

# Oregon

Music Educator



Technology  
and Advocacy

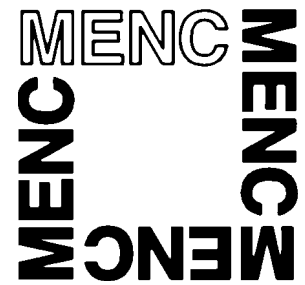
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# Music Makers

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The Oregon Music Educators Association is a federated State Association of the Music Educators National Conference, a voluntary, non-profit organization representing all phases of music education in schools, college, universities, and teacher education institutions. Active MENC-OMEA membership is open to all persons engaged in music teaching or other music educational work. Membership office is at 1806 Robert Fulton Drive, Reston VA 220-91-4348. Non-member subscriptions are \$15 per year, \$5 per issue. Bulk rate postage paid.



# North By Northwest

Lynn Brinckmeyer  
Northwest Division President

## MENC is Your Organization!

When I joined MENC as a collegiate student, I never imagined that a "regular" music teacher could have any impact on MENC at a national level. I held the perception that it was a huge corporation, and I gave little thought to the human side of the organization. MENC currently boasts almost 80,000 members including collegiate members and Tri-M members.



As a member of the MENC National Executive Board, I have the opportunity to receive all of the state journals of the entire MENC organization. Both Southern Division President Barbara Geer and Southwestern Division President Gayle McMillen provided a quick summary for their members of their division's makeup in terms of membership and leadership. It occurred to me that our Northwest membership might appreciate that same information.

The MENC National Executive Board (NEB) is comprised of the President, Mel Clayton; Past President, June Hinckley; President-Elect, Willie Hill; six Division Presidents; and a Music Industries Council Chair (MIC). At this time, the Northwest is one of the healthier divisions. We currently have the fastest growing collegiate membership—many of the other divisions are experiencing a drop in collegiate membership. The Northwest is also making slow but steady increase in Tri-M membership. Your NEB meets three times per year to deal with policy issues, strategic planning, and to approve budgets, etc.

Reston, Virginia, is the home of the MENC national office with its staff of 74. Dr. John Mahlmann serves as the Executive Director. He oversees the staff and is responsible for carrying out NEB directives. When the National Executive Board encounters difficult decisions, they compare them to the MENC

Strategic Plan. The Board measures all new policies or initiatives against these four strategic directions:

1. Music for All
2. Retention, Recruitment and Professional Development of Teachers
3. Music Standards and Assessment
4. Partnerships and Alliances

Each of the six divisions has a board. Like the NEB, they include a president, past president, president-elect, and state presidents. Currently the Northwest Division officers are: Past President Betty Ellis, President-Elect Renee Westlake, and myself as President. The six states and their respective presidents in our division are: Alaska, Ginny Packer; Kelly Caldwell, Idaho; Tom Cook, Montana; John Skelton, Oregon; Ted Christensen, Washington; and Gary Gasser, Wyoming. All six state boards in the Northwest Division are loosely based on the National model. Each brings with it a unique outlook and energy to the Northwest Division.

Only the Eastern and Northwest Divisions hold biennial division conferences. Both the Southern and North Central Divisions

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piggyback on one of their state's conferences. The Southwest and Western Divisions do not hold a conference. Division boards usually meet two or three times per year. Input from the individual division boards brings creative energy to the NEB.

Your state president is expected to convey ideas and concerns from your state leadership to the Northwest Board. You have a voice at the national level through your state and northwest leadership. I am your liaison to the NEB. As the Northwest Division President, I communicate your specific

interests to the NEB. National initiatives and information are funneled back to the state president, then on to the state leadership. It is important that you stay in touch with your state MENC leadership in order to communicate your state's important issues, concerns, and projects. Informational items, thoughts, and concerns shared by your state leadership are reported to the NEB officially three times per year. Additionally, they are discussed at the Northwest Board meetings. Many changes occurring over the past few years have been a result of helpful feedback from individuals such as you. Your state leaders are caring individuals who donate many hours of their precious time.

Grass roots teachers are a high priority to National MENC President, Mel Clayton. An empty chair is prominently displayed at the conference table of every NEB meeting. All Board members know that the empty chair is there to serve as a constant visual reminder of the music teachers across the nation. When decisions come up for a vote, we are clearly instructed to remember the needs of the teacher in rural Idaho or Georgia, as well as the desires and challenges of teachers in inner-city Chicago or San Francisco.

