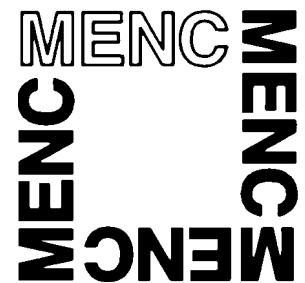


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Music Makers

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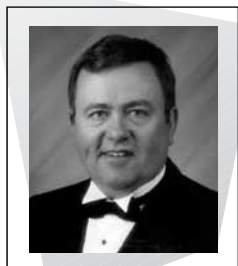
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In the past two months, Oregon music educators have met in Eugene and Spokane to find inspiration and camaraderie at the OAAE Conference and the Northwest MENC Convention. Hundreds of students have enjoyed life-changing experiences in honor groups with some of the world's most respected conductors. Teachers have found inspiration in clinics, and through dialogue with peers over coffee and meals. We return to our classrooms with new ideas and fresh memories of performing groups who are demonstrating the highest standards in our art form.



These opportunities should not be taken for granted. They would not materialize without endless hours of dedicated planning and leadership. Dave Becker and Debbie Glaze coordinated the efforts of other OMEA board members and honor group chairs to organize OMEA's participation in the OAAE conference in Eugene. High school honor groups were organized under the leadership of Scott Taylor, middle school honor groups under the leadership of Don Feely and their respective honor group chairs. Al Kato brought exhibits to the conference for the first time. Sharon Morgan and Willy Knaus provided leadership and organization with the board of the OAAE. The conference was another outstanding product of collaboration between artists, school groups, institutions, merchants and individuals who share a common passion for the arts.

The Northwest MENC Conference is the product of a collaboration between music educators from the six Northwest states: Alaska, Washington, Wyoming, Idaho, Montana, and Oregon. Their state presidents meet with elected Northwest leaders to comprise the Northwest Board of Directors. It has been a joy to meet the dedicated leaders representing each of the other states in our region and work with them to serve the varied needs of teachers and students in our respective states. Betty Ellis is concluding her term as Northwest President. She has offered gifted leadership in Northwest MENC activities and

in her representation of the Northwest on the MENC board. I'm confident that we will continue to see Betty as a clinician at events in the Northwest and National music scene. Lynn Brinkmeyer finished her responsibilities as Northwest MENC President-Elect by organizing and supporting the All-Northwest honor groups at the convention. She now turns her focus to the organization of the next Northwest convention, which we will host in Portland on Presidents' Day weekend in 2003. Lynn is an inspirational leader who is sure to make the next All-Northwest conference better than ever. It is our job to assist her in that goal. As the host state, we share the responsibility to make sure all the local details are organized to support every session and performing group.

We will depend on volunteer help from OMEA members, CMENC chapters, parents and others to insure the success of the conference. We will be looking for volunteers to manage equipment, host sessions, chaperone students, work on planning committees, and perform a wide spectrum of tasks which are part of bringing life to a convention. Consider joining us on the team that will develop and deliver the most exciting Northwest MENC conference yet! Through your work, you will form friendships with other dedicated professionals who will enrich your life.

At the Northwest Board meeting which preceded the Northwest MENC convention, we enjoyed a leadership workshop organized by Bill Larson. Bill collected information from each of the Northwest states to allow us to compare organizational details for state boards, conventions, contests, and festivals. We had a chance to visit with Mel Clayton, MENC President, and John Mahlman, MENC Executive Director. We also had an opportunity to discuss how states can better serve our general music teacher population. A panel of general music teachers made presentations and answered questions about the status of general music in each state of the Northwest. Present at the workshop from Oregon were Jim Howell, Debbie Glaze, Kathleen Jacobi-Karna, and Al Kato.

The discussion at the Northwest Board meeting was the catalyst which led to the creation of the Oregon Society for General Music. This new organization has been created to focus services for Oregon general music teachers and children from early childhood through their school years. Richard Greiner, OMEA's General Music Chair, will serve as the first president of the new society. A constitution and bylaws have been created, and OMEA members are invited to join the society. Richard will be establishing a board of directors for the new society. The task for the Oregon Society for General Music will be to help define future services for Oregon general music teachers, including clinics, Inservice opportunities, web services, and new ways to share curriculum, teaching and assessment strategies. Contact Richard to get involved in this exciting new group.

Oregon was represented by two outstanding performing groups at the Northwest MENC convention: the Sprague High School Wind Ensemble and the University of Oregon Symphony. Congratulate both ensembles and their conductors for their fine performances. It is time to consider which schools and performing groups will perform at the 2002 Oregon Convention and at the 2003 Northwest Convention in Portland. Due to recordings which were not up to standard, some excellent Oregon ensembles didn't make it through the screening process.

Please encourage your peers whose groups might be poised to give an inspirational performance to take the time to be sure that they capture quality recordings of their groups and submit them for consideration. Help us ensure that we will hear Oregon's finest groups from each age level and performance discipline at future conventions. (The Application for Performing Groups is located on page 32)

OMEA area chairs and Northwest leadership are in the planning stages for selecting inspirational clinicians and keynote speakers for the conventions. You can help us ensure that the clinics will be on target to meet your

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President's Column

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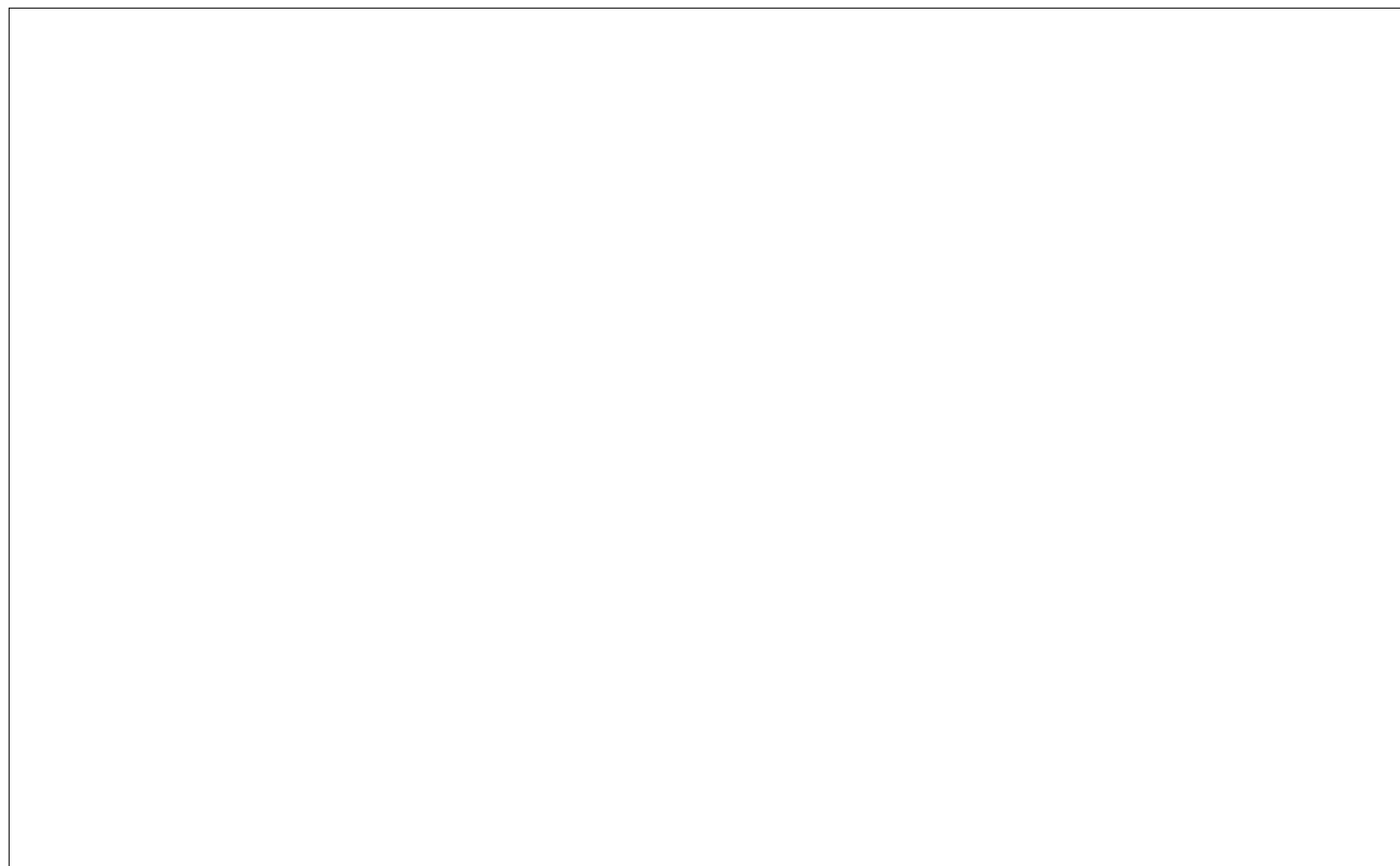
needs. Call, write or e-mail your OMEA board area chairs with your suggestions for clinic topics or presenters who should be invited to present at the Oregon and Northwest conventions. You can also submit session proposals to Jim Howell to assist in defining focus for these important sessions. (The Call for Papers/Pre-sentations Proposals is located on page 30)

The Oregon Legislature has begun its 2001 session. Legislators have already proposed bills which address music education issues. Your input can be pivotal in deciding whether these bills gain support of the House and Senate. Check the OMEA and OEA websites for more information about developing issues. Send a letter or email to your representative and your senator with your concerns and hopes. Consider visiting them in Salem during spring vacation which is the conclusion of Music in Our Schools Month.

OMEA is working to build a coalition to fund a survey of Arts and Second Language programs in Oregon schools. We have pledges from the Oregon Education Association and some districts of OMEA. We are inviting other arts and second language organizations to join us in this effort to define current programs and enrollment. The survey is being planned to develop local statistics to aid in the implementation of programs to help every Oregon student meet these standards.

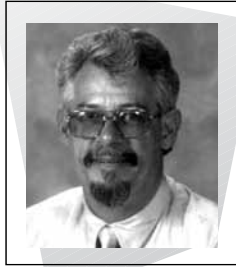
OMEA is working to define new services for members and students. Consider getting involved in our activities and planning. Your district board will welcome your involvement. This spring, odd-numbered districts are scheduled to elect new district chairs who will represent your region on the OMEA Board of Control. Attend your spring board meeting and participate in your elections. Our

organization is sustained by members who volunteer to help organize an honor group, solo contest, or clinic. The Oregon Society for General Music provides an exciting new venue for making a contribution. I encourage you to get involved and help insure that we act in the interest of all Oregon students.



Back to the Basics A Political Analysis Through the Filter of Howell's Rules of Rhetoric

Back to the Basics — How many times have you seen this phrase in print over the past decade? Back to the Basics appeared again two weeks ago in our local newspaper in a guest editorial from nationally syndicated writer Mona Charen. In this editorial, she lauded George Bush's first proclamations from the White House including the need for more AND longer school days; and, of course, "Back to the Basics", to "fix" the "education problem". The "Basics" were, predictably, defined as language, math and science.



The number of unexamined assumptions in this brief article sent me over the edge (near which I apparently live), prompting me to use the new-found email address of our paper to protest their implied support of oversimplified misinformation. To my surprise, a reporter returned my email, followed with a phone call, and expressed excitement and enthusiasm that I would voice this opinion. He asked permission to print the email as a letter to the editor, and then invited me to write a guest editorial (these can be up to 800 words) in the next month or two. Since the letter was published, I have received two complimentary phone calls, and many "attaboys" as I move about work and town.

The Lesson: Reporters cannot create opinions nor events, they can only report them — if nobody expresses a given opinion, there is no avenue for it to achieve publicity! This sounds self-evident at the outset, but for me it brought back the number of times I had groaned and whined about the limited perspective published in newspapers. And it gave me cause to consider us — we, the educators; those who understand why most political proposals for education can only fail, and, sadly, those of us who fail to put forth our opinions.

The bottom line of this is, indeed, about

choices, yours and mine, whether or not to confront the illogic which increasingly threatens our profession and our students. The good news is that few of us need to apply a great deal of time and confrontation to these issues, we simply need to cultivate the habit of expressing our grounded, well-validated opinions whenever the occasion arises. Forums can include a letter to the editor, a school board meeting, an email to your legislators (which is easily done from the OMEA website: www.oregonmusic.org); or maybe, most important of all, your everyday interactions with parents, students, administrators and other teachers.

