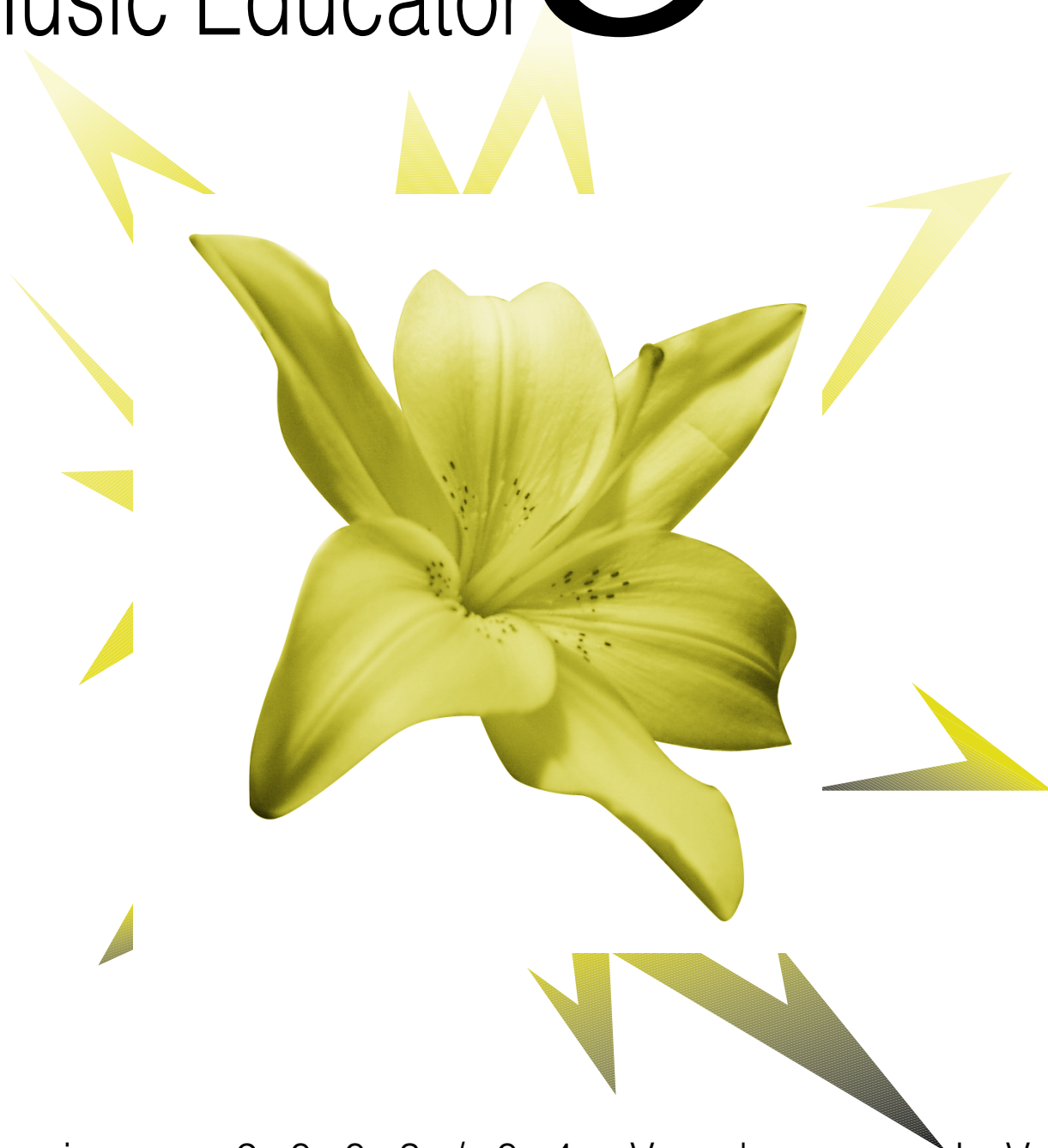


# Oregon

Music Educator



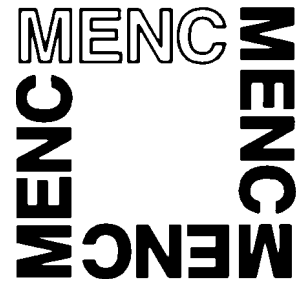
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## MENC: Building Communities

You are something else! Every time I have the opportunity to meet one of you, I know why I choose to live in the Northwest. From small schools to large schools, from elementary to choral to instrumental, there is a sense of excellence and commitment in your personalities, your districts and your classroom. Could it be that the smartest, most musical, most organized people in the country live in the Northwest? Maybe, yet you and I have met some pretty spectacular people from all over the world. What is it that makes you so special?



## Community:

You know how to build a community by using teamwork, focus, and respect. You know how to build others up, not tear them down. You celebrate the successes of others, whether it is your students or colleagues. I wish I could put each of you in my shoes during these past 2 months so you could see the wonderful things going on in the six states that make up the Northwest Division of MENC. Four of the six state conferences have been held within 5 weeks of each other. My time with you taught me that a sense of community is alive and well in the Northwest Division. Each teacher who shares their wonderful experiences with me shares a rich heritage of effort, stamina, intuition, and enthusiasm. Every state conference is welcoming to new members and guests.

## Sharing Knowledge:

The outstanding presenters you bring to your state conferences strengthen our educational community. From the speeches to the exhibits to the sessions, the state conventions spark each of us to go back to our own classroom with renewed freshness and knowledge. Speaking of conferences, the planning for the Northwest MENC Conference in Bellevue, Washington, is underway. The procurement of facilities, the hiring of honors groups' conductors, the selection of sessions' chairs, the

selection of audition materials, and the formatting of the conference is coming together! You are in for a treat-make plans to attend the Northwest conference on Presidents' Day weekend in 2005. Continue to send in your ideas for educational sessions. Remember, you can obtain a session submission form on the MENC website.

## Collaboration:

Another way you build a strong music education community is by sharing each other's strengths. In Alaska, I watched a wonderful teacher conduct a fabulous elementary instrumental ensemble. She utilized the strengths of her students, their parents, her own music colleagues, her administration, and her community to create an exemplary musical experience for the music educators who attended the Alaska conference. In Washington, I listened to a fine clinician from that state who shared the many ways in which he has improved his own effectiveness by learning from the strengths of others. In Oregon, I heard a college director say to his students, "I have to share something with you. I think about you all the time." This gentleman continued by sharing with his students all of the things he learns from them each day. The recipient of a teaching award in Wyoming thanked the many people who allowed her to borrow their ideas and techniques so that she could become the effective educator being honored that day. When we collaborate with one another, the positive effect we have on our students intensifies!

## Support:

Good community boils down to support of others-support breeds support. Your support of your students creates a support for you and your program. Your support

of your state conference creates a stronger educational experience for everyone. Your support of MENC as a national community creates opportunities for learning the best pedagogical ideas, the finest literature, and the most positive attitudes to promote music as a core academic subject.

Are you going to the national MENC Conference in Minneapolis in April? Are you sending in session ideas for the Northwest or your state conferences? Are you encouraging your students to prepare and submit audition tapes for the honors groups? Are you preparing your own ensemble tapes to be considered as one of the invited performing groups? If your answer is "yes" to any of these questions, you are showing your support of music education and the continued pursuit of excellence.

Do you want to make a difference in music education and in our world? Build communities. It is not an easy task, but it's worth the effort. Remember to email me when you need a letter of support for your program (rwestlake@bozeman.k12.mt.us). Together we can succeed by giving support, collaborating with one another, and building the educational community that we call MENC.

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# President's Column

Jim Howell  
OMEA Board President

## Great leaping calendars, Batman, what a fast ride!

This is my last column as your OMEA president, yet I feel "It's only just begun." Since it is my final column, I am compelled to take stock of what has transpired in these 2 short years.

First and foremost, there was the joy of watching Pat Vandehey and his large, wonderful, and undoubtedly under-recognized staff work the magic of producing yet another outstanding conference for the rest of us. "A job well done" does not even begin to cover the accolades all of these folks deserve for their time and dedication to the profession-to you and to me.



