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Music Educator



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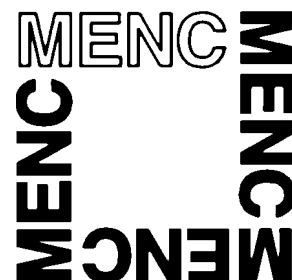
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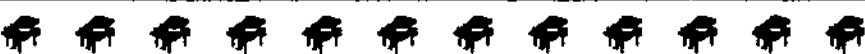
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# North By Northwest

Jim Rice  
MENC NW Division President

## What's the Plan?

**H**ave you ever heard the phrase, "If you fail to plan, you plan to fail?" I've heard it more than a few times, to be sure. It's a great thought in theory but a lot more difficult to wrap my arms around in practice. Most of us devote more time and effort into planning our weekends and vacations than we do in planning the personal or professional lives we live each day. There is something wrong with that picture. Why do we painstakingly arrange our vacation plans months in advance yet give only a passing glance to the journey of realizing our goals and dreams?

Too often, I get into the mindset that sees vacation time and even weekends as something



special—different from the day-to-day grind. I'm tempted to view these special occasions in a different light, as something more fun and exciting. On the other hand, I view my daily activities as same old, same old....

Because I feel there's nothing really special about another day on the job, I end up just going through the motions, trying to get through the day. As a result, rather than making the most of the moment, I may miss the opportunity to do something truly special while I'm waiting for the weekend to come. I need to keep coming

back to the fact that I need a game plan for both my personal and professional life, a road map for success.

How about you? What's the plan? How should we go about planning?

"Reduce your plan to writing. The moment you complete this, you will have definitely given concrete form to the intangible desire."  
*Napoleon Hill*

Clarify your goals. Can you get a visual picture of the expected outcomes? How do you know if you have reached your destinations? What makes your goals measurable? What boundaries do you have, like limits on time, money, or other resources?

Write a list of actions. Write down all actions that you may need to take to achieve each goal. Focus on creating and writing as many different options and ideas as possible. Take a sheet of paper and write more and more ideas, just as they come to your mind. While you are doing this, try not to judge or analyze.

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# North By Northwest

continued...

Analyze, prioritize, and prune. Look at your list of actions. What are the absolutely necessary and effective steps to achieve your goal? Mark them somehow. After that, what action items can be dropped from the plan without significant consequences to the outcome? Cross them out.

Organize your list into a plan. Decide on the order of your action steps. Start from looking at your marked key actions. For each action, ask yourself what other steps should you complete before taking that action. Rearrange your actions and ideas into a sequence of ordered action steps. Finally, look at your plan once again. Are there any ways to simplify it even more?

Monitor the execution of your plan and review the plan regularly. How much have you progressed toward your goal by now? What new information do you have? Use this information to further adjust and optimize your plan.

"Plan your work for today and every day, then work your plan."  
*Norman Vincent Peale*

Establishing goals and setting timetables for their achievement is a great start, but it's sticking with the plan that really makes

accomplishment of those goals happen. Not only do we need to set the goals we want to achieve, we must also throw in an untiring "can do" determination to see them through to completion—certainly not an easy task, but nothing of lasting value ever is. The key to success is putting a game plan together and then working, really working, without allowing the thought of quitting or giving up to enter our minds.

"A good plan today is better than a perfect plan tomorrow."  
*George S. Patton*

Don't wait around for the so-called perfect plan to come along before you get busy making good things happen in your life. Make the decision to use the plan at hand and perfect it as you go. One thing I've discovered is that, once I've put a plan into action, my life starts going according to plan. And, when I approach the plan with all the energy and excitement of that special vacation, the results often exceed all my expectations.

Here in the Northwest, Past-President Renee Westlake is making plans for outstanding invited performing groups at our Division Conference in Portland, February 16-18, 2007.

President-Elect Dave Weatherred is putting together committees to plan and ensure the most outstanding educational sessions. We're excited to announce the conductors for the high-school honor groups. They are as follows:

- Andre Thomas, Florida State University, Mixed Choir
- Sigrid Johnson, St. Olaf College, Women's Choir
- Bridget-Michaele Reischl, Oberlin Conservatory, Orchestra
- Anthony Maiello, George Mason University, Band
- Ellen Rowe, University of Michigan, Jazz Band
- Bruce Rogers, Mt. San Antonio College, Vocal Jazz Ensemble

Success doesn't happen by chance, and it is such an honor to team up and make action plans with so many talented people on behalf of music education.

"In the long run, men hit only what they aim at. Therefore, though they should fail immediately, they had better aim at something high."  
*Henry David Thoreau*

Have you taken the time to sit down and make long-range plans for yourself and your program? If not, there's no time like the present! And as Thoreau suggests, aim high!



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With the writing of this article, I am looking at the closing weeks of my presidency of OMEA. In reflecting back over the past 2 years, and the 2 before that as First Vice-President, I do so with a certain amount of astonishment. Never in my wildest dreams did I ever imagine myself in this position. So thoroughly had I convinced myself that I was not presidential material that I turned down the nomination twice before succumbing to my guilt and accepting it the third time it was offered. It was then that I heard the mind-numbing accusation, "What have I done?" which was further reinforced by the mind-numbing accusation from my wife, "What have you done?!" All in all, it has been a terrific ride. Fortunately for me and OMEA, Jim Howell



and the Executive Board have been there at every bump and turn in the road to advise, scold, and direct. Jim's wisdom, leadership, and passion for OMEA have truly helped me shift paradigms and move forward in this new arena. My sincere gratitude goes to Jim and the Board.

I am sure many of you are in the same boat I was prior to my serving on the OMEA Board. You tell yourself "I am too busy," "I am not up to the task," or "I am not adequate." Those were my words exactly. Here's what changed my mind. I had only to look back at the decades of running a band program to remember how hard it was to secure good volunteer help and how a few did all the work. Again, my neurotic sense of responsibility and guilt ruled. I accepted the

nomination. I would be lying to you if I said I never regretted a moment of this experience. I would also be lying if I didn't say this has been one of the most satisfying experiences I have had as a professional. Working in a leadership position with fellow professionals, all striving to enhance and facilitate music education in Oregon, is a most worthy investment of my time.

I challenge all of you to get involved with OMEA. Work as a district chair, run a solo/ensemble contest, help run the conference in one of the myriad of jobs that it entails, or run for office. OMEA needs a continual infusion of new blood and new ideas to keep the organization strong and vital. OMEA is the largest arts organization in Oregon as well as the most powerful. We need involvement from all areas of music education and rep-

continued on page 8...

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# President's Column

continued...

resentation from every section of the state. Please consider taking the plunge and getting involved—we need you. One of my roles as past president will be to nominate people for the election of officers. I hope that, when I call, you will respond favorably the first time and not reduce me to begging.