In preparing my own grounded, well-validated opinion, I developed some observations about political rhetoric which, for want of a more pompous term, I will call Howell's Rules of Rhetoric. They are:

- 1) *The Total Number of Words Needed to State an Opinion is Inversely Proportional to the Thought Behind That Opinion* (example: "Love it or Leave it")
- 2) *The Soapbox Quotient Applied in Elocution of Any Given Opinion is Inversely Proportional to the Knowledge Behind That Opinion* (example: "Harry Potter promotes the evil in this world with incantations and chants")
- 3) *Any Debate Framed in Two Clearly Divided Sides, Each of Which can be Identified by Two Words or Less, has More Relevance to Political Posturing Than to Reality* (example: "Owls vs. Loggers")
 - 3a) *The Number of Words Needed to Define a Position is Inversely Related to the Clarity of that Position* (example: "Family Values")
- 4) *For Every Concept Which a Metaphor Enlightens, there is a Concept Which it Obscures* (example: The lavish publicity given our recent, unprecedented, sustained period of economic expansion consistently omits the also unprecedented growth in the gap between "haves" and "have nots".)
- 5) *The Frequency With Which "Back to the Basics" Appears (in Oregon) Rises in Direct Proportion to the Amount of Financial Support Shifted from Local*

to State Government. (example: Read your local newspaper).

The shift of financial support of schools to the state venue brings Rule #5 into play. As fiscal guardians of citizen tax dollars, lawmakers are required to develop an opinion on this very complex subject. I am quite sure that there is little time to do this adequately, given the number of other complex subjects which also place demands on legislators. As we used to hear in the construction business, "opinions are like [insert appropriate body part] — everybody has one." It is incumbent upon us to develop our own eloquent, grounded, well validated opinion to encompass the depth and breadth of the issue, and to use it to contradict uninformed rhetoric.

On the road to dispelling rhetoric, we need to address some fundamental untruths, or overlooked truths.

Educational time not spent on language, math and science is poorly used. In fact, research into the records of students in several schools indicates that a curriculum that devotes 25% or more of the school day to the arts produces youngsters with academically superior abilities.¹

Students from Asian countries outscore those of the United States because they spend more hours on math and science. While they may in fact spend more hours on math and science, in Korea, China, Taiwan and Japan, all children are taught from the earliest grades to play an instrument, to draw and to sing. It is assumed that all children can and should be taught to play, sing dance, and draw to a high degree of proficiency.² In light of other current research, this is a significant oversight!

A Nation At Risk: The Imperative for Educational Reform is a mandate to focus on math and science. The part of this publication which is consistently overlooked is the recommendation that high schools provide vigorous programs in the fine and performing arts.³ In *High School: A Report on Secondary Education in*

continued on page 6

President Elect's Column continued...

America the late Ernest Boyer again proposed the arts as second in priority only to language in his nine curricular areas.⁴

On the road to dispelling rhetoric we must address the many evidences of the successes of teaching through the arts.

In the space available for this article, I cannot even begin to list the incredible instances of success in training human beings as musicians and as thinking, active members of our society! You can, however, collect your own most meaningful examples without looking far at all. Information of this sort is readily available.

When Nancy Marsters began a guitar class at her high school in Tallahassee, Florida, it grew to a full time position which affected many "at-risk" students. The dropout rate in her school plummeted. When similar programs were implemented in all the other high schools in Tallahassee, the dropout rates also fell drastically. When guitar classes were implemented in all the middle schools, the results were equally dramatic!

Arts-embedded curriculums have turned around failing schools in Wisconsin, North Carolina, California, New York, Georgia, and Massachusetts, to become ed-ucational leaders with waiting lists numbering in the hundreds. Real winners in arts-based curriculum schools include the "at-risk" populations who frequently do not thrive in curricula based primarily on verbal proficiency. The learned ability to work with others, to integrate many aspects of the self, to use failure as a learning tool, to focus on high achievement, and to respect role models raises self-esteem and creates new hopes and horizons. The opportunity to utilize a full range of learning styles creates success impossible under strictly cognitive models.

Many new models include the arts:

It is now acknowledged that metaphors are central to cognition, and that thought is more inherently figurative than it is literal — once again, the realm of the arts. In philosophy, the concept that thought cannot take place

without language is being questioned. Thoughts occur as images, and a musical or visual "thought" is an entry to a realm of knowing and of truth inaccessible through language and left-brain process. It is possible that relatively few thoughts actually become verbal images.

New theories of economic growth are drawing away from accepted truths from the past. In the post-modern era, human capital, rather than a dependence on infusions of technology, is being con-sidered a sufficient engine to fuel economic expansion indefinitely. Human capital then becomes an asset rather than a cost. Maximizing human capital may mean developing the workplace as a platform for individual self-actualization and fulfillment, creating a win-win situation for employee and employer.⁵ The necessity of being grounded in the arts in order for these scenarios to play out is becoming a basic tenet.

Gerald Zaltman of the Harvard Business School is currently rethinking the roles of management and businesses in light of the

above theories.

In education, few districts have yet to embrace the power of the arts in a new model. In fact, it is safe to say that in most districts the subject has not even risen! The only people who can speak eloquently to this model are those who have experienced it firsthand — you and I and our colleagues in dance, drama, and visual arts. In the words of Graham Downe, "Arts educators should become aggressive on a whole new school agenda. They should join forces with the current reform impulse that aspires to transform the whole structure of learning, the whole climate of learning, the whole relationship between the teacher and the student. They should promote the arts as the vanguard to meaningful restructuring of the schools."¹

Although that call to action may resonate within us, there is something that prevents us from going forth. I believe one factor is that we feel outnumbered and unheard. Another is that, as a group, we do not seek conflict nor do we seek power — we are fulfilled individu-

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continued.... **President Elect's Column**

als who take joy in teaching, not in politics. We are busy and involved with the endless possibilities of our art and of our teaching. If not us, who will put forth the logical idea, foreign to our policy makers, that what we need now more than ever is more arts in our curricula, not less? Who else has the experiential knowledge to speak with certainty? Who else has the passion and the belief to push the envelopes of credibility with true reform — an idea that goes beyond trying more of the same which has not worked — more of the same which arguably allows children to play with only half a deck? The more people in the arts that I meet, the more I realize the wholeness and intelligence with which you approach this world. I invite you to craft carefully your grounded, well-validated opinion. Nurture it, bring it to the light, examine it, and give it to the world around you. The

world needs it.

Bibliography:

¹ [The Case for the Arts — by cutting back on arts to strengthen their basic core curricula, schools may be taking a giant leap backward](#) by Eric Oddleifson, In *Context* magazine, Winter 1991

² [Education Through the Arts in Secondary Schools](#) by Stephanie B. Perrin, courtesy of the Center for the Arts in the Basic Curriculum

³ [A Nation at Risk: The Imperative for Educational Reform](#), by Ernest Boyer

⁴ [High School: A Report on Secondary Education in America](#), by Ernest Boyer

⁵ [The Necessary Role of the Arts in Education and Society: Finding the Creative Power Within Us to Control Our Lives and Shape Our Destinies](#), by Eric Oddleifson, courtesy of the Center for the Arts in the Basic Curriculum.

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Raising the Bar

In December, I had the good fortune of being in Chicago to attend the Mid-West Band Clinic. If you have never attended, it is a must see. Granted, it is expensive but I can think of no experience that inspires more than the Mid-West Clinic.

I have been to Mid-West three times now and I continue to marvel at the incredible quality of musicianship and music produced, especially at the high school level. The clinics were outstanding and the concerts were the best. I have to admit that at first I was a little intimidated and even deflated when comparing my program to those from Texas, Illinois or Indiana. There is no comparison. These are programs with two, three, and sometimes four full time directors, and a full complement of professionals coming to the school for weekly sectionals and private tutoring. The infrastructure at these schools is tremendous and unmatched in the Northwest. Does that mean that we should hang our heads in defeat and accept mediocrity as the norm or, as an alternative, move to the mid-west where they do a much better job of supporting school music programs? I wrestled with both options (especially the latter) and accepted neither. I have spent the last two years putting my own program at Westview under a microscope, trying to find ways to improve it while staying within the parameters of a school system that will flex only so much.

My first step was to analyze the obvious about Westview, things such as facilities, community support, administrative support, livability of the community, resources within and without of Westview (both financial as well as the Portland arts scene, private teachers, etc.) Being a native Northwesterner, I have no intention of moving east. I found Beaverton, and Westview in particular, to be a very conducive place to build a dynamic instrumental music program.

My second step was to write a mission

statement for myself, as well as one for the Westview band program. If you haven't done this, I highly encourage you to do so. There are several books written on the subject. The one I used was *Halftime* by John Buford. I won't go into my personal mission statement but those I have written for Westview deserve comment.



I set several goals for the program, both long range goals and short range readily attainable goals. This helps set the direction of the program as well as curriculum planning. Some short range goals included the establishment of a structured, systematic theory program for all band students at Westview. That program is now in place. Another is starting a second jazz band that will be in place next fall. Other goals include getting private teachers into our building (this one is meeting with administrative resistance), establishing a visiting artist series (Gerry Webster gave a

...a major part of my mission statement for the Westview Band is to instill a sincere love of the process of music making...

clinic for all brass players from Westview and our feeder schools, about 200 kids were in attendance), starting a chamber music program. (I addressed that in my last article.)

Long term goals include:

Commissioning a work for symphonic band. This will further our art form by providing up-and-coming composers opportunities to write for the symphonic band idiom.

Establishing a sequential system of instruction from beginning band through 12th grade that is consistent throughout Westview's attendance area. This system would include benchmarks to insure that there are no holes in a student's training. This may sound obvious, but without a music supervisor it is difficult to achieve.

A personal favorite of mine (that is neither a long or short term goal) is to establish a

balance between the competitive marching band and music education. Now, before you all come up with the obvious answer, that is — dump the marching band, it is the marching band that generates the dynamic parent group, which in turn generates the money to fund many of the programs I have been talking about.

The next part of my mission statement is perhaps the most important. I defined why I do what I do and what it is I am trying to teach. This was difficult for me. I am a very goal-oriented person and the competitive nature of our business played right into that facet of my personality. I spent the first half of my career driving my groups toward the goal of winning a contest. That is poor teaching. One of the reasons I came to Westview, leaving a very successful program at Aloha, was to reshape a program around the idea of music for the sake of making music not for winning a trophy. That sounds trite and obvious, but we all know how qualifying for the State Band Contest can dominate everything we do from January on.

I will be the first to admit that competition is a wonderful motivating tool, I will also be the first to admit that I have been consumed by that monster for too much of my career. All that is to say that a major part of my mission statement for the Westview Band is to instill a sincere love of the process of music making and that our duty as musicians is to be true to the composers intent and to demonstrate excellence in all aspects of the rehearsal and performance. I try to let this philosophy permeate all aspects of my teaching. The end result is that my ensembles play better now than they did ten years ago, and hopefully they will continue to improve. My students now make unsolicited comments about how a particular performance moved them emotionally, intellectually or spiritually, rather than who they beat or who beat them.

The mission statement concept has forced me to condense what is important down to specific focal points. I can then set about generating the energy and resources needed to carry out my plan to better teach my students. As I look at the Texas model, I aspire

continued...

Band Column

to achieve at the same high level. This may or may not be attainable, but that is not the point. The point is to use all the resources available to me to ensure that my students have the best music education they possibly can get.

The mission statement has also made it possible for me to effectively articulate my vision of the Westview Band Program to my band parents. They are very effective fund raisers, and it is my obligation to direct their efforts

and to justify how those funds are being spent. I have found them to be supportive on all fronts.

I have found that since I have written down my goals and philosophies I teach more effectively and enjoy teaching more than ever. Whether my bands ever perform at a Mid-West conference level is irrelevant, so long as I am assured that I am doing everything in my power to make them into the best musicians

and citizens they can be. That is a noble goal and one I happily embrace.

That brings up my last point. We have a great occupation. I have heard Dave Becker say more than once that "we are so lucky to be making music with the very best students in the school and getting paid for it"! I wholeheartedly agree. Make the most of your opportunities to teach. In so doing you will recapture the joy of music making.

Wanda Criger Eddy
Elementary Chair

Elementary Column

Your Opportunity to Help

As the OMEA Elementary Music representative, I would like to raise a few items for consideration.

If you have comments in any of these areas or ideas you would like to share, please contact me at weddy@roseburg.k12.or.us. All comments will be appreciated.



Spring is coming and it is nearly time to do final assessments on our students. In a few years we will be required to do benchmark tests in third and fifth grades, but the state isn't going help us formulate the tests.

