

Oregon

Music Educator



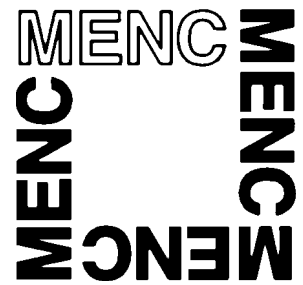
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Communication is Key

I have encouraged feedback from the Northwest Division membership throughout the past 2 years. Many of you provided helpful information for me to share with the Northwest Division Board, the National Executive Board (NEB) and the MENC staff. It is also my responsibility to share information with each of you. Since resources are limited throughout the entire United States, many businesses are making tough financial choices. According to the members of your Northwest Division Board, all six of the respective states have experienced an increase in financial challenges since September 11th. About a year ago, the national leadership realized that it was necessary to review MENC's Strategic Plan in order to use limited resources efficiently.



The Strategic Plan includes these areas:

1. Music Standards and Assessment
2. Recruitment, Retention, and Professional Development
3. Partnerships and Alliances
4. Music for All

Currently, there is a high turnover rate for music teachers in public and private schools. MENC staff members estimate it to be as high as 73 percent during the first 5 years. At the beginning of this academic year, approximately 15 percent of the nation's secondary schools and more than 35 percent of the elementary schools lacked full-time music teachers. Many schools use part-time music educators or under-qualified teachers. Consequently, the NEB chose Recruitment, Retention and Professional Development as the top priority.

Partnerships and Alliances is the second main focus of the MENC staff and the NEB during this economic climate. Building and managing partnerships with industry, the arts communities, and the entertainment business is vital. If you have concerns about the pedagogical aspects of some of these

partnerships, I urge you to consider their overall benefit to music programs. Large industries and popular stars in the entertainment world reach an audience that music teachers cannot. They share the importance of music education with thousands of individuals who normally may not think about music as an important component of a child's education. A school in Montana received a piano from country music star Shelley Wright (*Reading, Writing and Rhythm*). Her generosity made a significant impact on a Northwest music program and community, and her advocacy for music education is one example of partnerships influencing new audiences.

You might want to check out a tool that has recently been implemented to serve the MENC membership: MENC Online Communities. Music education experts answer questions online for interested music teachers across the country. According to

Michael Blakeslee, Deputy Executive Director for MENC, the site is receiving a great deal of traffic. Questions range from asking the orchestra mentor how to cope with a new assignment to dealing with the dry throat of a student who had a recent tonsillectomy. In case you overlooked the information on your MENC News Updates, it is included below this article.

New Leadership

Serving on the Northwest Division Board and the MENC National Executive Board has been a privilege most individuals never have a chance to experience. That privilege brings with it a huge responsibility, and I am honored that I had the opportunity to serve our Division for the past 2 years. Betty Ellis, Renee Westlake, and all of the six state presidents currently (and previously) on the Northwest Division Board have been my mentors and friends.



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North By Northwest

Thank you to all of you who make up the Northwest Division membership for creating and upholding a division of music educators that is the envy of many other states and regions across the nation. Our strong sense of community and dedication to music education travels across to other parts of the country. Rest assured that the Northwest Division is in great hands when the new Board that takes over in July!

In closing, remember the charge of Dr. Willie Hill, MENC National President, to "Connect

with Music" as you continue your year. Connect with your colleagues, students, family, and friends with this wonderful entity called music.

Music Education Experts Answer your Online Questions

Free to MENC members! Through a grant funded by the U.S. Department of Education, a host of experts in music education is contributing to and monitoring MENC's online network communities during the 2002-2003 school year. MENC members visiting the band, orchestra, chorus, general music,

research, technology, early child-hood, and collegiate networks (<http://www.menc.org/networks/networks.htm>) will be able to get expert advice in answer to their questions. To read experts' bios and to post questions (you will need your MENC member ID number), visit <http://www.menc.org/networks/experts/expertsmain.html>. Can't find your ID number? Email: <mailto:mbrserv@menc.org>.



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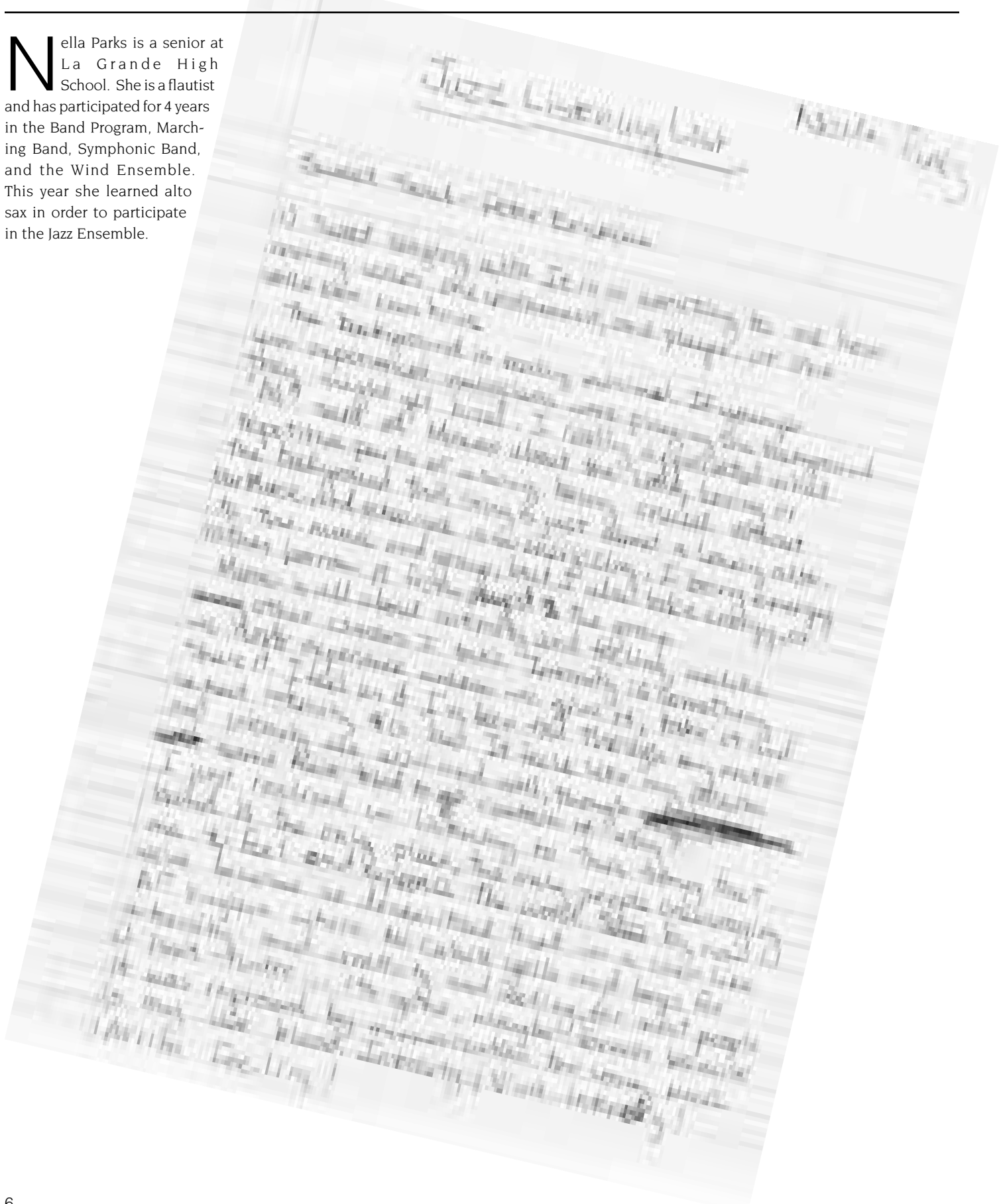
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President's Column

Nella Parks is a senior at La Grande High School. She is a flautist and has participated for 4 years in the Band Program, Marching Band, Symphonic Band, and the Wind Ensemble. This year she learned alto sax in order to participate in the Jazz Ensemble.



Engagement is the Subject

With her permission, I wanted to share with you Nella's passionate outburst (on the preceding page), which at first glance seems totally off the subject of the jazz listening assignment. It contained, however, daunting stated and implied truths with a potent relevance to all of our subjects. I found myself going back to this note for days trying to decipher all of the implications. There is a burning frustration here that I often sense in high school students that is the outgrowth of years in our educational system. Few of them could articulate their feelings as well as Nella did.

I know many teachers collect motivational sayings on posters that they hang about their rooms. Several years ago I made one into a very large sign that remained on the band room wall until the wall was repainted. It said,

"Everything You Do Matters."

