

Oregon

Music Educator



Fall Harvest Time

F a l l 2 0 0 6 / 0 7 V o l u m e L V I I I # 1

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North By Northwest

Jim Rice
MENC NW Division President

Beyond Good Enough

When you hear the phrase "It's good enough," describing an action, or referring to how a person accomplished a job, what comes to mind? If you're anything like me, you automatically think of words like average, common, plain, and everyday. You're probably not thinking in specifics because ordinary events just aren't that memorable. Now switch mental gears for a moment. What characteristics do you think of when you hear the word extraordinary? How about amazing, exceptional, or above and beyond? You might be even thinking about some specific person like a gifted entertainer, captivating public speaker, outstanding athlete, or MUSIC TEACHER!



Surprisingly, the gap between "good enough" and "extraordinary" is not as wide as one might think. I'll use my favorite baseball player, Seattle Mariner's all-time great Edgar Martinez, as the example. Edgar's career batting average was .312. He was recognized as one of baseball's extraordinary hitters, and will probably be in the Hall of Fame some day. At the same time there were several players on the Mariners hitting around .212, and, to my way of thinking, they were just okay—good enough to get by. Edgar received all the respect, but what did their batting averages really say about these players? For every 10 visits to the plate, Edgar got a hit 3.1 times compared to 2.1 times for those other players. Percentage wise, that's not a huge difference. And

that's my point. In baseball, as in other areas of life, there's not much difference between ordinary and extraordinary. But that little bit makes a huge difference in terms of added value or respect.

So, what does it take to move from good enough to extraordinary? Here are some thoughts.

"It is just the little difference between the good and the best that makes the difference between the artist and the artisan. It is just the little touches after the average man would quit that makes the master's fame."

— Orison Swett Marden

To go from ordinary to "extra" ordinary in your role as a leader or in any other area of life, the solution is pretty straight forward. Give a little extra effort. Spend a little extra time.

continued on page 6...

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North By Northwest

continued...

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"Do not pray for easy lives. Pray to be stronger men. Do not pray for tasks equal to your powers. Pray for powers equal to your tasks."

– Phillips Brooks

Life is a never-ending array of choices, many times tough choices, that require unwavering commitment and courage. It seems that whenever the going gets tough these days, the vast majority start looking for the easy way out. But easy doesn't always do it. As a matter of fact, easy rarely, if ever, gets the job done. It is astonishing how much easier life becomes, though, when we meet those not-so-easy trials head on. Samuel Johnson said it this way, "What is easy is seldom excellent."

"Advancement only comes with habitually doing more than you are asked."

– Gary Ryan Blair

Andrew Carnegie once said, "The average person puts only 25% of his energy and ability into his work. The world takes off its hat to those who put in more than 50% of their capacity and stands on its head for those few and far between souls who devote 100%." When we consistently do our very best every day, always doing whatever is needed whenever it is required, we will always live "beyond good enough."

"Perfection is our goal, excellence will be tolerated."

– J. Yahl

Many people would argue that perfection can never be reached. What I'm suggesting is that, if we picture perfection in our minds and hold it deep inside our hearts, we begin to autograph our lives with an indelible mark of excellence. Consistently striving to do

everything as well as possible can carry us to heights we've imagined but never really believed possible.

... if we picture perfection in our minds and hold it deep inside our hearts, we begin to autograph our lives with an indelible mark of excellence.

In the effort to carry MENC's mission of "Music for All" to greater heights, our National Executive Board and MENC staff continue to pursue strategies that would further our message of the importance of music and music education, taught by highly qualified music teachers. A task force is being formed to review the current MENC strategic plan, solicit input from state leaders—including managers, editors, and members—and make recommendations to the National Assembly at the Centennial Celebration in Orlando in June 2007. The National Assembly will consider these recommendations, taking steps to focus strategic direction for the future. Additional plans are developing for an outstanding event to celebrate 100 years of MENC history and to chart future directions for professional music education. Events will include leadership training, a Centennial Congress to investigate musical unity, honor ensembles for high school students, and family-oriented activities. The National Anthem Project will celebrate a grand finale on Flag Day, June 14, 2007, on the National Mall in Washington, D.C. (This project has been one of MENC's most successful ever in garnering media exposure and public awareness for the importance of a strong music education curriculum in our schools.)

These are only three examples of the extraordinary work our national officers and staff are doing to further the cause of music education at the national level. You can learn more

about the depth of MENC's advocacy work and strategies you can employ at the local level by logging on to www.menc.org. To learn more about The National Anthem Project, go to www.thenationalanthemproject.org.

In the same way, our Northwest Division Board has taken extraordinary steps to ensure a world-class Northwest MENC Division Conference in Portland, Oregon, February 15-18, 2007. In past articles I've highlighted featured performing groups, such as King's Singers, Boston Brass, and the Air Force Band of the Golden Gate. I've also enticed you with outstanding keynote and session speakers, such as Sesame Street's Bob McGrath, MENC President Lynn Brinckmeyer, and everyone's positive leader, Dr. Tim Lautzenheiser. I've even encouraged you to assist your high school students in preparing their audition for the All-Northwest Honor groups so they can bring back skills learned from a "who's who" list of internationally recognized conductors to your classroom. If you still need more reasons to attend the Northwest Division Conference, let's add notable session experts, Terry Annalora, Geoffrey Boers, Patricia Bourne, Tina Bull, Ian Edlund, Larry Gookin, Chip Schooler, Steven Zielke, and many others. The key ingredient we need to make this conference successful is YOU!! Please plan now to attend! For more information, please go to www.menc.org and find "conferences" on the sidebar.

