and found significant relationships between rich in-school arts programs and creative, cognitive competencies used for academic success (Burton, Horowitz, & Abeles, 1999). Pupils in arts-intensive set-

tings performed better than students with little or no arts in school on measures of creativity, fluency, originality, elaboration, and resistance to closure, which are critical capacities in arts learning. Pupils in the "high arts" group were also strong in their abilities to express thoughts and ideas, exercise their imagination, and take risks in learning. And, these same students were the most cooperative and the most willing to perform in public. What are the implications for us as music educators from the findings on the musical brain? The Premacks (2003) postulate that "The root of human pedagogy lies in aesthetics, in the judgment of beauty which, like charity, begins at home." These authors suggest that, because specialization in human intelligence has led to inventions and intellectual advances that we cannot expect successive generations to learn without help, humans need teachers more than other species do. We recognize that teaching music requires specialists who are musicians. Human achievements, which L. S. Vygotsky (Rieber & Carton, 1987) called "cultural tools," have to be taught, and, at the end of their book, the Premacks turn their attention to how best to do this teaching. They suggest that we structure teaching in modules, which are innate learning mechanisms, in order to give students the best chance to learn.

So, as we enter another school year, we can use existing or new modules to organize our

teaching and realize that teaching music is valuable to the whole child. What we do has implications beyond musical performance, which we highly prize. We work better when we're listening to music-and when we know what it does for us and our students.

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Oregon Society for General Music

Lynnda Fuller
OSGM President

What will you do to make this year extra special for your students? How will you enrich your curriculum? Fall is the time to begin planning enrichment opportunities for your students. Arranging for your students to experience a live performance of high-quality music can provide enrichment for your music program.

For those teaching in the Portland metropolitan area, there are many such opportunities available. The Oregon Ballet Theatre offers students the opportunity to attend performances several times a year. The Oregon Symphony and Portland Youth Philharmonic both offer special performances for student groups. Tickets for all these performances are priced low, and often there are provisions for low-income students to receive free tickets. I have taken students to performances of each of these groups and have been pleased with the presentations and the responses of my students. For these events to be a success with your students, it is important to be certain that you select performances that are appropriate for their grade level.

The Young Audiences organization has many types of performing groups that can bring excellent music to your school. The Portland Opera Association also has traveling performances that provide an excellent and very accessible introduction to opera to elementary-aged students.

Throughout the state there are community orchestras, choirs, and bands that might be willing to perform for your students. Colleges, universities, and community colleges also have performing groups that can provide the enrichment opportunity that you seek. If the ensemble in your region does not have a specific plan for sharing music with students, you may need to make the initial contact with the director of the ensemble. I have found that directors of musical ensembles are usually willing and excited about performing for young audiences.

There are two possibilities to consider when working with a community or college ensemble: taking your students to the ensemble's regular performance venue or bringing the ensemble to your school. Each one of these options has its own advantages and problems to solve. Think creatively; brainstorm with the director (email works very well as you make your plans). Communicate with your principal every step of the way. Communicate with your classroom teachers. Be flexible as to time, date, and venue. It will take effort on your part, but the benefits to your students will be well worth it.

Funding is always a consideration when arranging special events. I have found that parent groups are willing to support musical enrichment opportunities. Parent groups might pay to bus your students to a performance facility or make a donation to help provide transportation for the ensemble to come to your school. In our school district students are asked to pay a small fee for all field trips. This policy includes music field trips to the ballet or symphony.

Once you make arrangements for your students to experience a performance of high-quality music, you have the pleasurable task of preparing them to get the most from this activity. Find out what music your students will be hearing and obtain a recording of at least some of the programming. If your students will see a ballet or an opera,

- Tell them the story.
- Let them act it out (make simple paper costumes and let them have multiple experiences acting out the main plot elements).
- Let them draw pictures of what they think the scenery and or costumes will look like, and display these on bulletin boards in the school hallways.
- Have them listen to selections from the opera or ballet.
- Let them have creative movement experiences with the ballet music.
- Show them some basic ballet positions

and let them practice these in class.

- Introduce commonly used terms from the opera or ballet, and make a Jeopardy-type game that involves recalling and defining these terms.

If your students will be hearing a band, orchestra, or choir perform, play recordings of some of the selections. Plan active listening lessons; have students show dynamic changes with their hands, stand or raise their hands when they hear a specific theme; sing an accessible segment of a choral work; raise their hands when they hear a specific instrument; move creatively to an instrumental selection; move to determine the meter of a selection, etc.

An important, and sometimes overlooked, preparation is a serious discussion of concert etiquette. It is our obligation to prepare our students to behave appropriately in a variety of performance situations. Students need to know when to clap, that they don't whistle and hoot at an orchestra concert, that they may not leave in the middle of a movement to use the restroom, and, of course, that they may not talk or chew gum during a performance. Many of your students will have no family example of proper concert etiquette, and your explanations will be their guide as they grow to adulthood. I have found that students are very proud of themselves when they know the rules for proper deportment.

Arranging for enriching musical experiences for your students will take extra time and effort on your part, but you will give your students something that they may never find elsewhere in their lives.

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