Speaking of accolades, you are truly an amazing group of people. The positive energy and mutual support you exuded rang through every event. On the eve of one more wave of erosion-Ballot Measure 30-you were incredible company. On all sides I saw positive support for each other and for what we do,

excitement about learning new things, about remembering old ones, about new connections, and about old friends. I was struck when several of our out-of-state guests mentioned that the conference was a lot of fun and so upbeat and that they did not realize how precarious Oregon education was until they sat down and had a lengthy conversation with one of you. I was struck with pride at your bravery and struck with sorrow at the state of our State. As

always, our guests concluded that Oregon, despite the foibles, is a wonderful place because you are here.

I am especially proud of the OMEA Board of Control with which it has been my good fortune to serve. They were consistently energetic, open minded, willing, and creative, not to mention patient, with me. They are now a piece of my education! Things that we have accomplished in the past 2 years:

1. The Board of Control wrestled gallantly to produce a Mission Statement that says "What We Do." It amazed me: the deep thought and discussion that went into every word of that statement. How un-obvious "What We Do" can be to us! I was very proud of the Board's industrious wrangling on this one.

What We Do: Oregon Music Educators

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"Explore the World"

# President's Column

Association promotes excellence in music education and serves the professional needs of music educators.

2. The Board of Control wrestled even harder to produce a succinct set of "Core Beliefs" to follow the Mission Statement, which are "heart" words describing why we do what we do. I was awed at how we had inured ourselves to our culture of educationese and "non-touching." We had to wade in deep to find our sense of heart. I think we were a little afraid.

Why We Do What We Do:

- The act of music making inspires creative passion and encourages aesthetic sensitivity to others.
- Through music we have a powerful way to express meaning in our lives.
- Music is a celebration of our humanity.

3. The plan is to have the strategic plan ready to finalize in May. The strategic plan has been my main obsession these past 2 years. It is designed to provide focus and direction to OMEA over many years, rather than shift by default or by design every 2 years at the whim of our elected officers. Once my term is completed, I will spend my 2 past-presidency years on the Board developing the practice of following the plan! As we flesh-out these prioritized goals, we will need willing and conscientious people, like you, to carry them out. Stay tuned-the results could be amazing.

4. We transferred the day-to-day bookkeeping from our Treasurer to a bookkeeper in the employ of a licensed accounting firm. This step accomplished three things: 1) It allows the Treasurer an oversight role and time for visioning and planning for our future; 2) it saves us money since we will no longer need to do the bi-annual "Independent Review of Finances;" and 3) it provides organization continuity of practice during Treasurer transitions.

5. The Board made it official policy that we produce a bi-annual Small Schools All-State experience. This provides more service to a large portion of our membership.

6. The Board made the decision to have an Annual OMEA Conference. It is a thrill to watch President-elect Steve Zielke and 2nd Vice-President Tom Muller attack the organization of Conferences '05 and '06 with zeal and panache-their enthusiasm for creating these opportunities is unparalleled and should be exciting all the way! Thank you!

7. The Board authorized the development of our online OMEA Directory. The one-time cost of this was little more than we spent printing and mailing the old hard copies. The volume of volunteer labor we needed to get the old directory to the point where it could be printed was huge. We all agreed it was a good thing to do. John Skelton's creative strategizing gave us the "how to" piece. Thank you!

8. I have begun the creation of an official "Policy Book" for OMEA that will, hopefully, keep us from re-inventing the wheel as often as we have.

If there is one thing I have learned from being an officer in OMEA, it is that this organization is nothing more, and nothing less, than the sum of its members and their willingness to create it. Nothing happens without those of you who make it happen. This is true for every meeting, every event in your district, every aspect of a conference, and for every state Board meeting. None of it happens unless you make the commitment to make it so. No other discipline has an organization

like yours-I frequently hear OMEA spoken of with respect and even with envy. This is a reflection on the sorts of people you have become, through your love for and your development of your twin arts: music and teaching. Please stop your busy lives at some point and appreciate what you do. OMEA is you! Make or renew your commitment to its ongoing creation. If there is an opportunity or event you would like to see in your OMEA district, make it happen; if there is a conference event you would like to see, make your ideas known; if there are policies you think should be developed or changed, get involved in your OMEA district. Speak with your district chair and ensure that your views get aired at the state level. Above all, keep your patience and optimism-truly representative organizations are, by their very nature, not time efficient. The payoff, however, is incomparable strength in the outcomes from the variety of viewpoints that are distilled.

Thank you for your friendship and for the opportunity to serve OMEA-it has been a rich and rewarding job.





# First VP's Column

Pat Vandehey  
First Vice President

A hearty "thank you" is in order to all who attended the 2004 Oregon Music Educators Conference in Eugene. It would not have happened without you. I titled the conference "Celebrate Music" and I truly believe we accomplished that. I was able to attend a few of the sessions and found them all to be stimulating and helpful. I heard many of the performing groups and was impressed by the high quality of the ensembles and by the professionalism of their performances. I heard all the keynote addresses and, like you, was moved and inspired by Peter Boonshaft, Rene Westlake, and James Jordan. I was at both performances of Caliente and was energized by their skill, their youth, and their performance. Finally, I was at the Gala Concert and was thrilled with the performance of all three All-State groups. I hope all of you got everything you expected and needed from the conference. Your attendance at the event highlighted your desire to better yourselves as educators and gave me hope for the future of music education here in Oregon.



children who come to band lacking self-discipline and basic social skills. He spends more time on behavior issues than making music. Before you get the wrong idea, Bill is a very fine musician and has had his top ensemble perform in the State Band Contest. He is a very good teacher.

Bill is not alone in his feelings of being overwhelmed and spread too thin. He is among the growing number of music teachers who are expected to do it all, whether moving from building to building, operating from a cart, or playing for every new shopping mall opening, as well as for all athletic events throughout the year. As for the discipline issues, they are also something we all share. In my 23 years of teaching in the public school arena, I have seen an increase in the number of kids lacking self-discipline and basic social skills increase. It's getting worse, not better. So what is the answer?

Without strong administrative support, I'm not sure I have an answer. A strong admin-

istration that is willing to work with you on managing your classroom population is essential to success. You must have an administration that cares for the individual well being of their teachers, one that will help you manage your classroom as well as your teaching load and help you avoid a burnout situation. I was always blessed with such an administration.

With the backing of my administration, I put my energies into two types of students. First and foremost, I targeted the talented and gifted student. That is the kind of student who makes up the core of every quality music program. The talented and gifted student must be challenged and stimulated. If they don't find what they need in your music class, they will go elsewhere to find it. They gravitate to where the action is. If it's not in band or choir, they will move to drama or speech. If it's not in the school, they will move out of the school. Be assured, they will find an organization that challenges and stimulates them; I always made sure that my bands filled that need. Second is the student who has a great attitude and work ethic regardless of talent level: students who are trainable, who

Writing articles for the Oregon Music Educator is always a challenge. I try to be honest with my own feelings and write what I feel is pertinent to our profession. In my last article I put forth a challenge encouraging students in our programs to consider music education as a viable career option. I received an interesting email last week in response to that article. It was from one of my former student teachers. I will call him Bill. Bill said he enjoyed the article, appreciated the sentiment but could not comply with my challenge to encourage students into the field. He said he was not enjoying his present teaching situation and actually was looking for a career change. He does band for the entire district and it is pulling him in all directions all the time. He has weeks with no nights free. He is doing games, field trips, attending meetings, or working late. He has other interests in life but has no time to pursue them.

The other issue that has Bill concerned is the amount of time he spends dealing with



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continued...