And, I referred to it often and began doing so as soon as school started. I talked to all of my returning students and reminded them that they are teachers in all that they do. Whether they want to be teachers or not, the freshman will watch them and learn "how we do business" in the music classes. If they do not deport themselves with respect toward the group, they may not chastise the freshman for acting the same way. If they do not learn their music in a timely fashion, they must also accept that lack of concern from the younger students. If they are late to rehearsal, they are teaching that this is acceptable. If they talk behind one another's backs, this is an acceptable value they are teaching. Many of them do not want this responsibility, but I hammer home that they have it whether they want it or not. I can't change that and they can't change that. They have no choice. Everything they do helps to create the group; who they truly are determines what the group

will become.

This is true for all of us. It is true in every walk of our lives. It is an "inescapable truth" in our friendships, our marriages, our school faculties, in our spiritual lives, and in our class-rooms—we cannot be one thing while expecting others to be something different.



To further complicate matters, everything we don't say or do is equally and sometimes more important than what we do say and do. If, on a daily

basis, I do not smile and greet each student when I see them, have I not imparted some sure concepts? If I never address dynamics or articulations, I am teaching that those are insignificant. If I don't insist that kids watch the conductor, I have taught that it is unnecessary. If I fail to address extraneous chatter in rehearsal, I have taught a message on rehearsal etiquette.

When we consider that a clear majority of communication is nonverbal, there are some huge implications—what is my body language saying to individuals and groups? What are my eyes and facial expressions communicating? What are the nonverbal messages, of which I am not even aware, saying to those around me?

"Everything You Do Matters"—this is a tough concept for adolescents, nearly impossible for adults (I lose track of it frequently), and way too complicated for entire systems. Yet, lately I wonder how it applies to systems.

As I see it, by the relative unimportance we place on the arts as prep time, as electives, as less important than "real" subjects, we teach that they are of little or no value, that they are hobbies and only for those who want them or have "talent" (oh, that overused and misunderstood word) for them. Through this academic tier system, we teach that all the essential outcomes resulting from rigorous involvement with the arts either are not important or are to be found somewhere else!

I had the great joy of witnessing the power of music in the lives of young people at the All-Northwest Honor Groups concerts this year at the MENC Northwest Regional Conference in Portland. The groups were a huge success not only musically but also in the connections the music made. I began to think about what kids can do. The following weekend I was in Moscow, Idaho, at the Lionel Hampton Jazz Festival. I listened to a lot of outstanding young musicians, many of them from out-of-the-way places, and continued to marvel at what kids can do. As music educators, you all know to what I refer: Youth who are emotionally invested in their learning do better in all ways. They are passionate, curious, creative, competent, confident, motivated individuals with sophisticated problem solving and relational skills. The list of adjectives is long.

As I thought about what young people can do, I began to wonder if emotional involvement is not a prerequisite to higher-order thinking skills. Are the skills we teach in all subject areas really an easy and natural occurrence once this prerequisite is met? The other side of the coin is how do we expect kids to reach that level of intellectual excitement without some attachment or deep interest in that subject. (I think there is a great metaphor lurking here that pertains to molecular motion when heat is applied.)

As a result of the above, I have been thinking lately a lot about the "other kids"—the ones without emotional involvement, the ones at the secondary level that we music teachers may not interact with as often. What would the list of adjectives for their affect be? Apathetic, cynical, insecure, undirected, closed, defensive? I have the opportunity to work with kids like this at least once a day. This opportunity is sobering for me and good for them, or so I

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- Saturday, May 17

continued...

President's Column

like to believe. I wonder where the system loses them. Do we still tend to credit ourselves for successes and secretly blame parents, economics, and other factors for our failures? Why aren't the "other kids" engaged in the education process?

I have heard it said by experienced teachers that trends in education are cyclical—there is nothing that is new. Now, in my seventeenth year as an educator, this is becoming clear to me as well. We tend to recycle the same ideas—in slightly different forms—with just enough space between them for decision-makers to forget they have been tried. One example is the idea of improving teaching by having teachers collect and log professional development hours for license renewal. This was in place when I began teaching and died a welcome death, to rise from the ashes once again as a political solution to "the education problem." If this process has made any less-than-effective teachers in your building flower into profound improvement, I would love to hear about it.

I am thinking once again that the education trend we really should revisit is one that goes back further than 20 or 30 years. For centuries, the model of a good education was one that had as its core the Arts and Humanities. As a musician, the advantages of this model are as obvious as they are numerous. In addition to establishing relevance, investment, interest, curiosity, and self-expression, Arts and Humanities can provide personal worth and validity to those for whom academic achievement is more difficult. I notice that when kids who face the greatest challenges master and perform a musical solo, they receive much more praise from their peers than the "star" students. It is conceivable that the other kids have missed this piece in their school background. The avenues toward "character development," another current educational trend, are wide and straight!

We are a nation that demands and clamors for all of the attributes that arts involvement produces. Despite ever-growing mountains of empirical evidence pointing the way, we are unable to grasp where to find them! This irony is as sad and delicious as any in Joseph

Heller's *Catch 22*!

I attribute this irony to the fact that when they were young, most of the current generation of decision-makers made it through their school careers having little, no, or superficial experience with the arts. Experience is the key word

here—how can we explain an experience to someone who has never had it? Have you noticed the glazed and distant look that steals over people's faces when you try to explain the real importance music has for kids? This

makes advocating a tricky business—we are dealing with individuals who lack the tools to understand what we know and are trying to communicate.

How do we enlighten decision-makers (ranging from our schools to the nation's capital) about a tried-and-true way to solve many of the problems they are unsuccessfully trying to address? Unfortunately, I don't have the answer, but I am hoping that by defining the questions, it may enable some of you to take us to that next level. I do know this: Everything we do matters!

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Pat Vandehey
President Elect

This past February I was able to hear four outstanding college ensembles. I heard the University of Washington Wind Ensemble at a festival in Seattle and the Oregon State Chamber Choir, the University of Puget Sound, and Central Washington Bands at All-Northwest in Portland. What wonderful ensembles and what a delight to hear. I was also rewarded in seeing former Westview students in each ensemble. While I was thrilled to see all of these students continuing in their music education, I found myself wondering what kinds of jobs awaited them after they graduated. (I have had more than one conversation on this topic with my own child, who will return to the Northwest in a year with a music education degree.) What kinds of career opportunities await them? What kinds of chances do any of us have in finding a stable job situation or even keeping your jobs next year? I can't answer that; at this stage nobody can. It's a scary time to be a music educator in Oregon. So my question is what do we do? To me, the answer is simple: we do more. That's correct, more! We make more music, with greater excellence and more passion than ever before! It's really the only thing that makes sense.



Why do our students continue in a career path that looks so bleak? It is because of the joy of music making! Once music making becomes our drug of choice, nothing else can satisfy. Remember how you felt when you were in school? Nothing was going to stop you. Recapture that fervor!

It really comes down to two choices. We can sit around and wring our hands or do what we do best—make music. Although we need to continue in all levels of advocacy, I think we can all agree that the best advocacy is our music itself. When we touch people's hearts with beauty, we become invaluable. We offer the citizens of Oregon something the three Rs or "core" subjects cannot: a window to their souls. Let us celebrate and exploit that phenomenon before it is too late! I for one am going to go after my own ensembles with

a fury. Who knows if I will ever again have an opportunity like the one I have right now? I want to make as much music and have as big an impact on my students and my community as I possibly can.

With All-Northwest complete, we begin to look ahead to our 2004 OMEA State Conference. What an opportunity to stand up and be counted! We need performing groups of all kinds. We need to shout from the rooftops that music education may be in a precarious position, but it is very much alive in Oregon. I understand many of you don't know what your job situations will be next year. Please plan as if you will still be where you are now. You know that your students will still be there. They are the victims in all of this, and they need you to take ownership of your program until all options run out. Take a risk by sending us a tape of your ensemble. The call for tapes was in the winter edition of the *Oregon Music Educator*. We previously established the deadline for tape submissions as April 15th but will be extending that deadline to June 1st. Go to page 14 for the application.

I plan on making next year's convention a celebration of music making. I am challenging the different organizational chairs to do the same. Let's go after this one in a big way. I need your help and I need your support. This is no time to back off or coast. These are not times during which any of us can go it alone. Plan now to attend the conference. The dates are January 30th through February 1st. I doubt if any of us have our districts paying for conferences anymore. Please don't use that as an excuse for not attending. I haven't had my district pay for conferences since Proposition 5 went through 10 years ago. You have 11 months to save!

One complaint I often hear about the conferences is that they are not relevant. If that is your issue, please call or email me (patrick_vandehey@beavton.k12.or.us)! We are organizing sessions now and need any input we can get. We also need help, so all of you

who are in need of relevancy will be the first on my list of helpers!

I realize have played the cheerleader enough. I think a little cheerleading is what we need right now. We certainly are not getting it from our Legislature so I do what I can. The OMEA State Conference is not only for you the teacher—it is for your students, too. The All-State Honor Groups audition materials are being updated and will be on line (www.oregonmusic.org) for you to download in April! We will notify you by email when they are available. Encourage your kids to make tapes. I like to send these audition materials home with the students for the summer as the October 1st deadline comes very quickly.