My hat goes off to Steve Zielke for his outstanding job in putting on the most successful OMEA conference to date. It was a grand time from the beginning to the end—a true celebration of music education in this state. If you attended the conference, you know what I am talking about. If you missed it, I'm

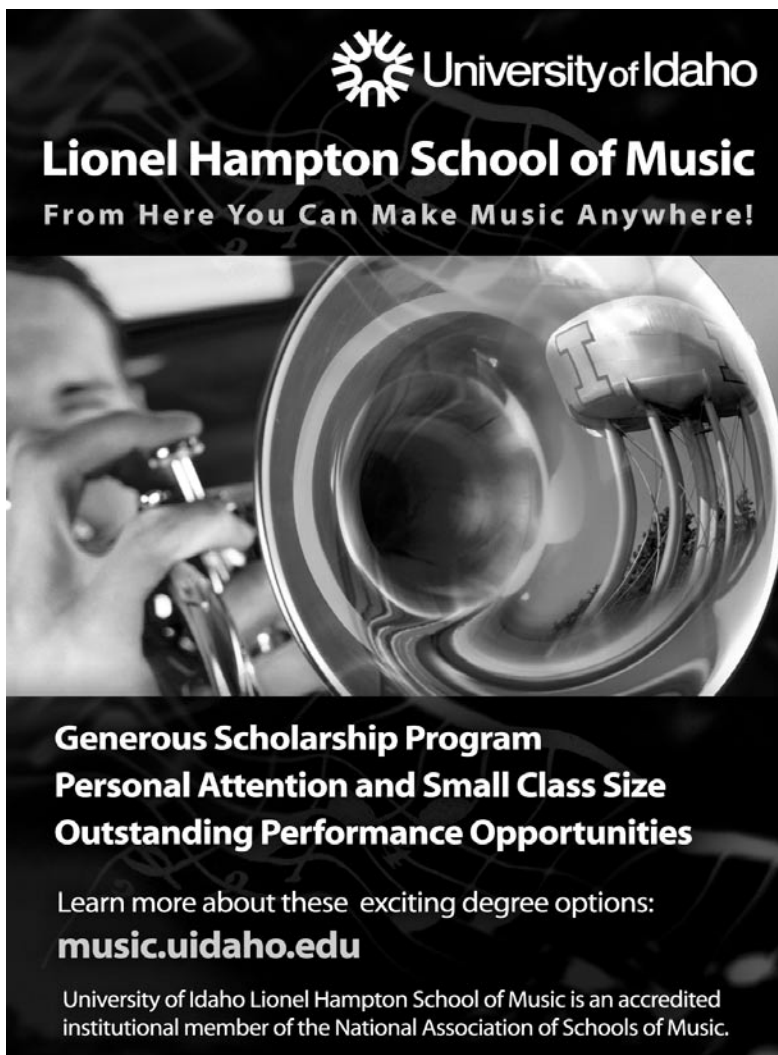
sure you have heard about it and won't miss the next one.


Recognizing excellence in our profession has been a focal point of my presidency. Once again I want to congratulate Dick Elliott as recipient of OMEA's Outstanding Music Educator; Ben Brooks as recipient of the NFHS (National Federation of High School Activities) Outstanding Music Educator; Gary Frame as the John McManus Lifetime Achievement Award recipient; and Robert Young, Superintendent of Mt. Angel School District, as the Outstanding Administrator Award recipient. I'm sure you were as moved

as I was at seeing these master teachers get the recognition they so deserve. I challenge you to get involved and nominate outstanding people in your own areas for awards next year. As past-president, I will continue chairing the Awards Committee to keep some continuity as this effort gains momentum. I welcome any ideas for awards or honors that we do not currently offer. There cannot be too much of a good thing when it comes to recognizing excellence.

I close with a gigantic and heartfelt thank you to the membership of OMEA. You have made my tenure as president go as smoothly as can be expected. I am humbled by your support and have been thrilled to serve. As OMEA President, I have been able to rub shoulders with some of the finest music educators in the land. With Steve Zielke taking over the helm, OMEA is in terrific hands. Great years are ahead with many exciting challenges. I encourage you to get involved and be a part of the action.

Finally, I need to add an apology for any misunderstanding I may have caused in recent articles. Specifically, I need to state for the record that I have not gone over to the dark side and I am not anti-competition. One of my last articles caused a great deal of angst to a dear friend and colleague. It needs to be understood that I have simply begun to age gracefully and no longer have the fire in my belly that I had as a young director. Let's just say I have gained perspective. On the other hand, the edge is still there, so, if I have to, I will come back into the public school fray and kick your butt at contest! (Just kidding, Jennifer!)



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# First VP's Column

Dr. Steve Zielke  
First Vice-President

## Everyday Advocacy

We work on the frontlines of our profession. We are tasked with the responsibility of protecting music education and fighting for our place in our culture and in our schools. The next generation of music education is dependant on our ability to maintain and protect our profession by strengthening the perception of music education as being at the core of a complete education.



The reality is no one is going to care about music education in Oregon more than we do. We are the experts. We are the folks who will be the most qualified to answer the difficult questions that will come our way. We are the people who will be most passionate about the role of music in children's lives. There are no think tanks or government committees that sit in ivory towers clearing the path ahead for us. There are no non-profit organizations devoted to advancing our cause. We are the future of our profession.

We already deal with this task on a daily basis. Every time we struggle with schedules, wrestle with the budget, or ponder how we can get the students to pay attention and learn more quickly, we are our own think tank. We are a "committee of one" grappling with the thorny and relevant issues of our work.

The good news is that we are playing on a winning team. It is not as if, without our help, music would die away and our culture would drift into the future bereft of music. Nothing could be farther from the truth. Thousands of years from now humans will continue to communicate through music. People will sing and play music about life, nature, God, love, and every other human emotion. The creation of music is as natural to humankind as breathing and eating. Music needs no help from us for its survival; we do not need to protect it. But, we do need to protect music education.

In the early 20<sup>th</sup> century, music teachers fought this battle with the slogan, "Every Child for Music, Music for Every Child." It is perpetuated,

whether we admit to the role or not, by all of us. It is our birthright and our inherited role to maintain access to music instruction for every child, regardless of where they live, the size of their school, or the income of their family. It is our responsibility and privilege to constantly be learning and sharing our ideas with each other. It is our job to be constantly challenging the status quo.

At this point, it would not be surprising if I had lost most of you. Exhausted and overworked, the last thing any of us need is more to do. Most of

us are lucky to make it to Friday afternoon. Even then, we fill our Saturdays and Sundays with workshops and festivals. Who even has time to attend a concert? Still, here are a few imperatives that you cannot lose sight of.

1. First, it is vital that you simply believe in what you do. It is easy in this world to assume that what we do is not very important. Sure, what we do is nice, but is it essential or just a luxury or a frill? We as music educators know that music is an essential component of a complete curriculum. Being passionate about this belief is absolutely essential. We all need to work on this. It is a life-long discipline to keep our ideals uppermost in our mind.



Photo of Vienna courtesy of Bigfoto.com.  
Photo of musician courtesy of Michael Romanos.



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continued...

# First VP's Column

2. Second, remind yourself that you are already a spokesperson for your profession as well as a pedagogical expert. When you get out of the car in the morning, you become the most important advocate for arts education in your school. When you teach, you are addressing the thorny issues of learning theory and classroom discipline. Keep a journal. Form questions that interest you and use your commute time to think about your teaching strategies. Share your ideas with other teachers. Take time to speak passionately about our profession to your fellow teachers, administrators, and people in your community. You are already talking

with people—just remind yourself that you are a professional arts expert.

3. Find a way to make music. Join a community band, orchestra, or choir, or take time to compose. Listen to music for enjoyment. Make music for the reason you chose this profession—because you love music. If we fail to do this, then we begin to move away from music making. If making music is important for our students, it is certainly important for us.

4. Be a part of the music community. OMEA, as well as other music associations, is just a

group of individuals just like you who teach every day. OMEA serves as a collection point for ideas and energy that leads to a stronger and more vital culture for music education in Oregon. Your ideas can lead to sessions at conferences and articles in this journal. Your interest in advocacy can lead to statewide projects and OMEA initiatives. Play an active role in the community. Do not wait to be asked. Contact your district chair or a statewide leader and ask to be involved. Advocate for your ideas. This is the way we cease to be individuals toiling away in anonymity and instead become a powerful coalition of experts and advocates.