# First VP's Column

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follow, who are team players, and who do not cause conflict. These students may or may not be leaders. What is important is that you provide them with positive leadership to follow. If you have talented players in leadership positions, they will raise the bar for those who surround them. The best way to lose the talented and gifted kid is by putting too much energy into the discipline-problem kid. As you know, a class can be controlled by one or two students who are "discipline problems." Such a student is usually one who has great leadership skills but who is in the negative realm. If that kid can be turned around to use those skills for the positive, great! Unfortunately, more often than not, these students won't change. If that is the case, they must be removed from the program. Here is where a strong administration comes in. You must have positive, gifted, and talented kids in leadership positions if you are ever going to produce excellence in your ensembles. This situation can be accom-

plished only by removing those students who are causing conflict in the classroom. Once the positive leaders are in place, you will find your teaching situation much improved and, in many ways, also much easier.

The issue of job demand was addressed best in a document put together in the early '80's by John McMannus and later adopted by OSAA. This document is known as "The Band Director Burnout Papers." McMannus does a wonderful job of putting the performance demands in perspective and offering an administrator a workable tool to use in conjunction with the director. The Beaverton School District adopted the guidelines set forth in this article and, for the most part, has kept to them over the years. I am including the opening statements from the article since they pertain to all of us. I will be glad to send a copy of the complete document to anyone who asks. I'm sure it is on file at the OSAA office as well.

## High School Band Guidelines

It is important that the performing organizations of the schools, have sufficient opportunity to demonstrate their achievements by means of public performance. Since music is an aural art, public performance constitutes an essential aspect of the program and serves as a necessary laboratory experience for the student. From the standpoint of the community, public performances by school organizations not only demonstrate vividly what is taking place in the rehearsal room, but also provide an important source of enjoyment to a broad segment of the populace.

In establishing a school policy with respect to public performance, the primary criterion must always be the educational value of the experience. It is important that the demands of public performance and competitive activi-

*continued on page 10*

ties not be allowed to become dominant or excessive, and that public performance remain secondary to education in the curriculum. There is no dichotomy between the two, and the former clearly supports the latter, but this relationship must be kept in perspective. It occasionally happens that students tend to be exploited by finding themselves required, in order to retain membership in the group, to devote excessive amounts of time, energy and money to enterprises of questionable educational merit. These pressures, which can come from any of a variety of sources and often tend to focus on students in select performing ensembles, can and should be resisted in the interest of balanced, quality education.

It is recommended that performing organization classes will receive a balanced educational program including such activities as the following:

1. Performance in a variety of standard and nonstandard repertory
2. Occasional public performances
3. Major emphasis on sequential and systematic study of literature and development of ensemble skills
4. Opportunity to perform in small ensembles and explore the solo literature
5. Regular reading of student compositions and arrangements
6. Opportunity to improvise in various styles
7. Analysis and study of the literature performed and of related literature
8. Study of the elements of music, music theory and conducting in various contexts

To avoid unpleasant conflicts and misunderstandings among parents, students, the public, teachers, and administrators, it is proposed that a position statement and guidelines be developed jointly by representatives of all parties involved. This statement would include what the program should consist of and what should be the policy toward public performance. Needed are clearly stated objectives, views concerning the philosophical basis of the program, the kinds of activities in which the student should be engaged, limitations on those activities, the kinds of students who should be involved, and the relationship between the performing group and the total school program. There should

be a clear and obvious consistency among the philosophy, the curriculum, and the desired outcomes. These should be subject to revision as needed.

These are issues that are as pertinent today as they were 20 years ago when they were published. I challenge each of you to examine your program. Put it through the McManus grid and see if it functions under sound educational principals or if it is being driven by some other reason. I would also challenge you to work with your administrator to ensure that the "right kind of student" is in your class (it should never be a dumping ground to place students who have nowhere else to go, nor should students who cannot handle the discipline a music ensemble demands be allowed to stay in the class). Work to formulate a sane plan that will satisfy the needs of the district and school and the expectations and needs of the parents and students and allow you to have a life.

We need veteran teachers who have a passion for making and teaching music now more than ever. It saddens me to see so many of my colleagues loosing steam in what should be the prime of their careers.

I hope that the recent OMEA Conference recharged your spirits and rekindled the fire. OMEA's mission is to serve you and to facilitate you in your teaching situation in any way possible. Please let us know how we can help. Better yet, get involved. We need to stand together for the youth of Oregon and keep the music playing!

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# OMEA Administrator of the Year

## OMEA Administrator of the Year Announcement

By James Howell,  
OMEA Board of Control President

### **Brian Lauchlan, Principal, High Desert Middle School**

One of the nicest things about the job of OMEA Board President is the privilege of recognizing outstanding individuals. Brian Lauchlan is clearly one of those individuals. He had to cancel his plans to attend the All-Conference Banquet due to unscheduled snow, but we want him to know how important examples of music-supportiveness are to all of us! Thank you! As Sue Steiger so eloquently emphasized in her nomination,

Brian Lauchlan is a strong advocate for music in education and raising community awareness to the benefits of music. He brings the community and schools together to celebrate music.

Brian volunteers to teach a "Personal Development-Ropes Course" during the school year and summer, and facilitates several music groups through out the year. In addition, he teaches a leadership class demonstrating his strong beliefs in empowering students with the means to help themselves.

The Bend-LaPine School District was charging full travel costs to our students for festivals. According to the 30/70-site program reimbursement, 70% of the travel costs for educational travels should be reimbursed to music programs and this was not happening. Brian encouraged music teachers and students to address this issue with the school board. His presence at these meetings made clear, his full support and endorsement. The students are proud to know they were able to have a voice that made a change in the system. As a result, High Desert Middle School music programs are able to attend 12 to 17 adjudicated events every year. Due to living in the center of the state, we are very limited as to the festivals we would otherwise be able to attend.

Brian shows enthusiasm by allowing our students to travel, and believes in giving back to the community by supporting performances at local retirement homes and at elementary schools, as well as in the Christmas Parade, to name a few. In addition, he offers the use of our facilities for use by the Cascade Horizon Senior Band and supported their performance this year with our students at the Winter Band Concert.

Brian takes pride in introducing every music concert at High Desert. He expresses nothing but appreciation and recognition for the time and energy our music staff exhibits. His show of continual support and concern for the well being of the music programs at his school results in a school-wide pride in music.

In times of financial distress, administrators across the state are evaluating every dollar spent. Many districts around the state have made cuts or are looking at cuts in music. Over the past few years, Brian has dedicated time to participate in board meeting to stress the necessity of music education.

Once the decision was made to keep music as a basic educational need in our district, many of our administrators were able to sustain a freeze or cut funding in music programs. Due to Brian's strong belief in music, High Desert Middle School is the only middle school in our district that employs both full-time band and choir positions and that has been able to add classes to the orchestra. In addition,

Brian recognized a teacher overload situation and hired a part-time assistant for the band program. Last year, he recognized the need to match a grant from Central Oregon Symphony Association for the acquisition of 25 additional stringed instruments for the growing program. This year he is funding storage units for the new instruments. We are grateful that, with all the budget shortfalls, this principal believes in the growth of his music programs and does not hold back.

We never deprive students from participating in Solo and Ensemble, or Honor Groups thanks to Brian's support for music students in financial need. Brian believes in the power of music education and supports and empowers each student with a desire to be successful in music and in life.

The following teachers were also listed in support of this nomination: Jeff Simmons, Melissa Jacot, Kevin Gilbert, Carol Kirkman, Dave Ruston, Ted Burton, Craig Olson, Brian Seed, Beth Basham, Jayne Morrison, Dave Sime, and Larry Graves.



# Second VP's Column

Michael Burch-Pesses  
Second Vice President

What a great state conference we enjoyed in January! Pat Vandehey deserves our gratitude for his work in pulling all the parts together. Although it would take too long to enumerate every single highlight, one of the best moments for me was when an entire banquet room of music educators sang happy birthday to me in four-part harmony. In tune.

It was a true delight to hear all the performing groups, including my own university ensemble, play for our peers and colleagues. The clinic sessions were so informative and broadening-I immediately put some of these new ideas to work when I returned to my "day gig."

All our guest speakers were terrific. I'm always thrilled when music provides me with the chance to make a new friend. My growing friendship with, and admiration of, Peter Boonshaft is a real treasure. I'm equally happy when I also have the opportunity to further develop the friendships I already enjoy throughout the state-the conference offered countless such occasions.