Is my unabashed sales pitch designed to make the Northwest Division Conference so attractive that you can't afford to miss it working? I hope so. I've found that every time I go to our division conferences, I come away with a renewed energy to live "beyond good enough." What about you? What would happen if you moved your life up just one notch? What would happen if you added a little "extra?" Remember, the distance between good enough and extraordinary is not that great, but the resulting difference in your life when you make that leap could be far greater than you could even imagine!

We Teach Music

Welcome to the new school year! Congratulations! You made it through another long and lonely summer and should, by now, be safe and secure back with your students. A former mentor and professor often stated, "We get paid to play." Nothing could be truer. It is a great honor and privilege to be in this profession. We are vital. What we do changes lives, makes our communities better, and builds a better world. Every time you stand in front of your students, you assist them in interacting with a force that operates at the cellular level of the human spirit. Never forget for a second that what you do is essential.



The care and feeding of yourself is an important part of being a successful professional. A ship not properly maintained will eventually take the crew down with her. Jeff Hornick, Conference Chair of this year's conference, is preparing a wonderful slate of sessions and concerts for the Martin Luther King weekend (January 12-14, 2007).

Conference attendance is a great way to reconnect, refill, and renew. Now is the time to begin planning to attend. Speak with your administrator about being gone from school on Friday, January 12, and remember to request financial assistance to pay for your expenses. I would be happy to send a letter to your administrator on your behalf regarding the professional benefits of using the OMEA conference as professional in-service. Please do not hesitate

to send contact information for your administrator (szielke@oregonstate.edu).

OMEA is a diverse organization, interested in all facets of music education, from elementary education to music teacher preparation of our incoming professionals and from music research to music business. Our most important concern, however, is working to bring music teachers together and building powerful relationships that can support music education throughout Oregon. As we often work alone in our buildings, separate from others in our profession, we can become lonely and isolated. We might become tempted to devalue the worth of what we do. Nothing can be more damaging to creativity and our energy than this tendency. We teach health and we teach science. We teach mathematics, geography, psychology, and physical education. We teach reading and we teach foreign language. We teach music.



The advertisement features a central photograph of a group of young people at a festival, with a large, stylized white treble clef graphic overlaid on the image. The background is dark with faint, large-scale text that reads "FORUM MUSIC" and "FESTIVALS".

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Past-President's Column

Pat Vandehey
Past-President

As Past-President, one of my duties is to continue the enjoyable job of recognizing those of you who have distinguished yourselves as leaders in our field. Included in this journal are nomination forms for several awards that will be presented at our State Conference in Eugene at the



All-Conference Banquet. We will once again present the "Outstanding Administrator Award," "The John McManus Award," "The National Federation of High School Activities – Outstanding Music Educator Award," "The OMEA Outstanding Music Educator Award," and this year a new award "Excel-

lence in Elementary Music Education." We had a good response from our membership last year, and I would hope that this year the response would be even better. Please take a moment to nominate those deserving members or administrators who have gone above and beyond to produce excellence while educating our children.

First VP's Column

Christopher D. Silva
First Vice-President

With sweeping changes being made to the OSAA music championships to accommodate the new IA-6A school classification system, every high school director needs to take the responsibility to become informed of the rule changes and championship dates. Please look through the music rulebook at www.osaa.org and take special note of literature requirements and tape pool qualifying changes.

Last year there was a great deal of discussion at OMEA regarding judging systems for the state contests in terms of Gold/Silver/Bronze vs. 1st to 5th-place rankings. The discourse, which was based on anecdotal experiences of both teachers and students, brought forth passionate arguments for and against both systems.

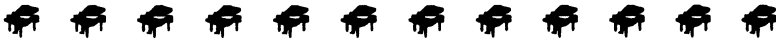
The strongest conclusion I took from these discussions was the need for all of us, myself included, to take responsibility for teaching our students to have a positive attitude toward competing for an award in a subjective art form. We should all be teaching our students that all of the groups who meet the qualifying standard for state competition are winners and that many of the groups who do not qualify in any given year may have worked harder and grown more in their process than some of the groups chosen to perform. It is up to us as educators to put things into perspective for our students; it

is unlikely for many adolescent music students to appreciate how hard some of the ensembles, which might not have started with much in September, had to work to get that I- or II+ at a festival.

So, let's celebrate those groups and their fabulous directors who win plaques as placers at state championships, but, let us also keep in mind that the journey and what is learned along the way can be as important and as beautiful as the final destination. The state championships are a wonderful positive motivator to keep our students working

toward musical excellence, and they give us the opportunity to help students to learn how to compete in a sportsmanlike manner in the true sense of the word.