Please, men and women, be of good cheer. Your students need you now more than ever before. Remember that their world is one of uncertainty, fear, war, and terror. You hold the key to beauty, invention, passion, and wonder. That makes you one of the most important people in their lives.

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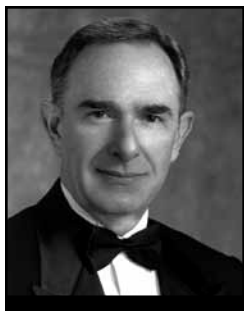
Second VP's Column

Michael Burch-Peses
Second Vice President

May you live in exciting times

— an ancient Chinese curse

Did you know that the Second Vice President of OMEA acts as the agent for the Oregon School Activities Association (OSAA) in organizing the State Solo Contest? Organizing my first State Solo Contest has certainly been an exciting time for me so far. While I am thrilled to see our students' interest in participating in the contest as well as their high skill levels, I am both puzzled and concerned by those who ask for exceptions to the rules for the Solo Contests.



The rules state that students must:

1. be enrolled in school in grades 9 through 12,
2. participate in the school's music program, and
3. be recommended by the school's music staff.

Nevertheless, every year we hear from students who do not meet all three of these criteria yet want to compete at the District and State levels. In some cases the student is looking for a "loophole" that will allow him or her to compete.

Both OMEA and OSAA want to encourage students who wish to compete at the District and State levels, but there are good reasons for all the eligibility criteria. Let's take a look at each one.

Rule 1: While there are always extra-ordinarily talented students below grade 9 and above grade 12, District and State Solo Contests are designed for high school students. Sometimes a mistake occurs despite this rule. This year an eighth grade student competed undetected at the District level. The mistake was discovered only after the contest was over. The student was disqualified but was

encouraged to compete next year.

Rule 2: The OSAA is an independent non-profit organization that oversees the State Solo Contest. Their role is to protect the interests of all the schools that belong to the Association and to regulate interscholastic activities, such as meets, contests, and tournaments in Oregon. Their policy has always included the requirement that students participate in their school's program. This includes home-schooled children.

If a school music program exists for a par-

ticular student musician and the student does not participate in the school's program, the student is not eligible to participate in the Solo Contest. There are no exceptions to that policy. This year a student who had participated in the school music program in the first semester withdrew from that program in the second semester. Regardless of the reason for the withdrawal, that student is not eligible to compete in 2003.

What happens if the school doesn't have a music program? If no school music program exists for a student musician, that student may apply to compete if their application is signed by a member of the music staff or the principal. This allows talented students to compete without penalizing them for attending a school without a music program.

Rule 3: The school's music staff is the expert

on whom we depend to recommend their students for the Solo Contest. Without that recommendation, the student is not eligible to compete. It behooves all students who want to take part in the Solo Contest to let their director know of their interest early in the year and then regularly ask their director for advice as the year progresses.

I have received numerous calls and emails from well-meaning folks trying to obtain permission for a student with "special circumstances" to compete. One caller detailed the case of a student who couldn't attend the District Solo Contest because of a conflict with yet another State-sponsored event. He asked if the student could be adjudicated at District if he sent in a tape. I replied, "No, the student will have to decide which event they want to participate in. Such choices in life are difficult, but we cannot allow a student to send a tape to the District contest. That would be highly unfair to those who compete in person and actually step on the stage to perform." I don't like to say no, but that decision was easy to make.

Most of the District Solo Contests will be over by the time this reaches you, and the District winners will be preparing for the State Solo Contest. I have confirmed all the judges for that event and am happy to have secured at least one out-of-state judge for every category but two. Each judge is highly recommended and most have adjudicated such events many times.

Yes, we are living in exciting times. Despite my consternation over the unusual cases mentioned above, I'm excited for the students who will compete at State and are preparing themselves to leap that wonderful hurdle. I can hardly wait for May 3rd!

In a small classroom at Coman Hill Elementary School in Armonk, New York, I opened my case. Looking back at me was the most beautiful thing I had ever seen: my shiny brand-new Bundy alto saxophone. I couldn't wait to play it. Mr. Beachum, my first band teacher, taught me to put it together. That night I played through half of my beginning method book. The next day in class Mr. Beachum heard me play. I remember the thrill of playing whole notes with the tone and technique that only a beginner could. Mr. Beachum smiled. I did too.



was solid every day in the weeks coming up to the performance. Walking on stage in front of about 200 people made my stomach drop. My fingers stumbled here and there; the tempo swung back and forth; and my vibrato (nerves actually) was wider than it ever had been before. After I finished, I felt like I was just thrown clear of a car accident. Then came the applause. Mrs. King smiled. I did too.

In the band room at Byram Hills High School, I was practicing the third movement of *Sonata for Alto Saxophone* by Paul Creston. On the stereo was a recording of the piano accompaniment. For months I had been trying to bring up the tempo to that of the recording. It was not working. Distraught and frustrated, I let out a groan of frustration. Then, my band director came out from his office. He looked

over the piece with me. We worked on this and that and we then spoke of upcoming college and scholarship auditions. He was convinced that I had what it took to make it into a top music school and to succeed once I got there. At the end of our talk, he smiled. I did too.

My senior year at Indiana University I was given the opportunity to conduct a rehearsal with the IU Concert Band. This was a band made up of music education and music performance students. My mission: conduct and rehearse *Chester* by William Schumann. After 3 weeks of listening, studying, memorizing and throwing cues to my living room mirror, I found myself walking to the podium. Although I had every part memorized (including rehearsal numbers for trouble spots), I planted my head in the stand so I did not have to look at the source of my fear. With my nerves only lightly masked, I led an acceptable rehearsal. When I was finished and

continued on page 14

<p>HAL LEONARD CORPORATION AND MALECKI MUSIC, INC. <i>present</i></p>  <p>NEW CHORAL MUSIC READING SESSIONS</p>     <p>HAL LEONARD</p>	<p>SACRAMENTO, CA AUGUST 15 & 16, 2003</p> <p>LOCATION: Ramada Inn Sacramento 2600 Auburn Blvd. Sacramento, CA 95821</p> <p>Start the new year with all the music and motivation you need to succeed!</p> <p>Call Malecki for more information or to register today! Don't miss out!</p> <p>Malecki Music, Inc. 6010 N Paramount Blvd. P.O. Box 5807 Long Beach, CA 90805 1-800-MALECKI (858-7664) or (562) 529-2929</p> <p>or send an e-mail to malecki4@maleckimusic.com</p>  <p>HAL LEONARD</p>	<p>FRIDAY, AUGUST 15</p> <p>Choral Magic Reading Session (9:00 am - 2:00 pm)</p> <ul style="list-style-type: none"> + All day new music reading session for choral directors and music teachers grades K-12 <p>Clinicians - Roger Emerson, Audrey Snyder</p> <p>Choral Magic Elementary Session (2:00 pm - 4:00 pm)</p> <ul style="list-style-type: none"> + Musicals, Song Collections, Classroom Resources for the elementary music classroom <p>Clinician - Roger Emerson Registration: \$40.00 (Includes Lunch and Music Packet)</p> <p>Voices in Worship Church Reading Session (6:00 pm - 8:00 pm)</p> <ul style="list-style-type: none"> + New music reading session for church choir directors and accompanists <p>Clinician - John Purifoy Registration: \$10.00</p> <p>SATURDAY, AUGUST 16</p> <p>The John Jacobson Workshop (9:00 am - 4:00 pm)</p> <ul style="list-style-type: none"> + Choral music choreography and staging workshop for teachers and students. <p>Registration: \$60.00 (Includes Lunch, Music Packet, FREE VIDEO and Choreography Notes!)</p>
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Band Column

continued...

was about to leave the podium, I looked to the back of the room. There I saw Mr. Cramer smile. I did too.

We as music teachers have a tremendous impact on the lives of the students we see every day. Yes, we are there to teach rhythms, notes, theory and history. However, the more exciting opportunity we have is to teach students to be better people. Since we commonly see our students for 3 or 4 years before they move on, we are given the opportunity to help them grow as people. The best teachers I have had, like the ones mentioned above, displayed one common characteristic: a faith in me that I could reach whatever goal I set for myself and the willingness to assist in whatever ways they could.

With the numerous festivals, contests, and performances we have each spring, it is easy to forget about these opportunities we have.

Under the pressure of having to perform, I, as much as anyone, worry about not being prepared. My temper rises; my patience shortens; and my stress level increases. My role as teacher/mentor changes to that of drill sergeant. When we lose sight of why we are there, our teaching suffers. We should not do what we do for our own pride or for trophies. We are there for our students. We need to reach out to them anyway we can, whether it is listening to their solo at a league festival or going to one of their baseball games. We owe them the support that our best teachers gave us.