I have had the opportunity to visit all of the Northwest state conferences except Montana's. It will be my pleasure to attend the MMEA conference in October 2002. These visits have energized me and my resolve to continue working for the good of the cause: music education. Watching the talented conductors and clinicians share their knowledge with other conference attendees fills me with delight.

You music teachers are my heroes. Thank you for the tireless, thankless, rewarding, demanding, gratifying job you do each day. I applaud each of your state memberships.

# North By Northwest

## Northwest Division Conference, Portland, 2003

Please encourage those clinicians who gave dynamite sessions at your state conferences to submit an Education Session Proposal. Furthermore, I have been blown away by the quality of the performing groups I have heard throughout my visits to the state conferences this fall and winter. I strongly encourage you to submit a proposal for your ensemble to perform at the Portland Northwest Conference. Share your musical talents with the other states!

Planning Session—The Northwest Division

Planning Session for the 2003 Portland Conference will be held on May 18, 2002 at the Portland Double Tree Hotel. Even if you are unable to attend the planning session, your input is important. Please feel free to forward your ideas for clinicians or suggestions for improvement to your state president, Betty Ellis, Renee Westlake, or me.

Proposals for Performing Groups—Proposals for performing groups for the conference may be requested by calling the MENC office at 703 860-4000. More information is on page 32 of this magazine.

## Congratulations!

At the January OMEA Conference in Eugene, the following individuals were elected as officers to the OMEA Board. They take their seats on the Board in June.

Pat Vandehey  
First Vice-President/President Elect

Michael Burch-Pesses  
Second Vice-President

Toni Skelton  
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Karl Gustafson  
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# President's Column

John Skelton  
OMEA Board President

The Oregon Music Educators Association is devoted to providing the highest caliber of professional development to our members. Our recent conference was another great example of what can be achieved through the collaboration of a gifted team of dedicated music teachers. Heartfelt thanks to Jim Howell, the OMEA Board, our corporate sponsors, and all of our members who worked together to bring us inspirational educational sessions and student performances. We invite you to propose sessions now for the Northwest MENC Convention in Portland (February 14-16, 2003) and for the next OMEA Conference in Eugene (January 30-February 1, 2004). If you have an outstanding performing group, consider applying to have them perform at one of these conventions. The application deadline to audition to have your group perform at the Northwest MENC conference has been extended to May 1, 2002. The strength of these conventions is dependent on active participation from music teachers from all states in the Northwest. Get involved. Help us ensure the ongoing tradition of rich professional development opportunities at these conventions.



Currently, Oregon music teachers are working through a maze of programs to earn and maintain their certification to teach music in our schools. After earning our teaching credentials we continue to work to earn advanced degrees; to achieve certification to serve as adjudicators; to receive specialized training in Orff, Kodaly, Dalcroze, or Gordon techniques; or to accumulate Professional Development Units for renewal of our certificates. This year, we have the opportunity for another intense course of professional development—National Board Certification. The National Board for Professional Teaching Standards (NBPTS) was founded in 1987 to

- Establish high and rigorous standards for what accomplished teachers should know and be able to do.
- Develop and operate a national voluntary system to assess and certify teachers who meet these standards.

- Advance related education reforms for the purpose of improving student learning.

Certification programs are now put in place for 13 teaching disciplines; 4 additional areas are in the development stage. Certificates are offered in music for teachers of Early Childhood through Middle Childhood (ECMC, ages 3-12) or Early Adolescence through Young Adulthood (EAYA, ages 11-18+). The certification is valid for 10 years and is tailored to music teachers with a focus in general music, instrumental music, or choral/vocal music. The first group of 756 music teachers is completing the process this year—not one of these teachers is

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from Oregon. Considering all the disciplines involved, more than 20,000 teachers are involved in this certification program.

Sixty percent of the certification is earned through three classroom-based portfolio entries and extensive written documentation. During the course of the certification process, candidates videotape their work with students and select sample video segments to represent their instruction and their students' achievements. The candidates also write extensive descriptions and analyses of their work with students as well as of their interactions with their colleagues and community. This commentary is highly structured to give a comprehensive view of candidates work through up to 61 pages of documentation. At the conclusion of the process, the candidates undergo written testing to further assess their professional knowledge. (This testing comprises the remaining 40% of the certification requirement.)