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# Second VP's Column

Jeff Hornick  
Second Vice-President

At this year's Oregon Band Directors Association (OBDA) meeting at the OMEA conference in Eugene, a couple of issues surrounding the adjudication rubric were brought up. A proposal (which is detailed at the OBDA website at [www.obda.org](http://www.obda.org)) was made to change the language so that it is less punitive and more inline with current educational practice. In other words, what is proposed is to make the language in the rubric more positive and constructive. The second issue that was brought up, even though no formal proposal was attached, has potentially greater ramifications for the majority of the band directors in the state and is an issue that should be watched and studied very closely. Specifically, this is the idea of doing away with the adjusted, or handicapped, scoring scale for different sized and aged schools.



and chamber ensembles that students can use as sound models.

The bottom line is that, while students who attend schools in rural areas might not have access to the plethora of private instructors that those who attend schools in more highly populated areas have, all students should benefit equally when it comes to the quality of our instruction. Basic playing fundamentals, such as good posture, are as easy to teach as they are to ignore.


Lest I be accused of having my mind made up on the issue, I have some remaining reservations, even after extensive thought and reflection. What I am certain of

is that doing away with the handicapped scale is a topic that deserves plenty of discussion and thought by all of us.

I'd like to finish up by asking everyone to mark their calendars to note the 2007 OMEA Conference, which will be held over the Martin Luther King, Jr., weekend, January 12-14. Please let me know of any performing groups or sessions that you would like to see or hear or present and I will make sure that the appropriate organizing chair gets the information. I know that we've all been to conferences that we felt could have been better. Here's your chance to help make the conference exciting for you. I'm looking forward to working with everyone to make next year's conference something special.

I will admit that my first reaction was along the lines of "You've got to be kidding!" I initially thought, "How could kids at a school miles from anywhere and with no access to private instructors, who are playing three or four sports, who are involved in multiple other extracurricular activities, who have domestic responsibilities undreamed of by their urban and suburban peers, who commute 30 or 40 miles to school, and who have any number of other strikes against them ever have any hope of being on the same stage as their more urban peers, even with the advantage of easier music?"

I then had occasion to discuss this matter with a well-respected colleague, who has spent most, if not all, their career in small schools. This person reminded me that good teaching is good teaching no matter whether you are in the Willamette Valley or in the middle of Malheur County. After reflecting on my own experiences teaching in schools of all different sizes, I've begun to see this side of the argument. We should all be teaching good, solid fundamentals every day, starting with producing a good characteristic tone, a process that can be aided by building a solid library of recordings of outstanding soloists



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Thank you to all of the elementary and general music teachers who attended our 2006 conference in Eugene! You helped to make this the biggest and best OMEA conference yet!

One of my favorite things to do when I teach elementary music is to use a children's book to help illustrate a point. There is some wonderful literature out there that is as entertaining as it is educational.



Actor John Lithgow is also an accomplished musician. He plays banjo and has several albums of children's songs that are available ("Singing in the Bathtub" is great fun and includes some fun big band tunes like "A—You're Adorable" and "Swinging on a Star"). I use this CD along with the book, *A—You're Adorable*, by Martha Alexander. Lithgow also has several children's books available. *The Remarkable Farkle McBride* tells the story of a young musical prodigy and his journey to find his favorite instrument (buy the CD "Farkle and Friends" to go with it). Note: Farkle treats his instruments badly so you will want to explain to your students that instruments are delicate and are not to be thrown down the stairs, in the garbage, or in a pond! Lithgow teamed with illustrator Boris Kulikov for a wonderful narrative of *Carnival of the Animals*, which was debuted in 2003 by the New York City Ballet. This book also has an accompanying CD.

Also by John Lithgow are *Marsupial Sue* and *I'm a Manatee*. Both of these too come with CDs sung by Lithgow. This is great substitute teacher material! It is also fun when you've got a bit of extra time or, because books can be calming, when you're about to send a child from the room because a class is having an exceptionally wild day!

Other favorites, in no particular order, are as follows:

- *The Teddy Bear's Picnic*, illustrated by Bruce Whatley. This song is arranged by Jerry Garcia (of the Grateful Dead!) and David Grisman and includes a tape of the song.
- *Inch by Inch; the Garden Song* by David Mallet, pictures by Ora Eitan.
- *Who Built the Ark?*, Illustrated by Pam Papanone.
- *This Land is Your Land*, by Woody Guthrie, with paintings by Kathy Jakobsen.
- *Going to the Zoo*, by Tom Paxton, illustrated by Karen Lee Schmidt.
- *Mary Wore Her Red Dress and Henry Wore His Green Sneakers*, adapted and illustrated by Merle Peek and includes a tape. It is a great song to sing and you can adapt a verse for every student in your class.

• *Abiyoyo*, by Pete Seeger, illustrated by Michael Hays.

• *The Star-Spangled Banner*, illustrated by Peter Spier (includes all three verses as well as the history of "The Star-Spangled Banner" and the Battle of Baltimore).

• *What a Wonderful World*, by George David Weiss and Bob Thiele, illustrated by Ashley Bryan. I also bought a Louis Armstrong CD to use with this as the illustrations show him.

• *Today is Monday*, pictures by Eric Carle.

• *Howdi Do*, by Woody Guthrie, with pictures by Vladimir Radunsky.

• *Berlioz the Bear*, by Jan Brett.

Last, but not least, is a book just for teachers. *America the Beautiful: The Stirring True Story Behind Our Nation's Favorite Song*, by Lynn Sherr, introduces the reader to Katherine Lee Bates and Samuel Ward (who never met!) with period photographs, letters and short biographies. It is a short read but fun for history buffs. When teaching *America the Beautiful* I used some of the pictures to explain the words.

Thank you for the opportunity to serve as OMEA's Elementary Music Chair! I have enjoyed meeting fellow music teachers from across the state as well as rubbing elbows with wonderful clinicians. Keep a song in your heart!

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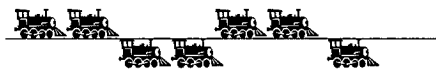
**M**ENC has provided music educators with a set of nine National Standards for Music Education. These guide us as we design our curricula and plan our daily lessons. Some of these standards have been part of general music classes for decades. Miss Ruth Nunn's 1915 lesson plan book for eighth-grade classroom music included lessons on singing, vocal techniques, note reading, and the orchestra. Each of these curricular elements is found in the National Standards for Music Education. Noticeably lacking from the 1915 lessons was a focus on student composing, arranging, or improvising. In the past, these activities were primarily reserved for the university music majors or exceptionally gifted younger students. The focus of this article is composition activities that have been successful with general music students (K-8).



Magnetic manipulatives are useful tools for introducing students of all ages to the idea that they can manipulate pitch and rhythm to create their own musical compositions. Most newer chalk boards and white boards are composed of materials to which a magnet will adhere. Inexpensive magnetic tape can be purchased in craft stores. To make the magnetic music manipulatives, simply laminate colored construction paper, cut the desired shape out using your school's die-cut tool, and attach a small piece of magnetic tape to the laminated shape. I have manipulatives in the shape of flowers, train engines, school buses, stars, pumpkins, gingerbread men, bears, and musical notes. The possibilities are limited only by your school's selection of die-cut forms and your imagination.

I introduce composition to my students in February of their kindergarten year. By this time they have spent time defining melodic movement as upward or downward and are able to show the melodic contour of a two-pitch song with the body scale (*so* on shoulders and *mi* on waists). They sing a song, show the melody on their bodies, represent that melody on the board with the magnets on a one-line staff, and then sing the melody

from the magnetic notation using "high and low" as note names. For instance, the first phrase of *Engine, Engine Number Nine* might be represented like this on the board:



The students sing, "high, high, low, low, high, high, low" [*so, so, mi, mi, so, so, mi*]. Then one student comes to the board and moves one engine (changing a high to low or low to high) and the class sings the "new" song. Several children have a turn to alter the melody, with the class singing each new tune. This exercise introduces students to the idea that they can create their own music and moves them one step closer to reading and notating music.

