

Oregon

Music Educator



the Spring Survival Issue

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541.737.5584, szielke@oregonstate.edu

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503.565.4395, jhandbh@teleport.com

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503.261.8273, christopher_silva@ddouglas.k12.or.us

OMEA Historian
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OMEA Past President
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503.554.2621, sajavan@comcast.net

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541.687.3391, ross@4j.lane.edu

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503.233.3118, admin@oregonmusic.org

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kthadley123@yahoo.com

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All-State Band Manager
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All-State Choir Manager - Men
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503.259.5218, Marci_Taylor@beavton.k12.or.us

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541.938.5504 7275, george.white@miltfree.k12.or.us

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503.399.3128, SPhil25216@aol.com

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503.916.5280 429, pjolstea@pps.k12.or.us

District 02 Chair
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503.762.6141, bandmann@comcast.net

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District 06 Chair
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541.372.2287, grobbins@nyssa.k12.or.us

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541.451.8555, Josh_Head@lebanon.k12.or.us

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541.988.5352, TVian@sps.lane.edu

District 13 Chair
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503.353-5872, stoness@nclack.k12.or.us

District 14 Co-Chair
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503.673.7648, schreins@wlwv.k12.or.us

District 14 Co-Chair
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503.673.7648, whitehem@wlwv.k12.or.us

District 15 Chair
Eric Swanson, Westview High School
503.259.5218, eric_swanson@beavton.k12.or.us

Special Board Representatives and Liaisons

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503.682.6722 226 mikew@osaa.org

OSAA Band/Orch Contest Chair
Chuck Bolton Warner Pacific College
tubasat@aol.com

OSAA Band Rep
Jennifer Muller David Douglas High School
503.261.8246 Jennifer_Muller@ddouglas.k12.or.us

OSAA Board Rep
Jennifer Muller David Douglas High School
503.261.8246 Jennifer_Muller@ddouglas.k12.or.us

OSAA Choral
Liaison Marci Taylor Westview High School
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503.589.8167 mstrauser@corban.edu

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800.828.0229, www.menc.org

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Barbara L. Geer

MENC Executive Director
John Mahlmann
800.828.0229, www.menc.org

NW MENC Region President
Jim Rice
jricemusic@verizon.net

EDITOR

Oregon Music Educator
Mark Jones, MPA, Editor
PO Box 69429, Portland, OR 97239
503.233.3118
E-mail: admin@oregonmusic.org
website: www.OregonMusic.org

PUBLISHING AND PRINTING

Apollo Graphics, Inc.
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Jan Bishop Editorial Assistance

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OMEA Sustaining Members

234th Army Band • Jesse Salas
6255 NE Cornfoot Rd Portland OR 97218-2747
jesse.salas@or.ngb.army.mil

Alfred Publishing Co., Inc • Kathy Johnstone
PO Box 10003 Van Nuys CA 91406
kjohnstone@alfredpub.com • www.alfred.com

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1420 SE 163rd Ave Vancouver WA 98683
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Lionel Hampton School of Music, Univ of Idaho
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PO Box 444015 Moscow ID 83844-4015
shess@uidaho.edu

Marylhurst University • John Paul
17600 Pacific Hwy #261 Marylhurst OR 97036-0261
pwittenberg@marylhurst.edu

MTD marketing, Inc. • Mike Danforth
6165 Lehman Dr #205 Colorado Springs CO 80918
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Oregon State University Music Department
Brad Townsend
OSU - 101 Benton Hall Corvallis OR 97331-2502
btownsend@oregonstate.edu

OSU Department of Music
Tina Bull/Rachelle Macabe
101 Benton Hall Corvallis OR 97331
osu.orst.edu/dept/music/

Pacific Winds • Willie Knauss
791 W. 8th Ave Eugene OR 97402
www.pacificwindsmusic.com
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Peery Products Co., Inc.
Kat Hoffman-Traver
PO Box 22434 Portland OR 97269
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Peripole-Bergerault, Inc.
Sylvia Perry
PO Box 12909 Salem OR 97309-0909
contact@peripolebergerault.com
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Portland Youth Philharmonic
Ingrid Arnott
421 SW Hall St, Ste 1350
Portland OR 97201
ingrid@portlandyouthphil.org

Sabian Ltd. • Nick Petrella
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Synthesis Midi Workshop
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www.midiworkshop.co
klinger@midiworkshop.com

University of Oregon School of Music
Dr Jeffrey Williams
1225 University of Oregon
Eugene OR 97403-1225
jpaul@darkwing.uoregon.edu

University of Oregon School of Music
Scott Barkhurst/Ceci Lafayette
1225 University of Oregon Eugene OR 97403-1225
scottb@oregon.uoregon.edu/music.uoregon.edu

Wally's Music Shop • Steve Bond
607 Washington St Oregon City OR 97045
wallysmusic@wvi.com

Western Oregon U./ Music Dept. • Solveig Holmquist
451 Monmouth Ave Monmouth OR 97361
holmqs@wou.edu

Willamette University Music Dept.
Attn: Diane Trevett
900 State St Salem OR 97301
dtrevett@willamette.edu

Yamaha Corporation of America
Christi Soto/Media Buyer/Coordinator
6600 Orangethorpe Ave Buena Park CA 90620
csoto@yamaha.com

Yamaha Corporation of America Band & Orchestra Division
Larry Chamberlain
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Paying the Price

The marching band had just earned several caption awards and a very high placing competing in a division with much larger schools. Their show was extremely entertaining, the students well trained and disciplined, and the parents and community members in attendance appreciative and fanatically vocal in their support. I happened to bump into their director at the end of the night, and I literally gushed over the quality of the show and how impressed I was with their accomplishments, especially considering the size of the school and remoteness of the community. In essence, I was asking, "How do you do it?" Exceptionally humble, this wonderful teacher talked about the personal sacrifice



and sense of service, both to the students and to the community, which was necessary to experience this kind of success.

Success like this doesn't come at a bargain basement price. In fact, the cost is often much higher than many people are willing to pay. I've seen many begin their teaching careers with energy and enthusiasm, only to fizzle out when they realize how much effort is involved. We see the same kind of phenomenon all around us. Everyone wants to be thin, but nobody wants to diet. Everybody wants to live long, but not many want to exercise. Everybody wants money, yet few want to work hard. Successful people conquer their feelings and form the habit of doing things that unsuccessful people do not like to do. They

are willing to ask the question, "What is the cost?" and positively answer, "I am willing to pay the price to get there!" So, what does the price tag include? Here are a few items:

"We must give more in order to get more. It is the generous giving of ourselves that produces the generous harvest."
Orison Swett Marden

Hard work. There's no way around creating success without a lot of blood, sweat, and tears. So many people will do what's easiest and avoid hard work, even though a strong challenge is commonly connected with strong results. When we discipline ourselves to do what is hard, we gain access to a realm of results that are denied everyone else. The willingness to do what is difficult is like having a key to a special private treasure room. Now, it's not easy to practice discipline. In fact, it can be downright painful at times.

continued on page 6...