Once the festival season concludes next spring and you get those few moments that aren't taken up by an extra rehearsal, please take a moment to offer feedback to your area chairs regarding the successes and failures of all of the changes this year so that OMEA, OBDA, and ACDA can work to make the state championships as beneficial as possible for both you and your students.


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Second VP's Column

Jeff Hornick
Second Vice-President

Wow! I can't believe that summer's over and that it's time to be back in the classroom. I guess that it also means that the state conference will be upon us sooner than we think. We've had a number of great session and performance proposals come in, but there still are many opportunities. There's a tremendous amount of talent and knowledge in Oregon's music classrooms—I encourage everyone to share their expertise.



I'd like to highlight briefly a couple of really exciting things that we already have on tap for the conference. First, noted educator Renee Boyer is scheduled to present several General Music sessions as well as give the keynote address at the General Assembly on Saturday. I know that you'll want to hear her speak. Second, Hal Sherman will once again be directing the All-State Jazz Band. The wonderful memories of the group the last time that Hal was here are still resonating, and it certainly should prove to be the same this time around, too. Finally, it looks like we've been able to confirm a performance by one of the top high school bands in Japan. We are also working on finalizing the details on a clinic or two by their director. This will really be a treat—I hope you all can make time to hear them.

A big milestone coinciding with the conference is the ending of my current stint on the Oregon Music Educators Association Board of Control and Executive Board. It's truly been an enjoyable (if sometimes terrifying) run in my capacity as District 14 Chair and as the OMEA 2nd Vice-President. I want to take this opportunity to thank my fellow board members for helping me and putting up with me as we've made this journey. Some of the decisions that have had to be made over the past couple years have been difficult and not universally embraced. I am confident, though, that the best interests of OMEA and its members always have been at the forefront of the process. I'd especially like to thank Mark Jones for keeping me on track during the conference organizing process. He has always been ready with an answer whenever I've had a question.

A final word about the conference: I know that it sometimes seems as if we have better things to do, especially on a holiday weekend, than to travel somewhere, pay a little more than I normally would for a cup of coffee, and talk shop for 2 or 3 days. Add to that the expense of a hotel room and the cost of being out of your classroom for a day or two, and sometimes it seems like it's not worth the effort. Those of you who attend the conference regularly know, however, that it is worth the trouble. Experience wonderful performances, participate in terrific clinics, pick up new ideas, share a beverage with a colleague or three, remember that you're not alone on an island, remember that the important work you do is important, and rejuvenate at a time in the year when you sometimes have trouble

seeing the light at the end of the tunnel. So, having said all of that, I really encourage you to make it to this year's event.

A final word, if I may be allowed. My leaving the board means that there will be an election. If someone asks, I would hope that you consider running for this or any other leadership position, whether at the district or the state level. I would especially encourage younger teachers to become involved in the organization. Your energy and ideas, combined with the experience and knowledge of the veterans, will be invaluable in helping OMEA continue to grow and thrive in the coming years.

Again, I'd like to thank everyone for their help and encouragement. I look forward to being involved again sometime in the not-too-distant future.



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The Care and Feeding of a Professional Association

Have you ever wondered what makes a professional association work? The answer is all of us—its members. Any association is only as effective as the people who join, and that is true of OMEA as well. Many of us have been members since we were college students or since we started teaching, but there are music teachers in Oregon who have yet to join our ranks. Why? For some it is because they haven't been asked. This is especially true of elementary music teachers. You can help the cause by inviting your colleagues who are elementary music teachers who have yet to become members to do so; taking on this role is especially



important if you are a high school or middle school music teacher.

While most of you realize these benefits already, here are 10 reasons for joining OMEA that you can pass along to potential members:

10. OMEA puts on a great conference and members can attend at a lower price than non-members.
9. If you are an OMEA member, your students are eligible to participate in statewide events, such as the Elementary Honor Choir or other All-State groups.
8. MENC dues fund advocacy activities like the National Anthem Project and the World's Largest Concert.
7. Members can claim dues as a professional expense on income taxes.
6. Music teachers are like a pineapple in a bowl of apples—joining OMEA and MENC connects

us to others who face the same problems and issues as we face, through events, publications, and the OMEA website.

5. January stinks! If you are an OMEA member, the conference (January 12-14, 2007) is a great reason to “get out of Dodge” and see other music teachers face to face.
4. OMEA organizes solo and ensemble festivals in every OMEA district and provides excellent performance and listening experiences for students.
3. OMEA is a leading arts organization in Oregon.
2. The Oregon Department of Education asks OMEA members for opinions about the arts and curriculum.
1. OMEA rocks and joining with fellow music teachers is the right thing to do!

Thank you for all that you do on behalf of your students! Because of you, they are beginning to understand the magic of music. Please, help your colleagues see the value of OMEA and ask them to join today.

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- c. Contributions and improvements made in music education
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- e. Professional offices, publications, awards, recognitions, performances
- f. Professional ideals and academic integrity

II. Provide at least three letters of commendation from any of the following: students, administrators, fellow teachers, community, or state or national leaders.