After several experiences with this activity using a variety of two pitch songs, I give students the opportunity to create their own songs on paper. I give them a worksheet with a single line, small cutout paper shapes (die-cut shapes or simple squares cut with a paper cutter), and a glue stick. Students arrange their shapes to create a *so-mi* melody and then glue them on. The class then sings each melody. Students are very excited to take their first songs home to share with their parents.

I repeat these basic steps with each addition of a new melodic element to the class repertoire. For example, my first graders just composed *so,*

*la, mi* songs while the third graders worked with *do, re, and mi*. I give students the opportunity to add stems and bars to their songs as they more fully understand rhythms. Having the class sing each song validates the student composition and provides sight-singing practice for all. Variations on this activity include adding text to the songs and performing the songs on Orff instruments. Combining two or more short student songs on an overhead for the class to sing and then orchestrating with barred percussion or simple rhythm instruments adds the elements of arranging accompaniments and performing on instruments to the activity.

With older students, I use actual notes as my magnetic manipulatives. Die-cut blocks are available to make these. These songs may be sung on syllables or played on the recorder. When teaching recorder, I put a few measures of a song on the board. The students play this and then individuals change one or two notes at a time (always using notes they know how to play). This approach not only gives students the opportunity to manipulate musical materials, but also playing each new song helps them reinforce their recorder skills. Eventually, students use the magnets to make four totally original measures for the class to play. Students can also do this activity on paper with cut-out notes and glue or with paper and staff paper.

Use your own ideas to expand on these suggestions as you explore composition with your students.

## National Standards for Music Education

1. Singing alone and with others a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

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His wife, Kerry, passed away in December of 1999. She too was an avid supporter and believer in the power of music education and helped make Harvey's contributions possible



This article originally appeared on the Collegiate Link on the MENC website.

Preparing for Licensure: Praxis Anxiety  
By Debra Kay Robinson Lindsay  
National School Board Certified Teacher,  
Early and Middle School Music

Sometime in the near future, you will probably face one of the most important tests of your life. If you are one of the few people who are not anxious about the Praxis II exam, consider yourself lucky. However, this is no time to be overconfident about what you think know. Go into the Praxis II exam well-prepared and, most likely, you will receive favorable results.

You may ask why you need to take both the Praxis I (academic skill assessment) and Praxis II (subject assessment) exams. Though passing the Praxis I and Praxis II exams will not guarantee your success as a music educator, most states and local school districts require the exams for licensure, because research has shown that the Praxis exams are a viable measure of the proficiency and achievement of future educators.

## What Should You Expect on Your Praxis II Exams?

The Concepts and Processes (0111) exam is a one-hour, two-question test. In the first question (you may choose either choral or instrumental), you will be assessed on your understanding of performance techniques. You will be given a challenging performance scenario for which you will need to provide specific ideas for remediation. In the second question (general music), you will describe how you will teach a given concept. You will need to design a lesson plan that will ensure your students have learned this concept. The Analysis (0112) exam is a one-hour, three-question test on identifying performance errors and score analysis. You will be provided with a recording and a choral and instrumental score. In each sample, you will need to identify the age and ensemble

that would perform at this difficulty level, identify the genre, and describe the cultural or historic characteristics. You will need to describe every error in the example and tell how you would correct them. These errors are not subjective.



The Content Knowledge (0113) exam is a two-hour, two-part, 135-item multiple-choice test on music history, literature, theory, performance, learning K–12 and professional practices. Several of these questions in this 45-minute section will be based on recorded excerpts. The second section is 75 minutes and includes 95 non listening questions. There will be several printed diagrams and excerpts to which you will have to refer to complete your answers. This test will assess your musical knowledge. You might consider reviewing music education theories, and current literature. If you are weak in any of these stated areas, I strongly suggest you study for the Content Knowledge exam.

## What Should You Do to Prepare for the Praxis II Exams?

Cramming is not an option for this exam. Just as you did not learn to play your instrument or learn to sing in German in one lesson, the key here is to begin to build a strong foundation in all kinds of musical experiences throughout your college career.

You will want to go beyond what you are exposed to in your music curriculum. Not only is this good for helping you prepare for the Praxis II exam, but it gives you a wider range of experience to rely on once you are teaching. Examine many different levels of choral and instrumental scores, attend concerts and reflect on performances, and spend extra time on an area in which you find difficult. Make sure that you have a good understanding of musical concepts and the grade level at which these concepts are best learned. For detailed information, check MENC's Web site at: [www.menc.org/](http://www.menc.org/)

[publication/books/performance\\_standards/k-4.html](http://publication/books/performance_standards/k-4.html). Review music terms and know how to spell them. Good musicians know terminology in many languages.

## Suggestions for Success During the Praxis II Exam

Make sure you read the entire question, and note how many responses are needed to complete the entire entry. Answer each question thoroughly. If you have additional time, reread the question and your answer. If you need to change an answer, erase a small amount at a time. It would not be useful if time ran out and your answer was incomplete. It's helpful to spend some time after reading the question to strategize. Consider how much time you need to address each section of the question. Your answers may be in any format that is conducive to your performance. You must be clear and concise and give examples, but it's not necessary to fill all the pages of the test booklet.

Know that your responses to the questions will not be as polished as the papers and lesson plans you have prepared during your college career. It's more important to recall what you have learned and get your ideas down quickly. Testing time passes very quickly.

## Plan for Success

Knowing what to expect and being prepared is the best way to avoid Praxis Anxiety. It's always good to be prepared well in advance of your test day. Consider these small, necessary last minute suggestions:

If your college or future employer does not arrange for your test, contact [etsis4.ets.org/tcenter/cbt\\_dm.cfm](http://etsis4.ets.org/tcenter/cbt_dm.cfm) for costs, dates, and sites.

Do this well in advance of when you want to be tested, as test sites are often filled early.

If your Praxis II exam is not administered in an area in which you are familiar, visit the testing site before the testing date. If necessary, arrange for lodging near the testing center. If driving to the testing center, check

continued...

# Collegiate Column

parking areas and price for parking. Have all of your identification documents ready to go before your test day. The last thing you need to do is worry about finding your driver's license, passport, or other identification.

Plan to arrive at the test site a half hour early. If you are tardy, you may be refused entrance and, as a result, forfeit your testing date and fees.

Wear comfortable clothes, and consider bringing a wrap in case the room is chilly.

## Waiting for Success

It's difficult to wait the four weeks for your Praxis II results, since preparing has become second nature. Enjoy this time with friends and family. The test data seems to show that most students pass their Praxis II (subject assessment) exams the first time.

But should you not be successful on your first Praxis I test, reflect about what you think you might improve on or how you could have changed some of your answers. Reflect on what you thought were your

strong answers, and think about those that might have been weaker.

Spend a few extra weeks studying the music concept areas listed in this article, visit music libraries, and have a friend make you a pretend Praxis II test.

Good luck to you in your music teaching career. This is one of the last test hurdles you'll ever have to jump. You can do it!

For more information, visit the Praxis website at: [www.ets.org/portal/site/ets/menuitem](http://www.ets.org/portal/site/ets/menuitem)

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# Special Column

Toni Skelton  
Elementary Chior Chair

## Paths to Musical Success for Autistic Students

As teachers, we understand and accept that students enter into our classrooms with a variety of interests, abilities, social issues, and physical configurations. That is the nature of public education. General-music teachers, who interact with every child in the school, encounter every single special need that exists within our population. Aside from the special education staff and student services teams, there are no other teachers more acutely aware of the magnitude and breadth of the concept of “exceptional students” than the specialists (music, physical education, etc.).

