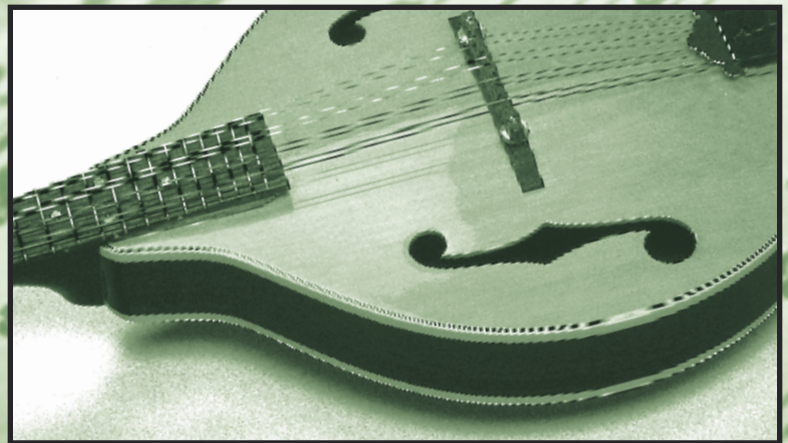


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North By Northwest

Debbie Glaze
MENC NW Division President

High Magnitude Teaching

Are you a high magnitude teacher? What is a high magnitude teacher? This relatively new term in education refers to the effect and impact you, as a teacher, have on your students and your classroom environment. Though high magnitude teaching applies to teachers of all subjects, it is especially powerful in a Music classroom, where the teacher essentially chooses the curriculum and creates the classroom environment.

Memories create learning and higher level thinking. Research in a variety of cultures worldwide has shown that high magnitude teaching creates a far more compelling and memorable classroom environment. So what is a high magnitude teacher?

The two key elements are:
EYE CONTACT



STUDENTS ACTIVELY PARTICIPATING
ALMOST ALL OF THE TIME

Simply said, this has been translated to:
"Look at them and have them playing or singing most of the time."

Other qualities of high magnitude teaching include:

Compelling volume of vocal instruction (the teacher voice) that varies throughout the lesson

Voice Pitch (the teacher voice) that varies throughout the lesson

Voice Speed (neither too fast nor too slow) that varies throughout the lesson

Energy Level that varies throughout the lesson

Reinforcement, both positive and corrective

The style of a high magnitude teacher can be very individual and all styles are worthy, provided that they are authentic and student-centered. We all know that successful teachers embody a myriad of different styles. So, while no style of teach-

ing is considered optimal, the more variety in each lesson, the better. This is also borne out through years of brain research into how students learn best. The above bullets confirm that constant variety and change of pace increases attention and focus, and therefore, memory and learning.

High magnitude music teachers understand pacing, which may refer more to spirit than to speed of instruction. This has been described as, "Rehearsal as the release of spirit or the uncovering of spirit." In transforming the spirit of a rehearsal, consider that students, teacher, and the music will be transformed through the process. Making rehearsals fun and compelling is a creative, albeit challenging assignment. It also presumes that all musical details and skills are well in hand. Though much of this seems like obvious common sense, videotape yourself to discover if, indeed, you are a high magnitude teacher.

I wish you the best as you continue to inspire students through the remainder of this school year.

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*** The camps are now hiring school band directors to serve on the staff.
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Images from the Conference



2010

President's Column

Christopher D. Silva
OMEA President

Dear fellow Oregon Music Educator's:

As I reflect on the last 18 months of my presidency, I am proud of the work the OMEA board has accomplished. During this time, we have weathered a restructuring of our executive director position, rebuilt our website, published standards for music programs in our state and provided our membership with stellar in-service experiences.



There are so many OMEA members that have served the membership that I won't try to name them all for fear of an egregious omission. Service to OMEA takes selfless dedication while offering many rewards. I will always cherish the relationships I have formed with so many members from every corner of our great state. To all of you I have had the distinct pleasure of working with, Thank You!

As we enter the time of the school year when school districts are forming their budgets for the 2010-2011 school year, we must work to make the most of the

advocacy tools available for the programs that serve the children of Oregon. If you haven't done so already, check out all of the materials available on the Music Educator's National Conference website as there are many free resources available there.

I'd like to take this opportunity to wish Jeff Simmons all the best as he prepares to become your next OMEA president and again thank everyone who has served OMEA during my tenure.

Respectfully Submitted,

Christopher D. Silva
President

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Focus on Budget

Eliminating Music Programs: The Financial Effect

"FOCUS ON BUDGET: Reverse Economics – Developing a Fiscal Case for Your Music Program (Part 2 of 2)." John Benham, Supportmusic.com, May 1, 2008.

"[One] case study ... illustrates the financial effect of cutting music programs. In this district the administrative proposal was to eliminate 70% of the orchestra staff, and 48% of

the band staff (initially equated to 7.8 FTE). However, the district indicated that they would only cut 5.2 FTE band and orchestra positions for an anticipated annual savings of \$156,000 (based on an average salary figure of \$30,000, excluding benefits.)

In the first year of these proposed cuts, all instrumental students in grades 4, 5 and 6, approximately 1800 students, would be eliminated from participation in band and orchestra ... the district would have needed to open 29 new classes and hire 6.4 FTE classroom teachers to replace

the 5.2 FTE instrumental teachers to teach former instrumental music students (6.4 FTE x \$30,000 at a cost of \$192,000).

By year five, for all practical purposes, the band and orchestra programs would have collapsed. The district would have needed to hire 12.6 cumulative classroom FTE for 63 classes of former instrumental music students at a cost of \$378,000. Added to the anticipated savings of \$156,000 this would have amounted to an annual budget miscalculation (reverse economic effect) of \$534,000."



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**Part One of Three- Introductory
Comments from the All State Middle
School Performance, January 2009**

Over the holidays I had a chance to visit with my grand nephew who is 14 and plays the alto clarinet in his school's band. In the course of talking about how that is going he said very strongly, "music is really important." I loved how he expressed himself.



When I was a young girl, the Beatles were the biggest thing going. I remember being home on a Sunday night in 1964 and watching them in glorious black and white on TV's Ed Sullivan Show. I remember singing along to songs like "She Loves You" and "I Want to Hold Your Hand." I went out and got their first album, called Meet the Beatles. I spent hours staring at their faces on the cover and played the record 'til the grooves wore out.

I grew up with the Beatles... From the time they started out as four mop-tops singing "Love Me Do" ... to the time when they donned psychedelic suits and pushed the limits of pop music as "Sergeant Pepper's Lonely Hearts Club Band"... and right to the end, when they let their hair grow shaggy and urged us all to "Let It Be." I stayed a fan through their solo careers and still love their music today.

The Beatles changed music forever, incorporating wide-ranging influences -- from

rhythm and blues to country to classical -- into their music.

More importantly, they changed the world. And not just clothes and hairstyles, though they did do that. They changed how we see and experience the world. When they sang "All You Need Is Love," we believed them.

The Beatles' impact was worldwide -- even in the former Soviet Union. I recently watched a fascinating documentary on OPB called "How The Beatles Rocked the Kremlin."

During the 1960s, the USSR banned the Beatles. To them, the Beatles represented Western culture and corruption. The government actually put out anti-Beatles propaganda.

Yet Soviet teenagers loved the Beatles as much as I did. But in the USSR, being a Beatles fan was strictly underground. Kids couldn't go out and buy their records, so they had to get smuggled copies. That was how they rebelled, by listening to the Beatles. The documentary suggests that the Soviets were more afraid of rock music than of nuclear weapons, and that ultimately, the Beatles helped to bring down Communism.

Now, I can't help but bring these things back to schools and students. As I watched this program about the Beatles, I got to thinking about the power of music in our lives today.

I thought about how important it is to make sure that our children learn music. How vital it is to their development to teach them to play and sing music, and to appreciate Mozart and Charlie Parker and, yes, The Beatles.

There are research studies indicating that music education may enhance academic performance. But I believe music is something much more powerful than that -- something that is important for its own sake.

When we cut music in our schools, we're cutting children off from the things music represents -- beauty and self-expression and freedom.

Music can make us laugh or cry or think -- sometimes all at once. Music has the power to rock the house, raise the roof, and bring down the walls that divide us. Music liberates us, mind and spirit.

We cannot stand by and say that music is only for some children, that we cannot afford music education for all children.

That's why we must dedicate ourselves to supporting music programs in our schools in every way possible... Let your school boards know how much you value music. Tell your principals and teachers, too, and ask them what you can do to support music in the classroom. Reach out to the community. Get involved by donating instruments, giving music lessons, whatever it takes to support the arts in our schools...

For ALL our schools, and ALL our children.

Barbara Geer
MENC President

Advocacy Alert!

Support Music is Redesigned

I hope that you are aware of the redesign

of the Support Music *Make Your Case* database, now housed on www.menc.org. This powerful advocacy tool will help music education advocates build a case for their music programs when they are threatened.

Advocates can use the facts, statistics, research and anecdotes on specific topics for presentations, speeches and other communications with school board members, administrators and legislators.

Orchestra Column

Sean Williams
OMEA Orchestra Chair

If your teaching assignment is anything like mine, you teach at least a couple of classes each day that are “pull-outs” -- that is, you pull students out of their regular classroom for orchestra instruction. In this era, where classroom teachers and principals find themselves facing tremendous pressure to close the achievement gap (as measured by state test scores), you have probably encountered some resistance to the notion of students being pulled out for an elective.

I have faced this same argument this year and wanted to share some insights with you all. I hope you will find these helpful.

1) Be able to articulate music's role in the development of the whole child.

Music and the arts are included among the “core academic subjects” under the No Child Left Behind Act. The primary difference between music and other subjects (e.g., math and literacy) is that music is not tested by the state. However, the value of music programs and the success of music teachers are tested every time we have a public performance. We cannot achieve excellence in our music programs if we are prevented from meeting with the students.