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We all know what it's like to do something that we don't want to do but know we should do. That's the pain of discipline. But, if we don't engage in that kind of pain, we open ourselves up to the pain of regret, which is far more excruciating.

"The biggest room in the world is the room for improvement."

Unknown Author

Learning. Doing what we love requires us to constantly acquire new skills, polish existing abilities, and develop more effective teaching methods. Are you willing to devote the time, money, and energy to making that happen? I'm not necessarily talking about formal education here, although that sort of education is an invaluable asset. What I am specifically talking about is a self-improvement program that focuses on continually enhancing self-confidence, heightening self-awareness, and fortifying self-reliance. This type of continuing education program is priceless. When I think back on the mentors I've learned the most from, I realize that they all modeled the same appetite for learning. They continually learned from their own experiences, and they learned from observing what the best around them did as well. They were on the constant lookout for new ideas, for new innovations, and for new ways of doing things better than ever before. No matter how much they learned or how much they accomplished in life, they realized they would never know it all. They continued to grow because they continued to invest in themselves.

"When you discipline yourself to do the things you need to do when you need to do them, the day will come when you can do the things you want to do when you want to do them."

Zig Ziglar

Discipline. It takes focus and commitment to be successful in our work without getting sidetracked or giving up. Success doesn't just happen. We have to be intentional about it, and that takes discipline. We need to recommit ourselves daily to setting deadlines and

priorities. We need to challenge the excuses our minds so easily create, such as those internal messages that tell us why we couldn't, shouldn't, didn't, or wouldn't. We need to remove rewards until the job is done. And we need to stay focused on results.

"A nail is driven out by another nail. Habit is overcome by habit."

Desiderius Erasmus

Change. At the surface, this might not seem like a significant price. And yet, as we all know, change isn't easy. Change takes us beyond our boundaries, challenges us to what is not familiar, and forces us to give up well-worn habits. It requires effort and sacrifice of things we have learned to enjoy. In a nutshell, acquiring any good habit requires a change by swapping out a bad habit and replacing it with the habit we want to acquire. Instead of keeping the old habit we want to eliminate, we need to exchange the good habit for the bad habit and begin using the good habit in its place. Then we must continue to use the habit, use the habit, use the habit—over and over and over again, so that the good habit becomes an integral part of our life.

"The most essential factor is persistence—the determination never to allow your energy or enthusiasm to be dampened by the discouragement that must inevitably come."

James Whitcomb Riley

Emotional stamina. This is going to show my age, but do you remember the old Timex watch commercial slogan "It takes a licking, but keeps on ticking?" Like it or not, we're going to take our lumps on occasion. And, while we would all prefer that not to be the case, we're going to get whacked around more than a few times. Our ability to overcome the trials of working with that "special" or "difficult" kid, the overbearing parent, the time commitments of our job, you name it, can allow us to keep going—and to keep on ticking. Helen Keller said, "Although the world is full of suffering, it is full also of the overcoming of it." Whenever life deals a

hard-hitting blow, we need to pick ourselves up and get back in the game. Dogged determination, when coupled with a refuse to lose attitude, can pave the way through even the biggest of roadblocks and obstacles we will ever encounter.

The late Leonard Bernstein once said, "I still hear people asking: What do artists have to do with the economy, the environment, corporate America, the future, freedom, survival and honor? The answer is everything! Our truth, if it is heartfelt, and the beauty we produce out of it, may perhaps be the only real guidelines left, the only clear beacons, the only source for renewal of vitality in our world. Where economists squabble, we can be clear. Where politicians play diplomatic games, we can move hearts and minds. Where the greedy grab, we can give. Our words, our pens, our voices, our c-sharps and b-flats can stand taller than corporate mega-structures, can break down self-interest, can reinforce humans against moral deterioration. Perhaps, after all, it is only the artist who can continue to reveal the presence of God in the minds of men."

Is what we do worth the cost? YOU BET!!

As a coda, I'd like to say thank you for the opportunity to serve in the position of MENC Northwest Division President. The chance to meet so many of you and celebrate the importance of music in our lives is something I will always treasure. I believe my students will be the benefactors of the pearls of wisdom I have gained from you, and the seeds of inspiration you have planted in my life will continue to bear fruit in their lives. Dave Weatherred will be representing us as Northwest Division President over the next 2 years. He is so insightful and well respected and will be a terrific voice for music education on our National Executive Board. We are definitely in good hands! Best wishes as you inspire and enrich your students' lives through music.

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One of the best things about teaching is that it is like a good story in that there is a beginning, middle, and an end to each year. Our life is not an endless blur of same-seeming days, where weeks turn into months, months into years, and years into decades. Our year always begins with the hope of a brand new start, followed by a lot of hard work. Our annual story finally culminates into the bittersweet of the last days of school, where yet another year is put into the history books, and students, whom we have grown to love, move on to the next stages in their lives.



Before the ink is even dry on this year, we are already deep in planning for the following year. Next year, you will finally take that trip. Next year, you will finally buy that cool Orff instrument that you have needed for the longest time. Next year, you will finally perform the piece you have always wanted to. Next year, you will start the special select ensemble that gives the students great performance opportunities. Each year offers us a brand new start, and it is how we finish the previous year that affects how we start the next. It is certainly a circle of life that we experience as we go through the process of both writing the last chapter of this year and beginning to outline how we will write the story of music next year. Let me encourage you to sprint across the finish line this year. To help, I would like to offer a couple ideas.

1. Pick up a horn or go sing while having students conduct the music. It should provide amazing entertainment to the ensemble, while allowing you to hear and feel what it really is like in the ensemble. Enjoy watching the student conductors struggle to be creative with the music.
2. Take 5 minutes to explain to your class why

you are thankful that you chose teaching music as your profession. Too often, we vent about what is wrong with our career and students miss what we think is wonderful. Research has shown that it is our public school music teachers who have the most influence on a student's decision to enter the music teaching profession. The future of our profession sits right now in our classrooms.

3. Honor a non-music colleague at your end-of-year concert for contributions to the school or for their support of music education. Have them stand and then have your students initiate a standing ovation for that teacher. We get a lot of applause and recognition. Spread it around a bit.

4. Put pictures and brief bios of graduating students in your final program. Highlight their

post-graduation plans (including graduation to middle school and high school). Have each student write a quote to include in their bio about how music has changed their life.

5. Buy a pack of thank-you cards, and write notes to all the people who do so much to make where you work such a great place. Write a thank-you note to the janitor; it will probably hang on the bulletin board in the janitor's closet for the next couple years. Write a note to the football coach; you just might cause him to fall into a dead faint! We all are allies in the support of our students.