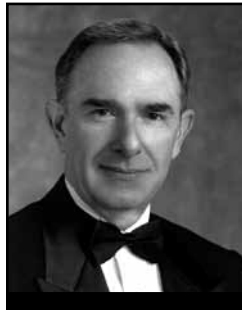
My pride in our Collegiate MENC members continues to grow as I watch them develop from year to year. It was a thrill to see so many of them helping out at each session and a particular joy to note the revitalization of the CMENC chapter at George Fox and see their participation in the conference. Did you notice the CMENC shirts worn by the students from Pacific University?

So, with all these things to make me feel so good about the conference, why do I feel less than satisfied?

This is what might be called a "soapbox moment," but I'm hoping enough of you like-minded colleagues will agree that we need to examine our situation and turn around

a disturbing reality. The reality is that only a fraction of Oregon's music educators attended this remarkable event.

The question I continue to ask myself is, "Why doesn't every director in our state, regardless of age or experience, attend the state conference?" I simply can't imagine why the performance venues and clinic spaces weren't overflowing to hear Jeff Cumpston's jazz band, or Mary Lou Boderman's wind ensemble, or Mike Klinger's technology presentations-and all the opportunities the conference had to offer.



So many of my colleagues were missing that I called some of them to ask why they didn't attend. Replies ranged from funding problems to travel glitches to simple lack of time. Some of them told me they aren't members of OMEA and just don't want to attend.

Just don't want to attend? Sorry, but I don't understand. I certainly do understand that the arts in Oregon are beset with financial challenges. It may be that we've been beleaguered for so long that, for many of us, our "get up and go" has "got up and went." It's hard to continue to fight the good fight when we don't seem to be making any visible headway. Perhaps those who told me they just don't want to attend are suffering from the burnout that can affect all of us if our resistance is low.

But resistance is not futile! On those mornings when it's difficult to swing your feet out of bed and face the day, I urge you to remember why you got into this business in the first place. On those days when the carburetor isn't carbureting, or the radiator isn't radiating, or the pistons aren't-well, the pistons aren't working either, think about that special teacher who inspired you to get into music way back when. Think about the

special qualities that teacher possessed and demonstrated-just decide that you're going to be that same way today and every day. I like the familiar Nike logo, "Just do it." It may not be easy, but it's worth it.

Every time I think about the teacher who inspired me to become a teacher, I feel renewed in so many ways that it's difficult to describe. I am hoping this will work for you-and for your non-OMEA colleagues as well. Try it, you'll like it. It may be just what you need to fend off burnout and rededicate yourself to our wonderful art.

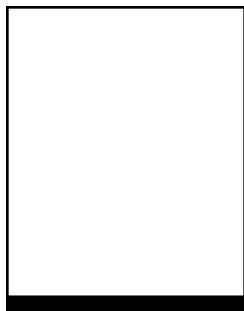
Let's try this, too: When a new music teacher comes to your school, invite him or her to join OMEA. Don't give up if the initial answer is "no." Although I love Winston Churchill's line, "Never, never, never give up," I don't advocate your becoming a pest, however. But don't give up. Once you lead that horse to water, it will be immensely rewarding to watch him or her drink. The next step, of course, is for both you and that new teacher to attend the conference!

In June I'm going to take a leave of absence from the OMEA board for a while to become involved in some other things that I've had to set aside, but I'll continue to be a member of OMEA. It has been a pleasure to serve on the board for the past 7 years, and I am sincerely grateful for the opportunity to meet and serve with so many wonderful colleagues. Please don't hesitate to contact me if I can be of service to you in the future.

## 2005 Conference Updates...or I have to have this planned by when?

Let me thank all of you for your vote of confidence in electing me OMEA 2nd Vice-President. Not too long after the results were announced, I had a sinking feeling of "What did I get myself into?" As the shock of winning the election wore off, and the project at hand became clearer, I realized that I needed to get down to business.

I am very excited to plan the 2005 OMEA Conference. It will be held January 14th -16th, 2005, at the Eugene Hilton, with the All-State Gala Concert at the Hult Center. Middle School Honor Groups begin on January 13th.



size and scope of the conference. As of this writing, there are no firm plans other than the date. I am working with ACDA, OSGM, and OBDA to generate ideas regarding the types of sessions that each membership would like to see. I encourage you to contact the president of each of these organizations and share your thoughts on session proposals. I will also be working with ACDA and OBDA in the development of the All-State and Middle School Honor Group programs.

When the OMEA board voted to move to an annual conference, it was suggested that the "off year" event look different. Since that difference has not been clearly defined, I will be looking to change a few things while leaving most of it alone. I have enjoyed my time on the OMEA Board with regard to developing the conferences and

am going to try to live up to the excitement that follows each OMEA Conference. Many of the sessions that focused on the "nuts and bolts" of teaching have been some of the best received in recent years-I plan to keep that. I am constantly looking for that new technique that helps kids better learn a concept, makes me a more organized teacher, or that keeps kids excited about music. Every year I come away from the conference re-energized about what a great career we have.

I am excited to develop a conference for my fellow music teachers. It's a little intimidating right now, but I plan to seek the help and guidance of some very qualified people to design the 2005 conference so that it is what is best for both the kids and their teachers.

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## Eight Things I learned at the OMEA Conference

1. Our state is filled with amazing music educators with tremendous energy and knowledge. Getting together with colleagues and meeting new people is perhaps the greatest part of attending OMEA conferences. It's a wonderful time to sit and talk about repertoire, teaching ideas, scheduling, administrators, and the challenges we face.

2. I was inspired by the terrific keynote addresses by James Jordan and Peter Boonschaft. I was reminded of the importance of love in our teaching. I was reminded that music plays a very important role in the lives of our students.

3. I learned what a large blue exercise ball can teach us about conducting gestures. I bought one this week and plan to use it in my classes. Curious? If so, you missed a great Sunday morning All-Conference session. I also learned a new way to refer to a faulty microphone stand.

4. I was reminded that pacing and motivation can be enhanced through a three-step teaching process that includes a simple instruction, rehearsal, and feedback. Not only is this good for young choirs but also for college choirs. It's easy to forget the simple techniques that are the key to effective teaching.

5. I learned that focusing on the spirit in the music needs to remain a key goal, not just enforcing correct notes and rhythms. Music can be so much more, but so often we kill spirit with a non-musical approach to making music. I was reminded of the importance of love and joy in music making. I remembered that it was this kind of experience as a singer that made me decide to be a music teacher.

6. I was reminded of the importance of caring for the changing voice and selecting (and modifying) good literature to help the adolescent singers be successful. If we do not care for our boys, how can we expect them to sing? If we do not make sure they have a part they are capable of singing, how can we expect

them to experience the benefits of music?

7. I learned that Pat Vandehay is a tremendous person and educator with a huge heart for students and teaching. We are fortunate to have him as our president for the next 2 years. Congratulations, Pat, and thanks for a great conference.

8. And I learned much, much more: new singing formations, body-mapping, the use of solfege to solve intonation problems, new vocal warm-ups, lots of new repertoire, and more.

What did you learn? Let me encourage you to take some time to reflect. File some of the handouts that are particularly valuable to you in a place where you will be able to find them

later. Send an email or two to colleagues with whom you spent time. Say "thank you" to someone who gave you encouragement or to a clinician who provided useful ideas and insight.

Thank you to all of the choirs, clinicians, and presiders who helped to make the 2004 OMEA Conference such a wonderful time. It's not too early to start thinking about the 2006 Conference. Did you think of a topic we need to address? Do you have a session that you would like to present? Should your choir perform in the performance sessions at the next conference? It's not too early to begin making plans for how you can be involved. If you have comments or ideas regarding the 2006 OMEA Conference, please do not hesitate to email me (szielke@oregonstate.edu).

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## Family Matters

To follow up on my last article, I am proud to announce that on October 22nd my wife Amy gave birth to our first child. At 8:16pm, the end of a 16-hour labor, I got to say three words, "It's a girl!" It was then that Julia Rose Nickolas said hello to the world. She was 8 pounds 9 ounces and 21 inches of pure happiness.