2) Be familiar with the research on pull-out instruction and its impact on student achievement.

“Applying Research to Teaching and Playing Stringed Instruments” (ASTA, 2002) is a tremendous resource for all string teachers. It includes a chapter that reviews the research on the study of stringed instruments and student learning -- and, more to the point, a section that specifically addresses the pull-out question. The bottom



line is that pull-out instruction has been shown, through several independent studies, to have no measurable negative impact

on student test scores. (This is, of course, different from having a positive impact, which cannot be definitively proven.)

Wendy Barden, a string teacher in Minnesota, recently completed a study that compared the math test scores of students who were enrolled in pull-out orchestra instruction with those of students who remained in the classroom. Her research, presented at the recent ASTA conference, reiterated the positive relationship between study of instrumental music and achievement in math.

3) Use data to your advantage.

One positive aspect of the No Child Left Behind era is the wealth of data on student

achievement and the ease with which we can access it. If you're facing a challenge to your pull-out program, maybe it's time to look at your own students' test scores. What percentage of your pull-out orchestra students are meeting state standards on math and literacy tests? How does that percentage compare to the general population? You may be surprised by what you find.

4) Understand the teachers' and principals' perspective.

When teachers complain about students being pulled out for music instruction, their base emotion is often fear: fear that their students will indeed fall behind and that, by extension, the teacher will be judged as not having accomplished their job. If we communicate with teachers (“How's Johnny doing on his math work?”), we send the message that our primary goal is the student's success. If we make a few small concessions like allowing teachers to hold struggling students in from time to time, we can earn a great deal of mutual trust and goodwill.

Having written all of this, I realize that I need to take my own advice. If you have any other suggestions on addressing the pull-out issue, I welcome your feedback.

Best wishes to you all as we near the end of the school year!

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YAMAHA

Off The Podium: Experiments in Chamber Music

It all started with a Canned Food Drive in early December a few years ago.

Several groups of band students went out to the local Fred Meyer to play carols in the cart atrium to raise money for the drive. As I wandered the store listening to the sounds echo, it occurred to me that they really were starting to sound great playing together. The following week in rehearsal, I asked just those who had played to give us a section of the piece we were working on as a small ensemble. It was obvious to all that they had mysteriously learned to listen to each other and really play together. Pitch, entrances, note lengths, dynamics, balance, and blend were all improved. Of course we all address these things in the course of rehearsal repeatedly, but was this the final piece to getting them to do it on their own?

Having the blessing of a hard-working teaching assistant that semester, I put her to the task of organizing the file cabinet marked "groups." With a bit of additional investment to beef up the mixed instrument ensembles, we soon had enough good material to divide the main ensemble into chamber groups. Brass quintets, Woodwind quintets, Flute Choirs, Mallet quartets, and some less traditional combinations were formed and assigned pieces. Now the problems: who has twelve spaces for them to rehearse? How do I monitor them?



How much time can I give up from the regular rehearsal schedule to do these extra pieces? Would I really be saving rehearsal time later?

When in doubt, try something. We declared Monday the first chamber rehearsal, instructed them to find a spot and go. They found hallways, locker rooms, practice rooms, music libraries, the lunchroom, hallways, and backstage areas and went to work. At the end of the hour we had to work on getting stands back to the room, but everyone

seemed to be enjoying the novelty of it enough to keep out of mischief. I guessed that one day per week of this type of rehearsal was tolerable, so we did it again six more times before the "Chamber Recital" Concert in early February. I encouraged the groups that were feeling good about their pieces to play them for the solo ensemble contest, and got several volunteers. The real shocker came at the recital, which, while lightly attended and performed in the band room in a very casual style, was incredibly well received by the parents. Many said it was their favorite concert to date, and one of the first where they could actually hear and see their own kid playing. After all, their job in the large ensemble is to blend with others, and not stand out.

As for regular rehearsals, I now had a new tool. To improve clarity, I have just the brass quintet, or just the woodwind quintet play as a model. To improve ensemble tone, there are ready groups to demonstrate their section sound, and then match them with other groups. The students start to look at the pieces differently in terms of the role of their

section in the context of the piece. The level of individual responsibility for parts rose along with their level of concern. Nowhere to hide means time to hit the woodshed!

Over the years the program has expanded, to the point where the group spends nearly 30% of their class time over a month without me on the podium. The program is presented in a local church, and is better attended, and the students can practice presentation of this type of work.

Sound interesting? Here are some points to consider:

-It is difficult at first to give up the rehearsal time. A great deal of faith is involved as contest season looms! Expectations for part preparation and days spent in sectionals as well as chamber groups help to keep director anxiety at manageable levels. As you float around through the chamber group rehearsals, it will be fairly obvious which groups need help and which ones are functioning well on their own.

-Too much time is not good. By the third or fourth rehearsal for average players with appropriate music, they run out of methods to continue improving the parts. More seasoned players have the tools, but I strongly suggest the direct instruction of rehearsal techniques for all students. The same methods we use from the podium like counting, clapping, singing, chunking, slow motion, chorale style, bopping, hissing, and listening to models need to be taught explicitly. I suspect this would be an even greater issue with 90 minute blocks. For us, at 55 minutes, with set-up and putting stands away, the rehearsals were a good length to stay focused on the job at hand.

-Groups need a leader, and a protocol for

"Paul McCartney Joins Music Education Cause." Thaidy Magazine, 2005

"As a boy growing up in Liverpool, I was surrounded by music. That's just the way it was. The problem is that more and more music programs are in danger of being eliminated. That's why I'm proud to join Fidelity in supporting the Music Lives Foundation. After years and years of playing in a band and making a living doing what I love, I can honestly say, 'Where would I be without music?'"

bringing out their problems and frustrations to the group. If not, mayhem can ensue rather quickly. Appoint one, or let them choose. A good protocol we found was for the group's leader to ask for suggestions each time the group stops playing, and to set specific rehearsal targets for the day, so they don't just play through it over and over with the same mistakes.

-The culminating recital (for a grade) was key in keeping students focused on getting the works performance ready. Yes, it is one more night on the calendar, but an easy set-up, and a real crowd pleaser.

-Your regular rehearsals tend to become very focused, with a no-time-to-waste attitude on the part of students and directors. Plan ahead with a rehearsal schedule for the students that details what sections or goals will be worked on during each rehearsal. If you haven't tried this, you might like it. What was practice becomes a real rehearsal and improvements come more quickly than you might think.

-Guest artists are great! If there is a local chamber group that can come in and play for them, it really adds to the experience and shows them the possibilities.

-If you share a facility with a colleague, communicate which days these activities will take place, so that they aren't competing for space. For us, that was the choral director and the drama director, but I found both very willing to cooperate when warned in advance of this mildly chaotic period.

In conclusion, I would just like to re-enforce the positives. By showing them another way to enjoy music making, you have given them a gift that will last a lifetime. It may not be for everyone, but if you are looking to shake things up a little, for your students or yourself, give it a try!

Second VP Column

Ben Lawson
2nd Vice President

Planning for the 2011 State Conference is well under way. I am especially looking forward to our evening banquet. Our banquet entertainment will be provided by The Trombones De Costa Rica. In honor of their trek from Costa Rica our entire evening will have a Latin American theme, from the decorations to a newly created menu it will be a festive evening. We are also working on bringing Marcia Neel back for a 3rd year, but this time she plans to bring an entire series of Mariachi sessions and an outstanding Mariachi group. If you have any suggestions for next year's conference, please feel free to contact me at ben.lawson@threeivers.k12.or.us.



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Music Activism

Jane and Jim Howell
Executive Directors & Editors

Music Activism is extremely important to every music educator... especially when the economy is struggling. You may not think about your MENC/OMEA membership as actively supporting you and your program. Membership is often the first step in becoming a "Music Activist".

Nationally, MENC is working and supporting all efforts to keep music in schools through the membership of more than 75,000 active, retired, and pre-service music educators. Since 1907, MENC has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers. MENC serves millions of students nationwide through activities at all teaching levels. **MENC's mission is to advance music education by encouraging the study and making of music by ALL.**

OMEA actively supports music education in Oregon. We are excited about the accomplishments of OMEA this year! Past President Steve Zielke labored to develop and have Oregon's first Music Education Standards adopted (view at www.oregon-music.org). President Christopher Silva has worked non-stop behind the scenes to provide OMEA with solid leadership and a constant vision to sustain the organization and keep it headed toward growth. Members of the executive board give countless hours to support you and your students because they are "Music Activists".

The All-State Conference in January was exceptional! First VP Jeff Simmons master-minded a conference that offered more sessions and performances than any conference in recent history. He also reached out to develop a supportive relationship with Susan Castillo, the State Superintendent of Public Education. Think about the conference chairs and their tireless dedication to you and to your students. The conference is a "group activist project" that takes the skills and devotion of many music activists!

We had so many teachers and pre-service teachers attend the conference that we barely fit everyone into the banquet hall to hear Turtle Is-

land. One of our biggest conference activists was Stuart Welsh, equipment person. Stuart handled every equipment request and equipment change with dignity and grace. Every "Music Activist" involved in the conference did something to support you and music in your school.



The OMEA board of directors and staff had three specific music advocacy goals for 2009-2010; 1) COMPLETE AND IMPLEMENT OREGON MUSIC STANDARDS. 2) SEND OUT CD'S AND DVD'S OF ALL-STATE PERFORMANCES TO EVERY OREGON LEGISLATOR. 3) PROVIDE YOU WITH RESOURCES FOR YOU TO BECOME ACTIVISTS AND ADVOCATES FOR YOUR OWN PROGRAMS. The first two goals are completed and the third is on-going.