The elementary music teachers in our district (Roseburg) have been working for several years to organize our elementary music curriculum and devise benchmark tests. I know many of your districts have been doing this also. It would be nice if we could consolidate this work somehow and have tests at these levels that are standardized throughout the state. Through this we would know if our

students are achieving the levels they should at a particular grade. Do any of your districts have tests they have already devised? Maybe we could share ideas for the assessments and come up with something we can all use. If your district has a test and you are allowed to share, please send me a copy. We could organize a group to review all the tests and see if we can develop a draft document. If you are willing to serve on this committee, please contact me.

One of the goals of the OMEA Board is to offer more services to the elementary and general music teachers.

This is our professional organization for music educators, but it seems the elementary/general music teachers are not represented as well as the secondary level teachers. We want to broaden the base of our organization to appeal to more elementary/general music teachers and are looking for new ideas. Are there things we do that you like? Is there something you think we should be doing? Ask your colleagues who are not members of OMEA/MENC why they are not. What can we do for you or for them? Let me know. Communication is so important.

We are now in the midst of planning for the 2002 OMEA State Conference in Eugene and are looking for ideas for elementary/general music sessions. We want to offer good informative sessions to you, and can do that better if we know what you want. If you would like to present a session, now is the time to submit a proposal to the committee. If you know of a good clinician who you would like to see in Oregon, email the information to me, including name, address, and type of session, or complete and submit the form printed in this issue of the *Oregon Music Educator*.

I am also wondering if there are other services we could offer at the conference. Would you like a luncheon or breakfast just for elementary/general music teachers? Would you like a round-table type discussion? All ideas are welcome!

This is your organization and we are here to help you in your chosen profession. Your input is greatly appreciated.

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Don't miss the ACDA workshop August 9-11, 2001, on the University of Portland campus. The focus Thursday evening is on church music. Saturday will feature reading sessions of new music. On Friday, ACDA is pleased to sponsor Jing Ling-Tam, one of America's leading choral clinicians, for a day of workshops on voice production, choral literature, rehearsal techniques, and more. After reading Jing Ling-Tam's biography, you will see why Oregon's ACDA Board is so excited about her visit.

Jing Ling-Tam

One of America's most sought after choral conductors Jing Ling-Tam, has gained notable international recognition through her engagements in North America, Europe and Southeast Asia. A compelling musician, Prof. Ling-Tam has conducted All-State Choirs throughout the United States and appeared in the American Choral Directors Association's national and regional conventions both as conductor and clinician. In 1996, the Austrian press hailed her performance

of Orff's *Carmina Burana* as "Electrifying". She received high praise again when she conducted the 1998 AGECEuroChor comprised of singers from 13 European nationalities in Graz, Austria. Her standing-room-only workshops have held educators and conductors spellbound with her inventive, humorous and highly creative approach to vocal and conducting techniques.

A native of Taiwan, she holds advanced degrees in Piano Performance and Vocal Performance from the New England Conservatory and the University of North Texas. Professor Ling-Tam made her operatic conducting debut with the Lake George Opera conducting *The Daughter of the Regiment* in 1992. Since 1986, she has served as Associate Conductor/Chorus Master/Principal Coach Pianist with the Fort Worth Opera Association, and is presently Associate Professor and the Director of Choral/Vocal Studies at the University of Texas at Arlington (UTA) and Artistic Director/Conductor of the American Chamber Choir (a 16-voice professional ensemble). Past conducting appointments include the

American Institute of Musical Studies, Graz, Austria (1990-96), and the Arlington Choral Society (1988-1996). A brilliant pianist and mezzo-soprano, she is in demand for vocal recitals, chamber music and oratorios.

Professor Ling-Tam's recent conducting credits include the 1999 Hong Kong Summer Youth Festival Choir (Hong Kong, China), the 1999 American Choral Directors National High School Honor Choir (Chicago), and the 2000 World Chinese Church Music Association Conference Choir (Malaysia). Last summer, she toured with the UTA Chamber Singers and the American Chamber Choir to Macau and Hong Kong where she also presented lectures at the Hong Kong Choral Conference 2000. A choral series in her name is published by Alliance Music of Houston, Texas.

Tina Scott, Ph.D. Educational Reform Chair and Guest Contributor

Ten Steps for Creating or Adding Vitality, and Improving the Quality of Your Choir

This article is meant to provide a little boost to your choral music program. Whether you are an experienced music teacher looking for that something extra to spark some energy in your group, or just beginning your choral music career, here are some suggestions that may help you think in new ways. Feel free to brainstorm and come up with your own ideas for expanding upon this list. These are simple ideas and suggestions that I hope may be of benefit to you and there is no reason why these must relate



exclusively to the choral classroom. Share them with your other music colleagues and let me know what else you would add!

Here are my ten basic suggestions for improving the quality of your choral music program:

1. Begin warm-ups one minute before the period begins. There are studies showing that most music teachers lose five to ten minutes of every class period at the onset, and some lose many more. Although you must manage those details such as attendance, notes from the office, and announcements, put those off for just a few minutes. By getting started ahead of time, students enter the room and join right in while they get settled. You should

find that there is less talk and more time to meet those goals set for the day. And what a mood setter! The students will learn that in music class we make music right away!

2. In order to move forward, RETREAT! Nothing builds cohesiveness and unity like spending time together away from the normal routines of life. Although it may be expensive and time-consuming to plan, take your choir on a retreat, and do so early in the school year. Find a beautiful spot to get away to overnight. Work together, play together, and make music together. Be sure to give students interactive games and activities to encourage the building of relationships among those who might not otherwise be friends. By the end of retreat, your students will feel more

continued on page 12

like they belong to a special group and, hopefully, they will have made several new friends in the meantime. I found parents very willing to come along to enjoy the atmosphere and provide a few inexpensive meals!

3. Create a council with real jobs and genuine responsibilities. Student leadership provides vital energy for the choir and relieves you of some of those overwhelming details that always need attention. Take a day to nominate and elect officers who have specific responsibilities. Consider going beyond the typical offices of president and secretary by creating a person for publicity, social activities, and concert logistics. Students find it very satisfying to be needed, appreciated, and complimented for a job well-done.

4. Let the choir members be “decision-makers” whenever possible. The role of the conductor may traditionally be somewhat like a dictatorship. But when a singer feels merely like the instrument the conductor is playing, it can be a less than satisfying experience. Why not occasionally ask the choir to make some of the musical decisions? I enjoy having the altos listen to the sopranos and give a bit of feedback, and vice-versa. They start to take on a role that responds more to the whole sound, rather than their own individual parts. Try different approaches to tempi and dynamics and ask the singers what they think. Occasionally rotate a few students out front and allow them the privilege of listening outside of the group. Sometimes we forget how different the total sound is from that on the risers.

5. Know your music very thoroughly. Make sure you can personally sing every part throughout each piece. Nothing is as discouraging to a student as working with a teacher who is pretending to be prepared when the bluff is not working. If you usually learn the music along with the students, you’re learning the music too late. When you know every part thoroughly it becomes much easier to anticipate the difficult passages and prepare means through which the singers can approach those problems. It is also much easier to conduct when you have internalized the piece. Some conductors recommend sleeping

with the score under the pillow, but I prefer a more active approach — practice!

6. Select music that is of lasting value. The “cutsie” songs get old quickly. Bring out some of those favorites from years past. Ask other directors for standard pieces that work well with young voices. Pay attention to the text as well as the music itself. Those words may whirl around in the students’ heads for a very long time. Meaningful music with a strong text will stay with them for years to come.

7. Invite students you recognize as school leaders to join the choir. You may be surprised by how many will be willing to participate if you show an interest. Whenever you successfully recruit one leader, several students will follow. Do you supervise a study hall? What a great time to encourage students to come talk with you about choir. Speak individually to several students a day, and your numbers will grow. Help your job become what you would like it to be by growing your own music program.

8. Show students the respect you would like them to show to you. Sarcasm, humiliation, and embarrassment are tactics that are best left outside of the classroom. Never put the students in an embarrassing situation. Make sure that before they perform in front of an audience they are fully prepared. Demonstrate professionalism through all of your actions, and students will notice and respond. This is not the solution to all problems, but this should be the foundation of your classroom management strategies.

9. Model a strong work ethic. Demonstrate the fact that you expect a lot out of yourself and, therefore, you also expect a lot out of the students. Teachers lose respect when they are under-prepared or disorganized. When you stay on top of all of your responsibilities, the students will feel more of an obligation to hold up their end of the bargain. Give them dates by which to have their music learned. Offer regular opportunities for individual assessment. Set goals and let the students help you accomplish them.

10. Interact with other choir directors and

music teachers. Share your ideas and listen for new ones. Invite a guest conductor to your school for a day and set them loose while you observe. It is never too late to keep learning, and one of the best ways to improve is to stay involved with others in the profession. Guard against the trap of confining yourself to your own room in your own school. Get outside of that comfort zone, take a chance, and expose yourself to new and different opportunities. There are many other conductors in the state who would welcome and invitation to come work with your students. And there are many festivals to experience with your singers.

Don’t forget that OMEA and ACDA offer several opportunities each year for interaction, finding new music, and learning new skills.

To be alive - is Power -
Existence in itself -
Without a further function -
Omnipotence - Enough -
—Emily Dickinson

Some Random Thoughts

Spring is here, and as the end of the year approaches I realize I have once again not “covered” the entire curriculum I had planned. “This year will be different,” I thought late last summer as I plotted out yearly goals. The fact is, every year is different, and while plans and goals are essential to good teaching, I cannot necessarily assess my teaching on those criteria alone. I think Emily Dickinson was on to something profound in realizing that simply being alive and existing is all too often taken for granted.

During the second week in February, my mother required an emergency heart surgery. As we all know, experiences of this sort tend to help us put things in perspective. Each night as I left the hospital I was struck with the incredible awareness that I could breathe and walk. Hang on — this piece is not going to be a pseudo-inspirational writing. My point is I am learning, after twenty years of teaching, that I need to make sure I am attending to the important things in both my personal and professional life. Hence, I offer the following thoughts regarding general music teaching:

- Zoltan Kodaly (1882-1967) stressed the importance of children learning to sing — to discover the joy of singing. All too often I hear adults say they “cannot sing.” It is important that all children are encouraged to sing in their head voice, and that music teachers provide many opportunities, in non-threatening environments, for such critical awareness and growth.
- In the winter issue of *General Music Today*, Francine L. Morin of the University of Manitoba shares important ideas and research



in her article “Cultivating Music Play: The Need for Changed Teaching Practice.” I encourage all music teachers to read this article. Her words brought to mind interviews on the popular singer James Taylor, in which he stressed that his “style” emerged from hours of unstructured time spent alone with his guitar. Years ago, in an article in the Jazz magazine *downBeat*, saxophonist Michael Brecker marveled at James Taylor’s unique musical notation which involved a complex graphing system. In spite of his lack of knowledge regarding traditional music notation, Mr. Taylor seems to have found a way to communicate.

- Children need to move. Every music lesson should include some sort of movement activity. Dancing the “Virginia Reel,” a play-party, a singing game, an activity that gets the blood flowing and the heart beating a little more quickly provides a wonderful release and break.
- Playing a variety of musical instruments is important. All general music students should be afforded opportunities to perform on as many instruments as possible. If your district does not provide opportunities for basic keyboard instruction due to lack of equipment, seek out the help of school parent groups, local service groups,

grants, or whatever means you can think of to acquire keyboards.

- Insist on listening to and performing quality literature. Children do appreciate authentic folk music (Bessie Jones, Mike and Peggy Seeger, for example), and love to hear the masters — Mozart, Beethoven, Ellington, Gershwin, and the rest. I sometimes forget that simply allowing my students to listen to music is important. It is incumbent upon us to teach our students to truly listen to music. Some of the most rewarding moments in my teaching occur when a parent indicates that his or her child wants them to purchase “some Bach” or “some jazz music.” A number of my students have been amazed to discover that the “lower end” of their radio dial can afford them the wonders of Public Radio and (in the Portland Metro Area) KMHD (“All jazz, all the time.”)

In closing, I wish you the best spring teaching season ever. Please take the time to remember that the gifts you have given and continue to give your students are beyond measure and price. We are provided the opportunity to make a difference in the lives of our students on a daily basis through the miracle that is music.