Throughout our 9 months of pregnancy, my wife and I received a tremendous amount of well wishes and gifts. I have now attended three baby showers, with one more to come. Each circle of friends we have did something special for us. Perhaps no other group of people was more excited than my band students. Back when I announced that Amy was pregnant, my Symphonic Band cheered louder than I have ever heard them cheer before. As the due date approached, I was constantly asked how my wife was doing. Gifts and cards poured in from students, teachers, and band parents. The students even took part in a "baby pool," guessing the details of the baby's birth. The day Amy went into labor (I was told) the band room was "on fire" with people wanting to know if the baby was born yet. Students ran into the band office between periods to see if anyone had called with news. Once the baby was born, the details were put on the board and pictures were posted. More cards, gifts, and well wishes followed. Amy's friends from the school where she teaches brought us dinner each night for a week. We quickly learned how many good friends we have.

When my wife and I chose to move from the Midwest, we knew that it would be difficult. Just yesterday we said goodbye to my parents who flew out to see their first grandchild. Next week my wife's parents will fly out for their chance to hold, cuddle, and spoil their new granddaughter. Family visits will continue through the spring. Being that my family lives on the east coast and my wife's family is in the Midwest, we do not get to see each other very often. Weekend visits are difficult and expensive. Saying goodbye to my parents yesterday reminded me how difficult this is. Now that we have a new member of our family, that

homesick feeling is multiplied.

As I sit here writing this article, I am looking at all the cards and gifts we have received from my students, friends, and band parents. This outpouring of support has shown me

that relatives are not the only family we enjoy. I found out early in my teaching career that if you teach with passion, your kids will want to achieve for you. Students will see this devotion you have for them, and they will often reciprocate. Once I saw how much I could positively affect a young person's life, I was

hooked. Being that we see our students every school day for several years, we establish a family relationship. In this family, we assume the role of parents. We teach responsibility, organization, and respect. In our daily rehearsals, we strive to include a balance of toughness and compassion. If we "parent" our students effectively, we are rewarded with

high-achieving, well-disciplined students who give us their respect in return. Why else would high school students and band parents spend their own time and money getting gifts for my new baby?

As you continue on through your school year, remember that what we say and do impacts the lives of young, impressionable students. Be role models for them in the same way that you would if they were your own children. Like effective parents, we need to provide structure, rules, discipline, and, most importantly, an unquestionable knowledge that we love them.

On behalf of my wife and daughter, I would like to thank all the colleagues, friends, and students who make up our Oregon family. Thanks to you, we feel at home.

An advertisement for a Ross RUF Marimba. The image shows a marimba on a stand with wheels, with two cymbals mounted on top. Above the marimba is a logo for "ROSS RUF" with "ROSS UTILITY FRAMES" written below it. Below the marimba, the text reads "Bridging the Gap Between Stage and Field". At the bottom of the advertisement, it says "INDOOR-OUTDOOR MODELS" and "RUF420 Marimba" with "Home with 8" tubelike legs" below it. The website "www.rossmallet.com" is printed in large white letters on a black background at the very bottom.



## Issues and Practices in Choral Music: Foreign Language Diction and World Musics-Part II

This investigation began during my doctoral studies. The results of the "Choral Music Survey" conducted over the past month in Oregon will be posted on the OMEA website later this spring. Currently, responses are still coming to my office. Since I would like to include all participants' responses, I will publish the findings of my previous investigation in order to illuminate the fruits of this kind of investigation and to provide an interesting comparison of those results with the results gathered in Oregon.

Three primary goals focused the course of this investigation with respect to foreign language diction and world musics repertoire. This study sought to (1) develop a basis of knowledge concerning current teaching is-

ues and practices, (2) examine relationships between teacher training, and current issues and practices in order to establish implications for music teacher preparation in these areas, and (3) explore what potential exists for the development of foreign language diction and world musics computer modules to enhance choral music teaching and learning.

The major impetus for focusing the inquiry on teacher training and experience was garnered from a previous study. The demographic information of participants regarding vocal training and foreign language background seemed to indicate that those with singing and foreign language experience were much more confident in their ability (i.e., higher self-ratings for competence) and skilled at speaking the Romanian text (i.e., higher achievement scores in performance) than those with instrumental background or no formal vocal or language training. In addition, participants who learned foreign language diction on the computer modules,

regardless of music background, generally were very positive toward the instruction method. Results of the current study confirm the implications of previous studies.

Research Question 1: Is there a relationship between vocal training and the selection of foreign language texts and world musics repertoire?

Continued study and discrete levels of competence in the performance of a principal instrument, as well as intermediate and advanced experiences in appropriate performing ensembles, are major components of undergraduate study in music. Degree emphasis, principal instrument, secondary instrument, years of voice training, and solo versus choral-only singing experience were chosen in order to determine to what extent distinct components or parameters of voice training contribute to current teacher practices. In addition, participants were asked to respond to questions that assess their

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continued...

# Multicultural Column

own experience and ability to sing and teach foreign languages.

Results of the study confirm that various aspects of voice training and singing experience do have an impact on, or are related to, teacher practices concerning the selection of repertoire in foreign languages. When examining the extent to which teachers balance their repertoire between selections in literature in English and in foreign languages, those with a degree emphasis in vocal or choral studies, those whose principal instrument is voice, and those with 4 or more years of voice study programmed a greater percentage of literature in foreign languages significantly more often.

Of additional interest were the findings for question 24, "Describe your experience singing and teaching foreign languages." Four of the five vocal training variables were found to be significant concerning self-perceived

ability to sing and teach foreign languages. Interestingly, regardless of the differences between choral/vocal and others, the vast majority of teachers either agreed or strongly agreed that, with proper resources and practice, they are comfortable singing and serving as the model for new or unfamiliar languages. This and other findings suggest that the difference in scores reveals that some teachers do not currently have access to such resources and/or time to practice in order to develop this comfort level.

Research Question 2: Is there a relationship between teacher diction training and the selection of foreign language texts and world music repertoire?

Research Question 1 ultimately divided the population into those who are choral/vocal and those who teach choral music but whose background is largely instrumental. Question 2 sought to determine if, even among those

who are vocally trained, there is a distinct relationship between diction training, including knowledge and application of the International Phonetic Alphabet (IPA), and teachers' selection of foreign language and world musics repertoire. In this study, both variables were found to contribute to the amount and frequency of literature chosen in English versus foreign languages among choral teachers. Those with diction training in college frequently selected literature in both traditionally studied languages (e.g., French and German), as well as less familiar languages (e.g., African tribal languages and Russian). Although it is unlikely, and yet possible, that Zulu or Russian were addressed in the context of a 3-credit-hour course, it appears that the experience and skills one acquires through the study of language diction transfer to the study of new and unfamiliar languages and promote confidence

*continued on page 18*

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in one's ability to teach a broader variety of languages.

Concerning the application of a phonetic system in the choral rehearsal, generally teachers thought it was a good idea to use a pronunciation system; however, they did not express a strong preference for either the English Phonetic Alphabet (EPA) or the IPA. Teachers indicated that the IPA is an effective system for teaching pronunciation and responded positively to the statement, "I like the IPA." However, responses to "The IPA is a time-efficient tool for teaching pronunciation" were less convincing. Results of this study reveal that choral directors consider the IPA too time-consuming for practical use in the choral rehearsal. This study also determined that while generally teachers do not use the IPA, a considerable number report that they use it to prepare foreign language pronunciations and generally believe it is an effective system. Agree or strongly agree responses to the statements, "The IPA is an effective tool for teaching pronunciation" and "I like the International Phonetic Alphabet" suggest that teachers might use a phonetic

system if a time-efficient methodology tailored to the needs of the choral director were available.

It seems evident that application of the IPA and vocal and diction training do have impact on teacher programming behavior concerning foreign languages. In light of these findings, it is interesting, but not surprising, that experience in the practical application of the IPA was the only training variable found to have significant bearing on the selection of world musics literature in foreign languages.