A month ago, I listened to one of my students play a solo. She was frustrated with some of the difficult passages. She was not sure that she could play them. I showed her some different practice techniques and explained it was based on a particular scale. We then

spoke of her college plans for the following year. She was nervous about acceptance and the cost of tuition. A week later, she thanked me for the talk. She said that not only was her solo coming along but also she had received word that she had been awarded a full scholarship to one of the colleges to which she was applying. Yesterday she performed her solo at our OMEA District 2 Solo Festival. As she went up on stage to accept her plaque, the Festival Chair announced that my student was chosen for the State Solo Competition. As she came back to her seat, I smiled. She did too.

Call For Tapes

2004 OMEA
State Conference

January 30-February 1, 2004 · EUGENE HILTON & CONFERENCE CENTER

Person submitting tape _____ MENC number _____

Address _____

City _____ State _____ Zip _____

Office Phone _____ Home Phone _____

Name of group on tape _____ Type of ensemble _____

Addition information about the ensemble _____

Would you be willing to be a demonstration group for a clinician? Yes No

If invited to perform, are there any special performance needs that OMEA needs to be made aware of?

Note: All music educators appearing on OMEA programs must be members of MENC. No honoraria or expenses are paid to music teachers from within Oregon. Expenses and fees may be paid to non-music educators and music teachers from other states.

SEND THIS FORM AND YOUR TAPE BY June 1, 2003 TO:

Patrick Vandehey
OMEA 1st Vice-President
16631 NW Norwalk Dr.
Beaverton OR 97006

Using Real Technology in the Classroom

When discussing technology and the music classroom, the usual discussions include recent inventions and innovations that utilize new "technologies" to approach music in different ways. From MIDI, to computers, to recording techniques and digital editing, the advancement of science in the 20th century has given us new and exciting tools to bring music alive for our students. In our excitement with these new tools, however, we might miss the greatest potential technology. To investigate this technology, it might be best to remember the etymology of the word technology. The Greek word "techni" means "art" or "skill," or what an artist or musician would do. The



world "logy" refers to having knowledge of something. The word technology, therefore, literally means the knowledge of art or skill. In our work, this would be the knowledge of music and of teaching, the understanding of how students learn and interact with music, and the knowledge of how music functions in our community and in our schools.

It would be foolish to ignore new tools, but the greatest tool is what has always made music education powerful: the unique combination of your mind and your heart. This is the technology with the greatest potential, and the development of your particular technology creates the best chance for music to change your students' lives.

Rodney Eichenberger to Conduct

2004 All-State Choir

I am pleased to announce that Rodney Eichenberger has agreed to be the conductor for the 2004 Oregon All-State High School Honor Choir. Rodney's work and accomplishments are well known in Oregon. There is hardly a choral conductor in our state who has not been influenced by his work. Hundreds are "graduates" of Haystack, Rodney's long-running choral workshop in Cannon Beach, and, over the years, many of our students have worked with him as a clinician. Plan early to prepare audition tapes for your students. It will be a great 3 days of music making.

All-State Middle School Honor Choir

David Childs has agreed to serve as our 2004 All-State Middle School Honor Choir conductor. You might know David through his recent compositions through Alliance Music Publications, Inc. and Santa Barbara Music Publishing, including a number of pieces written for female voicings. David has conducted several all-state middle school choirs and displays a great understanding of the young voice. A native of New Zealand, he is currently the Director of Choirs at Blair School of Music at Vanderbilt University. I am very confident that this is going to be a very exciting choral experience.

Sing at OMEA

Please consider submitting a tape of your choir for application to perform at the OMEA State Conference in 2004. (The Call for Tapes for is on page 14. The deadline for submission is moved to June 1.) The experience of preparing and singing is exciting and invigorating for students, and a great way to recognize exemplary choirs. We need choirs of all voicings and all levels from children to college. Make your choir part of the exciting sessions being planned for OMEA 2004.



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This year I have chosen to focus my messages around the much-needed subject of music advocacy. It is obvious that some school districts are in better financial situations than others, but I firmly believe that music education will survive our state's budget crisis. Open communication between districts will help us all in the challenging times ahead. I encourage you to open and to continue a dialogue with your music education peers across the state in order to gain the greatest advantages through strength in numbers and knowledge of information. The United States is one of only a few countries in the world where music performance classes (e.g., choir, band, orchestra, etc.) are offered in the daily school curriculum. We have been very fortunate. As social and economic conditions change, we must stay proactive and in tune with the decision-making process among our administrators and legislators. Please stay involved. Do not give in to apathy. I believe that the pendulum will swing back.



As the Collegiate Chair, I feel that it is important to focus this article on information pertaining to the requirements needed to gain admission to the Teacher Credential Program or the Master of Arts in Teaching Program in Oregon. Therefore, this message is directed to undergraduate college students who are planning to teach music in the public schools. For those of you who are planning to apply for admission, there is much to think about well in advance to being admitted. First of all, you should understand that all of the Oregon institutions of higher education operate with slight variations. Each institution is unique and has its own course requirements. You need to verify the prerequisite requirements at your credential licensing institution of choice. Also, in order to receive your Oregon license to teach K-12, you must first take and pass standardized tests in general knowledge and in your area of specialization—in this case music.

With regard to the general knowledge test,

there are three accepted by the Oregon Department of Education's Teacher Standards Practices Commission. You may choose one from the following tests:

- The California Basic Standards Test (CBEST), which costs \$40.
- The PRAXIS Series Pre-Professional Skills Test, which costs \$110.
- The PRAXIS Computerized Pre-Professional Skills Test, which costs \$165—the advantage to the computer-ized test is that it is offered more often throughout the year.

The other two required standardized tests are from the PRAXIS Series Test and are music specific. These include the Music Content Knowledge (PRAXIS Series 0113), and the Music Analysis (PRAXIS Series 0112). These tests are \$70 each. There is an additional registration fee of \$35. Both music tests may be taken individually or together. In either case, if you pass one test but not the other, you may retake only the test not passed.

Information should be provided to you from your music education department regarding the tests and study materials. There is a booklet published by PRAXIS called *Tests at a Glance*. This is essential. Obtain a copy at your earliest convenience. (You can find this by going to the following website: www.ets.org/praxis/.) The tests are offered at various times and locations throughout the year. At some institutions the tests must be taken by the time you are admitted into the Master of Arts Teaching Program, which is in April. As with our institution, Southern Oregon University, the application is due in January of each year. Admission is determined by April and the program begins in July. Some schools allow admission into their teacher accreditation programs without the applicant successfully completing the exams; others do not.

Make sure you are aware of your local institution's guidelines by your sophomore year of college so that you have adequate time

to prepare. Again, institutions may vary on timelines for completion of the tests. Regardless, the test must be passed before you can acquire your permanent license to teach in Oregon.

The general knowledge test is familiar to you. It is similar to the SAT or any other standardized tests that you already may have experienced. The PRAXIS examination that deals specifically with music may be a new experience for you, however. Two sections of the PRAXIS Series Tests are required. These are *Music: Analysis* (test #0112) and *Music:*

Content Knowledge (test #0113). Together, these two music tests can be thought of as a comprehensive assessment of your musical knowledge. What is imperative to note is that everything you learn as an undergraduate music major is fare game for questioning. Realize that you will be responsible for remembering what you have learned in your music theory, music history (including world music and jazz history), aural skills, score analysis, conducting, and music education classes. The PRAXIS exam should be considered a comprehensive exit exam from your undergraduate experience in music.

The *Music: Content Knowledge* test is a 2-hour test, which is divided into a 45-minute listening section and a 75-minute non-listening section. The first 40 questions are on a cassette tape. You complete these questions while the tape is playing. You are allotted 75 minutes for the second section of the test; it consists of 95 multiple-choice questions that refer to printed musical examples. The sections are as follows:

continued...

- Part 1 is music history and literature, covering musical periods, styles, genres and composers.
- Part 2 is music theory and analysis, which focuses on aspects of harmony, texture, and formal analysis.
- Part 3 deals with performance aspects, such as identifying musical instruments, instrumentation of ensembles, vocal ranges, score reading, critical listening, and error detection.
- Part 4 is music learning for K-12. Among other topics, this portion includes curriculum planning and objectives, performance skills appropriate to grade level, learning behaviors, and classroom management.
- Part 5 is the final portion and covers professional practices. This includes the history and philosophy of music education, knowledge of journals and other reference source materials, and the knowledge of professional organizations (like MENC).

The *Music: Analysis* test is one hour long, with 30 minutes for one essay question, and 15 minutes for each for the two listening critiques. Again, the first two questions are musical excerpts presented on audio cassette. You are provided the scores to these, and you must complete questions 1 and 2 while listening to the tape.

The next 30 minutes are allotted to answering the third question. You have a choice of topics for this: instrumental, choral, or general music. Stay in your area of specialization. For the instrumental and choral option, you are required to examine a score and decipher questions regarding the determination of appropriate grade level, stylistic influences, performance challenges, and the appropriate rehearsal techniques necessary to assist student learning. The general music option examines texts and songs appropriate for the general music classroom. In this option, you are asked to examine a piece of music,

identify the style, and list three musical concepts appropriate to introduce at a given grade level.