Nominator _____

Address _____

Relation to Nominee _____

Telephone _____ Email _____

Attach your letters of recommendation to this form and send by December 10, 2006, to

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**“Life is like an ever-shifting kaleidoscope—
a slight change, and all patterns alter.”**

— Sharon Salzberg

This is a year of change. Many of these changes have occurred as a result of the new OSAA classification system. New leagues have been formed. This has a ripple effect on how we do things musically around the state. Most of the OMEA activities will remain unchanged.

Change has always been a part of our profession. How many remember the “Essential Learning Skills” (ELS) or “Common Curriculum Goals” (CCG)? These preceded the CIM and CAM. Before the ELS and CCG there were other standards that students were supposed to achieve and other methods that measured student success. Soon, our educational leaders will impose a different set of standards. It is a continual cycle of change!

Typically, as band teachers, we tend to fit our curriculum into each new system. At times it is like fitting a square peg in a round hole. Seldom do we take the time to really examine the methods and delivery of our instruction. New standards and new league affiliates pro-

vide an opportunity to find a wider variety of ways to deliver our instruction. The ultimate goal is for each of our students to grow musically. The way each student learns is different.

We need to tailor our instruction to fit these individual needs. If a student is trying hard and still does not demonstrate understanding, we need to change the instruction. This is one of our challenges and one of the things that will help us grow as educators.



One person’s definition of insanity is doing the same thing over and over, yet expecting a different result. As educators, we either can reject change or embrace it. In order for us to grow in our profession, we must accept the fact that change is inevitable. Our charge is to make a positive transition for our students.


Changing just for the sake of doing something different is not usually a wise move. It can lead to confusion. Our decisions need to be based on the best information we can gather. New developments in the class room also need to fit with our personal style and beliefs. If our instruction is even the slightest bit insincere, the students will notice it and most often reject it.

Some traditions are worth keeping. But, keeping a tradition just because it’s always been done is foolish and can work against the success of an individual student.

I challenge you to continually grow as a music educator! Look at the way you do things in your class. What are your goals for each student? Look at the activities you do with your students. Look at the types of materials you use and the music you select. Look at your level of involvement in our professional organizations (both OMEA and OBDA). Really put what you do professionally under a microscope. If you can honestly say that one specific thing improves student achievement, keep it. If you find something can be done more efficiently, then improve the way you do it. Changing the way we do things in our classroom will keep our instruction fresh. It will also help reduce stress and avoid burn-out. Getting involved in our professional activities keeps you less isolated and more connected with other directors.

“Bebop was about change, about evolution. It wasn’t about standing still and becoming safe. If anybody wants to keep creating they have to be about change.”

— Miles Davis



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Copyright or Copy Wrong?

As the new school year approaches, we music teachers spend the last days of summer searching for literature and teaching materials that will inspire our students and advance their musical skills. The hunt for the perfect pieces that features a rare and fully-staffed double reed section, or mask a weak trumpet section, or showcase a gifted true tenor soloist who moved in over the summer, or simply round out the literature is long and sometimes difficult. General music teachers who integrate classroom themes in their programs struggle to find songs that are appropriate to the vocal development level, use lyrics that the students can understand, and have redeeming musical value. The challenge is rewarding but often overwhelming.

Music teachers with a gift for composition rarely have the time to write music that is tailored toward the unique aspects of their groups. Therefore, we have come to rely on the many composers, arrangers, and publishers who create the works that feed the souls of our students and take them to musical heights never imagined. We dedicate our lives (and indeed, our livelihoods) to furthering our art. Yet, throughout the state and across the nation, the very beneficiaries—teachers—are stealing our composers blind, through violation of the copyright law.

To be fair, most teachers who violate copyright don't see their actions as theft. Many are operating under their perception of the copyright law as it existed 40 years ago, when there was an "educational use" clause that was very permissive, and haven't read the updated information. Others believe that they are justified in borrowing music and making copies because their budgets are tight and they still want their students to experience the best literature. Some feel that because they paid for that collection of Disney tunes,

they have the right to reprint lyrics for their students at will. Most have good intentions, but the acts are still contrary to the law.



While the law has undergone sweeping changes in the last ten years, the basic premise remains the same. When there is a copyright symbol or printed notation on the page of the original piece, you must ask permission to copy it in any way, whether it be print, audio, or video. Music that has entered the realm of "public domain" is exempt from the copyright law: however, copyrighted arrangements of such music is not.