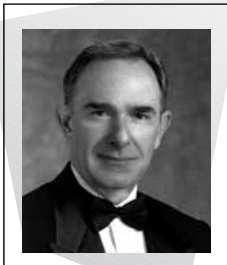
An advertisement for Pacific Winds Music. The top text reads "SCHOOL INSTRUMENTS" in a bold, sans-serif font. Below this, a list of instrument categories is shown: "Brasswind", "Woodwind", "Orchestra", and "Percussion". The central image is a black and white photograph of a young woman with her hair in a bun, playing a flute. To the right of the photo is a logo for "Pacific Winds MUSIC" in a stylized, cursive font. At the bottom of the advertisement, the address "791 W 8th Ave, Eugene" and the phone number "(800) 752-5341" are displayed in a bold, sans-serif font.

Collegiate Column

Michael Burch-Pesses, D.M.A.
Collegiate Chair

In the fall 2000 *Oregon Music Educator* I offered some ideas for topics of discussion in collegiate MENC chapters.

While I'm not sure how many of these ideas were actually discussed, they were only a springboard from which CMENC chapters could devise their own activities. Discussions help to keep meetings lively, but chapter activities give chapters purpose! If you're asking yourself what activities a collegiate chapter might devise, here are two excellent examples:



Anyone in the nation who is curious about what activities a vital and energetic chapter might accomplish need look no farther than the University of Oregon. They are planning an event which they hope all CMENC chapters in the state will want to attend on April 12th in Eugene.

In the morning Dr. Tim Lautzenheizer, the country's leading motivational speaker on music education, will present three sessions:

- 1) Developing leadership in the music classroom,
- 2) Building community support, and
- 3) A question and answer session.

In the afternoon Michael Fridley from the State Department of Education will offer a presentation on CIM/CAM and Oregon education reform. In addition to this, there will be a catered lunch for all those who attend. Jason Marshall, the U of O chapter president, has secured \$2,600 in sponsorships to cover the cost of this event; therefore the conference will be free to all chapters who want to attend.

After the schedule is finalized, Jason will send out information packets to each chapter

asking them to register for the event, so the University of Oregon can plan accordingly. This is an opportunity NOT to be missed!

Not every chapter, however, has to take on such a big project. The Pacific University chapter plans to host a free workshop for choral students from smaller schools in Oregon's Washington and Yamhill counties on Saturday, March 17, from 10:00AM to 4:00PM. This workshop, the brainchild of chapter president Kellie Binney, will include group rehearsals, vocal clinics, and a performance of massed choirs. High school and middle school directors will select

one student from each section of their choir to attend the workshop. Dr. George Harshbarger, CMENC chapter advisor and Pacific University Director of Choral Activities, and Dr. Scott Tuomi, one of Pacific University's vocal coaches, will be conducting the choir.

Is your chapter involved in any interesting activities? E-mail me at burchpem@pacificu.edu and I will be happy to share your information in this column.

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Optional MENC Periodicals

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

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

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

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

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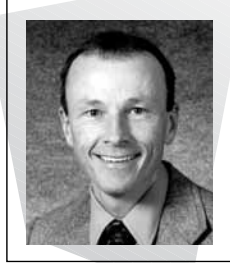
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If you have recently retired please call 1-800-828-0229 for the correct dues rate.

New State Band Qualifications for Small Schools

At last year's 1A/2A and 3A State Band Championships, twenty-four bands performed. This was a big increase from years past and I was thrilled to know that the quality of the band programs in the small schools was growing. Contests are a great teaching and learning tool for band.



For years I did not participate in contests, thinking that you can't compete in music. I still have the same feelings, but nothing has improved my band and (and myself) more than competition. It also gives my band the chance to hear outstanding bands, as well as setting a goal to work for.

However, our success in the small schools has also created some problems. In the 2000 State Band Championships, the first band warmed up at 7:30AM and performed at 8:00AM. With a 45 minute break for lunch and dinner, the judges did not finish judging the last band until 9:45 in the evening. I know that if I was judging that many bands, I would have been half crazy by the end of the day!

Because of this increase of participation, the OSAA has adopted a new qualification for 1A/2A and 3A bands. These qualifications are very similar to the qualifications of 4A band, with an exception. The "exception" added to the 3A/2A/1A proposal would provide some flexibility for the contest director to allow participation by the maximum number of groups without extending the length of the contest. OMEA's preference was to increase the length of the contest by one day to accommodate the increase of bands, but that was not a feasible option.

Here are the qualifications adopted February 5, 2001. They are effective immediately.

C. 3A and 2A/1A Bands.

If a combined total of more than twenty (20) 3A and 2A/1A bands qualify for the state band contest by winning their league or district contests, or by receiving two I (or I-) ratings from certified adjudicators at a sanctioned district, league, or invitational contest/festival in Oregon, using the appropriate OBDA Adjudication format, the state contest shall be limited to the top twelve (12) 3A and top eight (8) 2A/1A potential participating groups using the method described below for 4A bands.

Except:

If fewer than twelve (12) 3A bands or eight (8) 2A/1A bands meet the qualifying standard in that classification, openings in the allocation of performance opportunities for that classification shall be filled with qualifying bands from the other classification, so long as the total number of performing groups does not exceed twenty (20) bands.

Qualifications For Participation In The State Contest

Groups wishing to participate in the state contest shall satisfy the following qualification requirements.

1. Qualifying performances. (SPECIFIED IN OSAA HANDBOOK)
2. Additional 4A Qualification Procedures.

B. 4A Bands.

If more than twenty (20) 4A bands qualify for the state band contest by winning their league or district contests, or by receiving two I (or I-) ratings from certified adjudicators at a sanctioned district, league, or invitational contest/festival in Oregon, using the appropriate OBDA Adjudication format, the state contest shall be limited to the top twenty (20) potential participating groups using the following method:

- 1) The top scoring 4A band from each of the eight music districts in the state shall automatically qualify for the state contest provided that the winning band received two

I (or I-) ratings from certified adjudicators at the district contest. If no band from a district contest reached the qualifying standard, the highest non-qualifying performance from the district regardless of the score shall be allowed entry into the tape pool described below as a league representative.

2) The remaining bands to create a total of twenty (20) participating groups shall be selected from the pool of bands which satisfied the qualifying rating standard listed above, but were not the top scoring band at the district contest.

a) Directors of 4A bands eligible for placement in the pool of bands shall submit to the OSAA an "Application to Participate in the OSAA State Music Championships", an audiotape of the group's qualifying performance and a single copy of the musical score for each selection performed on the tape. In the case of a tape machine malfunction during the qualifying performance, an alternative tape may be submitted if the conditions under which the alternative tape was produced are approved in advance by the OSAA. Application forms and audiotapes must be received by the OSAA by the Monday following the third weekend in April. LATE MATERIALS SHALL NOT BE ACCEPTED.

b) The OSAA shall arrange for a panel of qualified adjudicators to listen to the tapes submitted without knowing the identities of the bands.

c) The adjudicators shall select bands to fill out the twenty (20) performance opportunities at the state contest not already filled by district contest winners.

d) Directors of all bands submitting tapes shall be notified as soon as is possible of the outcome of the screening process.

e) All bands placed in the pool shall receive certificates from the OSAA in recognition of the honor of consideration for state level participation.

If you have any questions you may direct them to me at marty@pioneer-net.com or call me at school — 541 874-2251.

District News

District 9, Skip Bicknese

What an honor to serve as District 9 Chair. My term is up in May and a new chairperson will have this honor. In the last six years, I've observed great changes: financial solvency, state solo contest improvements, adding and restructuring new districts, annual All-State (really helps the small schools), and the past and present state leadership.

District 9 sometimes feels like it's the sixth chair in jazz band, or the alto sax player in orchestra, or from planet Pluto. On the positive side, we have great "state" opportunities. We don't have the logistic problems with numbers, just miles.

One problem or rumor with which I am concerned is changing the vocal auditions for state. To require a prepared number instead of "America" could scare students and directors away from auditioning. What guarantee is there that the judge will listen beyond the scales to hear the solo? I like the set parameters of expected ranges, and a set song, such as "America". It's a nice idea for extra credit — to add a "special song" at the end of the audition. As the auditions stood two years ago, I knew the ranges and what was expected. It was quick and not too painful, even for a "band guy".

Last concern. Idaho. Yes, Western Idaho. How did Oregon allow Idaho to catch up and possibly pass Oregon? Idaho is building new

schools, auditoriums, spacious music rooms, and stocking them with new instruments. Our governor waltzes through Ontario High School two years ago, and nothing happens. The chemistry department is using chemicals whose labels read that they are from the 60's and 70's. If basic education falls behind, music will fall behind even further.

It has been a fun six years and I'm looking forward to the change. Positive change is important as long as we all are able to adapt. "Call for the question".



Advocacy

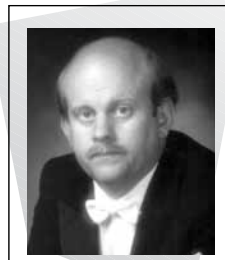
Richard Long
Advocacy Chair

"The arts are an essential part of the human experience. They are not a frill. We recommend that all students study the arts to discover how human beings use nonverbal symbols and communicate not only with words but through music, dance, and the visual arts."

*Carnegie Foundation
Report on High School, 1983*

Get Involved, Stay Involved!

As a new legislative session begins in Salem it gives us an opportunity to get involved and stay involved from the beginning. New house bills are already starting to surface; ballot measures and candidates will emerge soon for the next election. Many organizations in Oregon which seek improved education opportunities for our students are choosing to be pro-active and involved instead of reactionary and defensive.



Here's what OMEA plans to do to keep you informed and to give you opportunities for involvement in both state and local issues.

Soon you will be able to visit the OMEA web site at www.oregonmusic.org and find current political action information. We will establish a guidebook for each district called Call to

Action: OMEA Public Policy Resource. Each guidebook will include the following:

- A map of each OMEA district overlaid with a map of legislative districts.
- A list of local representatives for each district and their contact information.
- A "local issues forum" including county election concerns, local school board issues, etc.
- Issues of state wide concern.

These guidebooks will be maintained by the Advocacy Chair and district PALs (Political Action Leaders). PALs are designated advocates in each OMEA District recommended by District Chairs.

Building this part of the web site is a large undertaking and will require a great deal of effort. Fortunately, we have a tremendous resource in Elise McIntosh. Her skill, devotion, energy, and creativity will allow us to use the web site as a working tool, and give music educators the opportunity to begin to unite our efforts and become more effective advocates.

Technology has provided us with an ideal mode for information distribution. Things will simply happen fast and our journals and newsletters will not keep up. I encourage you to visit the web site weekly to get the latest. It's up to you to get involved and stay involved.



F.O.E Band from Kalamath Falls, circa 1948

OMEA first launched its web site in March 1999. In its infancy, the OMEA web site (www.oregon-music.org) featured a wealth of brightly colored background tiles and numerous pages whose sole content was the announcement "Under Construction".

I have had the opportunity to work with OMEA on developing the web site over the past few years. The site has matured, becoming a central point of communication for many OMEA members. For those of you who haven't visited since the site since its toddler days, I'd like to take this opportunity to share a little bit about what the site now has to offer.

You can find over 150 pages full of information about OMEA events, ideas, and resources on the web site. New features include job postings and an area especially for Sustaining Associate Members. These members are companies who have made a commitment to supporting music education in Oregon. This new area of the site will give OMEA's corporate members a place to share how and why they are involved with music in our schools. Many OMEA publications are now available in the Community section. Both the approved Band and Choir literature lists can be found here, along with access to the OMEA logo. Forms for some OMEA activities can be found here as well, with more soon to come.

The real meat of the site is found in these two areas:

Districts

The vast majority of the site (over 75 pages) is located in the Districts area. The first page in the district section features a map of the 15 OMEA districts. Each district has its own area for events and leadership information and a list of schools in that district. Many districts also post reports from their regional meetings and registration forms for their local events.

People from all over the state write me to request more information about the events posted on district pages. Parents and private

teachers are using the web site to find out when their children will be at festivals and contests. OMEA members are using these areas to access contact information for their local representatives.

District leaders — Please send in your event and leadership information! Educators, parents, and interested community members are watching for ways to get involved. Do you want to preregister people for a local event? Post your registration form on the web site and tell people about it. It can save you and your attendees postage and time. Has an event moved or been canceled? The web site is a fast and easy way to get the word out.

Each district also has an area for legislative information. In the near future this will feature a budding Advocacy Handbook. As Oregon politicians begin to mandate standards in arts education, the need for OMEA members to know the whats, whos, and hows of the current legislature becomes more pressing. To begin with, the advocacy handbook will provide a comparison of OMEA districts to legislative districts, giving each district contact information for their local representatives. Each district is encouraged to use this area of the web site as a sounding board for important local measures and as a way to organize advocacy efforts.