National Board Certification requires a major commitment of time and money on the part of candidates. Certified teachers indicate that they spent from 150-400 hours completing the portfolio process and testing takes an additional day in the summer as well. The application fee to enter the program is \$2300. Some states are providing full or partial funding and various levels of economic incentives to encourage their teachers to complete the process. The Oregon Education Association (OEA), the Teacher Standards & Practices Commission (TSPC), the Ford Family Foundation, and the National Board for Professional Teaching Standards jointly offer subsidies and program assistance to those Oregon educators who are interested in pursuing National Board Certification. Oregon teachers serving communities of 30,000 or fewer can apply to the Ford Family Foundation ([www.tfff.org](http://www.tfff.org)) for funding of 90% of the assessment fee. The foundation is committed to subsidizing expenses for 500 teachers over a 3-year period. This year 107 candidates in other disciplines are enjoying their support. The foundation also offers additional benefits and incentives for teachers who successfully earn National Board Certification.

Oregon administrators and school boards also are developing economic incentives to encourage teachers and counselors to pursue National Board Certification. For example, Canby, Eagle Point, Oregon City, and West Linn-Wilsonville School Districts have established annual stipends of between \$1,000 and \$5,000 for teachers who hold National Board Certification. Other districts have negotiated additional columns on the salary schedule as an incentive, and some districts also pay a portion of the cost of certification upon satisfactory completion of the process.

National Board Certification candidates will experience an intense professional development process that requires a demonstration of proficiency in eight distinct standards:

- Knowledge of Students
- Knowledge of and Skills in Music
- Planning and Implementing Assessment
- Facilitating Music Learning
- Learning Environments
- Valuing Diversity

continued...

# President's Column

- Collaboration
- Reflection, Professional Growth, and Professional Contribution

A variety of support groups have sprung up among teachers involved in the program. Some teachers have regional meetings with other candidates. Other teachers meet through discussion groups online. Candidates should set up their own support system of students, colleagues, family, and community members at the onset of the process: their feedback helps to formulate portfolio submissions and deepen the professional development experience of the candidate. Beyond the notice of whether or not they achieve certification, teachers do not receive any feedback from NBPTS.

The process has been designed with input from, and with review and validation by, music teachers. Further, music teachers score the applicants' portfolios and tests. I just completed a project with a group of teachers from all regions of the country and all areas of music teaching. We were brought together to validate the content of the standards and the evaluation process. Our consensus was that significant insight from our colleagues helped refine a certification process that will be a valuable professional development opportunity for candidates and a genuine honor for those who achieve national certification.

Additional reasons why all Oregon music teachers should consider pursuit of National Board Certification is that we will be compared to our colleagues in other disciplines who are already becoming certified, and we will compete with them for public recognition and our fair compensation in salary, benefits, and other incentives. The National Board Certification is a quality program that can be appropriately evaluated and compared to our masters and doctoral programs, other certification programs, and conferences and workshops provided by OMEA, MENC, and our affiliates.

Teachers should review the NBPTS Music Standards carefully before entering the certification process—a pdf version of the standards is available online at [www.nbpts.org](http://www.nbpts.org).

We all need to determine the path to professional development that will support our most intense interaction with students. I wish you continued good luck on that path.

For copies of the NBPTS Music Standards, or more information about the certification process contact:

National Board for Professional  
Teaching Standards  
1525 Wilson Boulevard, Suite 500  
Arlington, VA 22209  
Phone: 800 22TEACH

For information about how OEA supports teachers working toward National Board Certification, contact Valerie Sebesta, consultant at the OEA Center for Teaching & Learning, at 800 858-5505 or [vasebesta@nea.org](mailto:vasebesta@nea.org).