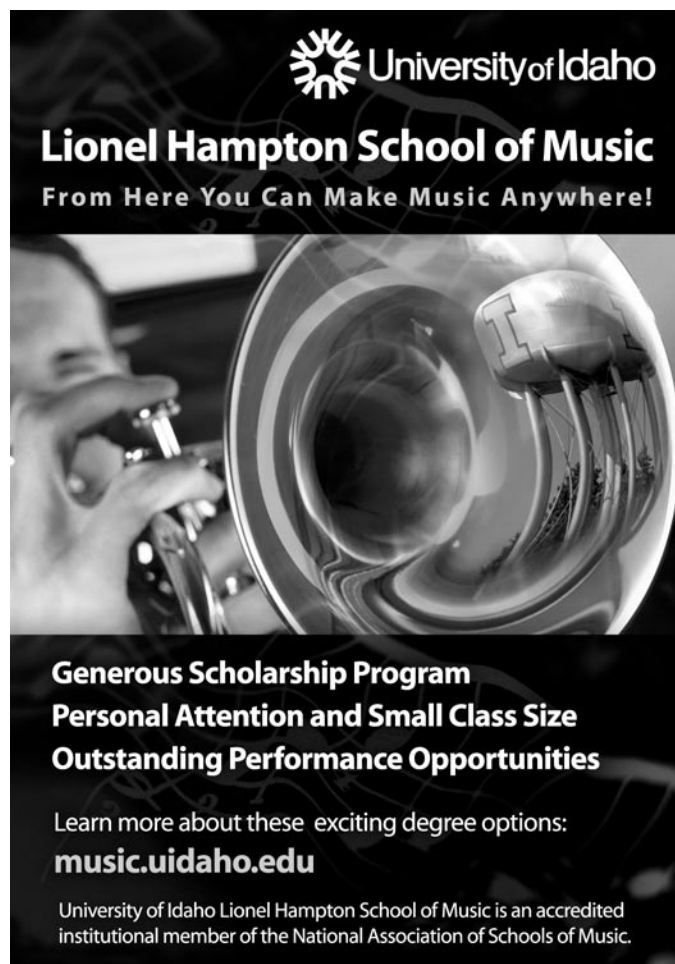
When in doubt, ask permission!


Even those with the best of intentions of honoring the law are confused by the "legal-ese" and the different parameters that come

into play. Fortunately, many publishers, licensing organizations, and our own MENC have stepped up to help us honor both the letter and the spirit of the law. MENC's Music Education Copyright Center features a concise list of articles, publications, Frequently Asked Questions (FAQs), and other resources. You will find this information on the MENC website at <http://www.menc.org/information/copyright.html>. The Hal Leonard Corporation has a portion of its website dedicated to copyright information that is very user-friendly, at <http://www.halleonard.com/permissions/>.

Over the last few years, I have heard some of the same questions asked repeatedly by teachers, students, and parents. I've selected the most common questions to address in this column.

continued on page 16...



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Q: I have 30 copies of an octavo for my elementary choir, but I want to print the words for the students to take home and practice. Is that legal?

A: Not without written permission from the publisher. However, many publishers will grant such permission for a very reasonable fee.

Q: I bought a complete set of parts for a band work, but find that I don't have enough flute or saxophone parts. Since I bought the music, can I just make extra copies of the parts I need?

A: No. You will need to contact that the publisher and ask for permission. Many sell individual parts. They also may give you permission to make copies, on the condition that the copied parts be destroyed after the concert.

Q: My high school choir produced a CD of this year's concerts, and we are selling it to parents, community members, etc.

A: This falls under the category of mechanical rights. Schools may make one "archival" recording of concerts involving copyrighted music, to use as a reference and learning tool for the teacher and students. However, even one additional copy is illegal UNLESS you have secured the mechanical rights for EACH piece on the recording. MENC has links on its website to direct you to the appropriate agency.

Q: I videotaped my elementary music program, and many parents would like to have a copy of it.

A: This falls under the category of synchronization rights. Again, one "archival" video recording for the school is legal, but you must secure synchronization rights for any additional copies.

Q: I hired a composer to arrange a concert band work for my marching band. Who is responsible for securing the permission for the arrangement?

A: Anyone who writes arrangements of copyrighted works should secure permission from the copyright holder before a note

is ever written. However, it is your ethical responsibility to ensure that the arranger has written permission.


Q: I bought a recording of a professional orchestra performing a work that my students are rehearsing. After listening to it, my students asked if I would burn a copy of just the one piece for them to study. Is that legal?

A: No. "Educational purposes" doesn't apply. However, many classical works are available for download at a very reasonable price, and most students have access to that technology.

Q: I have illegal copies in my school music library, and I know I shouldn't, but no one is going to prosecute school music teachers, right?

A: Wrong. Due to rampant abuse of the law, publishers have become increasingly more aggressive in defending the legal rights of their composers. Upon being notified of a violation, many will contact the person responsible to encourage them to meet the legal obligation. However, if the situation is not corrected, they have had to resort to litigation, and heavy fines have been levied against the teachers, their administrators, and their school districts.

As we begin a new school year, let us all renew our commitment to professional integrity by honoring our composers and the laws that protect them. Give your students a model for artistic ethics that will last their lifetimes.



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You are a Music Educator!

As I began my tenure as Collegiate Chair for OMEA, I asked myself what was critical in the education of music education students. Among the many things important in the preparation of future teachers, the following is certainly one to which I am strongly committed.

So, you wanted to study music.

When and how does one become a music educator? Now, if I had asked you, "When and how did you become a singer (or a flutist, cellist, etc.)," your answer would likely have included responses such as when you started private music lessons as a child, played in the marching band, won a chair in the All-State Orchestra, sang in middle school choir, participated in a high school musical, and many other life-directing experiences. In these experiences, you began to perceive that you could play/sing, think, and act like a musician. Probably, some of your best friendships, even romances, were born of relationships forged in these musical, social communities. And upon graduating from high school, you selected a college or university that could help you develop your musical skills and knowledge.

Then, you decided to become a music educator—you changed your focus.