Leadership

The Leadership area of the web site contains contact information for state leaders, a page of statewide and North-west events, and legislative information of concern to all Oregon music educators. Need to know more about All-State Choir, or General Music education? These state representatives can be a wonderful resource for learning and collaborating.

Minutes from the last four state board meetings are posted on the web site in the leadership section. The minutes often detail issues of concern and opportunities for OMEA members about which you may not have heard. If you want to get a feel for what OMEA is about, this is the place to look.

To sum up

Oregon is one of the most web-connected states in a country where now nearly 60% of the population has Internet access in their homes. The Internet gives people who live in remote areas a way to be informed and involved that was never possible before. The Internet also gives our politicians an easy way to see how active and committed this community is to music education. I encourage you all to send your announcements, your ideas, and your concerns to be posted on the web site. Visit the site. Comments are welcome, and a wish list for future developments will be based on your input. This is a wonderful, dynamic medium, open for OMEA members to shape and grow. I look forward to hearing from you soon.

Attentiveness Of Preschool Children During Structured Music Activities

An Article by
Kathleen Jacobi-Karna
University of Oregon

Attentiveness in music rehearsals and classroom situations appears to depend upon students' level of activity. Lessons requiring active participation or performance consistently result in higher attention levels than lessons involving non-active participation (Forsythe, 1977; Madsen & Geringer, 1983; Yarbrough & Price, 1981; Witt, 1986).

This study recorded the attentiveness of three-year-old children in a 45 minute time period, in an attempt to answer the following questions:

- 1) Given a variety of activities over 45 minutes, at what point are the children most attentive?
- 2) Does the type of activity (movement, singing, or listening) affect their attentiveness?

Given that attentiveness seems to be affected by students' level of activity, are young children more attentive during movement activities and will they be equally as attentive for movement activities at the end of the period as they were at the beginning?

For this study, types of activities were defined as follows:

- 1) Song — some movement may occur, such as keeping a steady beat, but the primary focus is the song;
- 2) Poem — some movement may occur, but the primary focus is the poem;
- 3) Finger-play — song or poem involving non-locomotor movement;
- 4) Movement — activity with the major focus being movement (locomotor and non-locomotor); and
- 5) Listening — some movement may occur, but the primary focus is to listen.

Procedures

A majority of previous research has focused on subjects at or above the age of six years. The subjects in this study were part of a group of 27 preschool children participating in a university laboratory school. Of the 11 three-year-olds, four were randomly selected to be the subjects of this study.

This lab school provides children eighteen months through three years with beginning musical experiences. They explore basic music concepts (steady beat, fast/slow, loud/soft, and high/low) through songs, poems, movement, and instruments. Each weekly

session is 45 minutes in length and meets for ten weeks during the academic year.

Each subject was observed by two university students (music education and elementary education majors). Time sampling was the method of observation (Boehm & Weinberg, 1987). Subject's level of attentiveness toward the teacher and activity were observed and recorded at three minute intervals. They were rated as being:

- 1) non-attentive,
- 2) somewhat attentive, or
- 3) attentive.

Observers also identified type of activity (song, poem, finger-play, movement, or

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listening), name of activity, and made additional comments. The observation form was specifically designed to record only the children's attentiveness and not their level of active participation.

Results

Data for this study were recorded on two separate lab sessions. Two sessions in October were chosen so children would be familiar with the lab environment and observers. Observational data between two observers attained 80% agreement.

The overall mean attention level of the four children across 45 minute sessions was 2.66, using the 1-3, low to high, attentiveness scale. It is, indeed, encouraging that these young children focused their attention, on average, 89% of the time on music! There was very little fluctuation in the children's attention throughout the lesson. The highest level of attention (3.00) occurred at minute 18 and the lowest (2.40) at minute 39.

The relationship between attention level and type of activity was also studied. Once again, fluctuation was minimal. The mean level of attention varied slightly from highest, finger-play (2.92), to music listening (2.85), movement (2.71), singing (2.63), to lowest, poem listening (2.52). Statistical comparison showed no significant relationship between type of activity and attention level.

The third area of focus was the attention level for movement activities during the beginning, middle, and end of the session. The children's attention was quite stable. Beginning and mid-point observations showed attention level at 2.63 and ending time attentiveness rose slightly to 2.98 out of 3.0 maximum.

Discussion

While results of this study show only slight fluctuations in attentiveness caused by the time or type of activity, it is noteworthy that 3-year-old children can maintain high levels

of attention during music instruction. This finding corroborates findings from other studies that compare student attentiveness across music and non-music classes. Attention in music classes is consistently and significantly higher. According to data from this observational study, the children's level of attention remained stable throughout the 45 minute period. This may have occurred since many activities lasted approximately three to four minutes each.

Songs and poems are activities used most often with this age. This may explain the lower rating in the table comparing the type of activity with the attention level. Finger-plays sometimes included little puppets or pictures which focused the children's attention. Listening activities usually involved a visitor to class who demonstrated a musical instrument. Children were always very attentive during each performance.

Conclusions

Music educators are encouraged to include various activities that give learners a change of pace. Pairing movement with music performance and listening generally increases ways in which students can participate. Music educators can also relish research findings that show students are often more attentive in music classes and other subject areas.

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"The toughest job you'll ever love" states the poster, depicting sweaty soldiers grueling through adventurous obstacles with a big toothy grin. That motto could well depict a scene of band directors sweating it out over the alternate fingerings for a bassoon, or the best position to use for a trombone considering the intonation tendencies of a given overtone; or perhaps it's the sore chops from playing several hours a day on your own "neglected" instrument, or your new found "second" instrument. And yet, to also have the opportunity to play under the baton of Francis McBeth, Alfred Reed, or Fredrick Fennell; to receive a master class from Dale Clevenger (Principal horn in the Chicago Symphony); to get a huge energy boost from Tim Lautzenheiser; and to end your day with a bassoon sectional in the lobby of your dorm — well, that would leave just about anyone with a toothy grin!

I'm not referring to the Army here, or even a summer session at Tanglewood. No, these things are happening right here in our own backyard (or front yard if you're facing south.) The torture and joy to which I refer is the "American Band College" or "ABC" held each summer in Ashland.

This fabulous program was the brainchild of Max McKee, who, feeling rather unprepared as a beginning teacher, was challenged to a "cram" course on the subtleties of each of the instruments in the band. Over the years he developed his knowledge, experience, and skill to embody a concise but great wealth of information that he uses for preparing undergrads at Southern Oregon University (SOU). Max, in conjunction with SOU and of the State Board of Education since 1992, has been able to turn this wealth of information into a master's program that draws candidates and teachers from all over the world. The key to the program's success is his concise approach tailored to your individual needs — your job is your assignment. The pertinent and powerful information, coupled with incredible motivation by visiting teachers, composers and conductors, will give you a personal as well as professional lift.

In one week you can: chat with composer Ralph Hultgren from Australia, eat lunch with Mike Levine of the Dallas Brass; tear apart and rebuild a clarinet, rehearse with a teen piano prodigy in *Rhapsody in Blue*; perform the fireworks concert for the City of Ashland; meet ten new friends from ten different states; and stay up late studying overtones or those pesky bassoon fingerings.

Not up for a master's degree? No problem — the "affectionate" name for this incredible experience is the American Band "Camp". The atmosphere and congeniality that pervades the campus for the three weeks each summer is almost party-like (after all, we're all band directors!) As a "camp" or non-master's attendee, there is no pressure for the big exit exams and "major" projects. You can, under a more relaxed program, attend clinics and rehearsals, and for a lesser fee you can get a few extra credits to add to your pay schedule back home.

Another aspect of ABC that few people know about is the ABC Center for Research. Officially opened in June 2000, this center, equipped with numerous listening stations, is striving to become the largest holding of conductor's scores and band recordings in the world. For a band director, it's like being a kid in a candy store! With 30,000 items on hand and more coming in from publishers and directors worldwide, the ABC Center is an asset that even the State of Oregon Tourism Department might want to advertise!

When I first heard about ABC I was skeptical, since none of the people in "my circle" were much acquainted with it. Many knew of WIBC in Seattle and its ties to ABC, but ABC itself just seemed to be something kind of "out there." Needing to get some major credits under my belt, I carefully considered the program and decided to jump in. Twelve hours of band tapes later, along with numerous pages of embouchure development and fingering charts, I was ready for the entrance exam. I'm still feeling rather overwhelmed by the amount of stuff I had forgotten over the years when I wasn't teaching. The 3 to 4

summers I plan on spending at ABC will set my kids and me up for sure success. In fact, after just one summer my bands have seen significant and marked improvement.

Oh yeah, and I'm getting better at those bassoon fingerings!

You can get an ABC brochure in the January/February issue of *Bandworld Magazine* or check out the ABC website at <http://bandworld.jeffnet.org>

Tim Killgore
Corbett Schools Music
35800 E Historic Hwy
Corbett, OR 97019
Phone: 503 695-3600x302
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The Ford Family Foundation supports National Board Certification for Rural Teachers

The Ford Family Foundation in Roseburg has committed \$2.5 million to a three-year project to support 500 Oregon teachers in rural schools who wish to be candidates for National Board Certification.

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The Ford Family Foundation program will support teachers from rural school districts (serving communities with a population of 30,000 or less) in Oregon and Northern California the following ways:

- Paying 90% of the assessment fee (\$2,300)
- Hosting a summer preparation conference at Salishan Lodge
- Providing three release days for candidates to work on the certification
- Linking candidates with mentors who have successfully completed the process
- Awarding \$2,500 to each successful candidate's school for a "Teacher Quality Award"
- Hosting celebration events

The application period for the 2001-2002 school year opened Feb. 1. For more informa-

tion or an application form, contact:

Dennis Douglass, Superintendent
Douglas Education Service District
1981 N.E. Stephens
Roseburg, OR 97370
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For more information about National Board Certification, visit their website at www.nbpts.org.

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Niel DePonte Announces

Young Artists at the Schnitz Concerto Competition

Niel DePonte, artistic director and conductor of the Young Artists Concerto Competition (affectionately known as the “Young Artists at the Schnitz” competition) has announced this year’s annual competition winners. The nine soloists, chosen from thirty contestants on Saturday, January 13th, during the competition’s final round held at Lewis & Clark College, will perform with DePonte and an orchestra drawn from the ranks of the Oregon Symphony and Oregon Ballet Theatre orchestras on Friday April 13, 2001, 7:30PM at the Arlene Schnitzer Concert Hall.

The winning young artists for 2001 are:

Judy Park, 12, a pianist from Tualatin, performing Mozart’s Piano Concerto No. 11, K. 413, F Major, movement 1, teacher: Dorothy Fahlman;

Tianhui Michael Li, 15, a pianist from Portland, performing the Prokofiev Piano Concerto #1, movement 1, teacher: Lois Thayer;

David Lau, 16, a violist from Forest Grove, performing the Walton Concerto for Viola, movement 1, teacher: Leo Whitlow;

André Dubelsten, 15, a trumpeter from Tualatin, performing Arban’s *The Carnival of Venice*, teacher: Gerard Webster;

Elsbeth Yao Reed, 17, a pianist from Eugene, performing Saint-Saens’ Piano Concerto #2, op. 22, g-minor, movement 1, teacher: Claire Wachter;

Katie Marie Harman, 20, a soprano from Gresham, performing Puccini’s *O Mio Babbino Caro*, from *Gianni Schicchi*, teacher: Janine Kirstein;

Bethany Patterson, 19, a soprano from Salem, performing Delibes’ *Les Filles Des Cadix*, teacher: Ruth Dobson;

Ms. Harman and Ms. Patterson will then perform the duet from Delibes’ *Lakmé*;

Ellen Cockerham, 15, a violinist from Tualatin, performs Sarasate’s *Zigeunerweisen*, teacher: Clarisse Atcherson;

Benjamin Kim, 17, a pianist from Lake Oswego, performing the Grieg Concerto for Piano, op.16, a-minor, movements 2 and 3, teacher: Dorothy Fahlman.

This year DePonte is making a concerted effort to enlist all music teachers in getting their private studio and public school students to attend the concert.

