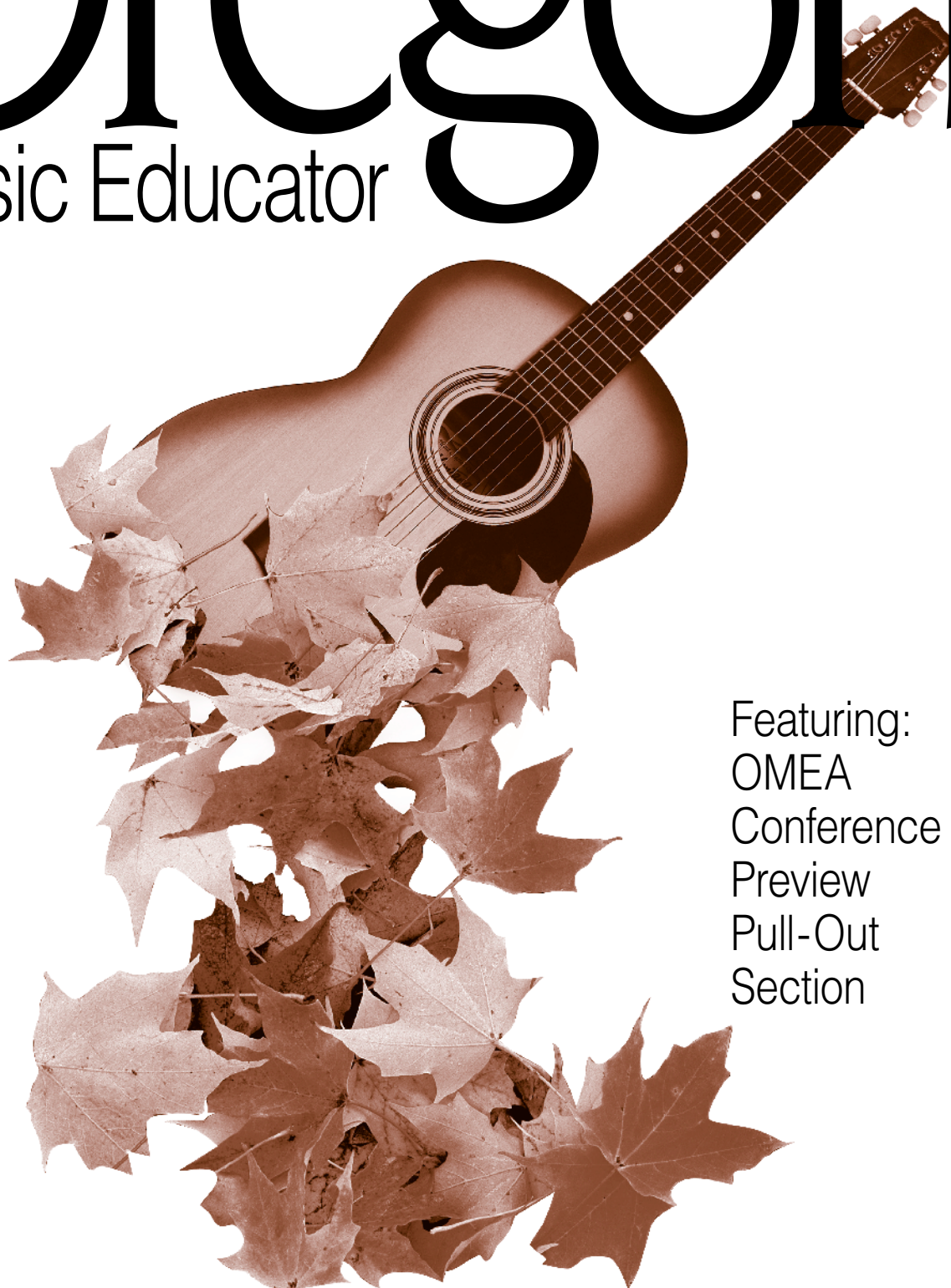


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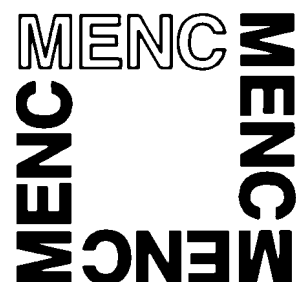
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North By Northwest

Jim Rice
Northwest MENC Chair

Oh say, can you see?

There is nothing like a crystal-clear day in the Great Northwest. As I write this in July, we are enjoying one of those absolutely beautiful days where the blue sky seems to go on forever, and the rugged, majestic mountains seem close enough to touch. The golden grain waves in unison over rolling hills, and the water sparkles like a million diamonds shimmering in the sun! Who would want to live anywhere else? Somehow, simply because the beauty all around us is so clear, our spirits are lifted; there's an extra spring in our step and purpose in our day.



"Cherish your visions and your dreams as they are the children of your soul; the blue prints of your ultimate achievements." Napoleon Hill.

Making our dreams come true works the same way. The clearer they are the better! In other words, the clearer the vision you see in your mind of where you want to go or what you want to accomplish, the better are your chances of achieving your dreams. As teachers and leaders in our classrooms, schools, and community, we have the metaphoric "songs to be sung," our purpose or mission that gives our work meaning and makes it all come alive. Vision is everything for us as leaders. It draws us to the target like a magnet. It sparks us and lights a fire of momentum, both for us and for others to follow.

Why is it so important to dream? Because what we see is what we get! Our dreams become our visions, and our visions empower us as leaders.

So where does our vision come from? How do dreams turn into vision? Here are a few thoughts.

"Your vision will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakens." Carl Jung.

Look inside yourself. You can't borrow someone else's vision. It has to be something that is truly your own. You need to draw on your own natural gifts and desires. Do you have a personal calling? What is it that really gets your motor going? Talking about finding a vision within reminds me of a sign I heard about in an optometrist's office that read, "If you don't see what you want, you've come to the right place."

"If I have seen further... it is by standing upon the shoulders of giants." Sir Isaac Newton.

(Letter to Robert Hooke, February 5, 1675)

Look to someone more experienced. Is there someone you can connect with whose vision echoes your own? Needing help to see more clearly comes naturally to me. I need my glasses even to get out of bed in the morning! It totally makes sense that meeting with exceptional people gives us a better

chance to see what's possible than we could imagine on our own. I can think of so many of these amazing folks and the specific ways they have inspired me over the years:


Debbie Montague, focus; Ted Christensen, friendship; Judd Aetzel, the art of teaching; Gerry Marsh, generosity; Mel Clayton, leadership; Renee Westlake, grace and class; Dave Weatherred, integrity; Janet Hitt, passion; Bernie Ackerman, the power of the will; Larry Gookin, musicianship; Tim Salzman, conducting and developing ensemble tone quality; Dave Cross, kindness and developing a rhythm section.

The list is endless, and I am forever in their debt.

"Experience is the best teacher. It should be. It's the most expensive." Unknown.

Look over your shoulder. What experiences in your past are serving to create your vision

continued on page 6...