The information I have provided here is generalized at best. You must acquire PRAXIS' *Tests at a Glance* for a more comprehensive understanding of the exams in music. There are many resource materials that will aid in your preparation. As the exams are intense and comprehensive, you must prepare in advance. The good news is that all the books you bought throughout your career as undergraduate music majors will be very helpful in your preparation.

Reread your texts; take notes; and think about the important concepts from each class you have taken as a music major. Make a study guide for yourself. Work with your peers to prepare. Most importantly, know that what you are learning right now as an undergraduate music major is exactly what you need to know to pass the PRAXIS exams in music. You are being assessed on your comprehensive musical knowledge, so retention of material is crucial. Plan ahead; preparing for the PRAXIS is not a 2-weekend event. Begin in your freshman year of college; be a sponge; take in everything your teachers tell you.

Remember the old saying, "You get out of it what you put into it."

Got Friends?

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

When you or colleagues join MENC (The National Association for Music Education), they automatically become a member of Oregon Music Educators Association. From local services at no additional cost, MENC and OMEA offer the combination of services and benefits music educators need!

MENC Member Benefits and Features

Advocacy—MENC informs legislators of the importance of an education that includes music, presents National Standards for Music Education, and sponsors **Outreach Programs** such as *Music Makes the Difference* and *Music In Our Schools March*. **Music Educators Journal**—Articles on teaching approaches, current issues, classroom techniques, and products and services. **Teaching Music**—Practical teaching ideas for all specialty areas. **Discounts on Resources**—20% off all publications, videos, and specialty items. **In-Service Conferences and Meetings**—Opportunities to exchange ideas with colleagues, member discounts on registration fees. **Leadership Opportunities**—Participation on MENC task forces and committees, membership of collegiate and T.M. Music Honor Society chapters. **Information Resources**—Index for teaching, presentations, articles. **Automatic State Association Membership**—All the benefits offered at the state level, including the state journal and access to local meetings, festivals, and more!

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General Music Today—Dealing specifically with the concerns of the general music educator.

Journal of Music Teacher Education—Focusing on issues of importance to the music teacher educator.

UPDATE: Applications of Research in Music Education—Practical applications for music education research findings.

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If you have recently retired please call 1-800-828-0229 for the retired dues rate.

Advocacy for Arts Education: Get Involved!

"Every child is an artist. The problem is how to remain an artist once we grow up"

—Pablo Picasso

Almost everyone reading this column knows about the abundance of studies that have demonstrated, at least in part, the connection between a student's involvement in the arts and their success in school and, ultimately, in later life. As teachers, administrators, parents, and supporters, we do share an explicit belief that the arts are essential.

As education gurus have expressed eloquently, it's not how smart you are as much as it is how are you smart? Certainly enlightened planet-walkers agree that the arts are not an

option; they are basic. The arts heighten our knowledge of the world and allow us to connect with it at many levels.



Even though a vast number of Americans believe that arts education is important, statistics clearly show that most students spend more time connected with video games than they do in a creative art activity. In an attempt to make a better life for students, arts teachers and administrators have become very vocal advocates about the importance of the arts in students' lives.

This inspired yet small group of advocates has worked tirelessly not only to champion their cause but also to get more people involved as advocates. In doing so, they work diligently to bring political leaders, school administrators, parents, businesspersons, and students together to share their powerful proclamation that arts education should be a part of every student's education.

For arts education advocacy ideas, check out these resources:

- www.artsusa.org—Americans for the Arts brings you quick and timely information at the local, state, and national levels about issues related to arts education and resources for the arts.
- www.pcah.gov—This is the website for The President's Committee on the Arts and the Humanities.
- www.amc-music.org—The American Music Conference provides invaluable support.
- WhyMusicEd—This free email newsletter is issued bi-weekly and presents current research about the importance of arts education. To receive the materials, send a blank email message to: whymusic-on@mail-list.com

I encourage you to join forces with others who care about arts education for our students. It is critical that decision makers understand the consequences of a society

The University of Oregon MENC Collegiate Chapter 136 presents

A Statewide Workshop for Oregon Pre-Service Music Teachers Thursday, May 8 Beall Hall, UO School of Music



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Technology You Can Use

In keeping with this issue's theme of technology, this article is devoted to the enhancement of jazz education through the use of technology. The following is a sampling of the advancements in technology that can and should be used in the jazz classroom now and for years to come.



1. Metronome—"What?" you say, "This is old technology." Nevertheless, this is one of the most useful tools I know of for improving time and precision. Never underestimate the power of the metronome. Now that most metronomes are electrical instead of mechanical, try using the output jacks to plug in headphones for the individual, or run the metronome through a sound system so the whole group can practice with perfect time. The newer metronomes that sub-divide are especially helpful. Metronomes are cheap. Tell your students to ask for metronomes for birthdays and Christmas.

2. Tuner—There is some controversy over whether the electronic tuner is a help or a hindrance. Many musicians cling to the notion that you must use your ears to tell you if you are in tune or not, and, therefore, electronic tuners only make you lazy. My opinion is that a person's sense of pitch can be refined. By using electronic tuners for guidance, a person can find out what it sounds like to be correctly in tune. Once you hear that sound, you won't go back to settling for anything less. For instruments that go out of tune on a frequent basis (guitars, basses, etc.), the tuner can be a lifesaver.

3. Tape Recorder—One of the mysteries of the human brain is that, especially for vocalists and wind players, what we think we sound like when we perform is not the same as how other people hear us when we perform. It is the old "Do I really sound like that?" story. Self-analysis is sometimes a better tool for

improving performance than having a second person (music teacher) always telling you what to do. If you have a small secure room that can be opened only with permission, set up recording equipment and encourage your students to record themselves as often as they can. If you can burn these recordings to CD and send the students home with them—that is even better.

4. Play-A-Long Recordings—Jamey Aebersold now has over 100 volumes of play-a-longs available. In addition, several other musician/authors are now publishing their own version of the play-a-long. The instructional books included with the recordings are full of useful information. I buy a few play-a-longs each year (because my budget is tight like yours) and

I am slowly building up a library. Students are encouraged to check them out of my "library" and take them home. I use a simple clipboard system for checkout and have not lost a recording yet.

5. TV and Radio—To learn the language of jazz, it is important to listen to it on a regular basis. Starting a CD collection of jazz is important but can become very expensive. Listening to recordings in class is good, but it limits your rehearsal time. The cheapest and easiest way to get students to listen to jazz is through radio and TV. Design listening logs and require your students to listen to several jazz tunes per week. Make them aware of what resources are available to them. Satellite and cable TV often have jazz channels. If you live in or near Portland, you can listen to KMHD, 89.1 FM Jazz. If you live in other areas, you can catch jazz on the Internet. This is an

inexpensive and a convenient way to listen to jazz—take advantage of it!

6. Software—Now we finally talk about new technology. This can become expensive and somewhat inconvenient, but it is certainly worth considering. The software program Band-In-A-Box is a tremendous tool for generating decent rhythm section accompaniment. The advantage of using Band-In-A-Box is that you can program any set of chord changes in any style at any tempo, and you can change keys, tempo, or style at the blink of an eye. In addition, you can ask Band-In-A-Box to generate a solo, a bass line, or piano voicings that can be printed and studied. Other software that is now available includes transcribing programs such as Slow Gold and Transkriber. Your advanced students will appreciate having the ability to slow down music to any tempo without affecting the pitch. The drawback to these programs is that they require a computer to run them, a sound system to run them through, and of course, a secure room to keep all of this in. But if you have the money and facility available, do it.

I hope that this has given you ideas of ways to use old and new technology. In the next journal issue I plan to have a "Readers Respond" column, with the topic being "Best Books And Other Resources." If you have come across books and other resources that have been helpful, please email your findings to me so that I can compile and share a list. It might be a book on how to construct bass lines, developing scat singing, piano voicings, etc. You can contact me at the following email address: jones@mhcc.edu.

Singing a Public Thanks

For the past 6 years, Oregon music teachers have been given the opportunity to tap the experience, skills, and counsel of retired music educators through the OMEA music mentor program. The goals and questions posed by active teachers requesting a mentor visit have been diverse: Rehearse and clinic ensembles; give the students experience with a different conductor; conduct pre-festival adjudication; suggest improvements to rehearsal technique, etc. Or, sometimes mentors respond to specific questions, such as:

"I need help selecting material."

"I've never taught this class—I have no training for it."

"What do I do with so few students?"

"How do I work effectively with so many more students than ever before?"

"I feel stale—I need some fresh ideas."

"I'd just like someone to observe and

discuss what we're doing."

Commonly the visits of mentors are one-time events, but often the inviting teacher requests one or two subsequent visits.

The retired music educators listed below either have offered to be on call and serve as mentors or have accepted a specific invitation from the mentor coordinator to visit when their experience and teaching strengths were particularly appropriate. To all of them a hearty, "Thank you" (think: forte, melodically soaring, embellished, "thank you") for always offering encouragement and for sharing the skills and insights gained during your many years of service to music education in Oregon.