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# Application for 2002-2003 Sanctioned Events

Oregon Music  
Educators Association

Deadline for inclusion in Fall 2002 Oregon Music Educator calendar: July 1, 2002  
Please share copies of this form with area colleagues who are responsible for festivals and musical events.  
Detach and mail by July 1, 2002 to:

Oregon Music Educators Association  
c/o Mark Jones  
PO Box 69429  
Portland, OR 97201

Check one:  New musical event  Similar event held previous year(s)

School or organization sponsoring event: \_\_\_\_\_

Name and type of event: \_\_\_\_\_

Location: \_\_\_\_\_ Date: \_\_\_\_\_

Event Manager: \_\_\_\_\_ Phone: \_\_\_\_\_

This event will be open to (check one):

- All Oregon schools  
 Schools in OMEA District #\_\_\_\_ only  
 Schools in the following geographical location or league: \_\_\_\_\_

Schools by invitation only, for the following schools: \_\_\_\_\_

Will this event include schools outside of Oregon?  YES  NO

Will this event include competition?  YES  NO

Will OBDA/ACDA/ODA adjudication forms be used?  YES  NO

Will OBDA/ACDA/ODA adjudicators be enlisted?  YES  NO

Signed: \_\_\_\_\_

Name and address of contact person: \_\_\_\_\_

Organizers will be notified if there is a serious conflict with other scheduled events. In the event of conflicts, those applying first will be given priority.

Date submitted \_\_\_\_\_

# Debbie Glaze Past-President Past-President's Column

## Keep the Main Thing the Main Thing: A Fond Farewell

I leave the OMEA Board in May—more about that later—therefore this is my last column for the *Oregon Music Educator*. As we who write our columns and articles ponder what it is we should write—that someone out there might enjoy or profit by reading—minutes, and (sometimes) hours pass. However, as I write this, I have just concluded 3 days with a highly valued colleague, Dennis Granlie of Great Falls, MT, our immediate past Northwest MENC President. Dennis tells me that the Superintendent of Schools in Great Falls has a motto: “Keep the main thing the main thing.” In other words, don’t let peripheral and political issues get in the way of the main thing: the student and his or her instruction. Dennis has used this to guide the focus in Great Falls, which is already an outstanding program.

The focus of this edition of the journal is technology—certainly a money magnet and a powerful social catalyst if ever there were one. Technology is a wonderful thing—a wonderful tool, which can enhance and simplify life or confound and complicate life, depending. Like any other tool, its usefulness depends on who is wielding it and how well its design fits its purpose. I know that many times in the course of events in most school districts, businesses, and other organizations, technology seems like the tail that wags the dog. Bugs always need to be worked out so that service is faster, smoother, and more comprehensive. However, as the technology advances and competes for our time, our brains, and our imaginations, we must continue to “keep the main thing the main thing.” Something is wrong if our time and attention are diluted or distracted too much from the main thing by anything, including technology. When I see teachers wasting valuable rehearsal time trying to get an attendance or



grading program to run, something is wrong. When I hear horror stories of missing vital communications due to email or other electronic glitches, something is wrong.

While we as an organization travel farther into the technological age, it is critical that we “keep the main thing the main thing.” The function of OMEA is to serve its members and their students as professionally and comprehensively as possible. No matter how sophisticated we may become, our strength lies in our people and their

ability to share themselves, their ideas, their enthusiasms and their struggles with one another. Our strength also lies in the wonderful leaders we continue to attract—those who catch the spirit of the serious collegiality we enjoy here in Oregon, as well as the teachers who are new to the craft and need a friend and answers to their occasional questions.

Information collection and dissemination should not be prioritized above personal conversation, whether by phone or by email or snail mail. The personal connections serve as the barometer of the organization and ensure its continued strength and survival. An unfortunate and unintended side effect of the technological is isolation rather than connection. Technology sometimes makes the effort and time involved in personal contact seem cumbersome. Music education is a people business—let’s always keep the people in the forefront and the tools in their appropriate place.

I wish to thank the OMEA Board members for the past 6 years’ of growth, fun, and dedication, as well as their unbelievable passion, which drives the music teachers of this state. Working with you all is one of the great professional experiences of my life. I wish Jim Howell and Pat Vandehey all the best in their terms of office. We are in good hands with them, as they’ve already proven. To everyone else out there who has read this thus far: keep giving to your art as you do—it will come back to you a thousandfold. See you around!

# President Elect's Column

Jim Howell  
President Elect

In many professional organizations it seems that during a conference year there is an unwritten mandate that all journal articles look like variations on this following theme:

- Fall Issue: There is going to be conference.
  - Winter Issue: Here is the conference schedule.
  - Spring Issue: What we did at the conference.
- Sorry, but I am too random to follow the prescription...

It is that time of year again: Renewal!

I want to develop a thought that came randomly while watching several hundred music educators eat and visit at the OMEA Music Builds Community Conference banquet.