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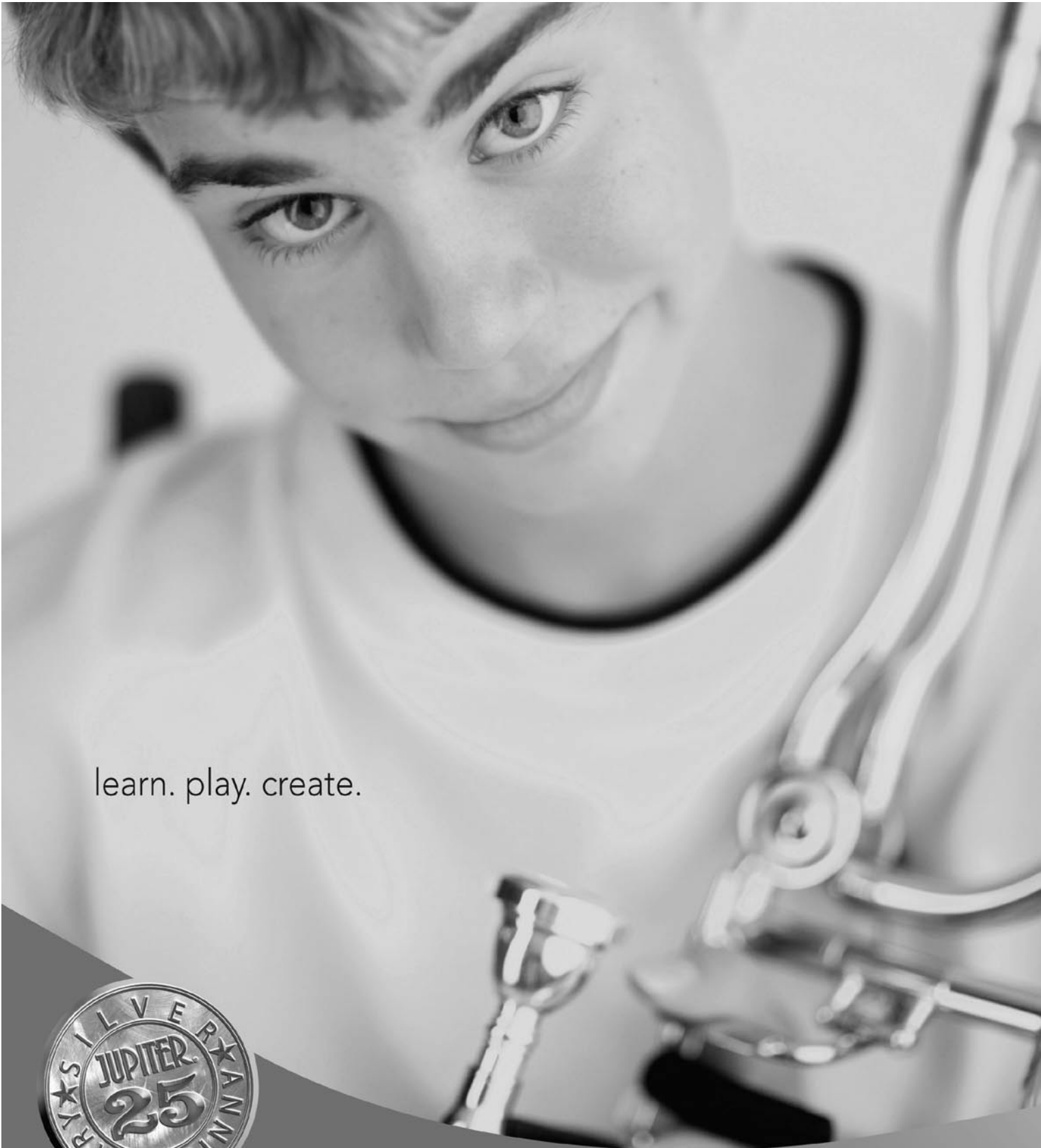
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North By Northwest

continued...

today? What went well—and not so well? What could you have changed for the better? The answers to those questions will clarify your personal vision.

“Leadership is virtuous only if the good of the community is sought out and achieved above all else.” Niccolo Machiavelli.

Look at the value for others. It’s not enough for a vision to satisfy the question “What’s in it for me?” It needs to be service oriented and not only include others, but add value to them. Its significance must be such that one person can’t pull it off alone. If you can see yourself handling your vision by yourself, it’s probably too small in scope.

“Whatever you can do, or dream you can, begin it. Boldness has genius, power, and magic in it.” Johann von Goethe.

The National Anthem Project, sponsored by JEEP®, is just one example of MENC’s vision regarding advocacy efforts. Our fantastic MENC staff, now numbering over 70, has been using this effort as a vehicle to actively garner support on Capitol Hill and across our nation for music education. To date, this message, including television news spots and public service announcements, has already been broadcast in over 300 markets across the USA. This exposure is growing quickly and involves a city-by-city tour across the country to begin this fall. To see how you can be involved, check out www.nationalanthemproject.org or call the MENC office for more information.

In the Northwest Division, I see a “coming together” of discipline-specific organizations in a collaborative effort on behalf of and support for music education. At its last meeting, the Northwest Division Board renewed its commitment to the value of our division conference.

Citing our ability to pool our expertise, we are able to offer a program of in-service opportunities for teachers, outstanding ensemble performances, and honor group experiences that cannot be matched at each state level. I see the possibility of being inspired by The King’s Singers. I see the need for special focus sessions on urban and small school concerns, elementary general music and choir strategies, among others, at our February 2007 conference at the Portland, Oregon, Convention Center. I see the possibility of a more acoustic-friendly performance venue for our vocal ensembles. I see a team making needed revisions in the Honor Group audition materials and streamlining the process so that submissions can be delayed into October.

So there are a few of the things I see. Now it’s your turn! What do you see? I look forward to hearing from you! jricemusic@verizon.net

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Greetings Fellow Music Educators

These fall articles always seem to start the same way with talk of vacation and encouragement for the school year about to begin. If you are like me, you are always reluctant to jump back into the fray, knowing that, once in the current, it doesn't let up until June. By the time this journal arrives in the mail, you will already have jumped in and, hopefully, will have gotten used to the pace. I remember all the years of high school marching band where I would get a knot in my stomach the week before band camp, knowing that the peace of early August was about to be shattered by the organized chaos of late August and band camp. There was never any easing into it either. You wake up in the morning and go to school to be greeted by 180 hyper, over-stimulated teenagers. A jolt, yes, but, once I acclimated to the noise and activity, I loved it! I know that you do as well, or you wouldn't be in this field. So, with that said, welcome to the 2005-2006 school year!

OMEA Conference 2006

For OMEA this is an exciting time and year. We will have our conference in Eugene in January 26-29. You can read the details about the con-

ference elsewhere in the journal or on the web page. I, for one, am very excited about what is in store for us. Steve Zielke has spent countless hours and energy working to ensure that it will be the best OMEA conference to date. If you know



Steve, you know that every aspect of the conference has been thought out and meticulously planned. You also know that he will leave no stone unturned in his attempt to provide the best and to meet the needs of all OMEA members. Please do your best to find the time and money to attend. I guarantee that you will not be disappointed.