In a continued effort to give you information that will help you and your supports become better "Music Activist" we would like to share the following web based resources developed by Stefani Langol, Music Technology Editor for the Massachusetts Music News (Winter, 2009):

MENC America's voice for all aspects of music education – <http://www.menc.org/resources/view/music-education-advocacy-central>

NAMM the largest industry supporter of music education – <http://www.namm.org/>

Support Music is a national advocacy effort spearheaded by MENC and NAMM – <http://www.supportmusic.com/>

The American Music Conference (AMC) promoting the importance of music and music education – <http://www.amc-music.com/advocacy/toolkit.htm>

VH1 Save the Music, Community Advocacy Toolkit – <http://www.vh1savethemusic.com/node/46>

Kennedy Center Alliance for Arts Education is a coalition of statewide non-profit Alliances for Arts Education – <http://www.kennedy-center.org/education/kcaeaen/>

Americans for the Arts the nation's leading non-profit organization for advancing the arts – <http://www.artsusa.org/>

The Arts Education Partnership mission is to demonstrate and promote the essential role of the arts in enabling every student to succeed in school – <http://www.aep-arts.org/>

Children's Music Workshop main goal is to put music education in the curricula of public and private schools – <http://children-musicworkshop.com/advocacy/index.html>

La Dolce Vita Enterprises owner is the author of "Everything We Learned About Business We Learned Playing Music" – <http://www.ldv-enterprises.com/Music-Ed-Advocacy.htm>

Former Arkansas Governor Mike Huckabee was presented with the Music for Life Award by NAMM – <http://www.americanprogress.org/events/2008/09musiced.html> and <http://www.wannaplaymusic.com/>

A Missing Piece in the Economic Stimulus: Hobbled Arts Hobbles Innovation a blog hosted by Psychology Today – <http://www.psychologytoday.com/blog/imagine200902/missing-piece-in-the-economic-stimulus-hobbled-arts-hobbles-innovation>

Websites for Jazz Education: <http://www.jalc.org> and <http://www.menc.org/sjazz> and <http://www.majazzednet.org> and <http://jazzednetorg>

As our first year nears an end we want to thank everyone for their help and support! It has been a joyful year as we have learned more about the needs of the organization and our roles within the structure. We want to do everything we can to facilitate the growth of OMEA and of our membership. Please contact us if you have any ideas or suggestions.

janejim@oregonmusic.org
877.452.6632

Call for Presentation/Session Proposals

2011 OMEA State Conference
January 13-16, 2011 • Eugene Hilton & Conference Center

MENC Member submitting proposal: _____
Address _____ City _____ State _____ Zip _____
Office Phone _____ Home Phone _____
Please Outline the Proposed Session _____

Session Topic/Title _____
Brief Description of Content: _____

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

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

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

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

Send this form by June 1, 2010 to: Ben Lawson
1174 SW Westerly Court, Grants Pass, OR 97527

Call for Tapes

2011 OMEA State Conference
January 13-16, 2011 • Eugene Hilton & Conference Center

Person submitting tape: _____
MENC number _____
Address _____ City _____ State _____ Zip _____
Office Phone _____ Home Phone _____
Name of Group on tape: _____
Type of ensemble _____
Addition information about the ensemble: _____

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

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

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

Send this form by June 1, 2010 to: Ben Lawson
1174 SW Westerly Court, Grants Pass, OR 97527

2010 OMEA Awards

Based on the comments Past President Steven Zielke made at the OMEA Banquet, Saturday, January 16, 2010

Service to the Profession Award

Karl Raschkes, Salem-Keizer School District



OMEA Service to the Profession Award was established in 2008 to recognize individuals who have made important contributions to music education in Oregon. OMEA intends this award to recognize an individual whose tireless work on behalf of music education merits important and significant statewide attention.

This year's recipient, Karl Raschkes, left his orchestras to focus full time on supporting music education as the Curriculum Director and Music Supervisor for Salem-Keizer public schools. He has labored tirelessly to promote music education and to advocate for music in schools.

His nominator wrote, "He has dedicated the last 23-years of his career to building and maintaining an incredibly vibrant music program in his district. With all the cuts across the state this past year, he has tirelessly campaigned to not lose any FTE related to music – as a matter of fact he has managed to increase differentials for some teachers, even in this financially desperate climate."

A newer teacher in his district stated, "I am strongly supporting this nomination, and I am truly convinced that if every school district in our nation had such a thoughtful, supportive, dedicated music administrator, our nation would be transformed into a "Nation of Song."

A media executive from the candidate's community wrote, "Please recognize this amazing champion for music education, a fearless and tireless man, he is the reason we have music education when many schools have taken it away."

Excellence in Music Elementary Education Award

Wendy Appleton, Sam Boardman Elementary School, Boardman



The Excellence in Elementary Education Award was established in 2007 to recognize excellent music teaching of Oregon children at the elementary level. This year's nominee was nominated by a remarkable number of supporters, from administrators, colleagues and parents, to a letter signed by the mayor, council president, and each councilor. The letters speak of a passion and energy that is remarkable and unstoppable—extending from the classroom into every part of her community. Wendy is the current general music teacher at Sam Boardman Elementary School in Boardman.

Her administrator wrote, "Our nominee serves the greater musical profession by promoting and advocating for musical opportunities. Her lessons are music plus... applying benchmark standards, teaching learning dispositions, and music within the theme of U.S. history. She scaffolds the learner for success and can musically engage even the most challenging behaviors."

The mayor wrote, "It was very rewarding to see the entire student body sing patriotic songs to the veterans on Veteran's Day. It was very thoughtful of her to invite the mayor (and very smart) to be a part of that celebration."

A colleague summarized our awardees passion; "She comes to school early, stays late, always a professional—that's our nominee. She shows a level of dedication that far surpasses what is just required of her."

That is exactly why this award exists, to recognize those among us that continue to exceed all expectations in our dedication to our students.

Outstanding Contributor Award

Lindy Wunn, Portland Public Schools



OMEA benefits from the contributions of many people and organizations. They provide important services that promote and support the work of OMEA. These people may or may not be members of our profession. The Outstanding Contributor Award is intended to recognize these individuals and thank them. This year's recipient is certainly an example of how the loyal and faithful service of an individual can make all the difference in making music education work for thousands of students.

As is so often the case, our best and most significant contribution can far exceed our job description, taking on roles that make all the difference. The nomination packet for this award winner was an amazing collection of effusive praise from administrators, colleagues, parents, and teachers. An article about the award winner read, "He is the last repair man in the land. When the 53 year old expert in extricating the doll's limbs, toothbrushes and Marlboro's squirreled away in trombones and tubas and

2010 OMEA Awards

saxophones retires, what is the future for instruments abused by school children?"

A music teacher also wrote, "He has a magical gift of resurrecting instruments, some from the ice age, to playing condition when funding for new horns in the district has hit an all-time low. Without him our instrumental programs would barely be able to exist."

But our nominee has done so, so, so much more. One music teacher wrote, "He was the source of reliable information about what was really happening in the district. Without any consistent long-term arts leadership he was the person I would turn to when I felt I needed a clear viewpoint on what was really happening. He always seemed to be able to clearly and succinctly articulate the reality of the situation."

Another teacher wrote, "I have known this nominee for 30 years and he is one of the main reasons instrumental music is still available to children in our district."

Another teacher wrote, "He has chaperoned two of my spring trips, on his own

time and his own money. The kids loved him, and totally respected him at all times."

Lastly, another teacher wrote, "The sheer volume of work that he deals with is very difficult for any mere mortal to comprehend. Yet, not only does he produce outstanding work, he also provides something much harder to quantify—he listens to us. HE can't solve all our problems. That's not the point. He cares, he understands, and he does all he can to support us."

Outstanding Administrator Award

Cherie Stroud, Crescent Valley High School, Corvallis



OMEA annually recognizes an administrator that has provided remarkable and unusual support for music education. During these very tough times for education in general, the success of music programs in our schools is dependant upon the support of our administrators. I am very pleased to announce that this year; we have two administrators that OMEA would like to honor with the Outstanding Administrator Award.

Our first recipient is a Principal in the Corvallis School District. Our nominator wrote, "I can't imagine a more supportive principal. Her success is due to her respect for students. She truly cares about the success of each student. She is at every choir, band, and orchestra concert. I know that she does this because she loves her school and she truly is an outstanding administrator."

Another teacher wrote, "These have been rough times financially for many music programs. However, our principal was effective in actually increasing our budget for music. Last year, our music program was lucky enough to win first place at the OSAA

continued on page 18...

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State Championship in all three categories of band, choir, and orchestra. She was at each performance and led the cheers. The following week, she organized a pep assembly to honor the music programs and all three of our groups performed for the student body.

A parent wrote, "Her energy and unwavering commitment to the music program have had a major impact on our son and daughter, and on the lives of so many others."

Outstanding Administrator Award

Dan Jamison, Superintendent of Sherwood Public Schools
(No photo)

A powerful advocate for the performing arts Dan Jamison, Superintendent of Sherwood Public Schools is the other recipient of our Outstanding Administrator Award.

One nominator wrote, "As the band director in this district, I have witnessed his sincere support and commitment for the arts though the actions he has taken to develop a vibrant program at all levels. He has made the arts a priority during these challenging economic times and continues to find ways to support all the programs."

Two years ago, our recipient sat down with the music staff and asked an interesting question. "What would be their vision of a strong and vital music education program be if money were not an impediment?" Because of this meeting, he pledged a four-year commitment to enhance the current music offerings and find ways for additional offerings. This has included a major remodel of the music facilities, including new rehearsal rooms, practice rooms, and storage areas. He has also provided significant funding for the marching band in the purchase of 150 uniforms, battery and front ensemble instruments, as well as marching instruments. He also committed an additional \$60,000 for tubas, double reeds, and percussion instruments for concert band. In 2008, the fully supplied marching band, color guard, and drum line performed for the first time in

15 years! In addition, in 2009 when other districts were laying off music teachers, this district was hiring a full time teacher at the middle school and a half time teacher at the elementary school.