"The Thought" was a consequence of the good feeling I was experiencing about who we are as a group. Even with the ever-human lumps and bumps that accompany complex and numerous interactions, we, as a group, are passionate about what we do, vitally invested in providing opportunities for developing young people, and considerate and respectful of each other.

Speaking from personal experience, "The Thought" was that probably few of us were born this way. If we weren't born this way, how did so many of us arrive here together? Possible answers to this question include: 1) Due to a variety of life experiences, we developed these traits and by some quirk of fate all ended up in the music education profession, or 2) we have been shaped this way by the music education profession.

I selected door number two—who we are shaped by what we do (at least as much as the other way around). It is another example of one of Dr. Tim Lautzenheiser's axioms: Act like you want to be, and you will be like you want to act.

As I reflected on how this works, two parallel analogies arose; that of the food chain and that of the bonding between mothers

and their nursing infants. When we give to students that which they really need, they are fed. (In contrast, you all know of classrooms in which students are not fed, and how they hate being there—they don't have the time for such a waste.) When students are fed, they respond with satisfaction and joy, and we as educators are heavily reinforced. Being as prone to behavioral modification as are our students, the result of this reinforcement is that we shape our ideas and decisions around the things for which we are reinforced: good teaching is an important subject matter. I submit the idea that the further our teaching reaches into their necessary emotional and, even spiritual, development, the greater the depth of our reinforcement.

The frequent and meaningful rewards we receive so shape our lives that we inadvertently

begin treating students and non-students in a similar fashion—with care for their needs and by giving of ourselves. In short, we begin to provide care and feeding for all. This lifestyle does not amount to monastic sacrifice but rather to simply placing the focus of life and relationship on that which truly matters—inner needs and development. As I watched all of us at that banquet, I realized that, in addition to the many people who help organize an event such as ours, the real kernel of these successful conferences is that we feed each other—we exude and renew enthusiasm, share stories, laugh and be sad at each others experiences, and generally reflect the human values that we live by on a daily basis with our students. The people up the food chain I am most eager to follow and support in any societal structure are those who consistently remind me, through their

actions and their thoughts, of the importance of how much they value the things we do.

I am sure that in the early years of our teaching all of us made decisions that blew up in our faces and caused us some pain. What learning made us persist in teaching? At what point could we have easily been persuaded to leave the teaching profession to go on to earn an MBA or a law degree? I propose that, at least in part, it was the modeling of the passionate, vitally interested, caring mentors and teachers that influenced us toward music and education in the first place. I propose that the decision to stay with teaching has largely to do with the values that our mentors helped to ingrain in us so deeply—those values continue to remain intact through passing storms.

What are some of the implications here? We all acknowledge with some pride that the tradition of music is largely oral and personal—passed directly from mentor to pupil through example and relationship. If I try to express this in educationese that we can all understand, the meta-curriculum of music is humanity; or, perhaps even, the meta-curriculum of music is life.

If this is the case, how important is this training and where else in students' developing lives can they access this learning? As you count these few opportunities, factor this idea into the equation: of the greatest teachers in history, one of the commonalities is their use of metaphor as the main teaching tool. Most everything we teach that touches lives (the meta-curriculum) is taught almost exclusively without direct verbal instruction—students are presented, metaphorically, with information and left to draw their own conclusions.

During my best moments I see glimpses of the day-to-day events from our lives as ongoing metaphors for our most important relationship: with the great things and eternal truths of the universe—not as the all-consuming ends-in-themselves of which soap operas are made. What happens in our

*continued on page 12*

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# President Elect's Column continued...

lives, how it happens, and what we do with it is where the learning exists, and that learning is "the point" in life. By providing our students with avenues for listening deep inside and for processing emotions and thoughts, we are providing them the most powerful tools for the most powerful learning.

To recapitulate, we are who we are as a group because we are who we are as individuals. We are who we are as individuals because of the choices we make on a daily basis. We weren't born this way, nor did we graduate from college and enter the profession this way—we became this way over time and through interactions, the dialectic process of experience-and-change, making choices guided by the voices and examples given to us by the mentors and teachers of our own pasts. We are the living history of music.