Congratulations to each of you who participated as a volunteer, clinician, or a conductor at either the Annual OMEA All-State Conference or the Northwest MENC Division Conference. Your names are too numerous to list, but you made both events huge successes.

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

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Send this form by July 1, 2007 to: Jeff Hornick
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Addition information about the ensemble: _____

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

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

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First VP's Column

Christopher Silva
First Vice-President

Selections for Graduation: Sending them off on a positive note

It's that time of year again when we must plan for the musical finale of the school year—graduation. Whether you are looking for a simple choral piece, a large work for choir and symphony, or a great piece of appropriate band literature, many choices abound. The following list represents a quick search of online resources plus selections from my personal commencement experiences over the past 25 years.

This list is far from comprehensive, so for future publication, I'd appreciate your sending me any selections I should add.

Choral:

- "And So It Goes," Arr. Bob Chilcott, Hal Leonard
"Choose Something Like a Star," Randall Thompson, ECS Publishing
"Flying Free," Don Besig, Shawnee Press
"Homeward Bound," Jay Althouse, Alfred
"I Will Remember You," Arr. Mac Huff, Hal Leonard
"Laurie's Song from 'Tenderland,'" Aaron Copland, Boosey & Hawkes
"Leave No Sung Unsung," Linda Spevacek, Heritage Music Press
"Lonesome Road," James Taylor, Shawnee Press
"Peace I Leave with You," Rene Clausen, Mark Foster
"Road Not Taken," Rene Clausen, Mark Foster
"The Road Home," Stephen Paulus, Paulus Publications
"The Road Not Taken," Randall Thompson, ECS Publishing
"The Wish," Audrey Snyder, Hal Leonard
"Things That Never Die," Lee Dengler, Shawnee Press
"You and the Song," Ben Allaway, Santa Barbara
"You are the New Day," Arr. Knight, Warner Brothers

Instrumental/combined:

"Pomp and Circumstance," Elgar: Traditional favorite that can be found in most libraries. Many different arrangements are available, some with a "Fanfare and Processional" on one side and "Fanfare and Recessional" on the other.

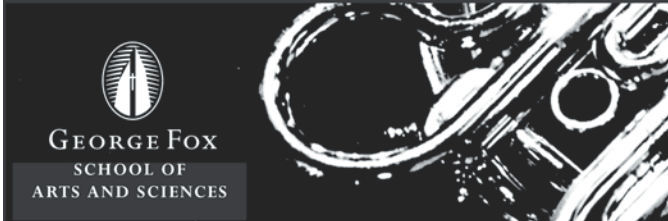
The school alma mater (if they have one): Adds a sentimental touch to the ceremony.

"Sine Nomine," Alfred Reed: Great piece that is approachable by most groups. It has many "fall back" points for repeats that make it easier to coordinate with the number of graduates (idea respectfully borrowed from Dave Becker).

"Earl of Oxford Marche," William Byrd: Can be repeated as many times as necessary to march grads in or out (also borrowed from Dave Becker).

"Battle Hymn of the Republic," Wilhousky: Works well for all combinations of wind ensemble, orchestra, and choir. We use this every year and have a speaker recite The Gettysburg Address during the first section.

"America the Beautiful," Arr. Carmen Dragon: Crowd pleasing arrangement with a big finish. There is more meat in the arrangement for instrumentalists than for singers.



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Dear OMEA Members & Friends

To assure that you receive OMEA's activities notifications and publications in a timely manner, we need your member information to be as current as possible.

If you notified MENC about changes in your MENC membership information, we may not have that information. MENC gives us membership information changes only when you renew your MENC membership. (For example, if you established or renewed your MENC membership in September, but subsequently changed any contact or teaching information with MENC in January, OMEA would not know of these changes until the next September when MENC notified us of your renewal.) This being the case, we need you to help us bring your information current.

1. Please go to the OMEA website at www.oregonmusic.org.
2. Log in using your username and password.
3. (If you have forgotten your username and/or password, or if what you believe to be your current codes do not work, please email me at ormused@aol.com requesting them - make sure you give me both your first and last names, and MENC number if you have it. I will send you the information you need usually within 48 hours.)
4. Click on Profile in the lower left navigation bar.
5. View your profile and its details by clicking on the tabs that say Additional Info, Contact Info, Teaching Level, Teaching Areas, and Membership Info.
6. If you find all of the information to be correct, you needn't do anything more.
7. If you see that some changes need to be made, run your computer's cursor over the word Edit near the top of the page. Update Your Profile will appear.
8. Click on Update Your Profile and you will be taken to the Edit Your Details page.
9. Make the appropriate changes to the information - be sure to click through the five tabs.
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Mark Jones, OMEA Executive Manager



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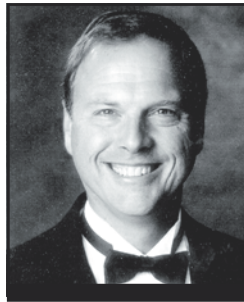
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Past-President's Column

Patrick Vandehey
Past President

As you sit staring out at the brilliant early spring weather, I hope you are as energized as I am from having gone to an outstanding Northwest MENC Division Conference. Jim Rice put on a wonderful show—there was something for everyone. George Fox University was fortunate to have had both its choir and band perform at the conference. On Saturday night we had a banquet for all the performers and involved staff at the Marriott. Dr. Tim Lautzenheiser attended and spoke with the kids. It was a wonderful conclusion to a wonderful weekend. Dr. Tim was his usual articulate and positive self, and everyone left feeling proud of a job well done and inspired to tackle the next task at hand.



our response to the profession still would be YES! True, there have been many hard, hard times, but this would be the case in any profession. The bottom line is I am proud to be a music educator; I am fulfilled as a musician; and I feel that what I do makes a difference in kids' lives and to society as a whole. What more can you ask for in a career?

At our OMEA conference in January, I was again fortunate to be able to hand out Outstanding Contribution awards to some very deserving colleagues. It is so rewarding to me to be able to recognize, even if in a small way, those who are finishing the race well—those who have run the gauntlet, even through the dark times of budget cuts, bad administrations, poor tal-

ent pools, mean-spirited parents, and long, gloomy winter months. These are people who have made a significant contribution to music education in Oregon and have influenced all who have followed in their footsteps. They never cut and ran. Instead, realizing that art is the backbone of any society, they put their personal gifts to use to educate and train young people to be musicians. These educators taught their students to rise above the baseness that is our world into the rarified air of beautiful music and have proven themselves to be invaluable contributors to a better world. Honoring them is the very least we can do.