A parent wrote, "I can honestly say that he has a genuine commitment and love for music education in our district. It's wonderful to hear students comment on how they enjoy seeing him when he stops in to listen to a high school Symphonic Winds class or attends a middle school band concert, or an elementary choir performance. He truly exemplifies the qualities of an outstanding administrator."

Outstanding Music Educator Award

Patrick Vandehey
George Fox University, Newberg



Each year, OMEA recognizes an individual whose commitment to students and to quality teaching represents the highest standards of our profession. I think you will all agree that this year's recipient certainly fulfills those criteria. This award represents that highest honor we can give to a music teacher and all levels and disciplines of Oregon music educators qualify for consideration.

Our award winner has degrees from University of Washington and a master's degree from Portland State University. He taught for 23 years in high school instrumental music where he developed an incredible record of excellence in jazz, concert band, and marching band, including first places finishes in the OSAA Band Content four

times. In 2003, our nominee accepted a position in instrumental music at the collegiate level where his bands have accepted invitations to perform at the state and regional level at music conferences.

His awards and honors are off the charts including, a past president of OMEA, the state, regional, and national recipient of the Stanbury Award for Outstanding Young Band Director. In 2000, he was inducted into the Band World Legion of Honor by the John Philip Sousa Foundation, and was also named in that same year one of Oregon's top 10 Music Educators. In 2002, he received the Citation of Excellence from the National Band Association and 2006, was inducted into the Northwest Bandmasters Association.

A former student and current music educator in our state wrote, "He showed me what it meant to embody and physically express music. I believe that if I was deaf, I would have a good understanding of what a song sounded like just by watching him conduct."

Another current teacher wrote, "He was one of the major influences in my decision to be a teacher. As a student in his band, his passion for music and love of a challenge inspired me and my classmates to always perform to the best of our ability. Never settling for less than our best is a lesson that we all take into any profession we enter. The trait that I most appreciate and that has had the biggest impact on me is how genuine he is. He is very honest and always striving to learn. Whether it's about conducting, woodworking, or any other aspects of his life, he is always striving to learn new skills. As his student, I respected these traits and now, as a teacher, I really hope to reflect these traits. He is an outstanding teacher and mentor, and I am honored to call him a colleague and a friend."

2010 OMEA Awards

John C McManus Distinguished Teacher Award

Charles Creighton, Crescent Valley High School, Corvallis



The John C McManus Distinguished Teacher Award is the highest honor that OMEA can bestow on members of our profession. It honors the life and work of John McManus who served music education selflessly and tirelessly. Winners of this award are a who's who hall of fame for music educators in our state. It reflects a lifetime of passion and dedication to their art, as well as a commitment to advocacy and to service.

Our recipient holds masters' degrees in piano performance and conducting from the University of California and has spent his life devoted to developing an orchestra program that serves both the school and community by focusing on a commitment to high standards and a passion for great art. He has received the Oregon Associated Industries "Golden Apple" teaching award, the Oregon Symphony Outstanding Music Educator Award and the 2006 Oregon Education Association Excellence in Teaching award. During the summer of 2006, he was invited to Washington D.C. and presented with the Presidential Scholar Distinguished Teacher Award. His orchestras have traveled around the world and won first prizes at the OSAA State Music Contest.

There are now more than twenty former students of this educator working in major orchestras throughout the world, including the Oregon Symphony, San Francisco Symphony and Opera orchestras, Colorado Symphony, New Jersey Symphony, Houston Symphony, Seattle Symphony, several European orchestras, and several touring chamber music ensembles. There are also a half-dozen former students who are Pacific NW band and orchestra directors.

His high school administrator wrote, "The depth of his passion and commitment to music education K-12 is unparalleled. In addition, he has the ability to inspire both students and the community alike to work toward a common goal, as evidenced by the development of the youth symphony.

Teaching music is not just a job or a career for him, it is who he is as a person."

A student wrote, "He is easily the greatest teacher I have had in my life. I think what makes him special is that he genuinely cares about every single one of his students. He sets high standards for his orchestras and pushes them to be their best; he is ambitious and creative and is always taking calculated risks. At the same time, however, he is also extremely good at putting things into perspective, whether it is the music or his students' lives in general. He is an amazing communicator, organizer, and leader. I am proud to be his student, and I know he will remain one of my most important mentors for the rest of my life."

Thank you, teachers.

The Portland Youth Philharmonic recognizes your hard work and commitment to tomorrow's musicians and music lovers. We want to strengthen our relationship with you through shared communication and collaboration.

Please use this list to contact us with any concerns or questions you might have regarding our outreach programs, low-cost peer mentor music lessons, school visits, orchestra requirements, and schedules. We can connect you with the right person to talk to. Just call our offices at **503.223.5939**. You can also find our Musician's Handbook and concert schedule available on-line at www.portlandyouthphil.org

David Hattner, Conductor and Music Director
Diane Syrcle, Executive Director
Ann Cockerham, Orchestra Manager
Carol Sindell, Young String Ensemble Conductor
Larry Johnson, Conservatory Orchestra and
Wind Ensemble Conductor

Sincerely,
All of us at the Portland Youth Philharmonic Association

PORTLAND YOUTH PHILHARMONIC ASSOCIATION

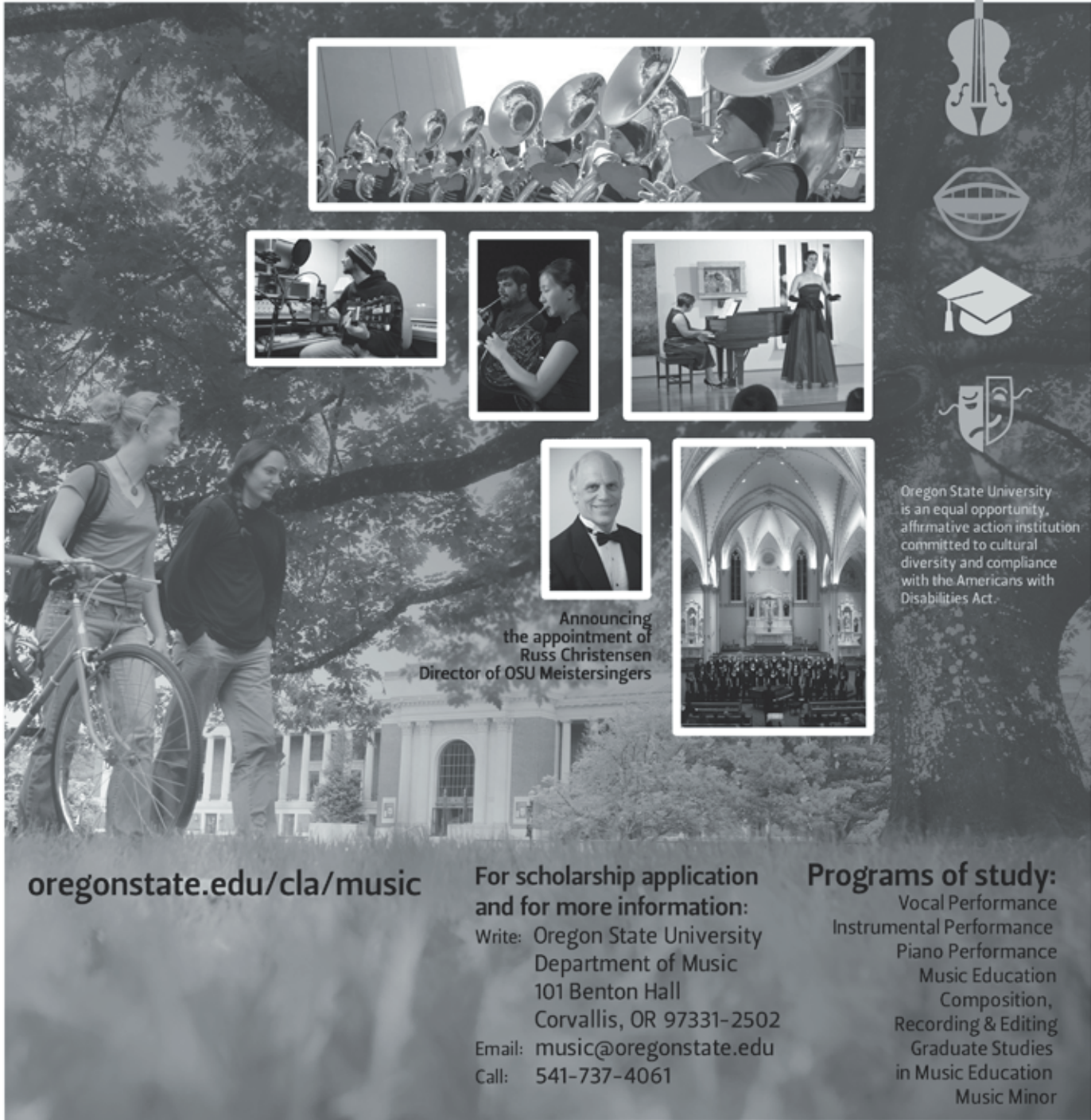




Music

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Strong Musical Habits Checklist for Band Students

Responsible Musicians Make Quality Bands

Responsibility is a trait found in students of the best High School Bands. These players show responsibility for themselves, for each other, the director, and ultimately the composer. To raise the level of any band, the members of that band need to develop strong musical habits.

I am giving you this check list of what is expected of you and how you should prepare for rehearsal. If you will study this and carry from it to rehearsal the information given, it will save hours of rehearsal time.