I leave you with a quote given to me years ago by Dan Bukvich. Somebody gave it to him. It hangs outside his office door, and now it also hangs on mine, simply because this is exactly what we do:

"If a violin string is lying on a table loose and detached from any violin, some might suppose it 'free' because it is unconstrained. But what, one should ask oneself, is it 'free' to do or to be? Certainly it cannot vibrate with beautiful music in such a condition of limpness. Yet if you just fasten one end of it to the tailpiece of the violin and the other to a peg in the scroll, then tighten it to its allotted pitch, you have rendered it free to play. And you might say that spiritually the string has been liberated by being tied tightly at both ends. For this is one of the great paradoxes of the world to be seen and tested on every side:

The principle of emancipation by discipline." Guy Murchie, *The Seven Mysteries of Life, Explorations into Science and Philosophy*

Other random thoughts to pursue on your own:

- How many consecutive first-place trophies did Socrates' debate team win?
- True or false: People began to follow Buddha in order to go to Disneyland every other year.
- We are what we win.
- Jesus' disciples all got automatic A's just for signing up.

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# Band Column

Patrick Vandehey  
Band Chair

**T**he philosophy of the concert band, besides increasing sensitivity to beauty and creative interest, is to develop character through cooperative effort, self-control, patience, attention to detail, a desire for accuracy and perfection, and the ability to take criticism.

*The basic goal of the band is to stimulate interest in the arts, in general, and music in particular. The band member, with his constant striving for fine musical performances, develops a keen sense of values. He gains a broader concept of living, and is motivated throughout life by a desire to do and achieve good things.*

—Frank Battisti, Ithaca High School



This quote is taken from the book *One Band that Took a Chance—The Ithaca High School Band from 1955-1967 Directed by Frank Battisti*, Brian H Norcross, Meredith Music Publications (1994). I highly recommend this as a “must read.” It encompasses many of the ideals we will all be facing as CIM/CAM hits the fine arts world in the coming years. Ithaca High School was an idealistic program that placed a huge premium on student creativity. It consisted of “purposeful instruction which promote(d) enlightening experiences of lasting value. As opposed to product based instruction built on competition.” (ibid, p. iii foreword by Eugene Corporon). Battisti succeeded in creating a program where student creativity was paramount and competition nonexistent.

I know that some of my articles lately would lead one to believe that I am moving into an anti-competition stance. This is not true. I am testing the waters, if you will. I have always adopted the philosophy that there is value in the motivational aspects of competition and the process of striving for a worthy goal. I have molded my career and built my programs around competition. I will go so far as to say that I have been a competition junky—competing in the marching, concert, and jazz idioms. I have come to a crossroads where I am questioning the paradigms I have always held as true, paradigms such as: competition is needed to motivate the student to work harder, competition is the only way to

raise the level of performance; and competition is “the real world” and so a necessary part of the learning experience. What resonated strongly when I read this book was that at Ithaca High School creativity alone was the engine that motivated. Here is what Battisti says on the subject of competition.

“We never entered competitions. The students never had to beat anybody to find worth and validity in what they were doing. They found it in the sheer intrinsic music making experience. That is exactly what

it should be. Those students fell in love with music. They didn’t fall in love with the activity of the band. Music was what they loved. The

---

reward was what came from the music. We guarded that; we did not let them participate in competition. We never diverted their attention away from the true goal.

“We are talking about what a music program can do. What the music experience can be. As opposed to a trophy case. A trophy case records successes. It doesn’t record any failures. If you had a failure case and a trophy case, that would be a little better. Trophies are only for showing you things which proved you to be better than somebody else. The art experience or the music experience is a sharing experience; it is not a matter of beating anybody out. That was the rationale behind no competition in the Ithaca school system for the music program. You can say to the students, ‘Remember, winning isn’t important.’ If it isn’t important, then what are you competing for? We were in some parades in the community. Another band that was far inferior to our band would win first prize. It got to the point that parade organizers decided to award the band a prize for excellence. We used to get these

big trophies for excellence. We would throw them away. The students had no interest in winning prizes when it came to music. The high point of this program was not winning a prize but being involved with the experience of making great music.” (p. 116)

In the Metro League there are two directors who are ahead of the game when it comes to de-emphasizing competition and emphasizing creativity. Doug Bundy is one. The Aloha High School program is one that truly de-emphasizes competition. At Aloha you will not see cases of trophies and honors that this excellent program has won over the years. Doug does not teach this way. Sure, they celebrate when they win a contest, but it is the preparation that goes on before that defines this band. Process is paramount. Performance excellence is important, of course, but it is how the students feel about the music and what they take away from the performance emotionally, spiritually, and intellectually that matters. Part of the Aloha music program mission statement is to “Inspire students to be musicians for a lifetime, to continue and enhance a broad-based instrumental music program with emphasis on personal musical growth, and the highest performing standards in a nurturing environment.” That’s great stuff! I can attest to the fact that Doug lives by this standard.