Outstanding Educator Awards

I talked in the spring about the need to recognize those music educators who have given above and beyond: those men and women who exemplify all that is good in our profession. Included in this journal (pages 20, 22 and 23) are forms for honoring those deserving educators in (or out of) your district. Please send your completed forms to me at George Fox University, 414 N. Meridian St., Newberg, OR 97132. A committee will review the nominations and select those nominees they feel are the most deserving recipients based on what you have to say. Selected individuals will be recognized at the banquet during the January conference.


On the topic of recognition, congratulations need to go out to Mary Lou Boderman. Mary Lou was selected by the National Federation Of State High School Associations to receive the honor of NFHS Outstanding Music Educator Award for Oregon for the 2004-2005 school year. I had the privilege of presenting Mary Lou with a plaque at her final concert last spring. At that concert, I saw a side of Mary Lou I have not seen before. The South Salem Band was holding an auction and Mary Lou was the auctioneer during the intermission. She is really good! I'm sure she would be willing to come to your school and share her special skills as an auctioneer for any of you who have that need.

Please make sure you congratulate Mary Lou for this honor. She is one of Oregon's very best, and her contribution to music education in this state is something we all should treasure.

Further Ramblings

Previously, I have written about the retention and encouragement of our better citizen-musicians to look at a career in music education. It is interesting to be on the other side of the coin at the university level and to be a part of the training of those few who choose to follow in our footsteps. The burden is awesome. I remember many a convention sitting around a table wondering why our universities weren't producing

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President's Column

continued...

more and better young teachers. Now, I am on the other side of the fence. I realize that the responsibility runs both ways. Too few of our young musicians are continuing their music making in college, let alone going into music education as a career.

My concern in Oregon is that too often we teach, prepare, and rehearse for the wrong reasons. We have become very competition-oriented. This has its up side, as the elevated level of performance of the past couple of decades attests too. It also has its downside. I would challenge you to examine your motivation for each and every festival and contest you enter this year. Ask the questions, "Will this event help to raise the level of artistic awareness and sensitivity of my students?" "Will it increase their love of music and performance?" "Will it encourage lifelong music making?" I fear that too often, if we are honest with ourselves, we push our students in order to feed our own egos. Before you react

negatively to me with that accusation, I need to say that this assessment described me all too often, especially in my early years of teaching. I "went for the gold" in order to validate myself as a musician. If my students came away as better musicians and citizens, then that was a bonus. This sounds a little harsh, but is not too far off the mark.

This subject has surfaced in my thinking (once again) because of two things. First, I have had the privilege these past couple years of observing Dick Elliott firsthand as he works with the fortunate students at Newberg High School. Dick has a top band of 96 students this year, and a program of 227 students in a 3-year high school. Think about that for a minute. There are several reasons for this, not the least of which is that he has two outstanding feeders taught by Dave Sanders and Ken Clark. More importantly though is Dick himself. He is an excellent teacher. He loves what he is doing. He

loves his students and his students love him. I have told Dick on several occasions that, "If you would cut that big, old 96-piece band down to 50, you would easily crack the top 3 in the State Band Championships. Get rid of the dead wood and the stumps so the musicians in your group can really soar." Dick just laughs and tells me he can't do that. He then reminds me that he always qualifies for the State Band Championships, and, in most years, is in the top 10, and that is just fine with him. Why is it fine with him? Because, he is providing an excellent musical experience for each and every one of those students, and he doesn't have the heart to deny a single student the experience. What's more, I would venture to guess that a larger percentage of Newberg students go on to play their instruments in college than from most other high schools. I know he's my biggest feeder at George Fox University! We all need to learn from Dick. He gets it.

The second reason for my musing on this topic is my experience this summer. I had the privilege of being a part of the Oregon Ambassadors of Music group that toured Europe. Many of you know that we left London just 90 minutes before the terrorist bombs went off. In fact, we funneled about 250 students through the Kings Cross Station just 12 hours before it was bombed.

These are the students from your programs here in Oregon. These were students who, through their music, were bridging chasms that events of the past few years have caused. Most of them, being teenagers, have no clue of the impact that they had. That is alright. The time will come when they will get it. I can say that this tragic event brought home to me how important and powerful the language we teach is. It brought home the fact that providing young people with the avenue of expression that music gives does much to promote a peaceful, more beautiful society. Please remember that as you battle in the trenches: This whole thing is much more than a concert, a festival, or a contest. You are building citizens and forging lives.

Thank you once again for your support for me and for OMEA. I look forward to serving you another year in the capacity of president.



The advertisement for Noteworthy Music Stands features a logo at the top with a musical staff and a treble clef. Below the logo, the text reads "MUSIC STANDS" in a bold, sans-serif font. The central image is a stylized line drawing of a music stand with several sheets of music on it, with musical notes scattered around. Below the image, the text says "ELEGANT IMAGES FOR THE ARTIST" in a bold, italicized font. At the bottom, the contact information is provided: "Milwaukie, OR", "503-771-4335", and the website "www.noteworthymusicstands.com".



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I would like to start my first column for the Oregon Music Educator by thanking everyone who stayed with the voting process as we worked through several procedural issues surrounding the election for 2nd Vice-President. I would like next to thank those who showed confidence in me by voting (sometimes several times, though not on the same ballot!) for me for this very important office. The rest of the Executive Board and I already have spent some time discussing what the 2007 conference might look like. I would be happy to entertain suggestions from the membership as to what you would like to see included, especially with regard to different formats, structures, etc. I can be reached at jhornick.msd.k12.or.us or at jhandbh@teleport.com. I look forward to hearing from you.

For the remainder of the article, I would like to talk about a subject that's been with us for years but that just doesn't seem to want to go away, namely, "director burnout." I've always been astounded to find out how few music educators with 5 to 15 years of experience are usually in attendance at conferences, workshops, in-services, etc. There seem to always be plenty of folks with 5 years' or less experience as well as a great number of veteran teachers with 15, 20, or more years under their belt. Assuming that we're all equally busy with our jobs and that our educations and experiences have taught us that we dare not stop learning, the only reasonable explanation for this disproportionate lack of numbers is burnout. While I was once convinced that the problem was limited to music educators, I've come to realize, through conversations with fellow teachers, that the problem is endemic to education in general. Fortunately for us, we have ways of maintaining interest

in our jobs that simply are not available to the science, math, and reading teachers with whom we share our students.

One of these ways, at least if you're like me, is to research the history of your program. Rather than being just another item on a never-ending to-do list, a project like this can be a rejuvenating experience, especially if it's left open ended and without a deadline. Another benefit is the historical connection can be shared with your students. Did the band place second at the 1932 State



Band Contest? (Did you know that there was a State Band Contest in 1932?) Did a graduate of the choir "grow up" to sing at the Met? (Or with a famous, or not-so-famous, rock band?) Did a former member of the orchestra go on to play in a major symphony orchestra? Did a student from your school take first place for 4 years straight? The answers to these questions (and an infinite number of others) can provide some historical perspective, not only for you and your students but also for parents and administrators who might be wondering why we do some of the things we do. The discoveries can also be a source of motivation for your students beyond that which is provided by the next festival or contest.