ARTICULATION

1. When playing staccato passages, think 'light-separation', not shortness.
2. Accents don't always mean louder; sometimes they require only more separation.
3. Support long tones to the end; make them go somewhere; guard against poor attacks and releases.
4. Avoid taking more breaths than needed. However, make sure you use the breath marks given so you don't play beyond them and break up the next phrase.

DYNAMICS

5. Support soft sounds as much or more than you do loud ones. Learn how to 'shout' a whisper – play soft with intensity.

6. Never play with an ugly or strident sound. If you lose control you are playing too loudly.
7. Avoid beginning crescendos too soon. The longer you wait the more dramatic they become.

INTONATION

8. Learn to adjust individual pitch problems by finding problem areas of your instrument. Learn the pitch tendencies of your instrument and check your chromatic scale with a tuner.
9. Always learn to tune chords from the bottom up. Attempt to eliminate beats. More volume is obtained when we play in tune.

RHYTHM

10. Beware of triplets. Avoid the tendency to drag or rush them.
11. Don't allow dotted rhythms to become triplets.
12. Avoid the tendency to rush fast passages. Keep your anticipation and excitement in check.
13. Keep a constant subdivision of beat going in your head – or pat your foot.

PRACTICING

14. Some errors are inevitable. Learn from them so they do not happen again.
15. Spend as much time playing softly as you do playing loudly.
16. Play complex passages in the simplest way possible, adding articulation and dynamics as each previous element is mastered.
17. Master complex rhythms by counting, singing and tapping them.
18. Work hard on things you can't play. Don't just practice the things you can play.
19. Until you have mastered a passage in the practice session, don't leave it

alone. In rehearsals help your stand partner with it or get help from them.

GENERAL RULES

20. Warm-up carefully, discreetly, and in an organized manner. Others need to hear themselves, and you need to get an organized warm-up going that you are comfortable with something that helps you play better. Also learn to warm down after strenuous rehearsals.
21. Never view any passage as easy. Playing anything well always takes skill and concentration.
22. Try not to get overly worried about difficult parts – it just makes them harder.
23. LISTEN to the other parts. Decide how your part fits in and play accordingly.
24. Ask about music terms or other words you don't know. Look them up.
25. Try to answer a question yourself before asking the conductor. Save questions that do not pertain to the entire group until after rehearsal.
26. Always look ahead at least a measure or two when playing. When you sight-read, play patterns of notes and rhythms rather than a note at a time.
27. When beginning a new work, apply the interpretive ideas from other compositions in the same style or period to the new work.
28. Leave personal problems outside the classroom both in rehearsal and in the concert. Don't take musical comments from the conductor personally.
29. Positive self-criticism is necessary. Challenge yourself to become a consistent and reliable performer.
30. No matter how well you play, teamwork is essential. The individual is less important than the ensemble as a whole.
31. Try to be a positive person, and you will get positive reactions back.
32. Have a pencil in all rehearsals.

Brian Wandell, Robert F. Dougherty, Michal Ben-Shachar, Gayle K. Deutsch, and Jessica Tsang, Stanford University, in Learning, Arts, and the Brain (Dana Press, 2008)

...Our data on the relationship between arts training and cognitive development revealed a correlation between the amount of music training and the amount of improvement in reading fluency in children.... We discovered a correlation between brain structure--the diffusion properties of a part of the corpus callosum--and reading ability as well as phonological awareness, an auditory skill that is closely related to reading ability.

My Room is Too Loud

Jake Ross

For the past 10 years, I have worked as a consultant at a firm that specializes in architectural acoustics. This means I spend my time reviewing buildings and rooms using architectural means and methods, to reduce any unwanted noise and to promote wanted sound. A fairly common complaint is, “My room is too loud! What can I do to make it quieter?” This complaint doesn’t just come from the music folks at schools; it also comes from receptionists at hospitals and from mechanics in auto shops. The first thing I usually do is reinterpret the complaint as, “For the amount of noise being generated in my room, it sure seems like my room is making it louder. Is there some way that I can get the room to not make the noise seem louder?” That’s what this article is about. There is nothing that can be done to a room to make any specific noise source quieter, but there are things that can be done so that the room contributes very little to the noise level you hear. It’s only as loud in a room as the noise source within it. From there, the room can either help or hinder, and only by so much.

And one other distinction: Too “loud” versus too “live.” This article is about a room that is too loud. Too live is a different concept. This article is about volume levels; how “loud.” This article is not about how long the sound lasts within the room, how “live,” or, reverberation time.

First, some definitions. Sound perceived by the human ear is more accurately called sound pressure level, and it’s expressed in decibels (dB). You’ve probably heard of decibels before, and the tricky thing about decibels is that they aren’t linear, they’re logarithmic. Which means adding and subtracting sound pressure levels is not straightforward. $65\text{ dB} + 65\text{ dB}$ does not equal 130 dB . $65\text{ dB} + 65\text{ dB} = 68\text{ dB}$. If there is 10 dB or greater difference between the added sound levels, the sum is the louder level. $65\text{ dB} + 55\text{ dB} = 65\text{ dB}$, or $110\text{ dB} + 55\text{ dB} = 110\text{ dB}$. That’s because the larger value is so much greater than the lesser one, it doesn’t affect it. Think of it like driving 100 mph, and adding 0.4 mph. You’re still only going 100 mph.

Generally accepted human reactions to changes in sound pressure level are: 1 dB is noticeable, 3 dB is very noticeable, 6 dB is substantial, and 10 dB is a doubling or a halving.

Human hearing does not detect all frequencies equally well. We don’t perceive the low frequencies or the very high frequencies as well as the mid frequencies. Consequently, when sound pressure levels are measured, one commonly accepted way to represent this is to use a weighting network for the measurement device; A weighting. This is shown by the A at the end of the db, meaning, from here on out, I’ll show sound pressure levels as dB(A).

“There is nothing that can be done to a room to make any specific noise source quieter, but there are things that can be done so that the room contributes very little to the noise level you hear.”

Direct sound is the sound that propagates from the source directly to the receiver’s ear. Think of it like a straight line between the source and the receiver. So for any specific source-receiver set up, the only things that can affect the perceived loudness is how loud the source is originally and how much distance exists between the source and the receiver. For the receiver to perceive a quieter sound, the source either needs to be quieter, or the distance between the source and receiver needs to be larger.

Reverberant sound is the sound that bounces around inside the room before it lands on the receiver’s ear. As a perceived sound level, reverberant sound is a lot more complicated than direct sound. Perceived reverberant sound level depends upon how many times the sound has bounced off of the interior surfaces of the room (which is directly related to the interior volume of the

room), how absorptive or reflective those surfaces are, and how loud the source is originally. So in a given room (fixed volume), for the receiver to perceive a quieter sound, the surfaces should be more absorptive and less reflective or, the source needs to be quieter.

So ultimately, the sound pressure level that our ears experience is the sum of the direct sound and the reverberant sound. So let me pitch my case by building some representative examples and putting the same sound source in those examples and summing up the perceived sound pressure levels. Our sound source produces 65 dB(A) at the source. This number is for example only, and should only be thought of as an example. Your band or choir may be louder (or even quieter), but in order to tell my story, I have to quote a source level, and I picked 65 dB(A). This means that the source is 65 dB(A) right at the source, and, for the direct sound only, the measured sound pressure level diminishes as we move away from it.

Our first example: outside. If you’re outside there is no reverberant sound. So the only thing your ear perceives from our example source is the direct sound. Since our example source is fixed in level, the only thing that can change the loudness that you perceive is how far away you are from the source.

At 15’, direct sound is 44 dB(A).

At 65’, direct sound is 31 dB(A).

Let’s take our example source inside a typical large gymnasium. Floor is hard, walls are hard, and just for comparison later, the ceiling is typical acoustic ceiling tile. Now our ear experiences both direct sound and reverberant sound, so we have to sum those up. Additionally, we can still be 15’ or 65’ away from our example source. However, the reverberant sound pressure level is the same everywhere in the room. Reverberant sound level is 40 dB(A).

At 15’, direct sound is 44 dB(A). Sum of direct and reverberant is 45 dB(A).

At 65’, direct sound is 31 dB(A). Sum of direct and reverberant is 41 dB(A).

Next example is that same gymnasium, except we've covered half of the walls with very absorptive acoustic wall panels. So we've significantly added to the amount of sound absorptive material in the room. Reverberant sound level is 36 dB(A). At 15', direct sound is 44 dB(A). Sum of direct and reverberant is 44 dB(A). At 65', direct sound is 31 dB(A). Sum of direct and reverberant is 37 dB(A).

Now let's notice some things. The direct sound level is the same in all cases. When we are close to the source, the direct sound is the primary contributor, but when we are far away, the reverberant sound is the primary contributor. For the overall sound pressure level, at 15', the difference between the hard gym and the absorptive gym is 1 dB(A). At 65', it's 4 dB(A). Again, remember, this article is about how loud it is, not about how long the sound lasts in

the room. If you add a bunch of absorption to a gymnasium, the reverberation time should decrease, and, the reverberant sound level should also decrease. Just not by a whole lot.

Let's move our example source into a good-sized band room. Now we can't stand 65' away from it anymore. For comparison, let's finish the room the same as our hard gymnasium; hard floor, hard walls, and an acoustic tile ceiling. Reverberant sound level is 48 dB(A). At 15', direct sound is 44 dB(A). Sum of direct and reverberant is 49 dB(A).

Now, much like our absorptive gymnasium, let's add acoustic wall panels to half of the walls. Reverberant sound level is 43 dB(A). At 15', direct sound is 44 dB(A). Sum of direct and reverberant is 46 dB(A).