This year, to recognize commitment to elementary music education and remarkable achievement in focusing on teaching children through music, OMEA created the Excellence

Behind the scenes, Dr. Tim shared a disturbing statistic. He told Loren Wenz and me that there were over 11,000 music specialist jobs that went unfilled this year nationwide. We were stunned but not completely surprised. I still find that number astonishing as well as unacceptable. How can this be? To me, teaching music is rich with rewards and fulfilling to the soul. I can't imagine doing anything else, nor have I ever thought of doing anything else. I knew as an eighth grader that I was going to be a band director. I took many rabbit trails on my way to my first band job, but I got here and I stayed here. Why is it that we are not convincing our young gifted students to pursue music education as a profession? I can tell you that students are not breaking down the doors at George Fox U. to get in and learn how to teach music. We do get our share of young prospects, but we also get those who come in and say that they are staying away because they saw how unhappy their high school directors were or, even worse, because they know that music teachers don't make enough money!

I work along side both Loren Wenz and Dick Elliott. Among the three of us, we have over 100 years of public school teaching experience. I know that if asked, "Do you feel fulfilled with your career choice as a music educator?" the answer would be a resounding YES, and, if we had to do it over again,

Thank you, teachers.

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Ann Cockerham, Orchestra Manager
Nic Granum, Assistant Orchestra Manager
John Hubbard, Young String Ensemble Conductor
and Chamber Music Coordinator
Larry Johnson, Conservatory Orchestra and
Wind Ensemble Conductor
Diane Syrcle, Executive Director

Sincerely,
All of us at the Portland Youth Philharmonic Association



PORTLAND YOUTH PHILHARMONIC
Mei-Ann Chen, Conductor & Music Director

continued...

Past-President's Column

in Elementary Music Education Award and selected Denise Phillips of the Beaverton School District as the first recipient.

OMEA awarded the Oregon Outstanding Administrator to Robert Dunton, who is the Superintendent of Schools in the Corbett School District. Robert was recognized not only for his excellence as an administrator but also for his extraordinary involvement in the total school music education program.

The OMEA Oregon Outstanding Music Educator award went to Russ Christensen of Sprague High School. Russ earned this award because of his dedication, leadership, and commitment to music education, not only at Sprague, but in his district and state as well.

The highest honor that OMEA bestows is the John McManus Distinguished Teacher Award. This distinction was awarded to Sally McBride. Sally demonstrated excellence as a leader, teacher, and musician, while setting a standard for lifelong service to music education and educators.

Each of these individuals has distinguished themselves in our field. They have made their communities better places to live in by creating beauty through the people who live there. More importantly, they have created a legacy that will inspire all those who follow them. It is OMEA's goal not only to recognize outstanding contributors but also to create a Hall of Fame display that features all awarded educators over the years. This

Hall of Fame display will be on display at our yearly conferences. It is important that our young educators see the names and faces of those who have, or are continuing to, run the race well.

The average music educator lasts only 5 years in the profession. Why is this? One reason might be that we are not doing a good job with the continuum from experienced teacher to the new teacher fresh out of college. Awarding our finest and prominently recognizing them in a Hall of Fame display certainly will not rectify this problem, but it is a start and, frankly, a really good thing to do.

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How to Involve Your Music Specialist in Your Storyline

(The Value of Utilizing Your Music Specialist)

This article is designed to share with your classroom teachers.



The Storyline method is “a structured approach to learning and teaching that was developed in Scotland. It builds on the key principle that learning, to be meaningful, has to be memorable, and that by using the learner’s enthusiasm for story-making, the classroom, the teacher’s role and the learning can be transformed.” www.storyline.org.

Some of you may already use your building’s music teacher as a resource for your Storyline topics. Others of you may have never even considered them as part of your school or program (perhaps they just provide your planning time?). And, there are many others, of course, who fit somewhere in between. Let’s assume for a moment that it has never even crossed your mind to use your music specialist as a resource.

Why involve your music specialist in your Storyline (or any other curriculum tie-in)? Well, if you’re planning a Storyline with a social-science focus, for example, your music specialist can be very helpful in finding music and instruments that fit the time period you’ll be studying. If your Storyline is about castles, she/he could come up with some examples of medieval music/instruments/dances that would fit with the theme. “What kind of music would be ringing through the halls of a castle in the mid-1300’s?” “How was music used during medieval times?” Your specialist may also know of musicians in the community who play some of the instruments of the period and could invite them in to share/perform/teach about them. This

could be an extension of your teaching time (the music specialist could come into your classroom), or it could be that the music specialist teaches these nuggets during their class time with your students.

Let’s take another example: a science-based Storyline (i.e., The Solar System or The Rainforest). I used John Williams as one of my “composers of the month” recently because the new Star Wars movie was being released that month (John Williams wrote the music to all the Star Wars movies!). The students are familiar with the music

(and love it!) and it became a great tool for talking about the purpose of a soundtrack. “How exciting would the flight scenes/battle scenes be without the music?” I selected several scenes from the older movies and turned off the sound so they could actually experience that. WOW!

I happened to have a classroom that was studying the solar system at the time, so this was a natural fit for them. They also performed “The Rap of the Solar System,” a piece of music that I found with information about each of the planets that was rapped. How long do you think that information will stick with them? A lot longer than if they had only read about it or written a report about it, I’ll bet! The more avenues we take to give the students experience with the subject, the better the information sticks, wouldn’t you say?

One other point that I’d like to make: “Style,” “shape,” and “line” all are words that relate to art or construction/design, but they are also words that relate to musical concepts. When you begin planning a Storyline or unit topic, consider sharing your outline with your music specialist. We can look at the things that you are planning and perhaps insert or expand on one of your ideas as it relates to music. By doing this, it most likely will expand your

student’s understanding of the idea/concept. And isn’t that what we’re all trying to do?

Practical ways to involve your music specialist:

- Invite your music specialist to your planning sessions.
- Give your Storyline or unit topics to your music specialist as soon as possible so they can begin planning too.
- Share your outline with your music specialist. They may see other things that can be added for deeper understanding.
- When you set aside a portion of your planning/staff collaboration time to work on your Storyline units, invite your music specialist to join you.
- Once you’ve established a partnership with your music specialist, maintain regular contact with them (email, phone, face-to-face). Make sure they understand where you are going and where you want them to go.
- Consider letting your music specialist do the actual teaching of the musical concept or do it together. (We’d love to support you!)

Granted, this is not for everyone, but I’m all for teaching the whole child: musically, socially, academically, emotionally, kinesthetically, etc. Our students are “our” students, and, if we model cooperation, our students might just pick up on that, too! Bonus!



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College of Liberal Arts

Orchestra Column

Jeff Simmons
Orchestra Chair

Shifting

Greetings friends and colleagues! As I shift into the role of Orchestra Chair for OMEA and all of us shift into spring concert and festival season, I have been fretting (no pun intended) over this, my first journal article. What an awesome task to be charged with. What do I have to offer to the orchestra teachers of the state of Oregon? Every pedagogical idea I have was stolen from my wife, Brenda, and nothing organizational that I do is new or innovative. Ultimately, I decided that I would share a vision that many of you too possibly have for where school orchestra is and should be in Oregon.