"How do I get started on this project?" you might ask. If you're a high school band director, the three-volume set by John McManus on the origins and early history of the high school band movement in Oregon is a good place to start. His volume on the state solo contest is also an amazing resource for all high school directors, whether band, choir or orchestra.

Other great resources for high school directors are old yearbooks and school newspapers. Most schools, barring natural disasters

or fire, should have a fairly comprehensive collection. These sources are especially useful in tracking the fluctuations in the size of a program, scope, and focus of the program, concerts, guest artists, etc. You might be truly amazed at the names you come across!

Hometown newspapers are also a rich source of information. Especially in the smaller towns in the state (which basically describes everywhere except Portland for much of the state's history), the local papers were happy to run just about anything they were sent. The archives for such newspapers may or may not be very well organized, so be prepared to do some digging.

Another source of usually willing information is longtime community members, especially those who have been connected with the school and/or the district (local newspapers can again be helpful in this regard). Is there a staff or faculty member who returned to work at the school? Do you have a colleague who happened to attend your school? (A note in the Oregon Music Educator or on the website might be useful.) Do you have students whose parents or grandparents attended your school or a school in your district? I've found that most of these folks are more than willing to talk about how things were "back in the day."

As I mentioned at the beginning, I would hate for a project such as this to add to our already stress-filled lives. I sincerely believe, however, that this could be a terrific break from our day-to-day routine. I would also encourage you to share your results, no matter how incomplete, with local newspapers, through formal and informal gatherings (e.g., Rotary Clubs, Music Boosters, PTA meetings, the staff lunchroom, etc.), websites, or even a guest column in the OMEA Oregon Music Educator!

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Elementary Column

Judy Trohkimoinen
Elementary Music Chair

Welcome back! By now you've been seeing students for a few weeks and are planning for the months ahead. What will you do for your music programs this year?

If you are at a loss, help is on the way. Our January OMEA conference in Eugene will have a plethora of ideas from nationally known clinicians John Feierabend, Phyllis Weikart, Jill Trinka, and Kalani. Registration information can be found at the OMEA website at www.oregonmusic.org. Until then, here are some thoughts to get you started.



for planning the performance. I do not mean to give the impression that I believe music teachers should reinforce other subjects only rather than teach music for music's sake; that is not the case. I would never suggest that we subjugate ourselves to the point of asking permission for what we do in our classrooms. We have state and national standards and the discernment to choose what our students should learn and perform. We can, however, use other subjects to our own advantage and help our students gain a deeper understanding through music.

That being said, here are some ideas!

The kind of music program you choose to present depends on your individual philosophy, the resources you have available, and, most importantly, the students involved. I suggest a thematic approach. Maybe your school has an annual theme; you have a terrific seasonal or musical theme in mind; or you like to plan your programs around topics your students study in their regular classrooms. Any of these choices can be effective. A "bits and pieces" approach of using songs that are unrelated is difficult to make into a cohesive program. Though it can be done well, it is difficult to use such an approach as a vehicle to show the administrators and the public how important music is within the fabric of education: A music program that supports what is happening in the regular classroom can make an effective learning tool for students as well as give the music teacher a starting point

Once you decide on a theme, the possibilities are wide open. If you like to do musicals, you can search for something with your theme. Many composers are writing with this in mind, and there are some fun musicals, such as *Interplanetary Jammin'* by Donna Amorosia and Lori Weidemann, or *Bugz!* by John Jacobson and John Higgins. Plank Road Publishing has a terrific resource, *Music K-8 Magazine*, which includes musicals, musical reviews, and individual songs with recorded accompaniments and instrumental parts for a wide variety of performance possibilities. If you prefer folk songs, there are many books available. Some of my favorites are *A Prairie Home Companion Songbook* by Garrison Keillor (Foreword), *Marcia Pankake* and Jon Pankake; *American History Songbook* by Jerry Silverman; and *Fireside Book of Folk Songs* by

Margaret Boni and Norman Lloyd. If you are schooled in Orff or Kodaly, probably you have a wealth of materials from classes and workshops. And if you've been teaching in a school with a basal series, there are hundreds, if not thousands, of songs available in current and older texts. Using a wide variety of resources can give teachers ideas about future programs and keep programs from getting stale.

Now that you have selected a theme and music, another decision is accompaniment. Some teachers play piano or guitar extremely well and accompany their students during performances. Others have another staff member, a reliable parent, or a community person to accompany student groups. Some programs lend themselves to student accompaniment on Orff instruments, recorders, guitars, autoharps, or other instruments. Others use recordings. Still others mix it up by using a combination. Don't be afraid to experiment! Most communities have musicians who would be delighted to play for a student program. Students love the experience of singing with live musical accompaniment and learning firsthand about instruments from someone they might know. This is a great way to have high-quality accompaniment for your program, gain publicity for music education, and build bridges from your classroom into the community.

Our music programs can take on many shapes. Whatever form your performances take, make them visible reminders that music is alive in our schools; our students are becoming musically literate; and what we teach is important.



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I am truly blessed to be a music teacher. I love my job and I love working with students who enjoy making music happen. I have enjoyed opportunities teaching in isolated towns. I started my career in Lone, Oregon. There were 32 students in the high school. I taught everything from band to general music to vocal music. I was the town's music teacher. Then I moved to Lakeview, where there were two music teachers in the district. We shared many of the teaching responsibilities. I have also taught in Redmond for 19 years. It is a larger district, with many elementary specialists, a vocal music specialist, and three full-time band directors. Because of these varied experiences, I am fortunate to have a broad perspective of the band world in our state.



to lead to a lot of separatism. I have heard too many stories from directors who feel isolated, overworked, and unappreciated. This leads to teacher burnout and, consequently, to good directors leaving the profession. We must do our best to support each other in order for all of us to be successful. There are many different places in Oregon where music happens—places that we need to keep in mind and pay attention to. We need to look beyond our own schools and communicate with other band teachers in our school district, our leagues, and in OMEA districts as well as throughout the state.

Let me expand on this. I highly respect the other band teachers in my district. We meet frequently to discuss band issues (and sometimes non-band issues). Without that interaction, each of us would probably be less effective as teachers. We attend each other's

concerts and enjoy spending time together afterwards. We share success stories and offer each other advice on making progress with students and music making. We share in each other's success. We also regularly bounce ideas off each other. Topics range from schedule woes, to student management issues, to just about anything musical. In short, we have developed a strong support base.

I also enjoy spending time with the other band directors in my geographic area. I attend countless concerts at the other high schools and local community college. I am genuinely happy for each success the directors and their bands achieve. I send numerous emails to these colleagues to congratulate them on their successes. At our OMEA district meetings, we all share stories about the good (and not so good) things that happen. Even if we are complaining, it is a good

continued on page 14

An advertisement for Jupiter Majestic timpani. The background is a black and white photograph of a young woman with long hair, smiling and holding two timpani mallets. In the background, several timpani drums are visible. The text "Get More." is in the top right. The "majestic" logo is in the bottom left. The "JUPITER World Class Quality" logo is in the bottom right. Below the Jupiter logo is the text "Get more for your money - insist on the quality, performance, durability and value of Majestic timpani." and "For more information, visit majestictimpani.com." The code "J05AD176h" is in the bottom right corner.