In the late 1970s (when I started my teaching career), special education teachers primarily dealt with learning disabilities relative to IQ,

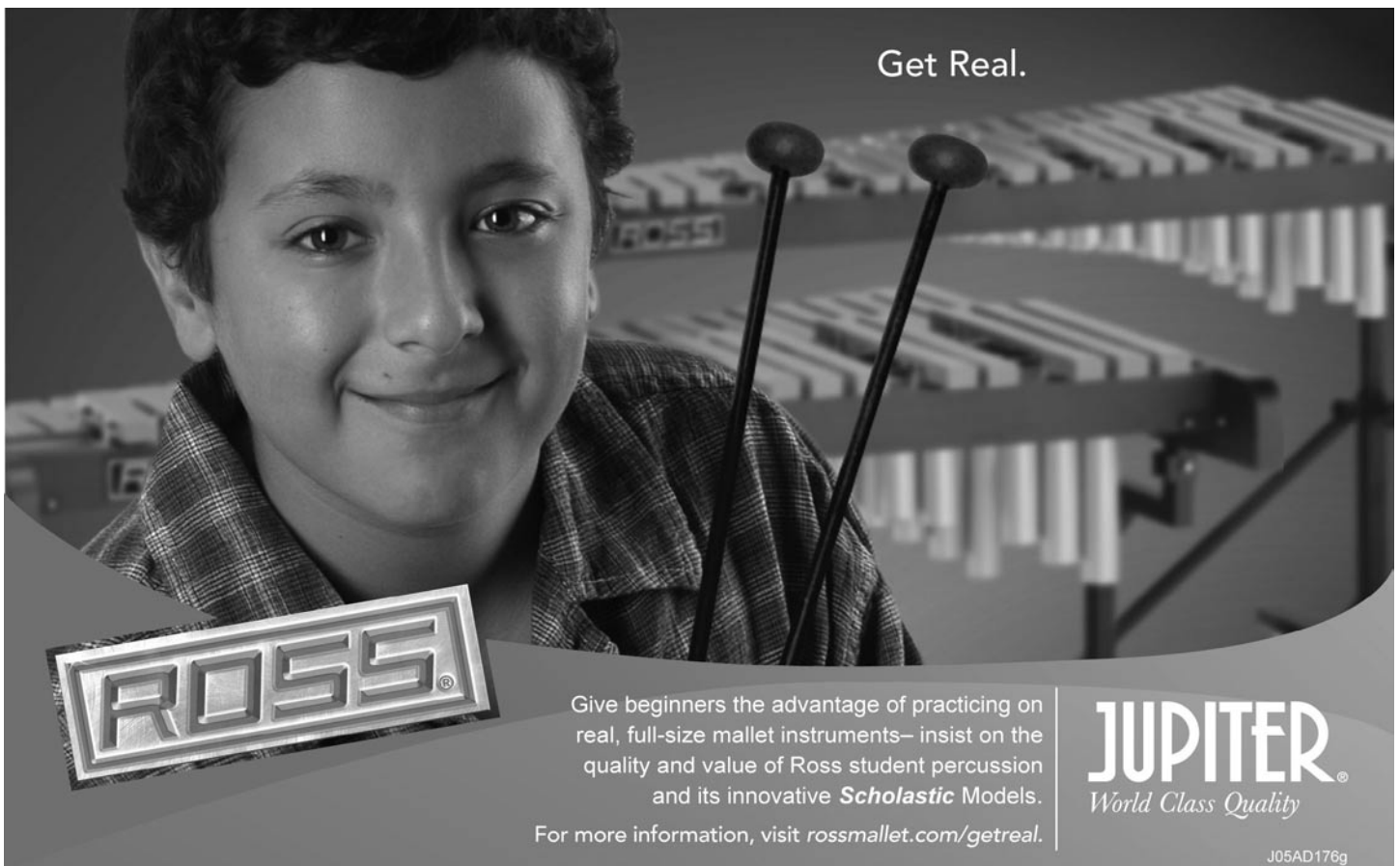


dyslexia, impairment due to trauma/injury, and certain chronic health conditions (e.g., Type-I diabetes, cerebral palsy, hemophilia). There were infrequent references to “hyperactive” students, at which point we would roll our eyes and comment about red dye and white sugar. Since then, Attention Deficit Disorder (ADD) and its Hyperactivity component (ADHD) have become common and dominant concerns. I am asked to complete at least 20 new ADD/ADHD rating scales each year on my students.

My first experience with a student identified as autistic didn't occur until my seventh year of teaching. Since that time I have seen the number of autistic students increase in my classroom at an astounding rate. Unfortunately, the amount of information available to us has not matched the same growth curve. Only a handful of workshops have been offered in our district, and most of those dealt with the “regular” classroom situation. Very few of the

specialists in the area of Autism Spectrum Disorder (ASD), which is the more accurate term, could relate their findings to the music classroom. If a student were actually provided with a one-on-one assistant in the mainstream setting, quite often that assistant didn't come with his or her charge to music class, because the funding was limited to just a few hours each day. These hours had to be meted out to the instruction in the “core” subjects.

One of my more profoundly autistic students—“Floyd”—had been with me since kindergarten. He never had the same assistant 2 years in a row; none of his assistants had prior experience with autistic children; and the assistant came to music only infrequently. Floyd was particularly disturbed by sound, which made music class very difficult for him—the recorder unit in the fourth grade was painful. He would scream, “Shut up, you stupid kids,” at the class, and call them a variety of vulgar names. It was the only way he knew to express his frustration. I had no information whatsoever about



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# continued... Special Column

some of the characteristics of autism. I didn't have the option of an alternative placement or adaptive curriculum in a mainstream setting. When I asked our district ASD specialists for suggestions, I was told to try giving him a headset. They really didn't know what else to offer. I was frustrated. The class was frustrated. Floyd's musical needs could not possibly be met in that setting. The disruption kept the rest of the class from covering the amount of material that was specified. No one felt successful.

As we attempt to address the needs of our ASD students, where do we go to find answers? How do we learn how to be effective with these students? How do we learn more about this disorder so we can begin to understand the reactions and responses we get from these children?

Over the last few years, I have searched for materials that might speak specifically to music instruction and ASD. The information in this article is by no means comprehensive but is intended to serve as a starting point for understanding a very complex disorder. I have found a couple of resources with extensive bibliographies that I will share. I also encourage you to explore the college libraries for any master's theses or doctoral dissertations that might include current research and findings.

The two selections below provide views from two perspectives: an organization that specializes in early childhood education and the personal journey of a couple from the time they begin to notice that their child is "different" through the determination of ASD. These sources are very readable to the relative lay-person (i.e., those of us who do not hold advanced degrees in neurology or psychobiology) and are both informational and affirming.

## A Brief Overview

Any disorder that is neurologically based will have a different "face" in every individual. The nature of the brain is to be unique and distinct. Couple that with genetics and differences in environment, and it is terribly difficult to define ASD across the board, in absolute terms. That is why the word spectrum is so critical to the discussion. There is a broad

range of both the number of characteristics and the extent to which a particular characteristic is exhibited in a given person. The comparatively recent addition of Asperger's Syndrome to the spectrum lends yet another layer for consideration.

One of the greatest barriers to defining educational and therapeutic avenues for people with ASD is that the "diagnosis" is not based on medical tests. You can't use a blood test to make a diagnosis. Nothing will show up in an MRI to unequivocally point to ASD. An ASD diagnosis is based on the interpretation of the child's behaviors and the comparison of those behaviors to traits that have been accepted as common in most cases. Technically, then, it is not truly a diagnosis, but more of a "determination."