While there is certainly more to be learned about the selection and teaching practices concerning world musics repertoire, results of this study confirm the suspicion that the foreign language factor contributes to its selection.

Research Question 3: Is there a relationship between training in ethnic/multicultural styles and the selection of world musics repertoire? What factors, if any, prevent teachers from teaching world musics?

Question 3 sought to measure teacher training in ethnic/multicultural styles in terms of its inclusion in other areas of choral study. Given the findings of this study, it seems apparent that those who encountered ethnic/multicultural styles in choral conducting or methods courses and who had experience teaching or conducting ethnic/multicultural choral music during their field experiences and internships were in a different population than those who did not. Although adding additional coursework to an already over-extended undergraduate curriculum may be unreasonable, if not impossible, to accomplish, findings of the current study suggest that the mere inclusion of ethnic/multicultural repertoire in the context of already established coursework and during supervised teaching experiences may be all that is necessary to prepare undergraduate students to meet the challenges of attempting this repertoire.

Of particular interest to this study was the opportunity to glean specific and detailed information concerning teachers' issues and

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practices. Question 46 of the survey, "To what degree do the following factors prevent you from teaching world musics literature in unfamiliar foreign languages and/or styles?" proved particularly valuable because it solicited information specifically related to teaching world musics literature in unfamiliar styles and languages. While other open-ended response questions yielded moderate response rates, an overwhelming majority of teachers responded to this question, even if just to indicate, "None prevent me—we do world music all the time!"

Teachers, in large, responded that they lacked the relevant/special training necessary to teach world musics repertoire in an appropriate and authentic manner. One respondent wrote, "I am reluctant to try some of the more unfamiliar languages. I worry about accuracy, teaching correctly." Another teacher indicated, "I tend to shy away from things I am unfamiliar with; however, I am interested in learning about world musics literature."

Concerning preparation, one participant responded, "Perhaps not being confident enough in the knowledge of the repertoire, regardless of having heard it performed or having pronunciation guides available." With the exception of a few teachers who expressed disinterest in world musics altogether, most teachers were at a loss to find supporting resources and special training.

Perhaps a more practical concern to secondary choral directors is the pressure of performance and achieving an impressive product. Such forces may restrict educators from venturing into new areas. It was clearly expressed by one teacher, "New styles and languages require more time than literature already mastered by the teacher. The calendar doesn't allow enough time!" Another respondent echoed these remarks stating, "Sometimes I find literature that would be a great learning experience for the kids; however, there's not enough time to produce a polished product." In addition, "It takes a lot

of time to listen and evaluate which types of pieces would be suitable for my groups as I am a novice in this area."

Time to (1) learn multicultural music, (2) find the supporting resources necessary to develop teacher and student competency in its performance, (3) teach the pronunciation of unfamiliar foreign languages in class, and (4) time to search for appropriate literature that would serve the needs of the ensembles were chief concerns among choral directors.

Research Question 4: Concerning teaching foreign language diction and world musics repertoire: (a) What experiences and resources do choral music educators value? (b) What experiences and resources are currently available to choral music educators? (c) What experiences and resources would choral music educators most like to add to their current resources?

*continued on page 20*

The information collected regarding experiences and resources in support of teaching foreign language diction and world musics repertoire revealed that teachers consider three resources of great value, as follows: (1) choral literature readings sessions, (2) octavos that include pronunciation and performance guides, and (3) visiting/guest artists. The indications concerning what resources are actually available to teachers were that choral texts, reading sessions, and foreign language are three primary resources. It is interesting that computer resources were rated unavailable by most teachers. Given that time is a very real concern to teachers, it was not surprising that they most wished for summer courses and workshops in choral diction and ethnic/multicultural music styles. In addition, teachers are interested in attending reading sessions that focus on world musics. The information presented suggests that teachers are positive and curious about learning more. It seems pressing, however, that affordable, relevant, and convenient resources are made available to teachers.

Research Question 5: What factors and musical criteria contribute to the selection of foreign language and world musics repertoire?

The purpose of this question was to investigate, in a much-abbreviated fashion, what musical criteria and factors contribute to the selection of foreign language repertoire and world musics. The criteria for selecting world musics differed from selecting other repertoire in that elements of style (e.g., aesthetic appeal, quality, instrumentation) superceded vocal elements (e.g., range tessitura, desired tone). This may indicate that taste and overall affect of world musics literature takes precedence over other factors. The unfortunate implications of this study are that conductors prefer to select repertoire they either have performed or have seen performed. There also seem to be very few models available for performances of world musics. Reading sessions do not typically produce a "stylistically accurate" or "aesthetic" performance of this unfamiliar literature. If teachers are not able to get a real sense of the potential for a world musics piece in terms of its style and presen-

tation, responses indicate they are unlikely to select it for their choirs. This raises the question, "In the future, what resources will provide teachers with enough information to make informed choices regarding unfamiliar music styles and languages?" It has been established that time is of critical importance to teachers. Teachers' most pressing concern when programming foreign language texts for their choirs is the amount of rehearsal time required to teach pronunciation, and the accessibility and inclusion of pronunciation and performance guides included in the octavo. Choral directors indicate that they are unlikely to select an octavo that does not come with pronunciation guide and performance notes included, mainly because without this information, it becomes necessary to seek out multiple resources in order to interpret and prepare the piece. Indications of the study are that resources simply do not exist or teachers do not have the time to find those that do.

Research Question 6: What methods and techniques do teachers currently employ to teach foreign language diction in the choral rehearsal?

The methods and techniques currently employed to teach foreign language diction in the choral rehearsal reveal that the traditional teacher-directed method of rote learning through imitation and repetition serves as the primary means of teaching pronunciation. Most teachers identified themselves as the primary model of pronunciation. The responsibility and competency required to teach numerous languages is quite involved and necessitates a great deal of preparation, especially if the teacher does not possess knowledge of the language or the skill necessary to interpret phonetic spellings. One available resource cited by numerous teachers is their use of students or language teachers to serve as models for pronunciation in languages.

Concerning teaching methods, the vast majority of teachers use and prefer rote-learning procedures. In describing techniques for rehearsing and drilling pronunciation, teachers indicated that most frequently they teach and rehearse pronunciation through recitation

and imitation procedures spoken phrase-by-phrase and in rhythm. By and large, teachers indicated that rhythmic chanting in short phrases was both the most effective and time-efficient teaching technique. The second most cited technique was that of singing the text in rhythm, but on fixed pitches for short or isolated sections of the piece.

Future research is necessary, both to describe choral diction rehearsal procedures and to investigate the effectiveness of different modes of teaching and learning choral diction.

Research Question 7: What are teacher responses to a proposed choral diction and world musics computer module?

Although participants in this study seldom use computer technology to teach choral music, responses to the world musics and choral diction-learning module were surprisingly positive. A number of teachers were compelled to write notes in the margin of the survey, such as, "This would be great!" or "I would definitely use this!" An overwhelming majority of teachers responded that they would attend a workshop regarding online choral diction modules-and many responded agree or strongly agree to "I would program a broader variety of world musics with access to a diction module."

The majority of teachers expressed a genuine interest in the computer modules to serve as an enhancement for various aspects of teaching and learning choral music. Teachers agreed that choral modules would be helpful to students and that student individual practice would affect an overall improvement in the choir's pronunciation. In order to respond to teachers' preferences regarding proposed features of a choral diction and world musics module, future design and development of learning modules should include the following: (1) audio or video examples of speaking and/or singing, (2) recordings of native speakers, (3) tutorial for the pronunciation of text in rhythm, (4) tutorials for learning the symbols of the IPA, (5) tutorials for general pronunciation rules in the language under study, and (6) tutorials for students to self-select more instruction and practice.

## Implications of the Study

### Teacher Preparation

In the course of investigating relationships among teacher training and current issues and practices concerning foreign language diction and the selection of world music repertoire, a number of areas were revealed to significantly contribute to teacher practices. Vocal training (i.e., voice lessons, choral singing experience, and solo singing experience); coursework in diction; training in application of the IPA; and experience singing, conducting, and teaching ethnic/multicultural styles all had a significant impact upon the programming behavior of secondary choral music educators. In addition, responses from teachers with formal and structured preparation in these areas were significantly different from others concerning their self-described ability to sing and teach foreign languages.