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thing to confer with other directors who have been through similar experiences. Within that group, we usually come up with two or three possible resolutions to every issue.

For me the spirit of collegiality is the highlight of each conference or state event I attend. I enjoy meeting with other band teachers from around our state. Again, we share success stories, share experiences, offer pats on the back, and sometimes seek help on negative circumstances.

No one of us knows all of the answers, but collectively we can find solutions to most problems. The solutions usually do not simply present themselves. If there is a problem and nobody knows about it, a solution can be hard to come by.

My overall point is this: No band director should be isolated. If you work in a situation where you are the only music teacher in your area, then expand your area. Call a director near your school and meet over a beverage. If you are a younger teacher, contact other band directors in your area and invite them to one of your concerts. Attend their concerts and visit with the teacher afterwards. If a new teacher moves into your area, extend a welcoming hand and offer to visit over coffee. Help them become aware of the events that happen in your area and share how you approach them. Another idea is to take a day and actually visit some neighboring schools. I have done this on occasion with the support of my administration. Believe it or not, the students will survive a day without you! In fact, you will probably come back

to your classroom with a renewed sense of enthusiasm. There is no sense in holding any information back from each other. If one program gets better, we all get better.

We are in this profession to make a difference in the lives of students. But we also have an obligation to help others in this great profession. We can learn from each other. The most highly respected directors still attend music conferences and events and try to glean information from each session they attend. Borrowing a quote from the signing of the Declaration of Independence by Benjamin Franklin, "We must all hang together, or assuredly we shall all hang separately." I challenge each of you to contact other band directors and share the joy of our profession!



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Together... Encouraging Student Musicians

At its meeting in August, the Oregon ACDA passed a proposal for adopting a gold/silver/bronze award system for the OSAA State Choral Contest. Jim Angaran, the ACDA adjudication standards chair, has spent a great deal of time and effort in creating a proposal that reflects the majority of opinion gathered through surveys of directors of school choral programs in all divisions. Any change of this significance concerning the OSAA contest has several hurdles to go over and will take some time. Please review the following proposal and let me know via email of your thoughts and concerns.

Proposal from ACDA to: OMEA, and OSAA to implement Gold/Silver/Bronze award system at State Choral Contest

ACDA State Board proposes that awards at State Choral Contest be changed from rankings (with publishing of top five choirs) to

Gold/Silver/Bronze levels (recognizing all choirs) as follows:

All choirs at State will qualify for state under existing OSAA rules and approved judging system.

Choirs at State will be scored according to current OSAA rules and approved judging system with exception of awards. Every choir will receive a Gold, Silver, Bronze, or Certificate award based upon performance and sight-reading totals. These awards will be determined by a total of the three performance scores (possible 100 x 3) as well as the sight reading score (possible 60) for a total possible of 360.

Although scoring system for performance is like that used in qualifying for State, the inclusion of sight reading scores at State (which are not counted in qualifying events), makes it so individual judges need not be concerned with giving a qualifying score for GSB levels since

the cumulative score of performance and sight reading determines level of GSB.

Choirs at State will earn awards based on cumulative scores as follows:

- Gold—300 or higher (360 possible).
- Silver—250-299
- Bronze—200-249
- Certificate—199 and below

No numerical scores or placements will be published or announced. All awards of GSB and Certificate levels (without numerical scores) will be published and announced.

Plaques will be awarded to all choirs with Gold, Silver, or Bronze designations. Certificates of Participation will be awarded to choirs earning Certificate designations. Awards will be paid for by assessing each participating choir a nominal fee.

continued on page 16

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Rationale

- The GSB system will focus less on competition between choirs, and more on achieving against established standards in performance and sight-reading.
- Every choir will receive recognition for accomplishment, not just winners.

Based on the last three years (2003-2005) at State Contest the above scoring levels would have resulted in the following proportions of awards among 40 1A/2A, 43 3A, and 72 4A choirs:

	Gold	Silver	Bronze	Certificate
1A/2A:	9 (23%)	14 (35%)	13 (32%)	4 (10%)
3A:	6 (14%)	16 (37%)	17(39%)	4 (10%)
4A:	25 (35%)	37 (51%)	10(14%)	0 (0%)

Although the performance standards will not change from year to year, it could be possible to adjust GSB levels in the future if performance levels follow a trend. The scoring levels above

are not necessarily based on "ratings" as in qualifying events, but have been skewed so that there would be fewer Gold level awards than Silver and Bronze. Certificate scoring levels reflect the smallest number of awards since weak choirs would have been excluded most likely through the qualifying process.

The GSB system of awards is supported by common practice in high school choral festivals around the nation as shown by ACDA Oregon's survey of 50 states in 2004 (47 states using GSB or ratings-only format and only 3 using rankings).

The GSB system of awards is supported by Oregon high school choral directors responding to ACDA Oregon's survey of 2003 in which 75 choir directors responded (3 respondents to 1 in favor of GSB). The possibility of a blend of ranking and GSB was not supported by high school directors responding to the survey (3 to 1 against).

Historically speaking, the ACDA Board recommended a GSB solution to pressures of competition at the State Contest soon after the advent of the State Choir Contest in the early 90's, however, the proposal to the OSAA did not pass at the time. Concerns over complaints about judging at state and choir-versus-choir competition has remained a major concern of ACDA Board ever since, prompting the nationwide and Oregon surveys.

Recent years' results have often separated top choirs by a mere one point out of 360 or resulted in ties. It makes more sense to recognize excellence among a larger group of Gold recipients than exclude many from recognition as occurs under the current rankings/placings method. Judging will always be largely subjective, whether rankings or GSB. A couple of points here or there should not determine four winners while other outstanding choirs are left out.

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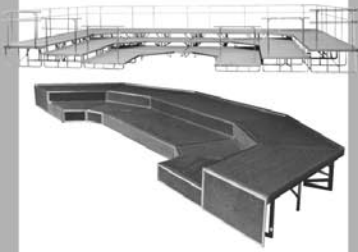
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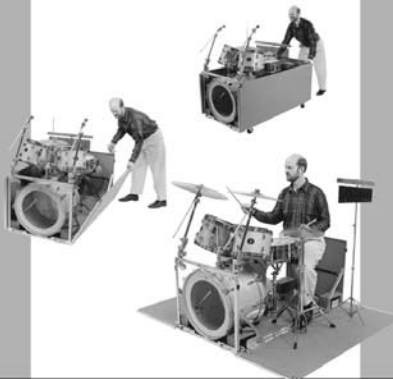
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Lynnda Fuller
General Music Chair

General Music Column

OMEA seeks to support music teachers in all grade levels and areas of music instruction. This fall, the OMEA Board of Control would like the input of elementary general music teachers. All elementary general music teachers, OMEA members and non-members, are encouraged to complete this survey and mail it to Lynnda Fuller, OMEA General Music Chair. We want to know what OMEA is doing right and where we could make improvements. Please take a moment and complete the survey. Your candid answers will help us plan for the future. Please circle the answer that best reflects your opinion or situation.