There are four primary areas that practitioners look at in the educational setting to assess whether a diagnosis of ASD is appropriate. First, there is difficulty in processing sensory information. Second, non-typical communication is very difficult (particularly with nonverbal cues). Third, there is difficulty with social interaction. Finally, persons with ASD tend toward restrictive, repetitive activity, behavior, and/or interests.

We are seeing an increase in the numbers of autistic students in our classrooms—which bears out the statistics kept by such organizations as the Centers for Disease Control and Prevention, the U.S. Department of Education, and the Autism Society of America. These agencies have found that as many as 1 in 166 babies born in the USA each year are affected by autism, and that autism cases are growing at a rate of 10 to 17 per cent each year. Most cases of autism are apparent by age 3 and are 3 to 4 times more common in boys than in girls. However, the symptoms tend to be more severe in girls with ASD (Society for Neuroscience, 2005).

While these statistics may paint a very bleak picture, ongoing research has made considerable gains, with small but significant breakthroughs happening on a regular basis. Every

continued on page 20...

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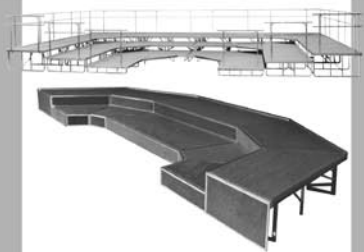
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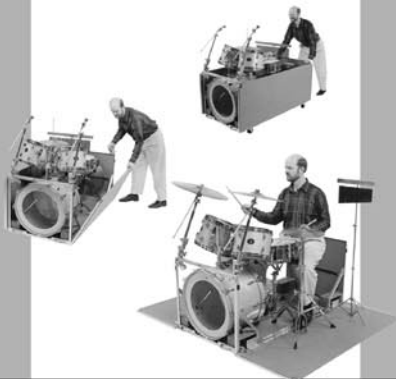
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# Special Column continued...

discovery brings hope to people with autism, their families, their caregivers, and the partners in the educational challenge—their teachers. For current research and success stories, visit the website of the Society for Neuroscience at [www.sfn.org](http://www.sfn.org).

## Early Childhood Connections

A question posed on a list serve led me to an organization of which I was unaware. The Foundation for Music-Based Learning (the Foundation) was founded in 1993 and is “a nonprofit educational and charitable corporation which encourages and supports individuals and organizations in research, development, and outreach pertaining to music- and movement-based learning.” A visit to the Foundation website (<http://www.ecconnections.org/current.html>) revealed some very familiar names among members of the editorial board: Dr. John Feierabend, Grace Nash, and Phyllis Weikart, among others.

The Foundation publishes a quarterly journal, entitled *Early Childhood Connections: Journal of Music- and Movement-Based Learning*. As luck would have it, one of the back issues (Fall 2003, Vol. 9, No. 4) was dedicated entirely to music and autism. This issue is a gold mine of information and includes some very practical, hands-on suggestions for adaptations and modifications that can help meet the musical needs of autistic children. Article titles include “The Voice of the Child Behind Autism,” “Music and Sensory Integration for Children with Autism Spectrum Disorders,” “Effective Music Training for Children with Autism,” and “Group Music and Movement: Through the Looking Glass of Autism.” There is also a Q&A section that gives a much more thorough overview of autism than space allows in this article. It includes a list of national autism organizations with website addresses.

The best news of all is that this valuable issue may be purchased for \$12 plus shipping. If four or more journals are ordered, the price drops to \$10 per issue. For ordering information, go to the web address above and click on “back issues.” Some issues have a link

that allows you to preview the content. You may want to order additional copies for your professional library.

## A Parent's Journey

From the moment a child draws its first breath, the parents revel in imagining all the possibilities and potential that is wrapped up in that tiny, wriggly body. Will he be an artist? Will she travel to the moon? What college will he attend? Will she manage a career while raising a family?

Only those parents whose children are diagnosed with ASD can truly understand the radically changed expectations and massively increased responsibilities. Although the child is alive and physically healthy, the loss of the dreams and potentials can prompt the same stages of grief felt when there is a death in the family: guilt, denial, anger, acceptance, to name a few. As teachers, we often must help parents work through these stages in order to become partners in the child's success. Yet, it is truly difficult to relate to their feelings without having shared the experience.

*Not Even Wrong: Adventures in Autism*, by Paul Collins, tells the story of a young author and his artist wife, who confront the diagnosis of ASD in their firstborn son. The author researched historical figures who were thought to be autistic and weaves those stories with the day-to-day trials of raising his own son. His attempts to understand and accept his son's issues create moments that are sometimes poignant, sometimes humorous, and always thought provoking. One can't help but feel empathy and hope for this child as his parents learn to define his possibilities and potential in new ways. Collins' sources are thoroughly documented, and he includes an additional reading list.

*Not Even Wrong: Adventures in Autism*, hard-bound, published in 2004 by Bloomsbury, New York, NY.

This issue of the Oregon Music Educator typically arrives in late spring as we are making our plans for the summer break. I hope you have the opportunity to relax, recharge, and read a good book! See you in September!

# Left-Handed Music Making

When I perform in public, listeners often ask me why I hold my violin “differently” from other players. Many comment that they’ve never before seen someone play a violin left-handed; that is, holding the bow in their left hand. In comparison, if you look at any orchestra around the world, you’ll notice that every violinist is playing right-handed! It’s been this way for hundreds of years. Right- and left-handed people alike customarily play the violin right-handed. Violin teachers instruct all of their students to play right-handed, whether or not they are naturally right-handed.

I had a telling experience early on in my career as a “lefty” violinist. I walked off stage after a performance and a man approached me, smiled, patted me on the back, and said, “Good job, we lefties have to stick together.” I was so surprised at the notion of a lefty club, that I didn’t know what to say—I just nodded at him. After that incident, I began paying more attention to whether people around me were left- or right-handed in their activities. I eventually met several other left-handed musicians, who, noting how I played and thinking that I was left-handed by nature, confided in me that they’d always suspected that they would have been better players if they had played left-handed instead of right. I became fascinated by this concept and decided to explore the roots of beliefs about handedness.

I found it curious that people who didn’t know whether I was naturally right- or left-handed would say things like “It must be really difficult to play a violin backwards” as if there were some inherent reason why it should be easier to play it right-handed. All right-handed persons know that skilled tasks are performed better with the right hand rather than the left; yet, many of them seem to overlook the fact that lefties have an equal and opposite reaction.

I also listened to such statements from a very unusual perspective. Unlike almost every other violinist in the world, I first spent many years mastering right-handed violin playing and then spent a similar amount of time learning how to play left-handed. Before beginning this immense task, I had previously developed

a measure of ambidexterity by teaching myself to write with my left hand in grade school, just to pass the time during boring classes. I learned to do it fairly well, but the final results were always less satisfying than writing with my far more coordinated right hand.

As an adult and professional violinist, I was forced to switch to playing left-handed due to a physical disability in my right shoulder. I soon recognized the close similarities between hand writing and playing a violin. Like any right-handed person who finds it harder to do things with their left hand, I found it harder to control the violin bow with my left hand than with my right. But, my love of violin playing made me persevere, and I struggled mightily so I could once again perform professionally. When I returned to public performance I soon encountered many right-handed “experts” who opined with an air of authority on the topic of playing a violin left-handed.

I searched the scientific literature and discovered that evidence relating to the supposed disadvantages of left-handed violin playing doesn't exist.