It was during a lesson with one of my middle school groups that it hit me. Shifting is essential to our playing, but how much shifting have we done in our teaching. How many of us are stuck in first position? We all get stuck there so easily in our rapid days of rushing among rehearsals, schools, symphony, family, purchase orders, begging for the money for a purchase order, molding the youth, staff meetings, conferences, bus ordering, concert programs, and the myriad of tasks that fill all moments of our days. Who of us has time to practice our instruments, let alone look at shifting our mentality of orchestra to see it as a bigger picture? Shifting is the most intimidating part of methods classes (at least it was for me—violins seem so small after the bass), just as it is the most intimidating part of growing mentally.

The future that I see us, the orchestra teachers of Oregon, shifting into is multi-faceted. We need to play a little bit of “keeping up with the Jones” in band and choir. It is time for a statewide music list in Oregon. It is time for us to begin getting a lot of you, the string specialists, on the OSAA adjudicator list. There are so many knowledgeable and expert teachers in the state, but when it comes time to hire festival judges, our options are limited if we truly want a pedagogical expert. It is time for us to shift away from the mentality

of orchestra as a token program within our schools and see it as being an integral program within our schools, community, and state. It is time for us to shift away from local-only festivals—keep it in the league—to offer an open invitation to all who want to participate. It is quite often very challenging to get a variety of feedback for our kids, as well as for our direction. We all know our area schools and what is happening and going on, but what about elsewhere? What better venue is there to discover, learn, and inspire for our students and for us than festivals? I personally have never left a festival without an idea for a future piece or 20 to perform, some ideas about bowings for a certain piece, and even T-shirt/performance attire ideas, merely because you, my colleagues, performed so well. Thank you.


So, my fist assignment to you, as we the orchestra teachers shift into the future of collaboration and unity, is this. Shift into an easy chair, and think of the two things that you wish were taught, instead of shifting, in your college methods classes—I will compile your responses and include them in our next journal article. There is nothing for me exclusively to offer all of you. Many of you have been doing this far longer than I, and most of you far better. Just as I tell my students: The collective knowledge of a group of people will always far surpass a single person’s input.


So, send the ideas my way, and I promise to use them all (thank you) and compile them into our next OMEA journal article, so that collectively we can help each other. Enjoy your spring concerts and festivals. Good luck to you and your kids.

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*Eric Ratica
Director of Bands
Norwayne High School
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Thanks Eric. Let us know if there's anything else we can do for you.

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The Day the Music Died—Advocacy for the Arts: If not us, then who?

If you've ever wondered, "How can I be more effective as a music leader in my community?" you are not alone. Often, music teachers feel the need to advocate for their profession but don't often know where to begin. After all, you work a full week like everyone else; you love what you teach; and your students feel your passion and commitment. The students, in turn, perform with enthusiasm, and the parents love your programs. Shouldn't that be enough?

Your work speaks for itself, of course, but in the real world of budgets and shortages, being a proactive advocate for your profession may be the key to sustained interest and support for music in schools.

Time and involvement may seem overwhelming, but there are several easy things you can do right away. Simply start small and remember that you don't have to do it all on your own. Begin with a list of contacts; choose the ones that you know love and support your program; e.g., a military veteran who attended your Veteran's Day program, or the staff that appreciates your bringing your choir to sing at their retirement facility. These are people who are your advocates already.

Get yourself a little black address book to use exclusively for these contacts. These supporters know how important music is to the whole of a person and the whole of a community. Trust me, these are the folks who can become "walking, talking billboards" for you; they go out and tell other people how wonderful your program is. Recognizing partners in your community is key, and it can be fun.

Now that you have written down their names, you need to remember to invite them to your programs. When your administrative staff can see a local nursing home bring a few residents to a program, or when they hear a military veteran bragging about a program you did in their honor, they will value your role as part of the educational whole.

Next, get to know your parents and what they do for a living; this knowledge is invaluable. Yes, I know you have 600 students, so you may not get to know all of them, but start somewhere. You may have a parent that prints t-shirts. Use their service for your students and print it in your program. Seek out the parents who like to design and build backdrops for your stage productions and brag about them. Remember these people are more than volunteers—they are your advocates.

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General Music Column

Contact your local newspaper and invite them to your event. You can even write up a short article about your event for them. Reporters love this—it makes their job easier because it gives them a foundation to work with.

It doesn't take as much time as you think, just organization.

NAMM, the trade association representing the international music products industry, has graciously offered free materials on the subject of advocacy. The new SupportMusic Community Action Kit is designed to keep music education programs strong and active in our schools. They do this by providing step-by-step guidance for effective music

advocacy presentations designed to foster community support. This new kit includes:

- A 24-page guide to grassroots advocacy that also includes a Spanish translation.
- A CD-ROM with community action tools: presentation materials, handouts, petitions, press release templates, and more.
- 50 copies of the "Why Learn to Play Music?" brochure, which you can distribute directly to parents, school board members, and community leaders.

Get your free SupportMusic Community Action Kit by emailing your request to info@namm.org. All materials and shipping costs are covered as a courtesy of NAMM.

Advocacy tip: Set aside one day each month in your school calendar to work on valuable ideas to make advocacy proceed smoothly and efficiently. Early in the school year, try to identify those most likely to get involve—do this part well, and the rest of the pieces will fall together more easily. Then you can focus on the fun how-to, proactive steps to get your advocates involved and tuned in; e.g., personal invitations, honorary guest seating, researching event ideas, demonstrations that include parents, grandparents night, school board/PTA performances, etc.

Remember, this isn't about saving your job; it's about saving one of the richest parts of our existence, the ability to make and be entertained by music.

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The Rehearsal Plan: Three phases for success

It is no secret that today's music educator is faced with more responsibilities than ever before. In addition to the more traditional curriculum that we were all trained in, today's music educator is expected to prepare students in concepts, such as improvisation, composition, rhythmic notation, and musical analysis. As we all know, classroom time is at a premium, and incorporating these new expectations into our lessons is no small undertaking. As educators, it is imperative that we adapt to these new demands by becoming more efficient in rehearsal.

As a possible solution I would like to offer the following rehearsal strategy. The foundation for this plan may be found in an article written by Eugene Corporan of North Texas State University in Volume 1 of the Teaching Music through Performance in Band series

published by GIA Publications. Several others before and since have utilized it with great success. I hope that my own personal rendition of this system might prove helpful.

Of rehearsal planning, Corporan said, "Beginning work on a composition is very much like turning over an hourglass. Consider that the sand in the container represents the process. When we flip it, the sand begins to flow, giving us a limited amount of time to complete our work."