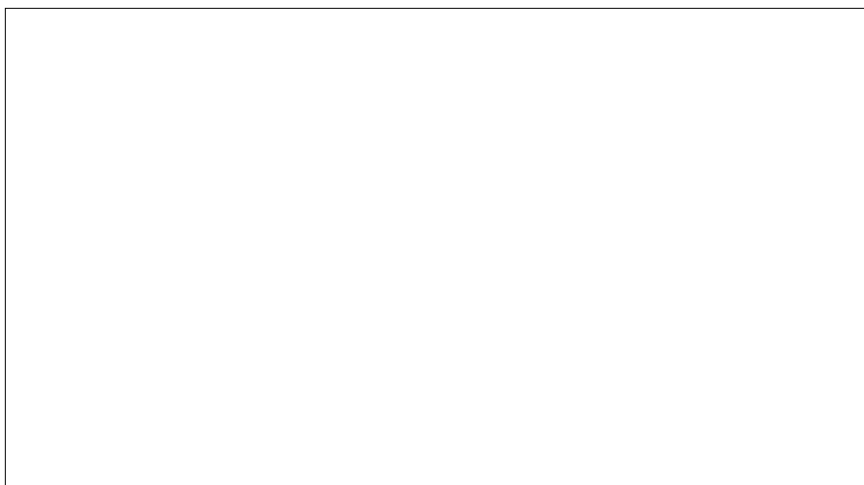
After the competition, DePonte, who is also music director and conductor for Oregon Ballet Theatre and principal percussionist for the Oregon Symphony, said, “Every year, for the seven years I’ve conducted this concert, I leave the auditions thinking, ‘Wow’. There is so much incredible young talent in our community! Every child with any interest in the arts should come to this concert and see what can be achieved through hard work and passion for a discipline like music — and they should bring their parents! The dedication shown by these young artists, their parents

and their teachers is inspiring and says a great deal about what’s *right* with our kids.”

Tickets for the concert are available through the Oregon Symphony’s box office by phoning 503 228-1353 (1 800 228-7343), or through the Portland Center for the Performing Arts (PCPA). The

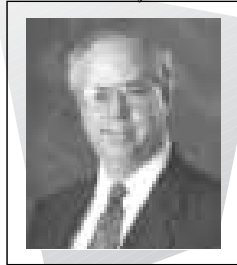
concert is sponsored by the Tri-County Lodging Association and the Portland Oregon Visitors Association, and is produced by MetroArts Inc. MetroArts Inc also produces the MetroArts Kids Camp each year at the PCPA. The camp’s classes are open to 7 to 12-year-olds who work on creating new work in music, dance, theater and art every day. DePonte stresses that “no

prior experience is necessary for the camp because we focus on thinking through the arts by learning the basics of creating in the arts”. This year, the two MetroArts Kids Camp sessions are the weeks of July 9th and July 16th. You can call 503 245-4885 for information to sign up interested students.



What's New in Music Technology for 2001?

The NAMM convention, which is held every year in Anaheim, California, has just concluded and I am pleased to report to you some of this year's new and exciting products in the area of music technology. Lots of new things were introduced here, as well as some great new ideas for remarketing some of the mainstays in music technology. Before I get too carried away with this report, I must tell you of recent developments that affect both you and me.



We all have dreams in our lifetime. Some of them come true. For whatever reason, others do not. I am one of the very special lucky ones whose lifelong dream is coming true and I would like to share it with you.

Introducing the Mike Klinger Music Technology Retreat. It has long been a dream of mine to build a music technology retreat way out in the middle of the woods for music educators to come and study high technology. That dream is now 70% completed, with a move-in date of mid-April. The retreat is located just 50 minutes east of Portland in the beautiful Columbia River Gorge, in the backwoods of the town of Carson, Washington (6 miles east of Stevenson, Washington). My criteria in buying and building this facility were: a 3800 square foot log facility, within a one hour drive from Portland, 3-5 acres of woodland, wildflower meadow, and beautiful creek included. It took me two years to find it! The facility will host a 12 station computer lab of both Macintosh and Windows computers loaded with all available music softwares. Each computer station will be equipped with "state of the art" midi and digital audio equipment. The first series of classes begin in August, 2001, as private two-day one-on-one studies with Mike Klinger called "Computer Music Applications". Lodging and food will be provided for these sessions at the facility. Dates and times for these classes are listed in my advertisement in this magazine and are posted on my website at www.midworkshop.com.

Other workshops will happen throughout the year, and by summer of 2002 there will be week-long workshops all summer long. School Districts are encouraged to contact me directly at (503) 253-2866 to setup special in-services for their music staff at this facility.

Notation Software

I think by now most of us can agree that either [Sibelius](#), [Finale](#), or one of their offspring is where we need to be when we wish to compose and notate music with a computer. That being



said, both [Sibelius](#) and Coda Music Software (makers of [Finale](#) software) have introduced some new options. Coda Music Software has recently released [Notepad](#). And best of all — it is free! Think of it as a baby, baby version of [Printmusic](#). It is perfect for your students to use for simple composition projects at home, which they can then bring to school on disk to show to the class, email them to their friends, or load into [Finale](#). There is no midi input or output, so music must be entered in using the mouse in step-time. Sound will playback using QuickTime or your PC's sound card. At a later date students can upgrade to either [Printmusic](#), [Allegro](#), or [Finale](#) as they gain proficiency and need more expandability. To get a free copy of [Notepad](#), simply go to www.codamusic.com.

[Sibelius](#) on the other hand has just released [Teaching Tools](#) (\$69.95) for music education institutions. If you are looking for a curriculum to teach music using [Sibelius](#) that comes complete with assignments and tutorials, [Teaching Tools](#) is a wonderful option. It comes with a 200 page teachers guide, (20) student workbooks, and CD ROM filled with songs, student files, and exercises. You can

also buy it in bundles with [Sibelius](#) in single or Lab 5 packs. [Teaching Tools](#) is free with purchases of [Sibelius](#) site licenses. For more information on [Teaching Tools](#) point your browser to www.sibelius.com.

Digital Audio

Last year the hottest product on the market, without question, was the [Digi 001](#) by DigiDesign for recording your own music CDs. It still is! The problem is that most of us can't afford it at \$895, or simply don't have the computer horsepower to run it. The [Digi 001](#) comes with three things: a PCI digital audio card, a 8-in/8-out breakout box for plugging in all of your inputs/outputs, and Pro Tools LE software. Now DigiDesign has just announced on its website (at www.digidesign.com) that you can download Pro Tools FREE, for free. Using your computer's built-in sound capability, Pro Tools FREE offers up to 8 tracks of audio and 48 tracks of MIDI, real-time plug-ins, and many of the same editing and mixing features the pros use. Consequently, DigiDesign's website is the fifth most visited site on the net.

For those of you who do not want to mess around with computers but just want to record your band or choir and burn a CD on the spot, the Alesis [MasterLink ML-9600](#) (\$1399 MAP pricing) is just perfect! It is a portable CD player, recorder, burner all in one and is the size of a typical cassette deck. The [MasterLink ML-9600](#) two-track hard disc recorder is the state-of-the-art in do-it-yourself mixing and mastering system. [MasterLink](#) lets you capture your mixes in stunning 24-bit, 96kHz; edit your recording and apply finishing tools (such as high-resolution parametric EQ Compression, limiting and normalization) all in the same system. You can then burn the finished recording in either industry-standard Redbook or the new high resolution CD24 — fast becoming the new standard for archiving and transferring high-resolution audio files to the mastering room. You can even load tracks of your favorite CDs and burn away onto an educational sampler CD for your students. This is truly great stuff for us as music educators. Simple to use and easy to

continued on page 26

learn. I learned how to use this machine in 30 minutes.

Theory and Ear Training

There are three new products in the theory/ear training category that deserve mention. For the elementary teacher there is Cloud 9 (\$39.95) by Electronic Courseware Systems. This program features an experiential environment for users to explore pitch, duration, rhythm and melody in four unique scenarios.

- "Freeform Flier" generates small clouds in the sky which represent pitched notes. Users can fly an airplane to control the pitches and press play to hear the results.
- "Skywriter" focuses on relative pitch placement of notes, reinforcing elementary ear training. Students maneuver planes to

match a pitch pattern generated by the computer.

- "Rhythm Drops" allows users to create "raindrops" of percussion sounds, experimenting with timbre, rhythm patterns and tempos, all under user control.
- "Pitch Pilot" is a modular composition program, allowing users to drag and drop prerecorded "pieces" of melodies into an original song.

Another wonderful new program for the elementary teacher from Electronic Courseware Systems is Rhythm Factory (\$79.95). Rhythm Factory is designed to provide a fun "learning environment" to help users understand rhythmic notation. Audible voice explanations and keywords throughout the program guide the learner. Menus inside the Rhythm Factory list two major sections; "Time" and "Notation".

The "Time" section includes the *Beat Machine* (games in rhythmic pulse, groupings, and counting), the *Beat Splitter* (games on beat division), and *Tempo Warehouse* (two choices for tempo games). The "Notation" section includes *Paint Shop* which explains note values in common time as well as time signatures. *Paint Shop* includes two rhythmic music games; *Inventory Time* (a jigsaw puzzle challenge) and the *Pattern Shop* (rhythmic music games based upon set patterns). The program offers evaluation and feedback on user progress throughout the program with frequent interaction in the learning activities, time tests, quizzes and puzzles. The author recommends these programs for ages 8-14.

Finally, for the high school and college teacher there is Ear Master Pro for Windows (\$55). Some upper middle school kids could use it as well. Some of its features include:

UNIVERSITY of OREGON

High School Summer Music Camps

• SOLO VOCALISTS & ACCOMPANISTS: June 23-30

Camp Director: Mark Beudert, University of Oregon. Covers technical studies, performance classes, sessions with a pianist/coach, master classes, recital, recreational activities. Audition tape required. (541) 346-3780 for brochure.

• 54TH ANNUAL BAND CAMP: July 8-14

Camp Director: Todd Zimbelman, University of Oregon. Features two symphonic bands and an all-star jazz ensemble; elective courses in theory, electronic music, and jazz improvisation. Master classes, evening concerts, recreational activities.

• LEADERSHIP CAMPS: July 15-21

DRUM MAJOR, COLOR GUARD, MARCHING PERCUSSION

Camp Director: Scott Reese, London, Kentucky. Motivation and leadership classes; instruction in conducting, marching fundamentals, ensemble rehearsal techniques, drum major concepts, tall flag concepts, movement and dance, battery percussion and pit percussion techniques, recreational activities.

• JAZZ IMPROVISATION CAMP: July 22-27

Camp Director: Steve Owen, UO Jazz Studies Director. Small-group combo format; improvisational techniques, solo and style performance, recreational activities.

FOR BROCHURES OR MORE INFORMATION, CONTACT:

Dana Huddleston
Summer Camp Secretary
1225 University of Oregon
Eugene, OR 97403-1225

Phone: (541) 346-2138

E-mail:

dgmartin@oregon.uoregon.edu

UO Summer Camp Web site:
[http://music1.uoregon.edu/
EventsNews/Camps/campsgen.
html](http://music1.uoregon.edu/EventsNews/Camps/campsgen.html)



- Advanced ear training.
- Recognize and transcribe intervals, scales, chords, chord progressions and melodies.
- Imitate or read rhythms in real time.
- Use Microphone, MIDI or the on-screen piano, guitar and notesheet.
- Advanced configuration of each exercise.
- Record keeping and easy comparison of results.

[Ear Master](#) is available in as [Ear Master Pro](#) (\$55), [Ear Master School](#) (\$119), and [Ear Master School Site License](#) (\$795). [Ear Master Pro](#) is designed for single users and home use, while [Ear Master School](#) is specifically for music teachers and schools. With personalized settings and result summaries all on one computer, teachers can design their own ear training exercises or even a complete course. You control the settings and decide which exercises your students should study next. [Ear Master School Site License](#) allows for an unlimited number of users on unlimited amount of computers at one site.

Music Technology Curriculum

For the high school and college teacher searching for a computer based curriculum in composition and orchestration there is [NOVINOTES](#) (\$219) by Learnova ([www.learnova.com](#)). I am extremely excited about this product as it seems to offer a wealth of information to both student and teacher in a naturally paced environment. [NOVINOTES](#) is a flexible solution for the music classroom or school computer lab and is also perfect for home use. The structured composition and instrumentation teaching program provides a practical approach to creative music and features hundreds of recordings of professional orchestral musicians. [NOVINOTES](#) has been entirely repurposed and republished via FrameworkLearning™, LEARNOVA's Internet-based learning framework. It is therefore completely electronic and fully mapped to the curriculum in a number of market regions. Curriculum mapping is a

key part of the FrameworkLearning system and uses LEARNOVA's CurriculumLink™ technology to provide an on-demand, context sensitive curriculum reference via Web links. CurriculumLink provides teachers using [NOVINOTES](#) with expertly prepared curriculum guides, lesson plans and teaching notes for many of the topics on the CD ROM. Students registered with the service have access to extension materials relevant to their own requirements. Access to the CurriculumLink service is easy — users simply click the context sensitive Internet button at the bottom of every NOVINOTES page. NOVINOTES is available through an approved network of music education specialists and in a variety of configurations to suit your budget and school needs:

- Teaching Kit — includes CD ROM, and Audio CD (\$219)
- School Pack — includes Teaching Kit and four student discs (\$429)
- Lab Pack — includes Teaching Kit and ten student discs (\$649)
- Site Licenses — available on request (\$1199)
- Individual student discs — available on request to owners of Lab packs.