Additionally, findings of the study suggest that teacher preparation in college serves as a major influence and determining factor upon teacher practices. This was especially indicated by the results of cross-tabulating training variables with scores for teacher responses to factors that prevent them from teaching world music. Teachers whose training included (1) ethnic/multicultural experience in choral conducting and choral methods classes, (2) ethnic/multicultural experience during field experiences and teacher internships, (3) experience with IPA as a tool for pronunciation in the context of methods and conducting courses, (4) practical application of the IPA, and (5) coursework in diction felt significantly less prevented from teaching world music in unfamiliar foreign languages and/or styles.

Development of continuing education experiences for public school teachers, beyond the fleeting experience of a reading session, are

both desired and needed. Responses indicate that, in addition to tangible resources such as recordings and printed information for the interpretation and performance of world music styles, the development of workshops, teacher in-services, and summer coursework ensemble diction techniques and the performance of world music may be needed in order to best serve practicing teachers.

### Current Teaching Practice

Results of the study confirm that teacher reluctance to select and teach world music repertoire in unfamiliar foreign languages is related to the difficulty of presenting foreign language texts to young singers and the consequent expenditure of rehearsal time necessary to secure correct pronunciation.

*continued on page 22*

Additionally, in the traditional rehearsal, the teacher is the primary, if not the only, source of student learning, which implies the teacher must have proficiency in the language and appropriate techniques and strategies for teaching it. If choral directors are to extend themselves to attempt unfamiliar languages and styles, the development of appropriate resources and support will undoubtedly be necessary in order to pave the way.

Although a number of methods (e.g., phonetic transcription, graphic symbols, imagery) have been presented in choral conducting texts and other related literature, it seems apparent that teacher modeling and student recitation and imitation are the primary techniques used in the choral rehearsal. There is no evidence that teachers employ or prefer a system or methodology concerning ensemble diction.

Generally, teachers are very interested in world musics literature; however, they feel prevented by a lack the resources in which to adequately prepare to teach ethnic/multicultural styles and unfamiliar foreign languages. If teachers are to stretch beyond the experiences and training of their college preparation, it appears that better resources and materials and appropriate models of interpretation and performance are necessary to support teaching world musics repertoire.

## Choral Diction & World Musics Learning Modules

The highly positive response to the potential use of computer instruction in foreign language diction indicates that teachers are ready to incorporate technology, either into their own preparation or for both their own teaching and individual student learning. Participants in this study are positive concerning the use of computer technology as an instrument for choral music teaching and learning.

The next phase of research in this area may involve the development and refinement of the online and computer curriculum as a pedagogical tool, refinement of the format in

order to resolve issues regarding computer instruction uncovered during the pilot investigation, and exploration concerning the possibility for interactive instruction. Beyond the further development of online computer modules, a continued effort is necessary to make feasible the independent management of online modules so that teachers may be able to create and maintain websites with content that meets the needs of their particular choral curriculum.

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A big “thank you” to those of you who responded to last issue’s “Jazz Column” addressing All-State audition material. Many of you came forward with great ideas for literature and procedures. I will continue to collect your ideas and form a committee to finalize a plan that can be put into place for next year. If you would like to serve on that committee or have input, please let me know.

Until then, here is something that you might be able to use: a list of solos that are easy to transcribe. That’s right, transcribe! Transcribing is fun and there is no better way to learn about jazz than by going right to the source. Those of us who have transcribed before know that choosing easy solos is the key to success in the beginning. Most students shouldn’t attempt Joshua Redman’s “St. Thomas” until they have quite a bit of experience behind them. Have your students try one or two of the solos listed below. If your students seem overwhelmed (some may lack good notational skills), try giving them part of the answer. Give them a guide sheet with rhythms only and let them figure out the notes, or give them the first note of each measure and let them fill in the rest. Good luck!

Artist	Song
	CD title

Chet Baker	Star Eyes
	Somewhere Over The
Rainbow	
Chet Baker	But Not For Me
	The Best Of Chet Baker Sings
Miles Davis	Bye, Bye, Blackbird
	Kinda Blue
Miles Davis	Freddie Freeloader
	Kinda Blue
Lou Donaldson	Now’s The Time
	A Night In Birdland (Art Blakey)
Kenny Dorham	Blue Spring Shuffle
	Quiet Kenny
Dexter Gordon	Heartaches
	Gettin’ Around
J.J. Johnson	Satin Doll
	Trombone Master
Wynton Kelly	Freddie Freeloader
	Kinda Blue (Miles Davis)
Clark Terry	Jim
	Oscar Peterson Trio & Clark Terry
Wes Montgomery	James and Wes
	The Verve Jazz Sides

As always, if you have questions or ideas about jazz in Oregon you may contact me at:  
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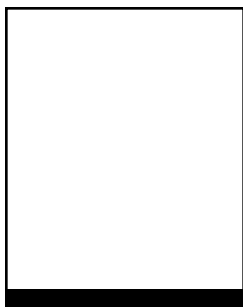


must pass the music auditions. Those young musicians who pass both the exam and audition are assigned to different schools based on their scores. Although the entrance exam is not standardized in every SMP in elementary and junior high schools, most schools test similar subjects and use similar procedures to recruit young musicians. The entrance exam basically contains five parts: an audition, an intelligence test, a music aptitude test, a musicianship test, and an academic test.

This researcher conducted a study to examine the effectiveness of the SMP. The purpose of the study was threefold in that it focused on (a) how well SMPs prepare young musicians to enter higher education, (b) what professors and former SMP students think about SMP preparation for music studies in higher education, and (c) how the length of training in the SMP influences students' achievement in higher education.

Dependent variables were college grades, student and professor questionnaires, and interviews. Both quantitative and qualitative methods were applied in this study. Quantitative measures included statistical analysis of music majors' grades for music courses and survey questionnaires. Qualitative inquiry was through open-ended questions on students' and professors' questionnaires and phone interviews with professors. In grade comparisons, the researcher compared music majors' grades of various subjects by their pre-college music training, the length of SMP experiences, and region of their high schools. College level music majors and their professors were sampled to answer questionnaires regarding students' pre-college music training and opinions about the SMP.

Through statistical procedures, grade comparisons showed SMP graduates performed significantly better than non-SMP graduates in major instrument, minor instrument, orchestra, and music fundamentals for only the first three semesters. Results of grade comparisons demonstrated a similar contour to findings from questionnaires. According to



the questionnaires, both SMP and non-SMP graduates agreed that students with an SMP background had better performance on major instrument, minor instrument, sight singing, ear training, and harmony. Music professors concurred. There are some reasons SMP graduates do not continue to perform significantly better than non-SMP graduates over time. Perhaps the learning environment is not challenging enough for SMP graduates so all students are equalized. Maybe the non-SMP graduates improve significantly after entering higher education, or it might be that SMP graduates start to relax and enjoy their freedom after entering higher education.

Most respondents agreed that SMP graduates were (a) well prepared in performance, (b) well prepared in sight singing and ear training, and (c) well prepared in academic studies. The major issue with SMPs concerned heavy course loads in both music and

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**A teacher who demonstrates respectful, not overly powerful, actions toward students encourages respectful responses in return.**

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academic studies. SMPs are designed to educate talented young musicians, and their ultimate goal is to train performers. SMP students receive numerous musicianship courses and spend a great deal of time practicing their instruments one-on-one with teachers. Therefore, people have certain expectations or stereotypes for SMP graduates, just like the questionnaires tell us. Administrators of each SMP decides the specific curriculum for their program. Although SMPs have the same subjects, the contents of the courses may differ. What usually happens is teachers choose their teaching materials to help SMP students prepare their entrance exam for advancing to higher schools. The same thing happens in every level repeatedly. It makes

SMP students technically ready to obtain high grades on exams, but it may not provide a good education or help them obtain good musicianship.