1. Are you currently a member of OMEA?
 Yes No
2. Have you ever been a member of OMEA?
 Yes No
3. Has anyone ever invited you to join OMEA?
 Yes No
4. Are you a member of POSA/AOSA?
 Yes No
5. Are you a member of SWOKE/OAKE?
 Yes No
6. Have you ever attended an OMEA or MENC Conference?
 Yes No

Please indicate how closely each one of the following statements reflects your feelings about OMEA/MENC.

1 = *this does not reflect my feelings at all;*
5 = *this very accurately describes the way I feel.*

I find the OMEA conference to be helpful to me as an educator. 1, 2, 3, 4, 5

I find the Northwest MENC conference to be helpful to me as an educator. 1, 2, 3, 4, 5

I joined OMEA/MENC in order to participate in the conferences. 1, 2, 3, 4, 5

I do not attend conferences because they are too costly. 1, 2, 3, 4, 5

I do not attend conferences because I am not interested in the clinicians who have been selected. 1, 2, 3, 4, 5

I read the Oregon Music Educator, Music Educators Journal, and Teaching Music and find them to be useful to me as an educator. 1, 2, 3, 4, 5

The cost of dues for OMEA/MENC keeps me from joining. 1, 2, 3, 4, 5

I am a member of POSA or SWOKE and therefore don't join OMEA. 1, 2, 3, 4, 5

I think OMEA is primarily for secondary band and choir directors. 1, 2, 3, 4, 5

The secondary music teachers in my school district invite me to the OMEA district meetings. 1, 2, 3, 4, 5

The secondary music teachers in my school district have encouraged me to join OMEA. 1, 2, 3, 4, 5

I feel welcome and comfortable at all OMEA state events and OMEA district events. 1, 2, 3, 4, 5

My school district pays only for secondary teachers to be members of OMEA. 1, 2, 3, 4, 5

Please list any reason that you might have for not belonging to OMEA/MENC that has not been listed already in the survey.

What would you like to see OMEA/MENC offer for elementary general music teachers in the future?

Your school district: _____
Your name (optional) _____

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The coming year is full of potential and promise—every academic year starts this way. The challenge for both students and teachers is to stay the course with focused effort throughout the entire academic year. For those of you who are students, there is a short period of time during which training is your primary focus. You will work for many years but will enjoy the luxury (although it does not feel luxurious at times) of focusing almost entirely on your own education only while you are a student. Once in a teaching position, you will experience the day-to-day need to develop curricula; expand your knowledge of resources and music; continuously prepare for classes and rehearsals; respond to parent inquiries; attend to individual student needs; fulfill administrative duties; be present at faculty, department and committee meetings; provide service to the community; continue your professional development through participation in professional organizations; and perform concerts.

In what ways can you, as a student, maximize your preparation for the rigor that a career in music education demands? The most important strategy is to learn to use your time wisely. Time is always, as they say, “of the essence” in the lives of educators—especially music educators. Most of your time during school should be focused on academics, musicianship, and teacher training. In other words, trim the fringe and re-arrange your schedule and commitments as necessary in order to be an exceptionally focused student. You are training to be a musician as well as a teacher. This puts you in the category of double major. In actuality, however, music education students are enrolled in a triple major program that requires knowledge and skill in three major areas, as follows:



1. Music and music education as a profession
2. Musical performance with regard to your major instrument
3. If training for band, choir, or orchestra positions, conducting

In addition, you need to develop the social savvy necessary to successfully recruit and advocate for a performance-based secondary music program.

When do you become a teacher? Acquiring the knowledge, skills, and behaviors of a professional teacher is at hand. It is unrealistic to think that a student who does not manage the

requirements of being a music education student will then successfully contribute to the profession. The need for skills necessary to successfully meet challenges does not diminish once one has left school—it expands. A lack of concentrated effort and fortitude on the part of the undergraduate teacher-in-training can prevent even the most diligent of students from completing projects, performing to his or her potential, or demonstrating consistent responsible behavior (all of which are critical to being successful as a teacher). This is your time to prepare yourself for your chosen career path, lifestyle, and future. The time is finite and every second matters.

Often I have borrowed the term “triple threat” to describe what it takes to be a successful music educator. Being a triple threat means that one is exceptionally prepared for the field of music education in terms of:

1. Academic preparedness
2. Musicianship
3. Social skill

Someone who is competent in the subject matter, who is an excellent musician, and who knows how to be a good colleague may be considered “most likely to succeed” in the field of music education.

What are the skills of a music educator? They are essential skills you are learning right now in college. What are the behaviors? They are the very same behaviors you demonstrate as a student, performer, and colleague to your peers. Why is social behavior part of the equation? The way in which you respond to authority (e.g., instructors, professors, administrators) may determine whether you will successfully manage your interactions with parents, department chairs, building principals, and superintendents. Why is it important to be a good student? It is the single best predictor of your potential to succeed as a teacher.

As you know, you will not suddenly become a teacher upon graduation. When do you become a teacher? The answer is simple—today. In fact, if you do not already do so, begin to refer to yourself as a “teacher in training,” and you may find that you take yourself and your training more seriously. In addition to your degree program, set aside time to become involved in CMENC and find a way to participate in state and regional activities of MENC, such as professional conferences. MENC strongly supports collegiate members and seeks to provide opportunities for them so they can experience professional activities among a network of educators prior to entering the field. Visit the OMEA and MENC websites to learn more about state, regional, and national conferences (www.oregonmusic.org and www.menc.org, respectively).

Have a stellar year!

OMEA Outstanding Contributor

OMEA Outstanding Contributor Award Application

Purpose:

To recognize an individual, organization, or corporation who has contributed in an extraordinary manner to the support of music education in Oregon.

Criteria:

The nominee can be an individual, business, or corporation who is not a music teacher or a member of OMEA.

Method of Nomination:

Any OMEA member may nominate a candidate based on the criteria above. The nomination application and three letters of recommendation (at least two must be from OMEA members) will be directed to: Pat Vandehey, Awards and Recognition Committee Chairperson, George Fox University, 414 N. Meridian St., Newberg, Oregon 97132

Presentation:

The award will be presented during the All-Conference Banquet at the annual Convention.

Nominee Information

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Nominator Information

Name _____
Address _____
City _____
State/Zip _____
Phone _____

On a separate piece of paper, summarize reasons you feel the above candidate should receive this award. Consideration should be given to the following qualification: quality of service rendered, number of years involved, number of people affected, and service given beyond the call of duty. Please submit no more than one typewritten page.

District News

Greetings from District 8!

(Southern Oregon Music Educators Association)

First, I would like to welcome the many new teachers in our district. I hope that all of you will become involved in OMEA at whatever level you feel comfortable.

Second, I would like to congratulate all of the teachers from our district who had students who qualified for the state band, orchestra, choir, and solo contests last year. I would especially like to congratulate Durene Putney and the Phoenix High School Choir for winning the 3A Division State High School Choral Contest.