Software Synthesizers

The hottest thing in synthesizers this year is not so much in hardware but in software. That's right, now you no longer need to invest in a new synthesizer every few years to replace your obsolete one. Plus, you no longer need to haul that big bulky thing around any more. All you need to run with your music software is a small controller type keyboard (anywhere from \$100-800) and then get yourself a software based synthesizer for your computer. There are many on the market, but for us as teachers seeking ease of use, affordability, and expandability and just great sounds to begin with there is [Unity Player](#) (\$169) from Bitheadz ([www.bitheadz.com](#)). [Unity Player](#) is a software program that turns your computer into a professional digital sample player. With [Unity Player](#), you can have instant access to all of your sound libraries on your Mac or PC. [Unity Player](#) uses all the same sample technology as the fully featured [Unity DS-1](#),

but has been designed to function only as a sample player, rather than a sample editor. This simplified version is well suited to the musician who doesn't need advanced editing features, but does require professional quality sample playback. Extensive MIDI implementation allows real-time control of all parameters and easy integration into existing MIDI setups. You can play it "live" just like any other musical instrument with layers, splits, and full MIDI continuous control, or use it as a multi-timbral sound module running behind your favorite MIDI application on the same computer. It's fully polyphonic and multi-timbral, with fast response time and more, all at a fraction of the price of hardware samplers. Plus with the addition of Osmosis, Bitheadz sample conversion utility, professionally developed Akai and Roland sample libraries can be with used with [Unity Player](#) as well for future expansion. Some of its features include:

- Full featured, professional sample player in software
- No additional hardware required (Windows version will require soundcard)
- Outstanding 24-bit, 96 kHz sound quality
- Up to 128 note polyphony (CPU dependent)
- Macintosh G4 (AltiVec) and Pentium III (SSE) optimization
- DirectConnect support for ProTools 5 integration
- General MIDI support (12 MB GM bank)
- CPU limiting to accommodate MIDI applications
- True stereo signal path throughout
- Audio input/output matrix for ASIO and Direct I/O devices allowing 32 separate channelized outputs
- Automatic publishing of OMS and FreeMIDI names
- Over 300 MB of factory content included

General Requirements:

Minimum 64 megabytes RAM (128 MB or higher recommended) 50 MB free hard disk space. Compatible CD-ROM drive 800 x 600 or higher resolution monitor with 256 (8-bit) or more colors.

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Music Tech

continued...

Mac OS — 120MHz or faster PowerPC® processor, G3 recommended. Operating system software version 7.6.1 or higher (OS 8 or higher recommended).

PC — 200MHz or faster Pentium® processor Windows 95/98/ or Windows ME operating system software. DirectX or ASIO supported sound card.

Finally, I will be offering, as usual, a full array of music technology workshops for you this coming summer. I will be in Oregon, Washington, Utah, and Montana. Please see my advertisement in this issue for dates, times, and places.

MIKE KLINGER

2001 Summer Music Technology Studies



Implementing Music Technology in the Classroom

Mt. Hood Community College

Gresham, Oregon • June 19-22
(503) 253-2866 *or*
www.midiworkshop.com

Shoreline School District

Center Shoreline, WA • June 26-29
(503) 253-2866 *or*
www.midiworkshop.com

ESD105

Yakima, WA • July 10-13
(509) 454-3132 *or*
<http://etsc.esd105.wednet.edu/events>

Utah Valley State College

Orem, UT • July 17-20
(801) 222-8347 *or* email to
Wayne Erickson at
erickswa@uvsc.edu

University of Montana

Missoula, MT • July 23-27
(406) 243-2705 *or*
www.umt.edu/summer/spectrum

Sibelius

Mt. Hood Community College

Gresham, Oregon • July 3-6
(503) 253-2866 *or*
www.midiworkshop.com

Computer Music Applications (Private Study)

The Mike Klinger Music Technology Retreat

Carson, WA • Month of August only.
2 day sessions. Call to schedule times.
(503) 253-2866 *or*
www.midiworkshop.com

To register call the above phone numbers or register online at:

www.midiworkshop.com

Message from MENC's Music Education Partners **100 Best Communities**

100 Best Communities For Music Education:

2001 Survey Starts March 1

The second annual Internet survey to find America's 100 Best Communities for Music Education is about to get underway. Beginning March 1st, you will be able to participate in the survey by visiting www.amc-music.org. To make sure your school district gets the recognition it deserves, it's important for you to add your voice to the mix!

You don't have to make a note to remember the March 1st start date: if you visit www.amc-music.org now, you can register your email address to receive an automatic reminder when the survey site is active.

The survey's success, and its value to educators, depends upon getting as much input as possible — so in addition to your own participation, please help spread the word. Please tell all your friends and colleagues who care about music to take part in the survey.

Last year's survey identified the Coppell Independent School District of Coppell, Texas, and the Farmington Public School District of Farmington, Michigan, as co-winners, and also generated much data to help us understand the state of music education nationwide. To see the 2000 results, visit <http://www.amc-music.org/ourschools.html>.

Though school districts are the geographic units used to tabulate the data, the survey takes community involvement and private instruction into account as well, so people of every stripe — parents, teachers and students

— should make sure their voices are heard.

Each person who completes the survey makes it that much more accurate and valuable.

It's an easy way to make sure your community's voice is heard. These results could guide public policy makers when they allocate funds and make other important decisions — so help make sure our nation's kids get the music education they deserve!

(Note: MENC applauds the efforts of the American Music Conference, NAMM: International Music Products Association, the Music Teachers National Association, and the National School Boards Association for their work in creating the "100 Best Communities for Music Education in America" survey. We appreciate their efforts to help raise awareness of communities across the United States who recognize and value the importance of quality music education programs. While MENC is assisting in the dissemination of the survey information to our members, we are not sponsors of the survey.)

Elizabeth W. Lasko
Sr. Manager, Public Relations, Marketing, & Media MENC: The National Association for Music Education
1806 Robert Fulton Drive
Reston, VA 20191
Phone 800-336-3768
FAX 703-860-9443
Email elizabet@menc.org
Website www.menc.org

Chamber Music
at Portland State University
Summer Session

Chamber Winds

June 24 - 29, 2001
Ensemble performance
for advanced high school students
Faculty
Ensemble Viento: Marilyn Shotola, flute;
Karen Strand, oboe; Stan Stanford, clarinet;
Ann Obenour, bassoon; and Larry Johnson, horn

Daily coaching sessions, rehearsal and performance skills, instrumental technique, theoretical and listening skills.

Admission by audition.

**Call 1-800-547-8887 ext 3276
or 503-72-LEARN
to request a program brochure**

Summer Session/School of Fine and Performing Arts/
School of Extended Studies
PORTLAND STATE UNIVERSITY
Portland, Oregon

Call for Papers

2002 OMEA State
Conference

Call For Papers/Presentation Proposal
2002 Omea State Conference
January 25-27, 2002
Eugene Hilton & Conference Center

MENC Member submitting proposal: _____

Address _____

Office Phone _____

Home Phone _____

PLEASE OUTLINE THE PROPOSED SESSION

Session Topic/Title _____

Brief Description of Content: _____

Demonstration or Performance Group Required: Yes No

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

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

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

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

SEND THIS FORM BY APRIL 15, 2001 TO:

Jim Howell, OMEA 1st Vice President
307 "N" Avenue
La Grande, OR 97850

Memorial Scholarship

Announcing the Harvey & Kerry Brooks Memorial Scholarship in Music Education

A \$1000 Scholarship Awarded
Annually To A Student In
Instrumental Music Education

Applicant Requirements:

- Instrumental Music Education Major
- Demonstrated Proficiency In Jazz, Interest In Jazz Education
- Junior, Senior, Or Graduate Masters Program Status
- For Use In A Program Leading To Teacher Licensure In Music

One Year Award

Send Letter Of Application, Resume, Academic Transcript And Three Reference Contacts To:

Harvey & Kerry Brooks Scholarship Committee
17350 Sw 107th Avenue
Tualatin, Or 97062

Application Deadline For 2001-2002 School Year Award: June 1, 2001

Donations Are Appreciated
Please Make Checks Payable To:

Harvey & Kerry Brooks
Memorial Scholarship
c/o Oregon Music Educators Association
(mail to the address above)



Harvey S. Brooks (1925-1996) was Director of Bands at Corvallis High School from 1957-1983. As an educator, mentor, and jazz performer, his influence on count-less young musicians was

immeasurable. His legacy lives on through the many teachers, professional and amateur musicians, and life-long lovers of music who benefited from his enthusiasm and high standards in jazz and symphonic music. His wife, Kerry, passed away in December of 1999. She, too, was an avid supporter and believer in the power of music education, and helped make Harvey's contributions possible.

Brass @ Wallowa Lake **Dedicated to Brass Chamber Music** **June 11- 16, 2001**

Located in the Heart of the Beautiful Wallowa Mountains

Faculty Quintet from The Oregon Symphony: Dave Bamonte - Trumpet
Craig Gibson - Trumpet
Larry Johnson - Horn
Neil Hatler - Trombone
JaTtik Clark - Tuba

6 Days of Intensive Instruction Include:

- ◆ Master Classes of Like Instruments
- ◆ Mixed Brass Ensembles
- ◆ Rehearsal and Performance Techniques
- ◆ Music Theory - tailored to the student
- ◆ Music History & Literature Overview
- ◆ Recreation & Group Building Activities

Check out this Value!!
6 Days - \$200 Complete!!!

For Brochures and More Information Contact: Jim Howell
(541) 663-3377 W / 663-8907 H
howellj@eou.edu

Application for Performing Groups

Omea State Conference
January 25-27, 2002 Eugene Hilton & Conference Center

Teachers who wish to have their classes or performance organizations considered for an appearance on a concert hour or a clinic session should submit the following application and materials:

1. Mail a cassette or CD recording from the 2000-01 school year representing the type of performance planned. Indicate the group's name and selections clearly on the tape, with the dates recorded. Include two to three contrasting selections.

2. Indicate preference for a concert hour, demonstration group, or both.

3. Complete the form below and return it with a short letter of application explaining reasons for application, what the group will add to the convention program, and any special programming proposals being considered (guest artists, commissions, joint performances).

4. Deadline for application is July 15, 2001. Groups will be notified of inclusion by August 15, 2001.

5. Selected groups must be accompanied and introduced by a school administrator who will be asked to briefly describe the school's music program.

6. Selected directors MUST register for the conference.

WE WOULD ESPECIALLY ENCOURAGE ELEMENTARY AND MIDDLE SCHOOL APPLICATIONS: "REAL-LIFE" SITUATIONS ARE VALUABLE TEACHING TOOLS.

Name of ensemble or class _____

Type of ensemble _____

Grade levels _____ Est. Size _____

School name _____

School phone _____

School address _____ City _____ State ____ Zip _____

Director's name _____ Home phone _____

Home address _____ City _____ State ____ Zip _____

(Director must be a current MENC/OMEA member to apply)

Concert Hour only Demonstration only Consider for both

Director's signature

Administrator's signature and title

TAPE, APPLICATION, AND LETTER MUST BE RECEIVED BY JULY 15, 2001. MAIL TO:

John Skelton, OMEA President
870 Beaver Loop NW
Salem, OR 97304

Oregon 2002 All-State Audition Materials

(Rev. 6/97)

Instructions for all applicants

1. Use one new, high quality cassette tape for each applicant.
2. Announce the student's name, voice or instrument, school name, city, and year in school (for 2001-2002), on the tape before the audition material.
3. Play or sing the audition in the order printed, following correct tempi.
4. The audition must be unaccompanied and should be recorded with high quality equipment.
5. Clearly label the cassette and box with the student's name, instrument, school, and city.
6. Package tapes securely and send them along with completed application (to be included in the May mailing) and screening fee of \$5.00 to the appropriate organizing chair. Make checks payable to "OMEA."
DO NOT SEND CASH — YOUR APPLICATION WILL BE RETURNED.
7. Applications and tapes should be sent by the school. Individual students should not mail tapes. Important: Double check that all information is complete, including all required signatures.