At some point during high school or the early years of your undergraduate education, you decided to major in music education. Maybe you needed an "insurance policy," a profession in which you could most likely earn a living—not the best reason to select teaching as your calling, but a starting point, at least. Or, perhaps you were inspired to enter the teaching profession because of an exceptionally caring music teacher in your past or because you want to change the state of music instruction for the next generation of children or youth. Or, maybe you just love working with people—kids, especially—where

else could you play music and make a difference in peoples' lives at the same time? But, do you call yourself a teacher now, just as you called yourself a pianist or violinist since you first began playing that instrument?



Do you think of yourself as a teacher?

Research shows that seldom do university students identify personally with the profession of teacher; they are learning the complexities of pedagogy both as a playing musician and a future music educator (Fuller, 1969; L'Roy, 1983; Prescesky, 1997). So, you practice a little by writing lesson plans and presenting them to your peers. You observe in music classes in co-operating school systems. You may get to do a practicum of combined observation and instruction before you student teach. But you don't consider yourself a teacher, even though, conversely, when you were in high school, playing your instrument, preparing solos and ensembles, and receiving instruction, you considered yourself a musician.

What if, as a student of music education, you made a perceptual adjustment? What if you embraced the music classroom as your new "instrument?" Each time you practice lesson presentations and "play" your class as you practice teaching, look for solutions to pedagogical problems in music education from the perspective of a music educator, because that's what you are as you practice: a music educator. Then,

when you first step in front of that music classroom as a novice teacher, your professional practice merely continues in the process of life-long learning with the goal of becoming a better teacher. And, teaching is a profession that is new and different every year with every unique group of students that fill your rehearsal space. Believe it or not, you will have made a quantum leap in becoming a confident, decisive, and successful leader of children.

Developing a professional identification.

Granted, the perceptual process referenced above doesn't happen overnight. But it is a process that should begin during undergraduate school, not upon graduation. Below is a list of some simple steps or practice strategies that will help.

continued on page 18...

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*Eric Ratica
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- Look the part. How do teachers in schools dress and act? When it is time for you to present a lesson, whether with your peers or in a lab situation with children, dress the part, just as you put on a tuxedo to perform in a recital or concert.
 - Develop a personal philosophy of music education: Why is it so important in the education of children and youth?
 - Seize every opportunity that you can to teach students of all ages, whether directing a volunteer ensemble, substituting for a church choir director, or teaching private lessons.
 - As you plan and present lessons, study your students. What do you see in their faces and postures? What do you hear? How should you respond to this observed information?
 - After presenting the lessons, reflect on your experience. What did you see in their faces and postures? What did you hear? How could you have corrected behaviors and performances?
- As you study learning theories, motivational processes, sight-reading methods, etc., imagine situations when you were in high school or elementary school where this new knowledge might have applied. Imagine situations in current school observations that apply. Reflect upon instances when you have presented lessons that apply.
 - Consider your classmates as your professional colleagues. Talk with them about "professional" matters.
 - Join student chapters of professional organizations, like CMENC, ACDA, etc.
 - Attend music educator conferences, like OMEA's. Seek out master teachers and converse with them about the things they do as teachers.
 - Learn about specialized music teaching methods, like Kodály, Orff-Schulwerk, or Dalcroze Eurhythmics, by researching in the library or on the web, observing master teachers, and attending workshops in these methods.

Thinking of yourself as a music educator will add to your experience in teacher preparation classes. It will make you a better teacher from the get-go. And, it will strengthen your commitment to the profession.

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Report on Survey

Lynnda Fuller, Ph.D.

Report on Elementary Music Educators Survey

There has been a perception that music educators teaching in Oregon's elementary schools are under-represented in the membership of OMEA/MENC. In order to better understand the dynamics of the relationship between this group of educators and our professional organization, the OMEA Board of Control requested that I conduct a survey of elementary music educators during the 2005-2006 school year. The survey was presented to music educators in the Fall 2005 issue of *The Oregon Music Educator* and mailed to every elementary school in the state. Additionally, the survey was made available at "Orff 101,"



a workshop sponsored by the Portland Orff Schulwerk Association, was given to District and Area Chairs at the OMEA Fall 2005 Board of Control Meeting, was emailed to all teachers in OMEA District 3, was given to OMEA District 4 teachers at a meeting, and was presented to all teachers attending the elementary sessions at the 2006 OMEA Conference. A total of 84 surveys were returned for tabulation; 45 by mail prior to the conference, 2 by email prior to the conference, 33 in person at the conference, and 4 by mail after the conference.

The survey contained 14 questions which fell into the following categories: OMEA and Northwest MENC conferences, membership in other professional organizations (OAKE, AOSA, etc.), the value of professional journals, and financial issues.

Responses were made on a Likert-type scale. The responses were categorized by each educator's OMEA/MENC membership status.

Responses indicate that 92% of OMEA/MENC members found OMEA conferences to be useful, while 72% of the non-members found the conferences to be useful. Although there was a difference of 20 percentage points, this does not represent a statistically significant difference (Mann Whitney U test). Further, 58% of the members and 57% of the non-members found the Northwest MENC conferences to be useful. Although there was no significant difference between members and non-members regarding the value of the conferences, there was a significant difference (Mann Whitney U test) between the responses of members and non-members to the statement: "I join OMEA/MENC in order to participate in the conferences" (members 54%, non members 18%).