My left-handed playing was a bit rough at first. Other violinists would often tell me that I was playing the violin “wrong” and that it would be “easier for me” if I would simply just play “the correct way.” Few of them were interested to hear my explanation as to why I was playing left-handed. They were eager to point out the pitfalls of playing left-handed, such as, “It looks funny,” or “It makes me dizzy watching you play,” and “No orchestra will hire you.” Since I had no interest in playing in orchestras, their comments didn’t slow me down. I was more concerned with how my playing sounded than what my playing looked like.

These critics also listed the supposed advantages for lefties who play right-handed, such as, “Fingering is easier for lefties” or “You use both hands to play, so it doesn’t make any

difference which hand bows and which hand fingers the instrument.” I discovered that these notions were clearly erroneous when I compared them to my own experiences and those of many people whom I interviewed for my book. In addition, I found many published quotes from famous violinists and conservatory violin teachers about the much greater importance of bowing a violin as compared to merely fingering it. I found the common criticisms of left-handed violin playing to be based primarily on speculation that was unsupported by any systematic study or collection of evidence. And there were financial aspects as well. Many left-handed individuals have been convinced into buying a right-handed instrument by violin teachers or music store salesmen who might proclaim, for example, that “There is no such thing as a left-handed violin” rather than let a commission escape their grasp.

I began my book project with a graduate school background in the scientific methodology of experimental design. I had nearly earned my Ph.D. when the passion for performing rather than just studying music finally won out. I escaped to Nashville to join a full-time touring band as a country fiddler. I learned something important from my scientific studies, however. I learned that one can’t draw conclusions of “fact” unless there is a goodly body of evidence to support the facts. I searched the scientific literature and discovered that evidence relating to the supposed disadvantages of left-handed violin playing doesn’t exist. There were no scientific studies on record where lefties playing violin right-handed were compared to lefties playing violin left-handed.

As far as I could determine, no one else had bothered to learn to play violin both left- and right-handed at a professional performing level and had studied the experience in a systematic way. Yet, evidence abounds that demonstrates that both right- and left-handed individuals choose their dominant hands for many other skilled activities. Except for a few physically challenged individuals, I could find no record of any right-handed person who voluntarily chose to play fiddle left-handed intentionally. The reason is

# Left-Handed Music Making

continued...

simple. Righties prefer to hold a pencil in their dominant hand in the same way that lefties do. Most left- and right-handed children alike tend to pick up and manipulate objects with their chosen hand from an early age. When a violin bow is held out to a child for the first time, righties usually take it in their right hand and left-handed kids usually take it into their left hands before the teacher points out the lefty's "error."

I found one issue that clouds the handedness question. That's the phenomenon of ambidexterity. Most tools and implements in this world are designed for right-handers. By learning to use them right-handedly, many lefties have much opportunity to develop ambidexterity and often express great pride in this ability. As children, some lefties often purposely choose to use their right hands for certain activities because the majority of their peers or family members do it that way. Throwing a ball is such an example. With some extra work, a person can become good at manipulating the non-dominant limb. I experienced this myself when I learned to write with my left hand as a child, practiced throwing frisbies left-handed in high school, and then, as an adult, learned to bow my violin with my left hand. I'll admit that I feel pride in my left-handed violin playing accomplishment, the same pride that I hear expressed when a left-handed person tells me, "I write with my left hand but I bat right-handed at baseball."

Until recent times, most lefties were literally forced by well-intentioned teachers and family members to use primarily their right hand. Several of the adult lefties I've interviewed attended grade school in the '50s and '60s. During that era, most teachers would force lefties to write with their right hands. Several people related to me that their teachers actually tied their left hand down to their desk with a cord in order to force them to use their right hand to hold the pencil. Others had their left hand slapped with a ruler by vigilant teachers who spotted them attempting left-handed writing. When they got into music, their music teachers also steered them in a right-handed direction. It is amazing to me that, since most school teachers in the USA now allow lefties to choose their preferred

writing hand, 99.9% of violin teachers still adhere to the archaic practice of forcing lefties to bow right-handed.

One of my violin students of high-school age recently described to me how she resisted when, as a child, her grandmother tried to make her write and eat with her right hand. I initially taught her basic introductory bowing and fingering exercises playing right-handed and then followed with the same instruction playing left-handed on a left-handed instrument. I asked her to take both instruments home and practice each for an equal amount of time. When she returned to my studio she appeared to have equal skill on both instruments. When I asked her about the experience, she stated that she preferred playing the left-handed violin because she "could handle the bow better." She could finger the violins equally well with either hand.

In my book I've documented several amateur left-handed musicians, on violin, guitar, and mandolin, trained to a moderate level of skill in right-handed playing, who purposely took the time and effort needed to relearn to play their instruments left-handed. And, not surprisingly, they found that they could actually play better left-handed. I'm in regular contact with many individuals interested in the handedness issue. One friend, a classical violin teacher trained at a prestigious music school, maintains a strong opposition to the idea of anyone playing violin left-handed. Another right-handed friend, who runs a private violin school for children, is very excited about the concept. Since reading my book, she has changed more than a dozen of her naturally left-handed beginning students over to playing lefty violin. She was delighted to report to me that the lefties were making good progress, none worse, but most better than when they played right-handed. A violin

teacher and former student of mine consulted with me when he discovered that one of his lefty fiddling students was being banned from a public school music ensemble because he played left-handed. His teacher insisted that he relearn how to play violin right-handed.

Despite being a righty myself, I've become a lefty advocate and an activist even. But I've taken care in my book to point out reasons why lefties might at least consider playing in the traditional right-handed way, despite their natural inclinations. I think that my book gives them the information they need to make an intelligent and informed decision.

I'm a firm believer in utilizing resources with maximum efficiency and utility in every aspect of human endeavor, whether it be encouraging the production of fuel-efficient vehicles, turning an unused cubby into a storage space, or advocating that capable and willing physically challenged persons be offered gainful employment. I'm all for progress that results in a net gain for humanity. As a teacher and educator, my foremost task is to recognize and nurture the skills and talents of my students. To that end, I strive to facilitate their musical progress in any way that I can, even if it means bucking a dubious establishment. Music making is a journey, often a fulfilling lifetime pursuit. There are many possible paths and many possible goals. The journey might lead solely to personal satisfaction and enjoyment in private playing. It might lead to a career in professional performance. My job is to facilitate the journey regardless of its destination.

*Ryan Thomson is a string teacher at Phillips Exeter Academy and the author of "Playing the Violin and Fiddle Left-handed," which is the world's first book to challenge the prescription that all violinists must play right-handed. ISBN 0-931877-42-3*



# Call for Presentation/Session Proposals

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Demonstration or Performance Group Required:  Yes  No  
Could the demonstration group be one of the groups invited to perform at the conference?  Yes  No

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

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\_\_\_\_\_

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

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# Technology Column

Mike Klinger  
Report from NAMM

The NAMM show, held in sunny Anaheim California in mid January has just concluded. As always lots of people, lots of new gear, and a personal unbiased view on some of the bright spots that caught my eye at this years show follows.

## Finale and Sibelius News

A word of advise for *all* of you who currently use either Finale or Sibelius is to *please* upgrade to the latest versions of these wonderful programs. Both companies have taken great measures to improve their interface, ease of use, powerful new features and much more.

MakeMusic, Inc. (makers of Finale) has announced the appointment of Hal Leonard Corporation as its U.S. distributor. Mmm... seems like everything is in place here for Internet publishing for Finale music? Stay tuned. MakeMusic, Inc. has also introduced the new SmartMusic Studio 9.0. Most of you are already familiar with this great accompaniment software. However, if you are into jazz...it's loaded! It now has the Alfred Jazz Library, Abersold jazz library, Wynton Marsalis library and much, much more.