Eligibility:

1. Each student must be a member of the appropriate school music group and must be recommended by the director of that group. If the school does not have an appropriate music program, the applicant may ask to be recommended by the director of another group.
2. OMEA's All-State honor groups are exclusively for the students of current members of MENC. Membership must be verified before a student will be accepted. Applications may only be submitted by the student's actual director, not private teacher or other district personnel.
3. Wind/percussion students wishing to be considered for the All-State Orchestra should state on their tape "I wish to be considered for the All-State Orchestra."
4. Students auditioning for more than one group or on more than one instrument must include a separate tape, application, and fee for each. Applications must clearly indicate that more than one application is being submitted and show the student's preference.

**Application Deadline for all groups:
October 5, 2001**

FAILURE TO FOLLOW INSTRUCTIONS MAY DISQUALIFY APPLICANT

.....
**OREGON 2002 ALL-STATE
ORCHESTRA STRINGS
AUDITION MATERIAL**

Violin

Scale: Key of A minor (melodic) 3 octaves, 16th notes, slur 8 to a bow, quarter note: 108 MM.

Etude: Mazas #23 Op. 36 Book I, Schirmer, first 25 bars, eighth note mm116

Repertoire: Short excerpt from your current solo literature. Announce title, composer and movement. Selection should be no longer than one minute.

Viola

Scale: Key of D minor (melodic) 3 octaves, 16th notes, slur 8 to a bow, quarter note: 108 MM.

Etude: Mazas #23 Op. 36 Book I, Schirmer, first 25 bars, eighth note mm116

Repertoire: Short excerpt from your current solo literature. Announce title, composer and movement. Selection should be no longer than one minute.

'Cello

Scale: Key of D minor (melodic) 3 octaves, 16th notes, slur 8 to a bow, quarter note: 108 MM.

Etude: Kummer #82 (g minor), Schirmer Edition, no repeats.

Repertoire: Short excerpt from your current solo literature. Announce title, composer and movement. Selection should be no longer than one minute.

String Bass

Scale: Key of E minor (melodic) 3 octaves, 8th notes, slur 4 to a bow, quarter note: 132 MM.

Etude: Simanol, Book I, Fischer Edition, Euryanthe Overture, page 119, first 5 lines.

Repertoire: Short excerpt from your current solo literature. Announce title, composer and movement. Selection should be no longer than one minute.

OREGON 2002 ALL-STATE BAND AND ORCHESTRA WINDS AND PERCUSSION

AUDITION MATERIAL

Flute, Piccolo

Chromatic scale C to C (3 octaves), up and down, legato tongue, quarter note: 120 MM.

RUBANK ADVANCED METHOD, VOLUME 1:

p. 55, No. 27, Quarter note: 120 MM

p. 27, No. 8, top only, no repeats, dotted quarter note: 100 M

p. 69, No. 3, first 3 lines plus one measure and an eighth note

Oboe

Chromatic scale Bb to F (2 1/2 octaves), up and down, legato tongue, quarter note: 120 MM

RUBANK ADVANCED METHOD, VOLUME 1:

p. 49, No. 15, quarter note: 88MM

p. 67, No. 4, 3 1/2 lines (to rest)

Bassoon

Chromatic scale low Bb to high Bb (treble clef), up and down, legato tongue, quarter note: 120 MM

RUBANK ADVANCED METHOD, VOLUME 1:

p. 44, No. 10, 1st 4 lines, no repeat or DC, eighth note: 128 MM

p. 45, No. 11, 1st 2 lines, quarter note: 92 MM

p. 70, No. 3, 3 lines plus 2 measures (to the F)

Clarinet

Chromatic scale low E to high G (3 octaves), up and down, legato tongue, quarter note: 120 MM

RUBANK ADVANCED METHOD, VOLUME 1:

p. 54, No. 17, quarter note: 108 MM

p. 50, No. 4, quarter note: 108 MM

p. 70, No. 4, 2 lines plus 5 measures

Alto Clarinet, Bass Clarinet, Contra Alto and Contra Bass Clarinet

Chromatic scale low E to G (top of the treble clef), up and down, legato tongue, quarter note: 120 MM

RUBANK ADVANCED METHOD, VOLUME 1:

(Clarinet book)

p. 49, No. 1, 3 lines, 4 measures, quarter note: 104 MM

p. 69, No. 1, 2 lines plus 4 measures

Saxophone

Chromatic scale low B to high F (2 1/2 octaves), up and down, legato tongue, quarter note: 120 MM

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All-State Audition Materials

continued...

RUBANK ADVANCED METHOD, VOLUME I:

- p. 49, No. 15, quarter note: 88 MM
- p. 48, No. 12, quarter note: 112 MM
- p. 67, No. 3, 2 lines plus 2 measures

Trumpet and Cornet

Chromatic scale from low F# to high C (2 1/2 octaves), up and down, legato tongue, quarter note: 120 MM

RUBANK ADVANCED METHOD, VOLUME I:

- p. 54, No. 24, quarter note: 132 MM
- p. 38, No. 22, (top), quarter note: 126 MM
- p. 35, No. 19, (top), eighth note: 88 MM

Horn

Chromatic scale from low F to high Bb (2 1/2 octaves), up and down, legato tongue, quarter note: 120 MM

RUBANK ADVANCED METHOD, VOLUME I:

- p. 49, No. 8, no repeats or DC, dotted quarter note: 112 MM
- p. 72, 1st 6 lines

Trombone

Chromatic scale from low E to high Bb (2 1/2 octaves), up and down, legato tongue, quarter note: 120 MM

RUBANK ADVANCED METHOD, VOLUME I:

- p. 57, No. 24, quarter note: 132 MM
- p. 40, No. 22, (top), quarter note: 126 MM
- p. 35, No. 19, (top), eighth note: 88 MM

Baritone/Euphonium BC

Same as Trombone. (Indicate "bass clef" at beginning of tape)

Baritone/Euphonium TC

Same as Trumpet. (Indicate "treble clef" at beginning of tape)

Tuba

Chromatic scale low E to high Bb (top of clef), up and down, legato tongue, quarter note: 120 MM

RUBANK ADVANCED METHOD, VOLUME I:

- p. 32, No. 12, to fermata, quarter note: 116 MM
- p. 31, No. 11, 2 lines plus 2 measures

Snare Drum (Orchestral style)

Long roll, pp to ff to pp, 1 minute

STUDIES AND ETUDES FOR DRUMS, LEVEL THREE (Belwin)

- p. 31, Etude No. 66, quarter note: 144 MM
- p. 23, Etude No. 44, quarter note: 132 MM

Select one example from the Timpani or Mallet tryout numbers. Announce on your tape which you are performing.

Timpani

Long roll, pp to ff to pp, 1 minute

Play a chromatic scale from 2nd line Bb to 4th line F, up and down, half note: 50 MM

TIMPANI STUDENT, LEVEL THREE

- p. 22, No. 3, quarter note: 126 MM
- p. 25, No. 3, quarter note: 100 MM

Select one example from the Snare Drum or Mallet tryout numbers. Announce on your tape which you are performing.

Mallet Instrument

Play a chromatic scale the full range of your mallet instrument, up and down, quarter note: 160 MM

MALLET STUDENT, LEVEL II (Belwin)

- p. 23, No. 4, no repeats but observe the DC, quarter note: 144 MM
- p. 39, No. 2, no repeats but observe the DC at Fine

Select one example from the Snare Drum or Timpani numbers. Announce on your tape which you are performing.

String Bass (Band only)

Use tryout music for orchestra string bass.

OREGON 2002 ALL-STATE CHOIR AND VOCAL JAZZ ENSEMBLE AUDITION MATERIAL

Record the starting pitch of each exercise PRIOR to singing.

- Sing the two scales below one octave, ascending and descending, using quarter notes at 100 mm, and using solfeggio syllables (do, re, me, fa, so, la, ti, do). Do not repeat high "do" upon descending and sing the exercise in one breath.

	A. Low	B. High
Soprano I	F	Bb (3rd line)
Soprano II	D	G (2nd line)
Alto I	A (below mid C)	Eb (1st line)
Alto II	G (below mid C)	D (above mid C)
Tenor I	Eb	Ab
Tenor II	C	F
Bass I	G (1st line)	Eb
Bass II	F (Below bass clef)	D

- Vocalize the following scale pattern: 8-5-3-1-3-5-8-5-3-1 using the syllable "mah" for each number at 120 mm. At the end of the pattern modulate up a minor second, take a breath and sing the pattern again in the new key. Continue as before until a TOTAL of six (6) patterns have been sung.

Sopranos:	C (third space)
Altos:	G (second line)
Tenors:	C (middle C)
Basses:	G (fourth space)

- Sing the melody and the first verse of "America, the Beautiful" at 100mm.

Soprano I/Tenor I	Key of D
Soprano II/Tenor II	Key of C
Alto I/Bass I	Key of B
Alto II/Bass II	Key of A

VOCAL JAZZ ENSEMBLE

- Applicants sing these in addition to the above:
- One verse of a ballad
 - Twenty-four (24) bars of a twelve (12) bar blues procession.

OREGON 2002 ALL-STATE JAZZ BAND AND VOCAL JAZZ ENSEMBLE RHYTHM SECTION AUDITION MATERIAL

Audition Materials

AUDITION PROCEDURES:

If you are applying for other All-State groups and you will be auditioning on the same instrument for the jazz band, “dub” a copy of your All-State Band audition materials, followed by the specifics listed below. This means that if you are a woodwind doubler, this part of your audition will have to be played on your jazz instrument.

If you are not applying for other All-State groups, you will need to perform the standard All-State audition materials for your instrument, followed by the specifics listed below. (Drumset players do “Snare Drum”, bass players do “string bass”, piano and guitar players do “Mallets” excluding snare and timpani, played on your respective instruments.)

SPECIFICS: Woodwinds and Brass

1. Standard All-State Band or Orchestra materials for your jazz instrument.
2. Play 8 to 16 measures of a medium tempo “Basie” style chart with rhythm section that will best demonstrate your ability in that style.
3. Improvise, with rhythm section or Aebersold album Vol. 2, side 1, track 4, two (2) choruses of up-tempo blues.
4. Include an excerpt of anything that will show your jazz abilities, i.e. a solo feature, improvisation, etc., live or with Aebersold record.

For specialists:

For lead trumpet, play 8 to 16 measures in a contrasting style (e.g., Latin, up-tempo swing, rock) that will best demonstrate your ability in this area. Also, include a concert Bb scale as high as possible to demonstrate range.

SPECIFICS: Rhythm Section

Piano:

1. Standard All-State Band or Orchestra Materials, “Mallets”, excluding snare and timpani, played on the piano.
2. Comp with melody and chords to *Summertime*, using either a live rhythm section to Aebersold album, Vol. 25, left channel only.
3. Improvise a solo, playing either 2 choruses of up-tempo blues (Aebersold Album Vol. 2, side 1, track 4, left channel only) or add second improvised chorus to *Summertime* above.

Drumset:

1. Standard All-State Band or Orchestra materials, “Snare” including mallets or timpani.
2. 16 measures medium swing, quarter note: 132
3. 16 measures up-tempo swing, quarter note: 200
4. 16 measures bossa nova, quarter note: 132, with brushes
5. 16 measures medium swing, quarter note: 126
6. 8 measures ballad swing, quarter note: 66, with sticks or brushes
7. Play a chart with rhythm section or band that features drums, with at least 16 measures of solo space (cannot be a ballad).

Bass:

1. Standard All-State Band or Orchestra materials “String Bass”.
2. Play a walking bass line on *Foggy Day* chord changes, using a live rhythm section or Aebersold Album Vol. 25, right channel only.

3. Play the written bass part on *St. Thomas*, arranged by Taylor, published by Columbia Pictures, distributed by Jensen, measures 125-144, at the stated tempo.
4. Play a bossa nova bass line on *Girl From Ipanema* using a live rhythm section or Aebersold Album Vol. 31, right channel only.

Guitar:

1. Standard All-State Band or Orchestra materials “Mallets” excluding snare and timpani, played on guitar.
2. Comp 16 measures of chord changes to a medium “Basie” style chart, unaccompanied.
3. Improvise a solo over 2 choruses of up-tempo blues, using a live rhythm section or Aebersold Album Vol. 2, side 1, track 4.