I have found that I view my own rehearsal planning similarly to Corporan. Once I flip my hourglass, I set in motion a series of three sequences, or phases, which will occur over a period of 6 to 7 weeks prior to the performance; however, before the sand even begins to fall, I strive to envision the entire rehearsal process from start to finish through score study. Of score study, Allan McMurray, Director of Bands at the University of Colorado Boulder, said, "We are teach-

ers and we are musicians. The rehearsal is where we teach; and the first rehearsal is our performance, so we must be totally prepared for it. We would never expect a chemistry teacher to say, well now, let's see what happens when we pour this red liquid into the green mixture." I study scores in an attempt to develop a clear understanding of the musical details that exist in the score and how they relate to the expressive potential of the entire composition. My aim is to develop a clear understanding of the work's compositional and artistic elements. Once I gain this knowledge, I am ready to access the technical elements of the piece, and, thus, develop strategies in order to best facilitate the performers as they begin to explore the challenges at hand. After all these tasks are completed, then, and only then, should the hourglass be turned.

Phase I

Phase I should serve as an opportunity to familiarize the performers with the entire piece

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prior to encountering the more specific details of the score. This phase will provide the musicians the necessary time to view an overall blueprint of the work as a whole. It will also provide enough time to sell the merits of the work to the musicians in hopes that they will buy into the project. Note that failure to observe this phase, by beginning detailed work too soon, will usually lessen the energy and excitement experienced by the musicians.

Phase II

Phase II occurs during the middle of my rehearsal sequence. For example, in a 6-week rehearsal sequence, Phase II usually occurs during weeks 3 and 4. This is the period of time where the rehearsal switches from a broad sweep of the work and its performance issues to a more detailed approach, where specific problems are singled out, remedied and perfected.

This is also where I strive to clean up specific performance issues with as much detail as possible, which generally requires extensive organization and planning. I make every effort to come to the rehearsal knowing exactly where the performance issues are located and then keep notes on the progress from one rehearsal to the next. Like Corporon, I attempt to make "a series of quick raids" on the problems, separating out each issue and rehearsing it. I revisit these passages over a period of several days and approach each one in the following way:

1. Identify the issue.
2. Recommend a solution.
3. Allow the musicians to experience the recommended solution.
4. Acknowledge the change in performance once it is realized.

At all costs, I recommend avoiding the temptation to allow the rehearsal to turn into a "woodshed session" by spending too much time rehearsing isolated students who should have come to rehearsal more prepared. Show the prepared students that you value their time by insisting that the unprepared ones come better prepared next time. Stress the difference between music rehearsal, which is to occur in the presence of the conductor and fellow musicians, and music practice, which should take

place outside the rehearsal. Doing so will serve to transfer the ownership of the performance from the conductor to the players.

In this phase it is obvious that we must be critical of our musicians. However, in doing so, we must maintain a healthy attitude within the ensemble by staying as positive and upbeat as possible.


Phase III

The idealized goal of the rehearsal is not to fix performance problems but to discover how the piece works. This often occurs during weeks 5 and 6. During this phase, we experience the piece in large sections, allowing us to see the work from a panoramic perspective.

During Phase III, the rehearsal should be focused on performing large sections of the work prior to making corrections. I often rehearse

from transition to transition during this phase. This is accomplished by preparing one or two specific technical issues that still exist within each section. Once I am satisfied that my goals have been accomplished, I run the entire section, allowing the musicians to discover what will be needed individually in order to ensure a successful performance. I often repeat this approach several times throughout the piece to ensure that success is achieved.

As a fellow educator and conductor, I encourage you to turn your rehearsals into a more active, exciting place, where both you and your students reach even greater heights. I hope that you explore this view for yourself. Do not be afraid to alter any of these concepts to best suit your own personal teaching style. And, most of all, remember that everyone is in the room for the same reason: They all love, appreciate and respect music!



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Tips for the Trial— Survival Suggestions for Student Teachers

Research has shown us that, upon reflection, music teachers credit their student teaching experience as more valuable overall to their education than their methods courses at their university site. If I were to consider my own experience, I would concur with this finding. I honestly can't remember anything about my methods courses. However, I certainly remember my student teaching experiences and my cooperating teachers, both at the secondary and elementary levels. My recollections are fond and appreciative. Both cooperating teachers were superb teachers and modeled the kind of professionalism in practice that helped me as a novice teacher.

Many reading this article have begun or will soon begin the exciting and anxiety-ridden process of student teaching. You will be placed at the apex of a triangle of instruction shared with your cooperating teacher (CT) and your university supervisor (US). Sometimes being at that apex might feel more like you are the prize in a tug-of-war; I hope this is not true for you and for all concerned. The purpose of this article is to provide you with the following tips for surviving your student teaching experience, with a minimum of stress and a maximum of learning:

- Think of yourself as a teacher. Be ready for each day. Act like a teacher and behave with preparedness and authority.
- Get to know the school(s) to which you have been assigned. Introduce yourself to the principal, counselors, classroom teachers, and staff in other performance or academic areas.
- Observe the students. Who are the leaders? Who are the "neederz?" What are the activities

that are important to their lives as students? What are their names? You can better encourage students when you know them.

- Be involved. Attend carnivals, plays, parent-teacher meetings, faculty meetings, etc. For the duration of your practicum, you are on the staff at this school.
- Expect to enjoy each day. Gear your attitude towards anticipation of music making. You enjoy music so enjoy sharing what you do. It's fun. How can your students be enthusiastic if you are not?
- Honor the CT. You are on their turf.
- Learn from CTs. Seeing their successes, you may want to emulate some aspect of their practice. Or, seeing their shortcomings, which you will not discuss with anyone, you can learn what to avoid. Regardless, they deserve your respect.
- Be punctual with your presence and with any lesson plans, etc., that your CT or your US requests. Punctuality gives you time to

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think and to be ready. It gives CTs and USs time to help you to learn how to plan and avoid pitfalls.

- If your US demands that you teach something other than what the CT has requested, candidly and calmly tell the US that there is a difference of opinion. "How do you recommend that I respond to the pedagogical differences between your recommendations and those of my CT?" This shouldn't be a big deal. There are many different methods of teaching, and they sometimes contradict one another. It is my opinion that if the CT and US disagree, the reconciliation of their difference of opinion should not be for the student teacher to resolve. When there is clearly a conflict, request a three-way conference, or ask the CT and the US to come to an agreement about how you are to work. Two directives the student teacher should always remember are: stay calm and be humble.
- Use your conferences with your US and your CT to analyze your own teaching. What was good about it? What fell short? What did you miss? What might have yielded better or different results? Considering alternatives helps you to build your "bag of strategic

pedagogical tricks" with which to work at a moment's notice, when what you are doing is not working as you had planned.

- Do not think more highly of yourself than you ought. Respond to your CT and your US with humility and with readiness to accept your own limitations. Perhaps you have worked as a song leader at a camp or church school, or maybe you have three grown children of your own. You still have much to learn; we all do. If you are a good teacher, your learning process is never complete. Each of us learns from one another.