Again, the direct sound is the same. The reverberant sound levels in the smaller band room are higher than in the larger gymnasium. And, the addition of absorptive materials to the band room had a slightly greater effect on the reverberant sound level than in the gymnasium.

One more example; let's move into a large practice room, say 15' x 15'. That way we can still stand 15' away from our example source. And let's finish this practice room the same way; hard floor, hard walls, and an acoustic tile ceiling. Reverberant sound level is 58 dB(A). At 15', direct sound is 44 dB(A). Sum of direct and reverberant is 58 dB(A).

Now let's finish our practice room with half of the walls covered with acoustic wall panels. Reverberant sound level is 52 dB(A).

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...Too Loud

At 15', direct sound is 44 dB(A). Sum of direct and reverberant is 53 dB(A).

Here's our worst case example; the small hard room, where the reverberant sound dominates. The addition of the absorptive materials has a significant effect, but the reverberant level is still the primary contributor.

And one more reminder, the above is an example. I picked a source out of thin air, then I manufactured some simplified situations to put that source into. So try not to focus on the absolute sound pressure levels. Rather, focus on the changes, or the relative differences. Your particular situation could be very different.

So, some thoughts here.

If you believe your hearing is at risk, contact an audiologist or a medical professional and get it checked. One possible strategy that these professionals may suggest is hearing protection, or earplugs.

If you want to make changes to your room, or your particular situation, here are some things to think about.

A larger room helps, along with increasing the distance between the source and the receiver. Another effect that happens in rooms is where the sound pressure level „piles up“ within 4' (or so) of hard walls. It's a boundary effect, and it means that if you're ears are within 4' of a hard surface, the sound pressure level is a little greater than if you were further away from the wall, but it's usually only about 3 dB.

Adding absorptive materials to a room is usually a good idea. Just about anything soft can have some effects. Carpet, drapes, upholstered seats, or even human beings are absorptive at different frequencies. Thin materials only affect high frequencies; it takes thicker materials to effect mid and low frequencies. Commercially available acoustic wall or ceiling panels and acoustic ceiling tile typically perform as advertised. However, it usually takes significant amounts of material to make a significant change. And try to be efficient with the placement of the absorption. If

your ears detect a „hot spot“ coming from a particular surface, trust them and put something absorptive there.

Try to trust your ears more than your eyes. An element of psychoacoustics is that the brain will try to link visual and audio cues. So we think we hear, or don't hear, something that our eyes perceive. For example, all of that absorptive fiberglass insulation on top of the suspended ceiling clouds, or, the specialized concrete block products that actually have absorptive properties. Our eyes fail to see any absorption, so we expect the room to be more live and more loud, even if it isn't. And the other extreme where the ceiling is completely covered with acoustic ceiling tile, but it's been painted over. Our eyes see the absorption and help our ears believe it's working, when in reality the paint has reduced the ceiling tiles absorption greatly.

If you think you need legislative help, one place to start is the audiologist or medical professional mentioned above, or, Oregon's Occupational Safety and Health Administration. To my knowledge, the only interior noise regulations out there are OSHA's noise exposure guidelines. Remember, I'm an engineer in architectural acoustics, so I'm not the above mentioned audiologist or a lawyer. However, most of OSHA's guidelines are aimed at industrial situations, so application in a music situation may be unwieldy. Also, OSHA's noise exposure guidelines use a noise dose measurement as a metric, and not simple overall sound pressure level. Meaning, the amount of noise exposure over a particular span of time is measured, and not just the sound pressure level at one instant. This makes it difficult (and very rare) for a music situation to actually constitute an OSHA violation.

Ultimately, the primary contributor to the sound levels our ears experience is the original source level. After that, the distance between the source and receiver, the size of the room, and the amount of absorptive materials can have a significant effect on the perceived sound pressure levels. However, even adding a significant amount of absorption to a room is not a „miracle cure.“

Show Don't Tell

In the book publishing world, fiction authors are frequently reminded to “show don’t tell.” Editors remind authors that readers are drawn to a story by experiencing what the characters think, feel and say. Telling the reader that the heroine is happy is not the same as reading about the expression of joy on her face, the tears on her cheeks and her sighs of delight. Telling describes something; showing invites the reader to share the tale.

Music teachers would do well to heed the “show don’t tell” advice. While we can tell parents, administrators and community members what takes place in music class, showing them has a much greater impact. Presentations that explain, or tell, about the Frameworks, while important, are not usually attention getting. Many times the audience leaves with information in hand but no greater understanding of what takes place in the music room. There is no lasting impression or emotional connection. In order to garner support for the program, music educators must show the community what learning takes place in the classroom. Informances are one vehicle for showing and educating the public about general music.

Why choose an informance over a more traditional presentation? Informances are hybrid presentations that combine elements of information dissemination and a performance. Their purpose is to

advocate for and promote music education by showing the public what occurs during music classes. While the expectation of a performance is a polished public presentation, informances have no set structure and therefore are more flexible. Instead of creating two separate entities of performer and audience, the nature of an informance allows for and encourages interaction between student performers and the audience. It is acceptable to stop and explain (or ask the students to lead the discussion) the learning process that occurs. When families understand why student musicians make particular musical choices, families become more invested in the learning process. This discussion and demonstration aspect of the informance, lacking in a traditional performance, creates an emotional connection, as families become active members of the informance.

Who should be invited to an informance? Keeping in mind that an informance is designed to create awareness of the learning that takes place in class, the audience should consist of people that can advocate for music education. Parents of music students are a key element. Not only are they tax payers, but they are a strong voting block at budget time. Inviting administrators to the informance provides a focused time, without the distraction of day to day duties, for them to observe what music students in their school are learning. Seniors citizens are another key element in the community.

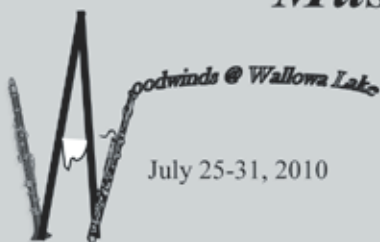
While they may not have children in the school system anymore, they are neighbors of students and town tax payers. Garnering their support could make a difference during budget cut times. Inviting many segments of the community increases the chance for broad public support.

When should an informance take place? The answer, simply, is whenever it most benefits the program. An opportunity to invite the community into the music room, is an opportunity to advocate for music education. Think about times during the school year when families are already in the building. Curriculum nights and parent conferences will reach many families at once. However, many music teachers prefer to set aside different days where the focus is on music. March, with Music In Our Schools Month, is a time that is already set aside to focus on music. If the community already celebrates in some way, then capitalize on this and add an informance to propel the momentum of music education forward. Other teachers prefer to reach out to the community just before the town votes upon the budget. Maximize the impact of the informance by choosing strategic times during the school year.

What form should an informance take? There is no set structure; create a setting that best highlights the learning taking

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...Don't Tell

place in the classroom. A live sharing session is optimal because it encourages interaction between the public and the students. Discussions and demonstrations take place. Students interact with the audience as performers and experts. While an informance with younger children will need to be more teacher directed, older students speaking for themselves is a valuable advocacy tool. A child's musicianship skills and confidence as a speaker and performer show the power of music education much better than a teacher telling the benefits of music education.

A live informance is not always possible, however. In this case, playing a video of group project presentations, classroom discussion or compositions during key times when parents are in the building are alternatives. Posting clips and students work to a school web site is also a possibility. Create access to student work through technology so that even though families are in the same room, they are still part of a child's music education. Play student compositions through the school's intercom system. Encourage students to find other avenues to share their work.

Informances provide opportunities for student musicians and music teachers to show the community what takes place dur-

ing music class. In times of budget crises, showing creates a powerful impact. The emotion and excitement generated by the informance has a longer lasting impression than just telling the public about the importance of music education. Communities support what they value; encourage them to support music by showing them the value of music education.

Resources

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Kimberly.Holster@mansfieldschools.com [Reprinted with permission from the Massachusetts Music News, Winter 09-10]

"Why Art Makes Kids Smarter." Nancy Kalish, Parenting Magazine, January 2010

"Hong Kong as well as Japan, Canada, Finland, and five other countries that consistently outperform us in math and reading all require extensive education in the arts without narrowing their curriculum, according to a new report from Common Core, a Washington, DC, educational research and advocacy organization.

For example, national guidelines in Hong Kong recommend that fourth-graders visit artists' studios and study great works of sculpture and painting; in Ontario, Canada, learning musical composition and conducting are standard for eighth-graders."

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What's New In Music Technology 2010?

I enjoy writing this article every year for my fellow music educators. First of all, I get to attend the 4 day NAMM convention held in mid- January in warm southern California and second to experience first hand all of the new products coming our way sometime during the first half of 2010. There were tons of new products shown at NAMM but the focus of this article is to inform you of some of the best tools for the music educator in 2010.



recorder (2oz) and fits in your pant or shirt pocket. It has everything that the W24 has with the exception of no X/Y external mics (they are built in) and no wireless remote. It does come with an attachment clip however for easy mounting onto mic/music stands. It has 2GB internal memory, expandable with High Capacity micro SD cards. Sony™ introduced the new PCM-M10 (\$299) last fall but it was a big hit at NAMM 2010. It has 24bit/96khz capability, records WAV or MP3 formats, has 4GB internal flash memory and a micro SD slot

for expanded memory, built in speaker, pitch control, built in limiter, has built in high speed USB port, and comes with remote control and Sound Forge editing software. This is a real winner!

If you need both audio and video then you should consider the Zoom Q3 (\$249). This wonderful device comes with the same mic setup at the Zoom H4n, comes with a 2GB SD card (expandable up to 32GB for 16 hours of recording), video resolution of 640 x 480 at 30 frames/sec, records at 44.1/48khz 16/24bit linear, has built in USB 2.0 and includes Handyshare™ editing and YouTube up loader software. This is a great solution for those music teachers who need assessment documented.