Douglas Anderson
Tom Barber
Marvin Belford
Joyce Cooke
Art Eastwood

Warren Good
Bobbie Holsberry
Frank Kenney
Kathleen King
Waldo King
Herb Kost
Lynn Langton
Max McKee
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Tom Muller, Sr.
Glenn Patton
Jeff Scott
Wilma Sheridan
Doris Sjolund
Lynn Sjolund
Peggy Swafford
Richard Troeh
Ken White
Everett Winter

Requests for visits with a mentor may be made through the OMEA website (or directly from the program coordinator).

Oregon Society for General Music

Lynnda Fuller
OSGM President

A music section on your school's website can be a valuable tool for continuing your students' music education outside of the classroom and for communicating with parents. Your first step toward creating your music web page is to contact your school's webmaster. The webmaster controls your school web. He or she can help you get started with the software that is compatible with your school's server configuration and provide a method for placing your music section on the server.

A variety of software programs are available for creating web pages. Dream Weaver, FrontPage, and Publisher are commonly used programs. Your school district web protocol may be tied to a specific program, so be certain to check with the web master before you begin. Publisher 2000 provides templates for webs pages and is fairly simple to use, FrontPage and Dream Weaver require more from the user. If you are computer savvy, you may want to use html to build your web from scratch.

It is important for you to define the purpose and scope of your section. An outline, flow-chart or storyboard can help organize your web. A master plan that allows for a first basic page that can be expanded later will allow you to get something useful on the Internet in a short amount of time. You can then take time to develop additional plans.

First, you will want to create a music homepage. This will offer some basic information and provide a navigation bar. The navigation bar will have active buttons that link students and parents to other pages in the music web. This music homepage might include basic information about music in your school, your curriculum, grading policies, the National Standards for Music Education, performance schedules, and advocacy information that reaffirms the value of music in a student's life and education. This page will provide links to your subsequent pages.

The additional music pages might include grade level assignments and practice pages, enrichment activities, music games that you create, music to practice at home (respect copyright laws), community concert calendars, etc. My students and their families have enjoyed my Recorder Page (songs to play, history of the Renaissance, word games, pictures of Renaissance instruments, fingering charts), Cinderella Page (information about Rossini, opera, Italy), Family Fun Page (instruments to make at home, know-your-instrument game, community concert calendar), and Music In Our Schools Month Page. You can check out my work in progress at: <http://www.scappoose.k12.or.us/grantwattsschool/music%20home.htm>

Summer is a great time to begin work on your music section. Don't know how? Take a summer class at your community college. If web building doesn't inspire you, here are some courses being offered for Oregon music educators this summer. Portland State University

will once again offer its Kodaly Levels training (contact David Jimerson at 503.725.3030 or JimersonD@pdx.edu). The University of Oregon is offering Level I Orff training (contact Randy Moore at 541.346.3777 or rmoore@oregon.uoregon.edu).

If you would prefer to study at the Oregon coast, contact Elizabeth Snyder at 503.725.4186 for information on PSU's Haystack program. This summer the Haystack program includes: Teach Your Heart to Sing, Acting for the Musical Theatre, Songwriting: The Lure of the Lyric, and Choral Conducting. If your teaching schedule includes band, check out the American Band College offered each summer at Southern Oregon University. Have a great spring and take time to reenergize yourself and your teaching over the summer.

Connect with Music

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for Music Education**



Oregon Society for General Music Registration

Last Name _____ First Name _____ M.I. _____

Mailing address _____

Home phone _____ Work phone _____

Email _____

School(s) where you teach _____

School address _____

Grade levels taught _____ How many years have you been teaching? _____

Special training (Orff, Kodaly, Dalcroze, etc.) _____

Skills you would be willing to share at an OSGM gathering (state or local level)

Office or board position in which you would be willing to serve OSGM

Mail to: Lynnda Fuller, OSGM President
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Scappoose OR 97056

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website: <http://osmc.uoregon.edu>

Niel DePonte's 9th Annual "Young Artists at the Schnitz"

Concerto concert features eight outstanding soloists!

Niel DePonte, Music Director for Oregon Ballet Theatre and President of the arts education firm MetroArts Inc, is once again promoting arts education for local youth. Each year, in addition to offering his MetroArts Kids Camp for children ages 7-12 in July at the Portland Center for the Performing Arts, he selects some of the region's finest young musicians to perform in his "Young Artists at the Schnitz" concerto concert.

The eight soloists, chosen from over 60 entrants at the competition's final round held at Lewis and Clark College on January 11th, will perform with DePonte and an orchestra drawn from the ranks of the Oregon Symphony and Oregon Ballet Theatre orchestras on Friday, April 25, 2003, at 7:30 PM at the Arlene Schnitzer Concert Hall. The concert is sponsored by the Tri-County Lodging Association, the Portland Oregon Visitors Association, and the Arnold Marks Family Charitable Trust and is produced by MetroArts Inc.

This year's artists are:

- Violinist Becky Anderson of Portland, age 12, is a student of Clarisse Atcherson, attends West Sylvan Middle School, and will perform *Zigeunerweisen* by Sarasate.
- Two-time winner, trumpeter André Dublesten of Tualatin, age 17, is a student of Gerald Webster, attends Tualatin High School, and will perform two movements of the Hummel Trumpet Concerto.
- Violinist Karine Kasparyan of West Linn, age 15, is a student of Kathryn Gray, attends New Covenant Christian Academy, and will perform the first movement from the Wieniawski Violin Concerto No. 2.
- Pianist David J. Kim of Beaverton, age 15, is a student of Elizabeth Stern, attends Southridge High School, and will perform the first movement from Beethoven's

"Emperor" Concerto.

- Violist Caitlin Lynch of Salem, age 17, is a student of Charles Noble, attends South Salem High School, and will perform the first movement of the Bartok Viola Concerto.
- Pianist Jessica Shim of Portland, age 14, is a student of Dorothy Fahlman, attends Cedar Park Middle School, and will perform the first movement of the Poulenc Piano Concerto.
- Soprano Jacqueline Shoda-Iwasaki of Portland, age 19, is a student of Ruth Dobson, attends PSU, and will perform the aria "Let The Bright Seraphim," from Handel's oratorio *Samson*.
- Two-time winner, pianist Tony Song of Portland, age 15, is a student of Kelli Brown Stephens, attends Westview High School, and will perform the first movement of Brahms' 2nd Piano Concerto.

All these young artists have numerous coaching sessions with DePonte, where they discuss not only the interpretation of their concertos, but also how to solo with an orchestra, ways to approach repertoire, and what it takes to be a professional musician.

Said DePonte, "This program has proven to advance the careers of these kids in ways I had not foreseen. Their experience with us has helped them win scholarships to conservatories, connected them with patrons who offer financial assistance, and even

helped one (Katie Harman) to become Miss America! Every child with any interest in the arts should attend this concert and see what can be achieved through the hard work and passion for a discipline like music—and they should bring their parents! The dedication shown by these young artists inspires me and the audience as well."

For ticket information about the "Young Artists at the Schnitz" concerto concert, April 25, 2003, 7:30 PM, at the Arlene Schnitzer Concert Hall, call FASTIXX at 503.224.TIXX or 1.800.992.TIXX. Call 503.245.4885 for 2004 competition information.



Young Artists names from left to right...
Front Row: Becky Anderson, Jessica Shim
Middle Row: Caitlin Lynch, Karine Kasparyan, Tony Song
Back Row: Andre Dublesten, Jacqueline Shoda-Iwasaki, Niel DePonte, David J. Kim

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Influences of Music on the Brain: Justifying Music in Schools

Music educators continue to defend the role of music in schools by using a variety of means. There is a growing amount of research showing how music influences brain responses; these data may lend support to our advocacy of keeping music and the other arts in our schools. In 2001, Eric Jensen wrote *Arts with the Brain in Mind*, where he espouses several theories that are supported by research findings. This article will review Jensen's text and highlight several of his theories and research studies.

Music-making is part of what makes us human (Wilson, 1999), and playing a musical instrument connects, develops, and refines the entire neurological and motor brain systems. It is even suggested that music is part of our biological heritage and is hard-wired into our genes as a survival strategy (Wallin, Merker & Brown, 1999). Music may have caused changes in the brain in terms of verbal memory, counting, self-discipline, and listening skills that enhance human survival. When observing the brain during music listening, certain brain cells respond to specific melodic contours and harmonic relationships (Weinberger & McKenna, 1988; Sutter & Schreiner, 1991). Even 6- to 9-month-old infants respond to musical dissonance in such a way that seems either intuitive or a built-in sensitivity (Trehub, Bull & Thorpe, 1984). Collectively, these studies provide some evidence for a biological basis for music.