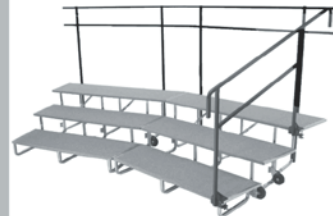
Student teaching is a special time to put into practice all that you have learned so far. You won't be perfect—ever. But your practice begins here, and it can be rich and rewarding. That is my hope for you. Also, to build my "bag of strategic pedagogical tricks," I would love to hear from those of you who are involved in the process. Please feel free to send me tips or recommendations that have been especially valuable to you. Contact me at grimlanf@sou.edu.

Good luck and happy teaching!



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Healthy Teaching for Beginning Teachers

When we start out in our careers as music teachers, we tend to give all that we have—passion, strength, time, emotions—with little thought as to how long we will be able to keep it up. This lack of acknowledgment of our needs can affect our long-term effectiveness as teachers. I want to present just one solution: take care of yourself, both mentally and physically. My purpose, ultimately, is to offer the encouragement you need to keep teaching.

Staying healthy is a very important subject for music teachers to consider. When so many are quitting the profession after just a few years in the classroom, we need to ask why. Those who are still going strong need to think about how they can be proactive and supportive. Those who are just about at their breaking point need change—either circumstances, attitude, or priorities—or any combination of these.

I'm privileged to be in a unique situation—I am both a student and a teacher. After 5 years in the classroom I've taken a year off from teaching to get my master's degree in music education at Oregon State University. In my current role supervising student teachers as part of my assistantship, I am learning and re-learning what confronts teachers. My current vantage point allows me to look at my own teaching experiences from a different perspective. Observing student teachers (whose first concern is "How do I survive my first year of teaching?") has led to a great discovery for me—I miss teaching. From being an almost burned-out teacher, I now feel a sense of urgency to promote mental and physical health in our profession. There are five main strategies I want to focus on here that, when implemented, can go a long way to preventing mental and physical burnout: understanding why you teach, managing your priorities, giving back, getting sufficient rest, and holding realistic expectations for how you allot your time.

First, understanding the "why" of teaching

is very important to sustaining your mental health. You will most likely encounter any or all of the following during your career—any one of these factors can push you to the point of no return:


- Disrespectful students
- Hostile parents
- Music-is-the-first-to-go budget cuts
- Unsupportive administrators
- Don't-quite-get-what-you-do teachers and coworkers
- Impossibly busy and multi-schooled schedules

Many of you may currently be dealing with any of these situations, or worse. If the focus of your teaching is on these challenges, burnout will be the inevitable outcome. When faced with these obstacles, keep yourself mentally healthy by remaining focused on your ideals. When we instead focus on

the harsh realities our jobs can sometimes present, we can become disheartened. If you haven't done so already, nail down your philosophy of teaching (but also allow for it to evolve over time). If you don't know why you are teaching, find out! For example, do you teach music or do you teach students? In my philosophy, I teach students. That's why I'm in this. I believe with great conviction that music is one of the best ways to accomplish this goal. Holding this belief gets me through even the toughest day. Always keep the "why" at the forefront, throughout all the good days and all the bad days.

Second, another very important mental health choice we can make is to manage our priorities. At what point does our job interfere with our family and friends? Many of you have probably already discovered the

continued on page 26...

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importance of having "a life" outside your job. Make room for this important aspect. Spend time with your family and friends. Find hobbies—more than playing in performing groups. Think about photography, sports, church activities, reading (for pleasure!), or anything else you like to do.

Third, consider being a mentor, or, better yet, consider being mentored! This can be either formal or informal. In my own experience, the informal mentoring I received from fellow music teachers in my district helped me survive my first couple years. Does it have to be a music teacher? Not necessarily, but find a teacher that has an understanding for what you do. Seek him or her out! Since we are usually the only music teacher in the building (or district), we tend to be quite lonely in our job, so be proactive. Get to know your fellow teachers in the building. Chances are they have the same passion as you do for their job and you can find a friend and supporter in them.

Fourth, a crucial influence on both your mental and physical health that is within your control is how much sleep you get. The danger, of course, comes when you don't get it. Are your students getting your best effort when you stay up the night before preparing the lesson that you now have no energy to teach? It's tricky to find the balance between a good amount of sleep and enough time to do the things you need to get done, but it is very important to find. Could sleep also be an automatic classroom management fixer? I find it very difficult to be consistent in my management when lack of sleep robs me of awareness. And, lack of sleep makes me grumpy. No one likes me when I'm grumpy!

Fifth, another very important choice we make that affects both our physical and mental health is what we do with our time. How much earlier do you arrive at school than

any other teacher? Go home? And, when you arrive home late from work, how many more hours do you spend doing work? I've found that all the things we want and need to get done in order to be the best teacher we can be will never get done. When we think we are done, we realize there is always more to do. Always. Go home at a decent hour (preferably not when the moonlight is leading a path to your car), and go to school at a decent hour (again, preferably not when the moonlight is leading a path to your car). Shoot for quality. Be the best you can be in the set amount of time you give yourself. I found early on that the excessive hours spent every day working were quickly leading me to the point of exhaustion, and I knew I wouldn't last very long. Are there times of the year when you have to spend a more time than on your usual weekly schedule? Of course—it's called concert time! Just be aware that you are the controller of your time.

Always remember that when we have so many other important things to do and think about for our job, managing our own health may be at the bottom of our list of priorities. We want to be able to offer our students the best education we can. I will venture a guess that all of us are quite capable of killing ourselves to do this. At what expense? How long can any of us sustain such a momentum without bringing harm to ourselves as well as negatively impacting our work? It comes down to finding a balance of effectiveness and longevity. We should be thinking constantly about our priorities as teachers and never forgetting that what we do matters. I know I'm preaching to the choir, but, oftentimes when we are bogged down with the difficult aspects of our profession, we forget why we became teachers. When this happens, we harm our own physical and mental health to the point where we want to quit. Why? Because we forget how very important our job really is. With care for our physical and mental well-being, I believe we can stay passionate teachers throughout our careers.

What's New In Music Technology 2007: A Report from NAMM

Every year I make the annual January pilgrimage to Anaheim, CA, to attend the NAMM convention. It has a love/hate relationship with me. I love the fact that I get to see all of the amazing new products that will soon be coming out, but it also informs me that I must learn and study all of these new products, so that I can effectively teach them to fellow music educators. It becomes a bit overwhelming at times. Nonetheless, I love the fact that fellow educators respect my opinion and advice. And so, we plow ahead with new and interesting things coming your way this year.



DVD Tutorial Videos

There is a wonderful company called ASK Video (www.askvideo.com) that makes some of the best DVD tutorial videos that I have ever seen. Their current lineup contains DVDs for Cubase, Reason, Logic, Ableton Live, Melodyne, Garage Band, Pro Tools, Wavelab, and Sibelius. Educational pricing for most videos is \$22-\$27. Even though I offer a variety of music technology workshops and believe that nothing beats hands-on, I plan on stocking and selling these wonderful DVDs as a resource for the music educator. The beauty of these DVDs is that you can watch a section of the video, pause it, and switch to the actual program and do the example. Then, switch back to video, watch a little more, and continue switching back and forth. If you are in a lab environment and your computer is hooked up to a LCD projector, this can then become part of your curriculum for teaching the program.