New Portable Digital Recorders



Although the Zoom H4n (\$299) was introduced last year, it is still by far one of my personal favorites because of its price, durability, and all of its many features. That being said several companies introduced new recorders at NAMM. Yamaha™ showed off a couple of new recorders. The new Pocketrak W24 (\$299) is a 24bit/96khz recorder with built in X/Y mics, onboard speaker, built in Tuner and Metronome, wireless remote control, a peak limiter for optimum music recording and a high pass filter that automatically reduces wind noise and low freq rumble. The Pocketrak C24 (\$199) is the world's smallest and lightest

Keyboards



Yamaha™ literally captured the show with the introduction of the CP1 premium stage piano (\$4999). I cannot begin to tell you how awesome this keyboard sounded to my ears. It uses new SCM modeling tone generation, has 17 vintage acoustic and electric piano sounds, has new NW-Stage wooden weighted action, has three pedals, and comes with Cubase AI software. A slight step down gets you into the Yamaha™CP5 piano (\$2599). This unit

comes with the same action as the CP1, has 11 vintage acoustic and electric piano sounds plus 305 additional AVM sounds, has mic input for recording, and is perfect for the gigging musician. I am getting one for myself. Kurzweil™ came out with a couple of new keyboards as well. The Kurzweil PC3K8 (\$3495) has 88 note fully weighted keys, is K2/25/26 series library compatible, has 128 MB Flash Ram USB and 128 MB sample flash ram, thumb drive capability with K series samples and programs. The Kurzweil PC3LE8 (\$2195) is an 88 note hammer action workstation with 64 note polyphony.

Microphones

If you are looking for that perfect stereo microphone for recording your bands/choirs than look no further than the new Audio Technica™ AT4050ST (\$1299). The quality of this mic is outstanding! It is a mid-side stereo condenser mic with selectable matrixing, has dual diaphragm capsules that maintain precise polar pattern across the full freq range, comes with custom shock mount and has integral 80 kHz high pass filter with a 10 db pad switch. Blue Mic™ introduced several new mics. The new enCORE 100 (\$99) is a studio grade handheld dynamic mic that is every bit as good (and I think better) than the Shure SM57. It produces incredible natural sounding vocals, balanced highs, and amazing detail and clarity. A step up in quality is the enCORE 200 (\$149). The main difference here is the Active Dynamic Circuit, which gives the mic a consistent performance no matter the cable length used. The Yeti (\$149) is the most advanced and versatile multi-pattern USB mic available. It combines 3 capsules, is THX certified, can record in stereo or your choice of 3 unique patterns, has a built in headphone amp for zero-latency monitoring and has headphone volume control. No drivers needed for Mac or Win, just plug and play.



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...Music Tech

Software

Without any hesitation whatsoever Cubase 5 (\$299) wins the award for the most innovative audio/midi software. I am so impressed with this software. I ended up sitting through 3 days of clinics on it. It runs on either Mac or Windows, has the very best vocal editing and pitch correction on the market, comes packed with tons of great instrument sound libraries, has the best convolution reverb I have ever heard, tons of effects, and they have made it so easy to use with great tutorial videos on the CD to help get you up and running quickly.

“Cloud Computing” is soon to be the wave of the future (especially in education). For those of you new to this term “cloud computing” is where nothing is loaded onto your computer or stored onto your computer. All you really need is Internet access. All programs and files created are stored “in the clouds” or on a server located somewhere else. Noteflight (www.noteflight.com) is a simple composition program that is FREE and

can be used to create and store student compositions in the clouds. When you go to the site it will prompt you to sign in and join. You can then start a new score and save, edit, publish, and share it with anyone you wish. All of the menus are located over on the right side of the page. In the not so distant future, I think we will all be seeing the more advanced software companies going to some sort of cloud computing. Now is the time to get ready and learn about it.

Other cool stuff



In a day and age where everything revolves around “texting” with our kids, the new Yamaha Tenori-ON-W (\$999) is the rage. Designed by media artist Toshio Iwai, this hand held pad type device is a new way of creating music. Music becomes a wall of light as you paint the sounds across its 256 LED buttons. Drawing slowly produces slow type patterns. Drawing high/low produces as such. It has a built in sound module and sequencer and lights up on both sides as it plays. Incredible new type of music making for K-12 kids!

If you have a need to convert those old LP's (records) into digital files in your computer than the simple easy to use Alesis PhonoLink adapter (\$49) is just for you. On one end is the USB cable that simply plugs into your computer, on the other end are two RCA jacks where you turntable plugs into. The pre-amp is built into the cable so it is simply as easy as that.

Mike Klinger is the owner and founder of The Synthesis Midi Workshop (www.midiworkshop.com), which specializes in educational training and sales in music technology.

MENC Recognition

MENC Collegiate Professional Achievement

The purpose of MENC Collegiate Professional Achievement is to recognize Collegiate members for their commitment and dedication to MENC and to music education. This recognition is given to Collegiate members who have served their MENC Collegiate chapters in an exemplary manner.

Aubrey Peterson, of the Oregon State Uni-

versity collegiate chapter has been selected for this honor! Congratulations, Aubrey and welcome to a wonderful profession!

MENC Chapter Growth Awards

The Chapter Growth Certificate of Achievement was established to stimulate growth in collegiate membership. Since its inception in 1986, collegiate chapters have received national and statewide recognition for significant chapter growth. The recognition is given to chapters that increase their enrollment

from the previous year. Recipients receive a Certificate of Recognition from MENC.

Congratulations to the following MENC Collegiate Chapters for earning Chapter Growth Certificates of Achievement!

George Fox University, Dick Elliott advisor
Lewis & Clark College, Dave Becker advisor
Pacific University, George Harshbarger advisor
Warner Pacific College, Charles Bolton advisor

MENC Northwest Division Conference 2011 Performance Groups

Bellevue, Washington—February 17-19, 2011



APPLICATION FOR INVITATION—Page 1 of 2

Conference performing groups will be invited by
MENC Northwest Division President Debbie Glaze

Application Postmark Deadline: June 2, 2010

Please return this application form and audition recordings to

Dave Weatherred, MENC NW Division Past President

Spokane School District, 200 North Bernard Street, Spokane, WA 99201

PLEASE PRINT OR TYPE CLEARLY

Group name (including school) _____

Address _____ City/zip _____

Work e-mail _____ School AC/phone _____

Director _____ MENC # _____ Exp _____

Director's HOME AC/phone _____ Cell AC/ phone _____

School principal or college department chair _____

Music supervisor or college dean _____

Superintendent or college president _____

List the number of participants by grade level for the 2009-2010 school year

K-4 _____ 5-6 _____ 7-8 _____ 9 _____ 10-12 _____ Coll under grad _____ Coll grad _____

Coll faculty _____ Adult/community musicians _____ **Total participants anticipated**

Total school enrollment _____ Type of community (urban, rural, suburban) _____

Please check the environment which best indicates that which this group will represent

Elem Mid Sch Jr High Sr High Comm Coll University Community

List compositions in the order they appear on the audition recording

1. _____

2. _____

3. _____

If invited to the conference, for which of the following types of presentations would your group be willing to be available? (Check all that apply)

- | | |
|----------------------------------------------------------------------------|----------------------------------------------------------------------|
| <input type="checkbox"/> Concert hour performance | <input type="checkbox"/> Present specific style/period of literature |
| <input type="checkbox"/> Work with guest clinician at a session or concert | <input type="checkbox"/> Present major selection of literature |
| <input type="checkbox"/> Prepare assigned literature | <input type="checkbox"/> Demonstrate music in general education |
| <input type="checkbox"/> Provide specific demonstration | <input type="checkbox"/> Present original compositions |
| <input type="checkbox"/> Present vocal and instrumental combinations | <input type="checkbox"/> Other interesting features |

PLEASE COMPLETE BOTH PAGES OF THIS FORM

MENC Northwest Division Conference 2011 Performance Groups

Bellevue, Washington—February 17-19, 2011



APPLICATION FOR INVITATION—Page 2 of 2

CONDUCTORS of performing groups wishing to be considered for participation on the program of the MENC NW division conference to be held during February 2011 in Bellevue should begin planning for the submission of their applications. The procedures below must be followed by all participants.

1. An application form, a single stereo cassette or CD of the current year's group, a recent concert program and any other supporting material must be **mailed and postmarked by June 2, 2010**. Packets delivered in person must be delivered by 12:00 PM (noon) June 2, 2010. Application packets are to be sent to Dave Weathered, MENC NW Division Past President, Spokane School District, 200 North Bernard Street, Spokane, WA 99201. **Applications postmarked after June 2 or delivered in person after 12:00 noon June 2, 2010, will not be considered.**
2. Recordings of the current year's ensemble must include three selections that demonstrate a variety of ideas. **Please make duplicates of these recordings as they will not be returned.**
3. The signatures of the director and immediate supervising administrator (*school principal or higher education department chair*) below will certify that recordings are of the current (2009-2010) school year's group.
4. Recordings and applications will be screened carefully by the MENC NW Division Past President and others appointed to evaluate. Those endorsed will be forwarded to the MENC NW Division President for consideration of selection.
5. Please note that **requests by any session developers for a group to appear at the convention do not constitute an invitation to appear at the conference.** Qualified groups meeting planning criteria which apply via the prescribed procedure will take precedence over comparable groups suggested by planners but which do not apply or are ranked below other groups meeting the requested criteria.
6. Invitations to appear at the Northwest conference will be issued **only by President Debbie Glaze**. Invitations will be issued about September 15, 2010. Consideration will be given to conference needs, geographic representation, balancing school participation and frequency of appearance at state, Northwest and MENC conferences.
7. **Directors, teachers of groups applying to perform and all faculty participants in an ensemble must be members of MENC at the time of application and continuously through the conference.** This includes school music educators who are members of community ensembles.
8. Final copy of the performance program for all groups selected for the conference must be submitted in proper and complete form, ready for printing for the Spokane conference program no later than October 31, 2010. A 2010-2011 school year photograph of the group to be performing must be submitted at the same time.
9. In addition to the application form, a separate list of appearances including dates and events of note must be submitted. Awards and special information about the group may be included. **Performances at state MEA, MENC Northwest Division or MENC national conferences since 2000 MUST be included.**
10. Selected concert hour or meal function groups will be limited to a total 25 minute performance. Groups selected to perform in sessions will be given a maximum of 8 minutes to perform one selection, and the balance of the time will be mutually scheduled with the presenter(s). All times available include any **on-stage warm-up and tuning, announcements, setup and on-stage moving, and reasonable applause.** Encores are not permitted at MENC conferences. Groups exceeding this time limit may be interrupted and asked to stop and will be restricted from or refused future MENC Northwest Division performance consideration.
11. When a group is invited, it is expected that the program will consist of music performed by the group that applied. For example, while a "concerto grosso" is a very acceptable piece for an invited orchestra to do, it is NOT appropriate for an invited orchestra to include a separate number by a string quartet from within the orchestra. If that string quartet wishes to perform at the conference, it should apply separately.