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continued...

Survey

Oregon has two very active professional organizations for elementary music educators: the Southern Washington Oregon Kodály Educators (SWOKE), which is affiliated with the Organization of American Kodály Educators (OAKE): and the Portland Orff Schulwerk Association (POSA), which is affiliated with the American Orff-Schulwerk Association (AOSA). Each of these organizations sponsors workshops, has professional publications, and offers summer certification courses. Although these organizations deal with topics specific to elementary music educators, the survey revealed no statistically significant relationship between membership in SWOKE or POSA and membership or lack of membership in OMEA/MENC.

A variety of professional journals are published by OMEA/MENC. There was a significant difference between the responses of members and non-members to this question: "I read the *Oregon Music Educator*, *Music Educators Journal*, and *Teaching Music* and find them to be useful to me as an educator," with 52% of OMEA members responding positively compared with 24% of non-members responding positively.

A second area in which a significant difference between members and non-members was apparent was when financial issues were discussed. Findings indicate that 33% of non-members noted that conferences were too costly, while only 8% of members agreed with that statement. Additionally, 75% of non-members believed that membership dues for OMEA/MENC were too high while 14% of members felt dues were too high. In both instances, a Mann Whitney Test revealed a significant difference between the two groups.

Comments provided by respondents offer some insights into the issues. Member comments are followed by (M) while non-

member comments are followed by (NM). The following comments may be helpful in understanding the issues. "Keep the big names coming! The (elementary) honor choir is also a great idea (M)." "The periodicals are not that helpful in teaching." "Attitude of secondary educators towards general/primary educators [reason for not joining] (NM)." "This conference was wonderful (NM)." "Generally, I find that OMEA in non-conference issues is basically oriented to those things that are also OSAA issues—in other words, secondary. However, AOSA/POSA and SWOKE/OAKE are very practical in support for elementary general music (M)." "Don't belong because of cost of membership and conferences are too far to travel (NM)." "I pay dues to a different music group. I'd like to join, but it's too much to spend (NM)." "You've made great improvements this year (NM)." "They have done a tremendous job. I have been blessed by the efforts of those who bring in wonderful clinicians. I am so excited about this year's line-up (M)!"

Although the sample of educators responding to the survey was not large, data collected suggest that financial issues, such as the cost of conferences and membership dues, may play a role in the decision of some elementary music educators not to join OMEA/MENC. It also appears that the professional publications are viewed in a more positive light by members than by non-members. This also may impact membership choices.

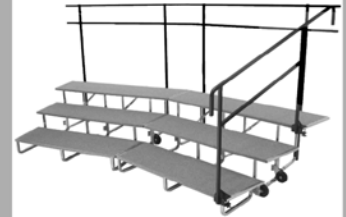
The OMEA Board of Control has expressed a serious interest in meeting the needs of elementary music educators. This survey is but one step in the attempt to understand how best to address this issue. Elementary music educators who would like to share in this project are encouraged to contact the OMEA Elementary Chair, OMEA General Music Chair, or OMEA President Steven M. Zielke.

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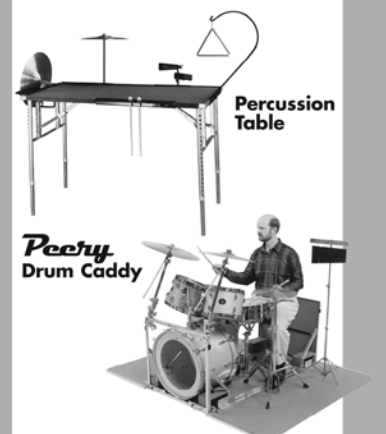
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Two Choral Adjudicator Certifying Workshops to be Offered this Fall

Saturday, November 4, in Ontario and Saturday 18, in Salem

All choral directors interested in becoming a certified adjudicator are invited to attend either of two OMEA/ACDA/OSAA Choral Adjudicator Certifying Workshops to be held from 8:30 AM – 3:00 PM on:

Saturday, November 4, 2006 in Ontario, Oregon at Treasure Valley Community College
or
Saturday, November 18 in Salem, Oregon at Corban College.

The primary purpose of these workshops is to certify new and recertify returning choral adjudicators. However, attendees may wish to participate as a means of improving their adjudication skills and understanding of the OSAA approved adjudication system used in qualifying events for the high school state choral championships. Certification or recertification allows adjudicators to qualify choirs at sanctioned events for state competition. An updated list is published in the ACDA Choral Focus magazine each year as well as kept on file at the OSAA office. Non-certified adjudicators may still judge at any choral events, but their scores cannot be used in determining qualifiers for state championships.

The workshop format includes listening to recorded examples of choral performances by high school choirs, discussing adjudication criteria, scoring and comment writing, and adjudicating a performance by a live high school choir. At the conclusion of the workshop a panel of experienced adjudicators will evaluate participants wishing to certify in regard to 1) choral directing and adjudicating experience, 2) comment writing, and 3) scoring. Names of the successful participants will be added to the state list of certified choral adjudicators.