CBPA Tools for the Music Educator

Classroom Based Performance Assessment (CBPA) is the current buzzword in the

educational community. In fact, the state of Washington is set to implement it for all fifth-, eighth-, and tenth- grade music students by 2008. At the basic level of assessment, these students must be able to compose music

and record performances. In response to this requirement, Sibelius Software has assembled educator bundles to help provide the necessary technology tools needed to assist music educators in completing the CBPA's: The Sibelius Composition & Production Bundle (\$499 single/\$2389 Lab 5) contains Sibelius 4, Pro Tools 7 Academic software, and an M-Audio Ozone USB keyboard that functions as both a midi input device and an audio interface. If you already own a midi keyboard, then the Sibelius Audio Production Bundle (\$449 single/\$1999 Lab 5) is all that you need. It contains Sibelius 4, Pro Tools 7 Academic software, and an M-Audio Mobile Pre stereo audio (USB) interface. All prices are MAP (minimum advertised price) and are subject to change.

Practice Tools

SmartMusic® 10.0 (annual subscription is \$100/teacher and \$25 for a student home subscription) is expected to ship sometime this spring. I saw a demo of it at NAMM and it blew me away. Following are its new features:

- Professional audio recordings of popular ensemble titles are built right into SmartMusic 10.0. Students now play with real recordings of ensembles.
- All ensemble titles come with pre-created, assessable assignments.
- Time stretch (adjust the tempo) of any recording and the pitch remains the same!
- The teacher edition comes packaged with SmartMusic Impact™, an Internet-based tool, which allows teachers to manage, grade, and document assignments for all their students. All files are kept on the SmartMusic server and not on the school server. No browser is needed, only an Internet connection.

In response to Smartmusic, look for Sibelius to merge with a company called In The Chair and introduce a product called Star Play (www.starplaymusic.com). Star Play is much

like Smartmusic in that students can practice and be assessed, but it also contains video of the orchestra with the conductor so that the student can watch and hear as they play along. In the future, Star Play will include Master Class videos so that actual classes can be taught and also performed. As the future unfolds for this, look for Sibelius/Star-play integration as well.

Keyboards

Yamaha introduced the MM6 Mini MO keyboard (\$599 shipping in April). I was really impressed, as the entire sound set comes from the Motif line of sounds, has USB built in for both interfacing to a computer and for



disk storage, Cubase LE software included, and has real-time knobs for live use. Yamaha also introduced a new flagship XS series keyboard line to replace the current ES series. The Motif XS6 (\$2199), XS7 (\$2799), and XS8 (\$3199) are all expected to ship in April. All include new UI LCD, 8 knobs and sliders, Xpanded articulation sound engine (these sounds are incredible), Cubase AI software included, and much more.

Korg is sending the Triton series of keyboard to "digital heaven" and replacing them with new flagship models called the M3 series. The M361, M373, M388 are all scheduled to ship this summer and pricing is not available at this time. All models come with a new EDS synth engine (OASYS based) so the sound quality is incredible. Also included are a whopping 256-MB ROM with 1028 multisamples, Karma II based sequencing, USB and Firewire connectivity, built-in audio interface, 8 sliders and switches, built-in pads for triggering, and much more.

Digital Audio recording devices

If you are on a tight budget and still have need of a portable hand-held recording device for classroom use, the ZOOM H4 (\$299)

Music Technology

continued...

is for you. This thing is so easy to use and is packed full of features, like built-in stereo electret mics in X/Y configuration, XLR or 1/4" inputs (if you want to use your own mics or need 4-channel recording), USB transfer to a computer to burn your CD, records directly onto SD media cards (128 MB included), and Cubase LE included. It also doubles as an audio interface for your computer software. Incredible! ZOOM also has both an 8- and 16-track multi-track recorder coming out in April. The ZOOM HD8CD (\$549) and the ZOOM HD16CD (\$699) both come with built-in 80-GB HD and CD-R/RW. The best value, however, will be the HD16CD, as it can record up to 8 tracks at once, where the HD8CD only does 2. Both come with Cubase LE.

Korg introduced a couple of sensational new products at the show for portable digital recording. Both expect to ship in March. The MRI (\$699) is a 1-bit (far superior quality than what is currently on the market) handheld portable recorder that comes with a high-quality CM-2M stereo condenser mic (built in) and AudioGate software that con-

verts the amazing 1-bit recording into either WAV or AIFF formats. The MRI1000 (\$1199) stole the show, however. Stevie Wonder



showed up on Sunday, brought his own mic, recorded into it, and bought one on the spot! The MRI1000 is also 1-bit technology, has XLR connections for your own condenser mics, runs off (8) AA batteries (so you can take it anywhere), has a 30-GB HD, and comes with the AudioGate software.

For those of you who need to be able to Podcast on a tight budget, there is the new Alesis USB-Mic Podcasting Kit (\$99). Expected to ship in February, the kit comes with a USB microphone, desktop mic stand, 16-bit/44.1-khz audio recording capability using included Audacity software, high-quality headphones, free hosting of your Podcast (30-day subscription), and hassle-free uploading with automatic rss file embedding.

Finally, I had the pleasure of being able to look a bit into the future at the Yamaha Disklavier hall. On stage was a new Mark IV Disklavier that was hooked up to the Internet with a video camera focused on the instructor. He then called a student in New York, who had a similar piano with a video camera focused on her. The instructor then played a passage on his piano, while instructing the student to pay careful attention to the phrasing. As he played, the keys and pedals went down on her piano. When she played the phrase back to the instructor, the keys and pedals went down on his piano. Video and vocal communication was handled by I-Chat but could be Messenger, PC, or Mac. All MIDI is handled by an internal function of the Disklavier as part of its software-based operating system. It has absolutely incredible interaction with no time lag. Piano lessons via distance learning anybody?

Mike Klinger is the owner and founder of The Synthesis Midi Workshop, which specializes in educational sales and training for music educators.

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- July 24-27 from 9-3pm daily

MUSIC TECHNOLOGY PRIVATE STUDY

- Available anytime of the year but summer dates are: June 18-19 or 21-22 or Aug. 20-21 or 23-24 or 27-28 or 30-31

Tuition for each workshop is \$425 and includes lunch daily. Music Technology Private study is \$749 and includes tuition, lodging and food. Optional college credit or clock hours are available on the first day of class thru Seattle Pacific University at \$86 (2 quarter credits) or \$30 (20 clock hours). For more information or registration call 800 248 9699 or visit our website at www.midiworkshop.com/music.htm

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