**We attest that the recording included is of the 2009-2010 group named
on this application and agree to the provisions as outlined above.**

SIGNATURES: Director _____ Date _____

Immediate supervising administrator _____ Date _____

PLEASE COMPLETE BOTH PAGES OF THIS FORM

Playing Along with the Mozart Effect

Melissa Healy

If you want music to sharpen your senses, boost your ability to focus and perhaps even improve your memory, you need to be a participant, not just a listener.

March 1, 2010

Five months after we are conceived, music begins to capture our attention and wire our brains for a lifetime of aural experience. At the other end of life, musical memories can be imprinted on the brain so indelibly that they can be retrieved, perfectly intact, from the depths of a mind ravaged by Alzheimer's disease.

In between, music can puncture stress, dissipate anger and comfort us in sadness.

As if all that weren't enough, for years parents have been seduced by even loftier promises from an industry hawking the recorded music of Mozart and other classical composers as a means to ensure brilliant babies.

But for all its beauty, power and capacity to move, researchers have concluded that music is little more than ear candy for the brain if it is consumed only passively. If you want music to sharpen your senses, boost your ability to focus and perhaps even improve your memory, the latest word from science is you'll need more than hype and a loaded iPod.

You gotta get in there and play. Or sing, bang or pluck.

"The Mozart effect? That's just crap," says Glenn Schellenberg, a psychologist at the University of Toronto who conducts research on the effect of music and musical instruction.

Even the author of the 1993 study that set off the commercial frenzy says her group's findings — from an experiment that had college

students, not babies, listen to Mozart — were "grossly misapplied and over-exaggerated." Psychologist Frances Rauscher, along with the rest of the field studying music's effects on the brain, has long since moved on to explore the effect of active musical instruction on cognitive performance.

The upshot of their work is clear: Learning to make music changes the brain and boosts broad academic performance. Findings across the board suggest that, even for a kid who will not grow up to be a Wynton Marsalis or a Joshua Bell, spending money and time on music lessons and practice is a solid investment in mental fitness.

Entrepreneur Don Campbell, dubbed the "P.T. Barnum of the Mozart effect," has built a thriving online business selling CDs with names like "Mozart to Go" to enhance children's creativity and school performance. And, Campbell says on his website, parents of children with dyslexia, autism and attention deficit hyperactivity disorder should buy his CDs to improve their children's neuropsychiatric conditions.

Campbell's sales pitch melds seemingly scientific claims with breathless hype. Mozart's compositions "modify attentiveness and alertness" because their "structural and not overly emotional expression helps clarify time/space perception." His proprietary mixes of the prodigy's music, writes Campbell, draw on "psychological, physiological, and aesthetic factors to achieve a variety of auditory, physical, and emotional responses.

"Wolfgang Amadeus is not the only composer beloved by entrepreneurs promising smarter children. Internet sites offer fretful new parents a range of slow, synthesized music by other musical greats, including J.S. Bach, Haydn and Vivaldi.

A "Baroque-a-bye Baby CD," its cover showing a blissed-out baby clamped into

earphones and a slant seat, promises that its musical offerings will mimic mother's heartbeat at 60 beats per minute, offering "mathematical perfection and symmetry" designed to "stimulate your child's brain.

"If only basking in surround sound were enough. The effect of listening to beloved classical music is at best small, fleeting and — with all deference to the late-18th century musical genius — not even unique to Mozart, Schellenberg says.

True, listening to music we like — whether it's hip-hop, show tunes or Schubert — does makes us feel good. Positive mood, in turn, increases focus and attention, which improves performance on many tests of mental sharpness. In some, but not all, studies, that includes improvements in the kind of mental skills we use in doing complex math problems, interpreting driving directions and pondering how to fit a large bookcase in the trunk of a small car.

But the performance-enhancing effect, Schellenberg says, lingers for no more than about 10 minutes after the music stops.

Learning to play, he has found, is a far better bet. In a 2004 study, he and his colleagues randomly assigned 144 6-year-olds to receive instruction in keyboard, voice, drama or nothing. After a year, kids who got keyboard or voice lessons showed a 3-point IQ boost on average over the kids taking drama or no lessons at all.

It's a modest improvement but one that may build on itself since, for all its faults, IQ is a reliable predictor of a child's performance in school. Better performance in school typically leads to more and better schooling — which, in turn, further increases IQ.

For those receiving musical instruction, "there is evidence that music changes the brain in positive and permanent ways," says

continued on page 32...

...Mozart Effect

Laurel Trainor, professor of psychology, neuroscience and behavior, and director of the auditory development lab of McMaster University in Toronto. Yet like a medication that powerfully treats an illness, but in mysterious ways, the means by which music might enhance cognitive powers has eluded scientists so far.

They do have some clues.

Learning to make music engages and demands coordination among many brain regions, including those that process sights, sounds, emotions and memories, says Dr. Gottfried Schlaug, a Harvard University neurologist.

Years ago, Schlaug found a glaring and suggestive difference between the brains of 30 professional musicians and 30 non-musician adults of matched age and gender. In the musicians, the bundle of connective fibers that carry messages between the brain's right and left hemispheres — a structure called the corpus callosum — was larger and denser on average than that of their non-musical peers. The brawnier bridge was particularly notable toward the rear of the brain, at the crossing that links areas responsible for sensory perception and voluntary movement.

It suggested not only that musicians might be able to more nimbly react to incoming information but also that their brains might be more resilient and adaptable, allowing right and left hemispheres, which specialize in separate functions, to work better together.

Schlaug and colleagues also found that the musicians who had begun their musical training before the age of 7 showed the most pronounced differences — suggesting an early start might rewire the brain most dramatically.

Newer work has shown that music also enhances mental performance. In a study published last March, Schlaug and a team of researchers in Boston put 31 first-graders through magnetic resonance imaging (MRI) brain scans, as well as a series of cognitive skills tests, to gauge the effect of 15 months of keyboard training. Compared with kids getting a playful group music class once a week, 6-year-olds who got intensive, weekly, one-on-one music instruction had greater and more widespread expansion in volume across many areas of their brains. And they performed better on tests of fine motor skill and of several other skills directly related to music. But the study, published in the *Journal of Neuroscience*, failed to find improvements in cognitive skills not directly related to musical skills, such as word recall, language discrimination, abstract reasoning and spatial and visual problem-solving.

Other studies have found that music instruction may indeed make you smarter. A team led by Trainor reported that in kids chosen randomly to get a tightly structured instrumental training called the Suzuki method, brain responses were two to three years more mature on average than those in children not taking music lessons.

Electrical signals traveled more swiftly and efficiently through the brains of the Suzukitrained kids, who also showed improved performance on tasks that required sustained attention and the ability to hold information in memory long enough to execute complex tasks — what neuroscientists call working memory.

"What happens in music lessons is they're fun," Trainor says. "But at the same time, they're very demanding. The child has to hold an instrument, position his hands, listen to the sound the teacher's making, reproduce that sound, hold in mind the sound and compare it, assess pitch and sound quality, and change that if necessary.

"All that takes a tremendous amount of attention. It trains kids how to accomplish things, and it trains memory as well," Trainor adds. "All that is going to make you better at learning.

"In the end, music listening may come in a distant second to learning in a brain-building contest. But one thing we know beyond a doubt is that it brings pleasure — and few psychologists scoff at the power of that. It promotes well-being. It enhances attention. It protects against the depredation of age. It can even ease pain. "Music is one of those things out there that people enjoy," says Robert Zatorre, a neuropsychologist at McGill University who researches music's effects. "That's already a lot!"

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Harris Interactive survey release, November 12, 2007

Research confirms that music education at an early age greatly increases the likelihood that a child will grow up to seek higher education and ultimately earn a higher salary. If you want to be a CEO, college president, or even a rock star, the message from this survey is: take music. As with reading, writing, and arithmetic, music should be a core academic focus because it is so vital to a well rounded education and will pay dividends later in life, no matter the career path taken.

Respondents of the Harris Poll cite skills they learned in music as helping them in their careers today. Seventy-two percent of adults with music education agree that it equips people to be better team players in their career, and nearly six in ten agree that music education has influenced their creative problem-solving skills. Many also agree music education provides a disciplined approach to problem solving, a sense of organization and prepares someone to manage the tasks of their job more successfully.

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For additional information

**Contact Dr. Edward Higgins, Director of Wind Studies Portland State University.
Phone: 503.725.3051 email: ehiggins@pdx.edu**

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