The registration fee is \$20.00 plus lunch \$8.00 payable to ACDA.. Advance registration will guarantee a place in the workshop. Membership in ACDA is required to become certified. Participants who are not current ACDA members will need to purchase membership either at the workshop or prior to certification via the national ACDA (email to membership@acdaonlin.org).

Please pre-register by October 27 for Ontario or November 11 for Salem to assure a place. If you miss this deadline, a limited number of walk-in registrations are possible, but please call or e-mail Ontario site chairman, Tom Isaacson at 541-524-2618 or tisaacso@baker.k12.or.us. or Salem site chairman Jim Angaran at 503-371-8130 or info@juniperjewel.com

2006 Adjudicator Certifying Workshop Pre-registration

Name: _____ e mail: _____

School or organization: _____ phone: _____

Work address _____

city _____ zip _____

Home address _____

city _____ zip _____

Home phone _____

current ACDA member? yes no membership number: _____

\$28.00 check made out to Oregon ACDA (\$20 registration and \$8 lunch) enclosed Yes No

For November 4 workshop in Ontario,

Send by October 27 to:

Tom Isaacson, Baker High School

2500 E. Street, Baker City, Oregon 97814

For November 18 workshop in Salem,

Send by November 11 to:

Jim Angaran

4163 Sunray Avenue, Salem, OR 97302



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Email: **music@oregonstate.edu**

Web: **oregonstate.edu/cla/music**

Write:
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Department of Music
101 Benton Hall
Corvallis, OR 97331-2502



College of Liberal Arts

John C. McManus

Distinguished Teacher Award

John C. McManus defined the standard of service for music educators through a life of selfless

service to his students and colleagues. He inspired his students to achieve the highest of performance standards and a comprehensive music education. He taught instrumental, vocal, and general music, and music education to students of all ages. John compiled extensive historical records of music education in the Northwest. He served OMEA in positions including President, Historian, Directory Editor, Retired Newsletter Editor, and Chairman of the Retired Oregon Music Educators. He offered leadership to MENC at the Northwest and National levels. John was awarded the Oregon Teacher of the Year award in 1965, the Distinguished Music Educator Award by the Northwest Bandmasters Association in 1966, the Distinguished Service award by OBDA in 1986, the OMEA Outstanding Music Educator Award in 1989, the MENC Distinguished Service award in 1989 and the OMEA Distinguished Service Award in 1996. The Oregon Music Educators Association presents an annual award in honor of John C. McManus for distinguished service in the field of Music Education. Do you know a music educator who embodies the spirit of John C. McManus? If so, please nominate him/her to receive the John C McManus Distinguished Teacher Award. This award is based on the outstanding leadership of John C. McManus, former OMEA President, Historian, Director Editor, Retired Newsletter Editor, and Chairman of the Retired Oregon Music Educators. Nominees must be a current or retired Oregon music educator, and current MENC/OMEA member in good standing

Nominee Information:

Name: _____

Position: _____

Address: _____

City: _____ State _____ Zip: _____

Email: _____ Phone # _____

Place of Employment: _____

Nominator Information:

Name: _____

Address: _____

City: _____ State _____ Zip: _____

Email: _____ Phone # _____

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 a leader, teacher and musician. 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.

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

To nominate, send information by December 10th to:

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



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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. Submission deadline is December 10, 2006.

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

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

Nominator Information

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

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. If needed, one additional typewritten page may be submitted.

Jazz Talk

As I enter into my eighth year of being OMEA Jazz Chair, I wonder why other Oregon music teachers have not offered to step forward and take over my position. I can only guess that it is because they think it is all work and no reward. I will now attempt to dispel that myth.



Duties

Here are the duties of the OMEA Jazz Chair:

1. Attend three OMEA board meetings per year (easy).
2. Supply articles for the *Oregon Music Educator* (also easy; sometimes I missed deadlines for submitting articles and I didn't get fired!).
3. Help provide jazz sessions at the annual OMEA conference (fairly easy).
4. Coordinate All-State Jazz Band and Jazz Choir (OK, this one is a lot of work, but, if you are organized and can delegate, it's not that bad).

That's all there is to it!

Rewards

These are the rewards:

1. The satisfaction of knowing you are helping

students, teachers, and the future of jazz

2. Getting to meet and exchange ideas with a lot of great Oregon music teachers at the board meetings and conferences
3. Spending time with and gleaning information from the wonderful All-State conductors we have had. In the past 7 years conductors have included Bob Baca, Mike Plunkett, Hal Sherman, Kirk Marcy, Willie Hill, Jennifer Shelton-Barnes, Chris Vadala, Fred Sturm, Vijay Singh, and Frank Demiero. (This experience has been incredible!)

There you have it. For more information about how to become the OMEA Jazz Chair contact me—Susie Jones, jones@mhcc.edu

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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 December 10th to:

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

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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.

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Part II

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To nominate, send information and application by December 10th to:

Pat Vandehey,
George Fox University
414 N. Meridian St.
Newberg OR 97132

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Share this application with non-MENC member colleagues and tell them of the benefits of joining MENC.

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