The termination or modification of the SMP has been discussed for a long time, but a final decision has yet to be made. This could be an educational reform for talented and gifted education, whether it is in general or in music. However, as respondents stated in the questionnaires, the quality of teachers in SMPs and general music should be improved. Training both future and in-service teachers should be done regularly to maintain quality school music programs. In perspective, music majors and their professors suggested that Taiwan should have specialized music schools to train talented and gifted young musicians. Education is a project of vital and lasting importance, and music is a precious treasure for human beings; therefore, we should endeavor to make good things happen for future generations.

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continued...

# Research Column

## The Special Music Program in Taiwan For Educating Talented and Gifted Young Musicians

Hsiao-Shien Chen, Ph.D.,  
Guest Contributor  
University of Oregon

The Declaration of Beliefs for the International Society for Music Education (1994) states: "All children should have access to an education in music which is balanced, comprehensive and progressive and designed to meet the musical needs of each unique learner, including those with exceptional aptitude" (p. 49). School education globally has taken up this cause. In recent years one of the

most important issues that has emerged in educational communities all over the world is educational equity (Borland, 1989).

One such prime example is the Taiwanese government's decision to follow the style of administration typical of American schools with regard to the policy of catering to children who display exceptional ability. Specifically, the Taiwanese designed the Special Music Program (SMP) to train talented and gifted young musicians in Taiwan. The SMP has now been established in Taiwanese public schools from the elementary to the high school level for more than 30 years. Students in the SMP are independent and follow different schedules than do other students in their school buildings. Two full-time teachers are in charge of one class in the SMP. One teacher takes responsibility for

the students' academic work and the other advises their musical studies. In addition, they have several experts who teach private lessons, and they use the most expensive facilities in the schools (Chen, 1998). On the other hand, students in the SMP carry heavy course loads every day. They do most of the regular academic work as the other students but also have coursework in solfège, theory, private lessons, and ensembles.

The SMP entrance exam is designed to identify talented musicians. Administrators of the SMPs at the elementary and junior high school levels recruit students from each school in their area. The recruitment of high school SMP students is the same as that of university music departments. Young musicians are required to take the National Entrance Exam just like other students who want to attend high schools. Moreover, they



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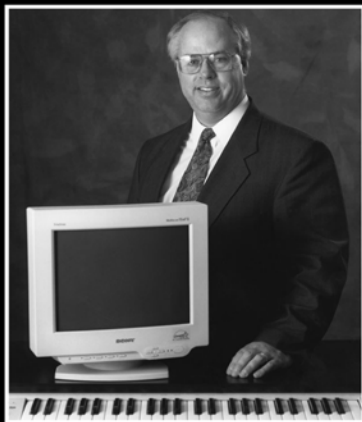


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# Technology

Mike Klinger  
Tech. Contributor

## Creating Your Own Music Technology Curriculum

Music teachers at all levels have the need to be able to design and create their own personalized computer-generated music curriculum. The ability to create your own quizzes, tests, or exercises with the aid of a computer and favorite notation software has become commonplace. It is very easy to do on either Macintosh or Windows platforms. All you need is your favorite word processor (e.g., Word, WordPerfect, Appleworks) and your favorite music notation software (e.g., Sibelius or Finale).

## Fonts Alive

All music notation software programs contain special music fonts that are installed into your computer's fonts folder when you first install the software. Sibelius uses the Opus and Inkpen fonts and Finale uses Maestro, Petrucci or Jazz fonts, depending on which version of the program you have. If you have a notation program loaded onto your computer and you need to print out a certain musical symbol or rhythm, simply open a new document in your word processor and choose the music font that your notation program uses in the pull-down font window. Use your computer keyboard to type in the equivalent letter. (e.g., q=quarter note, e=eighth note, h=half note). You will find that it is best to increase the font size. Don't forget to use the Control, Alt, and Command keys as this will give you a new palette of symbols. Using the Shift key while typing the appropriate letter key will draw the image upside down. (See Fig. 1A.)

## Quick and Easy

Using the Command/Shift+4 key command on a Macintosh computer will turn the

mouse arrow into a crosshair, which can be used to drag across any image on your screen. Upon release, the computer takes a camera snapshot of that image and stores it as a PICT file onto the root directory of your



HD (OS9) or desktop (OSX). Simply open your word processor and go to Insert/Picture from file. Navigate to the PICT file and choose Insert.

On the Windows platform, using the Print Screen key will take a picture of the entire screen and place it onto the clipboard. You can then paste this into your

word processor and crop out the data that you don't want. In Microsoft Word you would choose the Tools Menu/Customize/Picture Tool bar to give you the necessary cropping tools to do this. Drag the image into place and you're ready to go. Although the printout may not be the best, the advantage here is speed and ease. (See Fig. 1B.)

## As Good As It Gets

Graphic file formats fall into two kinds: vector graphics and bitmap graphics. Vector graphics are scaleable—meaning you can make them larger or smaller without any degradation in quality. Encapsulated PostScript (EPS) is a type of a vector graphic and is the format that most publishers and printers prefer to receive music in. Musical notation examples look great in this format when printed out to a postscript printer. (See Fig. 1C.) Notation examples will not print to non-postscript or inkjet printers, so your alternative choice is to save your example as a Tagged Information File Format (TIFF) instead at 200-300 dpi resolution. A TIFF file is bitmapped and can be scaled down but not up.

Following is a short example of how to do this using Finale and Microsoft Word:

- In Finale, create a short musical example.
- Using the Graphic Tool, double click/hold and drag across the example.

continued...

# Technology

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- Graphics Menu/Export Selection?
- If you choose EPS, make sure that you check the boxes to include preview and include fonts. If you choose TIFF make sure to change the resolution to 200-300dpi. Click OK and save as ex.1 to your desktop.
- In Microsoft Word, create a new blank document.
- Insert Menu/Picture/From file and navigate to your example. Click insert.
- Resize the picture as needed by first clicking on the picture and then adjusting the bottom right control point only as this keeps everything proportional.\*

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Mike Klinger (klinger@midiworkshop.com) is the owner/founder of The Synthesis Midi Workshop, which specializes in music technology training and educational sales to music educators (www.midiworkshop.com). To date over 5000 music teachers have attended his workshops.

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# District News

## District 11 News

North Albany Middle School bands were the recipient of a \$2700 grant from the Mr. Holland's Opus Foundation. The money will be used to buy a new xylophone and to repair several school instruments. Thanks to our principal, Mrs. Beth Madison, for assisting us with writing the grant proposal.

Andy Nelson and Dee Dee Blais, NAMS Band Directors

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

## Online Journals for Members Only

**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.

## Optional MENC Periodical

**Journal of Research in Music Education**—The latest findings in music education research.

**Additional Features**—MENC Master Card, professional liability insurance, medical protection program, musical instrument protection insurance, tax deferral annuity, and educational services are available to you at discounted rates.

## MENC MEMBERSHIP APPLICATION

Yes, I wish to join MENC and Oregon MEA. I understand that my membership is valid for one year from the date this application is received. *Credit card holders may join by calling 1-800-828-0223, Monday-Friday, 9:00 a.m. - 4:00 p.m., Eastern Time. Telephone: 821-3304.*

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Active (in compliance with national and state) \$ 96\*

### Options

*Journal of Research in Music Education* (sold \$32) \$ \_\_\_\_\_  
 (Membership is a prerequisite)

Tax-deductible donation to Fund for the Advancement of Music Education \$ 5

**TOTAL AMOUNT DUE** \$ \_\_\_\_\_

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\*Includes \$10 each for *Music Educators Journal* and *Teaching Music*

Name \_\_\_\_\_

Home Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Phone/Fax No. \_\_\_\_\_

School Name \_\_\_\_\_

School Address \_\_\_\_\_

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- Preschool
- Elementary
- Junior/Middle School
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- Band
- Orchestra
- Keyboard
- Guitar
- General Music
- Special Learning
- Research
- Teacher Education
- Jazz
- History/Theory
- Composition
- Voice
- Technology