Sibelius introduced Groovy Music, which is a series of 3 exciting software programs called Shapes, Jungle and City for elementary school student's ages 5 to 11. Fun to use, Groovy Music teaches the basics of sound, rhythm, pitch and composition using pictures and animation - progressing to the study of simple notation as well as major and minor scales. It guides them with a simple voiceover and lets them create their own music as well as carry out directed activities, so there's plenty of room for creativity. Groovy Music Shapes (\$69 single, \$295 Lab 5, \$50/seat for site license) is the first to be released in mid-Feb with Jungle and City to follow mid-spring.

## Portable Digital Recording

The 2006 NAMM show was filled with all sorts of new portable digital recording de-

vices. Any of the units mentioned here in the \$399- \$499 price range are wonderful for the classroom teacher wishing to simply record their students daily for evaluation purposes. Sony introduced both hi-end and low-end



recorders. On the hi-end, the Sony PCM-D1 (\$1995 srp) has everything you need (and then some) including: 96khz/24 bit recording quality, really good built in X/Y condenser mics, 4GB internal flash memory, USB ports for transferring your recording to a computer for editing and burning, 4 rechargeable batteries and fits in the palm of your hand. On the lower end, the Sony MZ-M100 mini disc recorder (\$399 srp) records at 44.1khz, comes with a stereo mic with a 3' cable, USB with software for moving the recording to a computer for burning, rechargeable battery, can support the new 1 GB Hi-MD discs (\$7 srp) storage or can use

the original MD as well (less storage). Edirol introduced the new R-09 recorder (\$450 srp). It records/playback in both 24 bit/48khz (or 44.1) WAV or 320kbps MP3 formats, comes with a 64MB SD card for storage, stereo mic built in, USB connectivity to a computer, long battery life and reverb is included. Although the M-Audio Micro Track 24/96 (\$499 srp) has been out now for a while I feel that it is once again worth mentioning here because it falls in with these other recorders. It records up to 24bit/96khz, uses standard compact flash media to record to, has USB 2.0 file transfer capability, balanced 1/4" line/mic ins with phantom power, S/PDIF digital in, RCA & 1/8" headphone out and can record up to 5 hours per battery charge (3 hours with phantom power).

If you have need to be able to record 8 tracks simultaneously, then the new Korg D888 (\$699 Map) is just the ticket. This piece is loaded with 8 inputs (XLR or 1/4") and each of the

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continued...

# Technology Column

8 tracks has an additional 8 virtual tracks for a total of 64. It records at 40 bit/44.1khz, has and internal 40 GB HD built in, has USB 2.0 for transferring your recording to a computer for editing or CD burning, has 11 built in effects and phantom power is available. Whew!

If you can afford to spend a few more dollars, then the new Tascam HD-P2 (\$1299 srp) might be just the ticket. It records up to 192khz/24 bit using Compact Flash media. It comes with (2) built in XLR inputs with phantom power, firewire connectivity, time code input, records up to 5 hours using AA batteries, and is extremely ergonomic and rugged. On a side note, Samson has introduced 3 wonderful USB condenser mic's that you can plug directly into your computer. The CO1U (\$79 MAP) is a studio condenser, the CO3U (\$129 MAP) is a multi-pattern studio condenser and the Q1U (\$49) is a dynamic mic. All are USB and the company has a wonderful FAQ on

how to use them with various music software programs at [www.samsontech.com](http://www.samsontech.com).

## Software Synthesizers

The current trend in creating music with a computer (thanks to faster and more powerful computer's) is to purchase a software synthesizer that appeals to your taste. There are now hundreds out there and the list get bigger daily. Sibelius announced 2 new sound libraries that can be add-ons to Sibelius 4. Garritan Personal Orchestra Sibelius Edition and Sibelius Rock & Pop Collection are both priced at \$219 srp. Sibelius GPO comes with 270-pitched instruments plus five un-pitched percussion ensembles (containing 58 separate percussion sounds), of which you can play up to 32 at once. Rock and Pop comes with 108 pitched instruments plus 20 drum kits (featuring a vast range of percussion sounds from Disco to World Music), of which you can play up to 32 at once.

Native Instruments has introduced a wonderful General Midi sound library called Bandstand (\$115 educational). It comes with 2 GB of wonderful GM sounds, works with either Mac OSX or Windows XP and can be used as a Stand-alone,VST®,Audio Unitsworks with either Mac OSX or Windows XP and can be used as a Stand-alone,VST®,Audio Unitsworks with either Mac OSX or Windows XP and can be used as a Stand-alone,VST®,Audio Unitsible sounds and best of all...does not require a really powerful computer to make it work. The entire orchestra fits into 32MB and only 75MB is needed for storage on your HD. It runs on either Mac G4/G5 under OSX or Windows Pentium, AMD or Athlon 64 under XP or 2000. What is truly remarkable about these sounds is how Eric Lindemann synthesized them. He first samples various phrases (i.e. a string section playing legato, pizzicato, staccato, etc). He then separates

continued on page 26...

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# Technology Column

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things like vibratos and tremolo's from the sample and uses a form of additive synthesis to enhance and store the sound, thus reducing its size. All of the samples are then triggered via midi in real-time. In other words, if you play a passage of string music legato, it triggers the legato string sample. Maybe in the middle of this legato passage you play a few notes staccato. No problem, it simply calls up the staccato string sample (in real-time) and plays it. Thus you get an incredible recording and playback complete with all of the nuances. It is well worth going to their website at [www.synful.com](http://www.synful.com) and listening to some of the demo examples.

## Keyboards

Korg introduced several new keyboards at NAMM 2006. Most of these are replacements for early models. The Triton TR61 (\$999 Map) replaces the Triton LE61, TR76 (\$1299 Map) replaces the Triton LE76, and the TR88 (\$1899 Map) replaces the Triton LE88. The TR series

is essentially the same as the LE series with a new black look, USB MIDI capabilities and reliable, portable SD card data storage. Korg also introduced the new X50 (\$749 Map), which replaces the X5D. It has 512 professional-quality sounds, 384 combinations, 16-part multi-timbral and USB connector allowing direct connection with your computer. M-Audio, makers of some of the best keyboard controller keyboards for use with software synthesizer's, redefined and revised some of its line and introduced some new models as well. On the lower end of things the company is keeping the Keystation 49e (\$99 Map), 61es (\$169 Map), 88es (\$199 Map) and Pro 88 (\$499 Map. For the musician who needs portability and control there is the *new* Oxygen series of keyboards starting with the Oxygen 8 v2 (\$139 Map), Oxygen 49 (\$199 Map) and Oxygen 61 (\$249 Map). For a better feel and a higher end keyboard overall there is the new Axiom line. Basically these keyboards offer, semi-weighted action, assignable afertouch, trigger pads, and transport controls to run

your DAW. The Axiom 25 (\$179 Map), Axiom 49 (\$249 Map) and the Axiom 61 (\$299 Map) should be available by the time you read this. Yamaha also redefined and revised some of its line of keyboards. All of these new keyboards come with USB computer connectivity. Coming this June, you will see the PSR403 (\$229 Map) replace the PSR293. New features include control knobs for real-time control, pitch bend wheel and an arpeggiator. The entire DGX line gets replaced with the new YPG225 (\$349 Map) and is a 76 note keyboard, the YPG525 (\$629 Map) which is an 88 lightly weighted keyboard with USB storage and USB connectivity to a computer and includes matching stand, and finally the YPG625 (\$779 Map) which is 88 key weighted action and also includes the matching stand.

*Mike Klinger is the owner/founder of The Synthesis Midi Workshop specializing in educational sales and training in music technology related items. To date over 5000 music teachers from all over the world have taken his workshops. For more information please go to his site at [www.midiworkshop.com](http://www.midiworkshop.com)*

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