I hope to see everyone at our District 8 in-service meeting on Friday, October 14. – Have a great year!!!

Steve Kessler, District 8 Chair • email: steve.kessler@medford.k12.or.us

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Improvising in the Large Ensemble

Doesn't it seem that, in high school jazz bands and jazz choirs, students are able to execute difficult charts convincingly but stumble when it comes time to improvise? As we all know, developing skill and proficiency at improvisation takes years of practice and study. There are two factors that bring improvisers to their knees: One is tempo; the other is the rate of harmonic change. It is best to avoid very fast charts unless you have Pete Christlieb and Wynton Marsalis in your band. Rate of harmonic change is something that can be easier to deal with.

If you have a chart you are in love with, but it is beyond the ability level of your soloists, here are a few suggestions:

1. Change the solo section. Instead of having your soloists play over the entire solo, set up an easy harmonic vamp. A II-V vamp (e.g., Gm7-C7 in the key of F) is easy for a soloist to negotiate. Or, in an AABA song form, you might consider having students solo over only the A section. The tune "Killer Joe" is easy when you leave out the bridge.

2. Help your students find the underlying scale. If the tune is predominantly diatonic, then they can generalize the harmony and sound good using only one scale. For in-



stance, if the chord sequence is Gm7, Cm7, F7, BbMaj7, they will sound convincing using just a Bb major scale. If you do nothing else, help them to find the correct scale. I've witnessed countless performances where the soloist improvised a Bb blues when the tune was in F, or worse. When left to their own devices, students don't always come up with the best set of notes (scale) to use. You don't have to be a harmonic genius to guide them. Helping them to realize what key they are in goes a long way.

3. Listen to the changes. Spend time in class having the rhythm section play the solo section of the tune, while the soloists listen and watch the chord changes. You can help them to see and hear the major harmonic goals. Make sure they can hear what is happening at the bridge. Let them know if there are unusual phrase lengths (e.g., 10-measure phrases). Spending time listening to the solo section will help your soloists and give the rhythm section players a chance to hear each other and work together.

4. Consider having your soloists trade 4s or 8s. This alteration allows them breathing room and lets them stop and think before they play. They play or sing better when they have a chance to work out their ideas a few moments in advance.

I hope you find these suggestions useful. I wish you all a successful school year.

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Outstanding Administrator Award

Nominees must:

- currently be working in Oregon
- show outstanding achievement/support in the total music education program at level for which he/she is responsible
- promote good relationships with music faculty
- support and/or contribute by participating in community cultural events

Nominee Information:

Name: _____

Address: _____

City: _____ Zip: _____

Email: _____ Phone # _____

Place of Employment: _____

Nominator Information:

Name: _____

Address: _____

City: _____ Zip: _____

Email: _____ Phone # _____

Please Complete Part I of the nomination procedure

Please include a list of all other music teachers and contact information (including email) for each music teacher that is served by this administrator as a part of the nomination. Nominations that do not include this additional information will not be considered

Part I — Nomination Procedure

A strong application typically includes letters of recommendation from other music teachers, colleagues and students/parents which should address the nominee's significant professional achievements and career contributions, ways the nominee demonstrates excellence as an administrator and the nominee's interest and involvement in the total music education program.

Consider the following guidelines when writing or gathering nominations:

1. Attempt to keep the letter to one page in length
2. Describe the nature of the relationship to the nominee (former student, colleague, etc.)
3. When describing strengths of the individual, support them with specific examples/episodes of how they were demonstrated.
4. Factual information is preferred to subjective judgments. If an opinion is expressed, identify it as an opinion, explaining the circumstances upon which you base your opinion.

Part II

OMEA will solicit a resume from the nominee or a family member as Part II of the nomination procedure. Candidates selected for the award will be recognized at the OMEA All-Conference Banquet.

To nominate, send information and application by November 15th to:

Patrick Vandehey
George Fox University
414 N. Meridian St.
Newberg, Oregon 97132

Outstanding Music Educator

Nominees must:

- exemplify outstanding achievement in the field of music education
- be members of OMEA
- currently teaching in Oregon

Nominee Information:

Name: _____

Position: _____

Address: _____

City: _____ Zip: _____

E-mail (if known): _____ Phone #: _____

Place of employment: _____

Award level: (circle one) Elementary Middle/Jr. High High School College/University

Nominator Information:

Name: _____

Address: _____

City: _____ Zip: _____

E-mail (if known): _____ Phone #: _____

Please complete Part I of the nomination procedure

Part I — Nomination Procedure

A strong application typically includes letters of recommendation from other music teachers, colleagues and students/parents which should address the nominee's significant professional achievements and career contributions, ways the nominee demonstrates excellence as an administrator and the nominee's interest and involvement in the total music education program.

Consider the following guidelines when writing or gathering nominations:

1. Attempt to keep the letter to one page in length.
2. Describe the nature of the relationship to the nominee (former student, colleague, etc.)
3. When describing strengths of the individual, support them with specific example/episodes of how they were demonstrated.
4. Factual information is preferred to subjective judgments. If an opinion is expressed, identify it as an opinion, explaining the circumstances upon which you base your opinion.

Part II

OMEA will solicit a resume from the nominee or a family member as Part 2 of the nomination procedure. Candidates selected for the award will be recognized at the Gala Banquet of the OMEA Convention.

To nominate, send information and application by November 15th to:

Pat Vandehey,
George Fox University
414 N. Meridian St.
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Portland Youth Philharmonic

Different ages, different skills equal different approaches for different outcomes

Students in the Portland Youth Philharmonic Association represent 90 different schools from throughout the region. In all there are four ensembles of students with varying experience and ability under the PYP umbrella. These students are accepted by open audition each spring and during late summer. Ages of those students accepted range from 7 to 23. We are grateful to the schools and teachers who nurture the talents and interests of these young musicians and make it possible to bring together such a diverse group of musicians to represent the region.

As the conductors of these ensembles of musicians with differing skill levels, we, like you, take the myriad of skill and interest levels these students represent and try to hone these young people into a team with a common objective. As in any musical ensemble, each individual has their own part to play.

From John Hubbard, Young String Ensemble (YSE) Conductor

At the YSE level, we have many young musicians with fairly advanced technical skills for their age. The challenge is to light a path for them to become more and more aware of the other voices around them. At the full symphonic level, with all of the different instruments, it becomes very complicated with the different voices in a full orchestra. But YSE has only five voices of stringed instruments. This simplicity allows these students

to focus their awareness solely on the other string voices.

My philosophy behind teaching them is to describe things in as complete a way as possible; for instance, naming a note and singing it and possibly even naming the fingering for it, not just one of the above. I try to explain things in as many ways possible so that, no matter which way their brains learn, hopefully, I can connect with them. If they seem to learn by ear and aren't note readers, I tend to sing the notes. If I say, "You aren't holding the dotted quarter note long enough," they might not be thinking of it in those terms, so I try to come at it in as many different ways as is possible.

Often, we work on music by child prodigies, like Mozart, who wrote when he was not much older than these students. Accordingly, I chose Mendelssohn's String Sinfonia No. IX in C Major for the holiday concert this year. There is a real plus in having young kids play youthful music.