Thinking developmentally, research on music points to a genetically and environmentally influenced mechanism in place at birth. While most every mother can describe the in utero responses her baby has made to music, little research data has been collected on this early stage of life. Most pediatricians recommend avoiding loud noises and using lullabies and soft music for babies in the womb. From birth to 2 years, the neurons

in the auditory cortex are highly plastic and adaptive. Infants 8 to 11 months old can perceive and remember melodic contours and identify classical recordings they've learned at home (Ilari, 2002). Findings even suggest that congenitally deaf children might develop hearing if cochlear auditory implants are done early enough (Klinke et al., 1999). In early childhood from 2 to 5 years old, children

who use their left hand to play musical instruments evidence a larger cortical area in their sensory cortex compared to a developmental growth index. Schlaug, Jancke & Pratt (1995) found these brain changes occur more noticeably before age 5 and suggest that music instruction between 3 and 6 years of age is a critical period for somasensory development. When measuring adults who started to play an instrument before age 8, their data from magnetic resonance imaging (MRI) studies show these musicians have 15 percent larger fibers in their corpus callosum (connectors between right- and left-brain hemispheres) than non-musicians (Schlaug, Jancke, Huang, Staiger & Steinmetz, 1995). "All world-class pianists began playing before they were 10 years of age." (Jensen, 2001, p. 18) Kratus (1994) found that 9 year olds can compose and demonstrate the ability to hold tunes in their head by using their brains like a musical "sketchpad." Starting musical studies at a young age shapes brain development more than beginning after age 10, by which time the musical brain has matured to 80 percent, and, by age 20, our brain has fully developed.

Studies by Shaw (2000) and Calvin (1996) indicate that music stimulates multiple parts of the brain and seems to engage and enhance higher brain activities. In Russia, Malyarenki et al. (1996) found that listening to music for 1 hour a day may change brain reorganization. When a group of 4 year olds

heard classical music 1 hour a day, their electroencephalogram (EEG) readouts revealed better brain coherence and more alpha brain waves than when not listening to music. In Vienna, Petsche (1993) discovered a surprising coherence of brain patterns at multiple sites when people listened to classical music. Sarntheim et al. (1998) propose that neural patterns and their sequences might be building blocks for understanding, appreciating, and engaging in music.

Mathematics and music have traditionally been closely associated, and Dehaene et al. (1999) identified that math and music processing areas are closely situated in the left temporal lobes of the brain. Shaw and his associates (Graziano et al., 1999) ran a 4-month experiment with second graders, some of whom studied piano and math video games and some who did not. Results showed that spatial math skills improved by 36 percent from math video games and by 15 percent more when piano and math video games were combined. In a study of 70 classes of 7- to 15-year-old students in Switzerland, Ferrell (1973) reports that those with five daily 45-minute music lessons got better at language and reading than those with no music instruction. UCLA education professor James Catterall (1999) compared students in grades 8 to 12 who took music lessons with those who had none and found that reading, history, geography, and social skills soared by 40 percent above non-music students. Rauscher et al. (1997) reported temporary gains in spatial reasoning with 3- to 4-year olds who had piano lessons or listened to Mozart. In trying to claim music's effect on particular skills, Parsons (2000) warns us to match the modality of the stimulus (music) with the modality of the task we wish to improve. He hints that formal rhythmic structures in Mozart's music may transfer to improve our spatial awareness.

Jensen continues to elaborate on how music enhances emotional intelligence, perceptual-motor systems, stress response systems, and memory. One of the last areas that he theorizes about is the relation of music to

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listening skills. Tomatis (1996), a French physician, developed a music listening system that he claims reorganizes the brain because of concentrated focus people have when listening to music. Tomatis found higher frequencies power up the brain, and low frequency tones discharge mental and physical energy or stress. Certainly, we have experienced that music can have a calming effect on hyperactive children and stimulate lethargic ones.

In closing, Jensen states that, "The message with music education is start early, make it mandatory, provide instruction, add choices, and support it throughout a student's education" (p. 48). If you would like to read more about the connections of music and brain development, here are some references cited in this article and two websites: www.thebrainstore.com and www.brainexpo.com.

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What's New In Music Technology for 2003?

Once again I have just completed my annual pilgrimage to Anaheim, California, to attend the 2003 NAMM (National Association of Music Merchants) convention to learn of the new music-technological things heading our way in 2003. The purpose of this article to inform you of my findings at the convention so that you might make intelligent decisions regarding music technology programs, instruments, and materials.



Macintosh OSX

I was astonished to learn how many companies are now supporting, or will be supporting, Mac OSX in the near future. As most of you know, Apple Computer, Inc., declared that every computer that they will ship beginning in January 2003 will ship with only Mac OSX installed. No more OS9 and OSX options for booting up! This tells any software maker either to make your software compatible or "sink with the ship." Apple has given more than ample time to software developers, and I believe this is a great call, as OSX is extraordinarily stable and user friendly. The following is a rough timetable for the release of some of the major music software and when they will be OSX compatible in native mode.

- Finale 2004, Print Music, Finale Guitar (third quarter of 2003)
- Digital Performer (end of first quarter of 2003)
- Emagic Logic Platinum 6 (first quarter of 2003). Apple Computer, Inc., now owns this company!
- Band in a Box 12 (fourth quarter of 2003)
- Pro Tools 6 (first quarter of 2003)
- Cubase SL and SX (available now for OSX)
- Sibelius 2 (available now for OSX)
- Bias Peak and Deck (available now for OSX)
- Encore, Musictime, Master Tracks Pro (available now for OSX)
- Music Ace I and II (available now for OSX)
- Practica Musica (available now for OSX)

Guitar Software

More than 1.7 million guitars were sold in the United States in 2002. That said, both Make Music, Inc., (formerly Coda Music Software) and Sibelius Software, Inc., introduced two new products designed for the guitarist/composer. Finale Guitar (\$99 Manufacturer's Suggested Retail Price) is Finale Allegro with tons of guitar features thrown in the mix. What is really interesting here is that, even if you are not a guitarist, you are essentially getting Finale Allegro at a great price. Throw in all of the wonderful guitar features, and you have an incredible value. Sibelius Software, Inc., introduced a new product for guitarists called G7 (\$149 MSRP). Think of this as a smaller version of Sibelius that includes an on-screen fretboard, notation and tablature views, and the ability to download ASCII tab file and convert it into notation. It also includes scanning capabilities, A-Z of guitars, including pictures, techniques, styles with audio examples, and much more! This program is more than just a notation composition program—it caters nicely to students who play by ear and wish to get a published copy of what they have been playing. Students also have the ability to download ASCII tab files and see and hear how to play a particular song.

Piano Teaching Software

Emedia Music Corporation announced its new dual platform CD ROM (Mac/Windows) called Piano & Keyboard Method (\$59.95 MSRP) and is scheduled to ship in March 2003. The approach is designed for all age groups. Right from the start, students learn to sight read, create accompaniments, and transpose. Over 250 lessons include video to demonstrate techniques and review screens to help reinforce the musical concepts taught. The method is song based with over 100 tunes, which helps make things fun. Interactivity and integrated multimedia lessons combine to create a clear and easy-to-use method. Finally we have piano teaching software for the Mac!

Music Technology Curriculum

Sibelius Software, Inc., soon will be releasing three new titles designed to function as a wonderful addition to the existing music curriculum. The first to arrive in February 2003 is Starclass (\$89 MSRP). Starclass includes over 180 ready-to-use lesson plans, full explanations of musical concepts, hundreds of music clips and printable pictures, and an audio CD to play in class. This unique software package has been developed to help teachers give creative music classes to children ranging in ages from 6 to 11. Starclass is also an excellent compliment to music programs that are based around singing and performance but need additional resources in order to address creative and cross-curricular teaching requirements. Starclass is an exciting tool for the elementary- and middle-school teacher. This program will save the teacher significant time, help them create exciting music lessons, and easily meet local, state, and national standards. The second program to arrive from Sibelius Software, Inc., around April, is called Instruments (\$119 MSRP), and the third program to arrive sometime in May is called Compass (\$119 MSRP). There was no information available as of this writing on either program.

Keyboards

There are not as many new developments in the keyboard market as there were in 2002. However, Yamaha does plan on some new releases this year that will be most appropriate for the K-12 classroom and will be very affordable. For those of you who simply need a very low-cost keyboard for the general music classroom to teach basic keyboard skills, there is the Yamaha PSR172 (\$159.95 MSRP). It is scheduled to ship in February 2003. It contains 61 full-sized keys, is midi capable [(not General Midi (GM))], includes 100 sounds and styles, and has built-in speakers. A step up is the Yamaha PSR273 (\$259.95 MSRP), scheduled to ship in July 2003. This is the lowest priced GM keyboard on the market. It has many XG and GM sounds, a touch-sensitive keyboard, and built-in speakers. If money is an issue and

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MIKE KLINGER

2003 Summer Music Technology Studies



NEW! Implementing Music Technology in the Classroom 2003

The Mike Klinger Music Technology Retreat
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Carson, WA • June 30-July 3
Registration at (800) 248-9699 or
online at www.midiworkshop.com/music.htm
Registration for this workshop MUST be completed no later than June 13, 2003 to guarantee lodging.