From Larry Johnson, Conservatory Orchestra and Wind Ensemble Conductor

At this level with this orchestra and this band, there is a larger talent and age disparity. My job is to work on individual elements, such as rhythm, balance, sound quality, and bowings for the strings. I teach the kids the tools they need to know how to solve musical problems.

For example, I might spend 5 or 7 minutes playing chord progressions to get the students to recognize shades of balance. While doing this activity, we might play around with, for example, the trombones dropping out or playing more loudly. Our goal is to train the ear to be more aware.

The students take a theory class for 50 minutes each week prior to rehearsal (to handle differences in talent and age, we offer four different levels of theory classes). Topics typically addressed in this class include those such as length of note or group tuning. The advantage of this training is that, when we work on tuning in theory class, for example, students take an active role instead of relying



Photo of Vienna Masters courtesy of Bigfoto.com. Photo of musician courtesy of Melissa Romo.



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Mei-Ann Chen, Conductor & Music Director

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Guest Contributor

on the conductor to tell them when they are out of tune. We give them a formula to work on in the theory class and have them apply what they learn in rehearsal. The outcome from this training is that, hopefully, they will know when they are out of tune and also know what to do about it.

We follow this philosophical approach with all the elements, including rhythm, bowing, sound quality, and articulation. To illustrate, students can work on drills for compound rhythmic complexity, such as asymmetric meters or, say, a complex pattern of five or a pattern of seven in a beat, to help them feel that sort of pulse.

The overall process is a continual one of progressing toward finer and finer or higher and higher levels of experience.

From Mei-Ann Chen, Conductor and Music Director

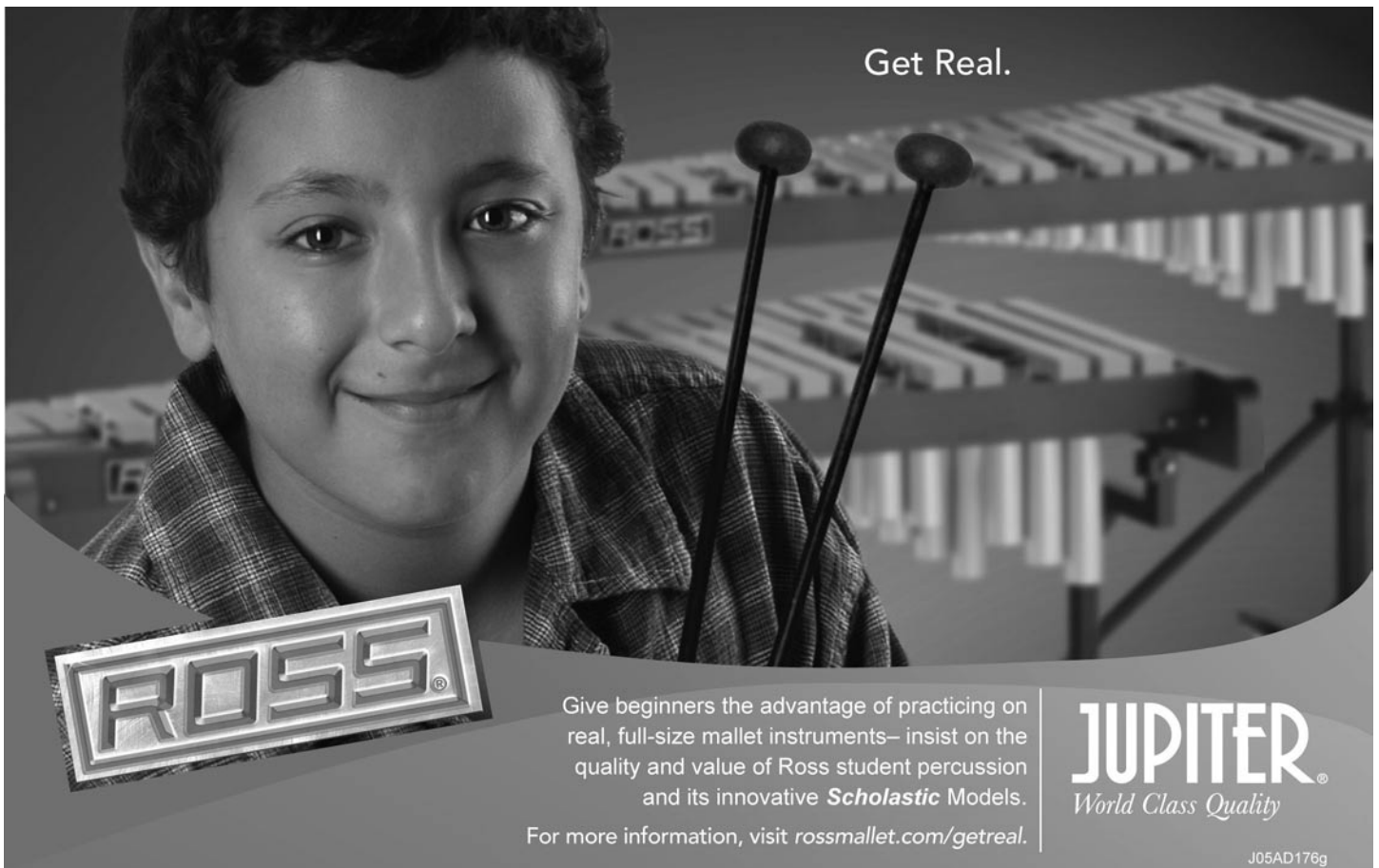
How do you get 100 people to feel something unified? We all have a process, don't we? In

the first rehearsal we do this; in the next one we do that. Yes, there is a pyramid. But, we are discovering possibilities along the way. My role is to guide students, to help them see the possibilities.

Because of their skill and talent levels in the Philharmonic Orchestra (the most advanced of our four ensembles), I can ask students, "Have any of you practiced your scales in the style of different composers? How many of you would play it differently in a Brahms style?" One time I said, "Let's play." I did not denote a specific piece of music, just open strings. I said, "Play orange." They didn't understand. When I said make the sound brown, they saw that there are different shades in colors. So, while they can say "Yes, I am playing all of the notes," they understand there is an essence behind the notes. I also use images to promote awareness. For example, I ask students to imagine that the beginning of Brahms' 2nd Symphony is the sun coming out. Sometimes it is impossible to guess exactly what a composer

meant, but the beautiful part of art is interpretation. I show them the possibilities. As a result, one student said she realized she developed this personal taste, or discernment, versus "oh, this sounds good." Think of a chef with only salt and pepper—I show students how they can be equipped with many different spices.

What is in the music? Pitch and rhythm are the skeletons, the fundamental skills students have to get down solid. But what is really exciting is when students begin to add their own personalized contribution. Each student has to be convinced, "This is the way we are going to perform it this time." In the performance, their senses are heightened because they have all of the tools they have learned to react with. Each player can react to me, to their peers, and to their section; yet, all of us are working together to bring something alive that was written years ago. It's like seeing Picasso paint right in front of your eyes. That is the beauty of orchestra.



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