ESD 101

Spokane, WA • July 8-11
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(509) 789-3595

ESD 105

Yakima, WA • July 15-18
To register call Patty / ESD 105 at
(509) 454-3132 or online at
<http://etsc.esd105.wednet.edu/events>

Seattle Pacific University

Seattle, WA • July 22-25
To register call Keith Overa
at (800) 589-4038 or (206) 281-2875

Oregon State University

Eugene, OR • July 29-Aug 1
To register call Randall Moore / Chair or
Music Ed. Dept. at (541) 346-3777 or email
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Sibelius

The Mike Klinger Music Technology Retreat
(50 miles east of Portland)
Carson, WA • June 24-27
Registration at (800) 248-9699 or
online at www.midiworkshop.com/music.htm
Registration for this workshop MUST be completed no later than June 6, 2003 to guarantee lodging.

Computer Music Applications (Private Study)

The Mike Klinger Music Technology Retreat
(50 miles east of Portland)
Carson, WA • Available dates are: Aug 4-5 or 7-8
or 11-12 or 14-15 or 18-19 or 21-22 or 25-26 or
28-29. Includes 2 nights lodging and food.
Registration at (800) 248-9699 or online at
www.midiworkshop.com/music.htm

www.midiworkshop.com

Music Technology continued...

you need GM capability, then it really doesn't get any better than this. The Yamaha EZ250i (\$459.95 MSRP) is also scheduled to ship in July 2003. This keyboard has a built-in USB connector so there is no need for a separate USB midi interface. It has lighted keys and tons of educational features built in. It is the first Yamaha keyboard to be bundled with Konami's Keyboard Mania software. Kids relate to the gaming, and teachers and parents relate to the learning. The new Yamaha PSRK1 (\$599.95 MSRP), scheduled to ship in July, is designed for people who love to sing and play. The keyboard comes with a built-in hand-held microphone for singers, and the display shows both score and lyrics during song playback. Save your music to a standard Smart-media card. The all-new Performance Assistant function allows you to play along with the song. You cannot play a wrong note. Fun stuff here! Finally, if all that you are looking for is a small portable controller keyboard that can easily hook up to your laptop computer and has audio in/out built in, there is the all-new M-Audio OZONE (\$399 MSRP). It is scheduled to ship in the first quarter of 2003. It has both USB midi and audio interfacing built in! It is a wonderful controller with 25 full-size keys, 8 assignable midi controller knobs, mic input (XLR) with built in pre-amp and phantom power, stereo in/out, stereo headphone out, and zero-latency direct monitoring. It also comes bundled with Maximum Audio Tools—a great collection of software that allows you to make music immediately. This is a perfect low-cost solution for the laptop musician who needs both midi and audio inputs/outputs.

Advanced Technology Items

For the very serious and advanced user, there were a number of major announcements and showings of new products. One of the major "hits" of the 2003 NAMM show was M-Audio's Firewire 410 box (\$499 MSRP), scheduled to ship in March. This is a 4-in/10-out Firewire digital audio hardware box. It has built-in pre-amps, 48v phantom power, S/PDIF, midi in/out, two headphone outputs, two Firewire high-speed ports, zero-latency direct hardware monitoring, and lots more. As with all

M-audio products, rest assured that it would work with just about any software that you throw at it. So, if you are looking for a way to get great digital audio at very high speed on a modest budget using your favorite digital audio software (i.e., Cubase, Digital Performer, Cakewalk, Logic), then the M-Audio 410 box might be just the answer.

The current trend in music synthesis is for composers to use sampled sounds. Sampled sounds are actual recordings of the original instruments. It seems like we are always looking for the "real" thing when composing with a computer, or at least for as close to the real instrument as we can get. In order to do that, one needs to purchase either a hardware sampler loaded with great sounds or a software sampler loaded with great sounds. As computers get more powerful and composers wish to keep things simple and portable, software samplers and sound libraries seem to make a lot of sense. Mark of the Unicorn will soon be releasing a new universal software sampler for both Microsoft Windows and Mac OS9/X called MachFive (\$395 MSRP). It is scheduled to ship in March 2003. The big thing here is that it is universal! In other words, it will support Akai, Creamware, Roland, Steinberg, Gigasampler, EXS24, EMU, WAV, AIFF, and Digidesign sound-bank import formats. It will run on both Microsoft Windows and Macintosh platforms. It supports unlimited polyphony and ultra-low software latency, and is 32-bit UVI engine based. One needs only to buy the MachFive sampler, pick your favorite library of sounds, and start making music.

Another amazing hit of the 2003 NAMM show was the introduction of the Vienna Symphonic Software Library (\$3190 for the Pro Edition), scheduled to ship for Gigastudio and EXS24 samplers in the second quarter of 2003. I made it a point to go into the demonstration booth to give these samples a good testing. It was absolutely incredible. These sounds are so authentic and apparently real that they gave me chills. If used properly, these sounds will fool even the most sophisticated listener. What a

Music Technology

great tool for a composer to hear his/her music immediately before it gets to the orchestra for performance. The Pro Edition Sounds include 78,000 samples (anything from any type of string bowing you would want, to brass, woodwind, and percussion sounds), is 105 GB in size, and contains all of the sounds you would ever want for orchestral writing.

Finally, take a look into the crystal ball of 2003, and it will give you a look into the future of music reading and music management. Imagine playing in a symphony orchestra. You have your chair, instrument, and music stand. But, instead of having an actual piece of music paper to read from, you have Music Pad Pro (\$999 MSRP) by FreeHand Systems. It is an electronic sheet music viewer that can scan, download entire music libraries, view, and annotate the music page. There is an optional foot pedal that allows page turns, so there is no need for you to take your hands off your instrument. If you prefer, you can simply touch the screen and make the turn automatically. You can also mark up

the music in different colors for rehearsal markings and store your entire music library (up to 5,000 pages) within. Future upgrades will include 802.11b and Bluetooth wireless modules, expanded flash memory, and midi and audio capabilities.

Other News

Believe it or not, Encore, Musictime Deluxe, and Master Tracks Pro once again are available and for sale at educational pricing. GVOX recently sent me copies of all three programs, and I ran them through their paces. I ran Encore for 2 hours using my new Macintosh Laptop Titanium under OS10.2.3, trying every trick in the book to make it crash. It did not! I realize that these programs are old technology by today's standards, but they were fun and easy to use. And, if you really miss the programs and wish to continue to use them, especially if you are running older computers, then it's just great to know that they still are available if needed. The company (GVOX) has been very supportive and available to me, so I am going to put these

on my website at www.midiworkshop.com and start selling these products once again.

Last, but not least, I extend a personal invitation for you to attend my upcoming 2003 Summer Music Technology Workshops. This year I am offering my workshops at the new "Mike Klinger Music Technology Retreat" in Carson, Washington, as well as at Spokane Educational Service District 101, Yakima Educational Service District 105, Seattle Pacific University, and at Oregon State University. Please see my ad in this issue for dates and times. Hope to see you this summer!

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Call for Presentation/ Session Proposals

2004 OMEA
State Conference

January 30-February 1, 2004
Eugene Hilton & Conference Center

MENC Member submitting proposal: _____

Address _____

Office Phone _____ Home Phone _____

Please Outline the Proposed Session

Session Topic/Title _____

Brief Description of Content:

Demonstration or Performance Group Required: Yes No

Could the demonstration group be one of the groups invited to perform at the conference? Yes No

Suggested Clinicians (include name, address, and school or industry affiliation)

Would you be willing to preside or organize this session? Yes No

Note: All music educators appearing on OMEA programs must be members of MENC. No honoraria or expenses are paid to music teachers from within Oregon. Expenses and fees may be paid to non-music educators and music teachers from other states.

Send this form by April 15, 2003 to:

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Application for 2003-2004 Sanctioned Events

Oregon Music
Educators Association

Deadline for inclusion in Fall 2003 Oregon Music Educator calendar: July 1, 2003
Please share copies of this form with area colleagues who are responsible for festivals and musical events.
Detach and mail by July 1, 2003 to:

Oregon Music Educators Association
c/o Mark Jones
PO Box 69429
Portland, OR 97201

Check one: New musical event Similar event held previous year(s)

School or organization sponsoring event: _____

Name and type of event: _____

Location: _____ Date: _____

Event Manager: _____ Phone: _____

This event will be open to (check one):

- All Oregon schools
 Schools in OMEA District #____ only
 Schools in the following geographical location or league: _____

Schools by invitation only, for the following schools: _____

Will this event include schools outside of Oregon? YES NO

Will this event include competition? YES NO

Will OBDA/ACDA/OODA adjudication forms be used? YES NO

Will OBDA/ACDA/OODA adjudicators be enlisted? YES NO

Signed: _____

Name and address of contact person: _____

Organizers will be notified if there is a serious conflict with other scheduled events. In the event of conflicts, those applying first will be given priority.

Date submitted _____