Another young teacher doing a terrific job is Chad Nicholson at Southridge High School. Chad recently commissioned a new band work for his top wind ensemble. The composer is Samuel Hollomon, who resides in New Mexico. Here’s what Chad said about the experience.

“Samuel Hollomon is currently living in New Mexico. I played some of his music as an undergraduate and grad student and studied with him while at New Mexico State. It’s solid music, perhaps not on the level of Ticheli or Grantham, but, without question, it is a professional work that will be published and made available on a national basis. The beauty of it was the price—Sam was really interested in writing a piece that had been buzzing about in his head for awhile, and he just needed a reason to put it on paper and

get an ensemble to premiere it. At the same time, I was looking for a relatively inexpensive way to get the kids excited about this creative process that students generally do not get to experience. So, for \$1400 we got the piece; for \$700 we flew him up and held lectures, a reception, etc. For a total of \$2100 the students got a complete experience, plus they get credit on the piece when it's published. A nice byproduct is a contest I am having for the kids to create artwork that represents the piece for the program/CD jacket—the response has been absolutely amazing. They have been excited about this event all year, and it is a nice way to keep them focused on the spring season, even while drilling away on marching music.

"The process has been so productive that I'm planning to make it a goal to commission a work every other year. Next year, I am working on bringing in a professional musician to spend 3 days with the kids and culminate the segment with a concerto with the wind ensemble. Getting the support of parents has been absolutely crucial: it is their money that supports the program that pays for these professionals. As long as parents are behind them, we can continue these special events on a yearly basis."

Here is a director who is committed to "purposeful instruction that promotes enlightening experiences of lasting value." Will his students remember what the band scored or where the band placed at the Band Festival in 20 years? Probably not. Will they remember the creative process that took place when they commissioned a new work for band and experienced it coming to life in its premier in February 2002? Absolutely! Southridge has made a lasting contribution to the band world as a whole, and the students know they were part of something unique and important.

Back to where I am with all of this, I want to stress again that I am not anti-competition—I still see some intrinsic value in the activity. We know it is how we approach it with our students that is important. I would suggest that, with most of us, myself included, we need to do a much better job of de-emphasizing

the competitive nature of our competitions.

I still see too much of an athletic mentality at our "events." Students listen for mistakes as opposed to inspired performances. They are more concerned with point totals and placements than with how a band's performance moved them or even with what they came away with from their own performance. All of this is to say that the answer is somewhere in the middle. We are being forced into the CIM/CAM model. The good side is that creative-based curriculum will meet the standards set up by the state.

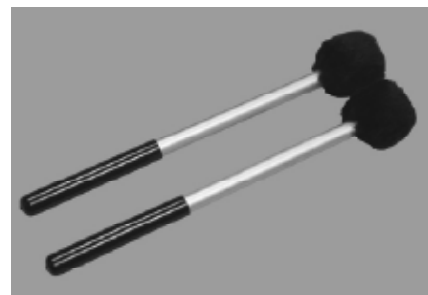
At Westview High School we are setting aside

a bulletin board for works of art. To begin with, we will put up random pictures of the masters from various periods of art history. Brief descriptors of the art and artists will accompany those pictures. We will rotate the pictures with new pictures every 2 weeks. There will be no assignment, nothing to write, nothing to turn in. We want to allow students to leisurely observe and react in their own way and at their own time.

Adjacent to the art board will be a poetry board. We already have something like this in place, but, by putting it next to the art board, our hope is that students will start responding to the art in their poetry. The next step will be to put up works of art, literature, and poetry that directly correlate to the pieces we are working on in band. Hopefully, we will start to see responses to the art board and the music we are playing in discussions and in the students' poetry. It may or may not work. That is really not important. What is important is to take steps to prime the pump of student creativity.

Let me close with a list Frank Battisti published in the *Ithaca Band Handbook* entitled "Are you a Mature Musician?" (p. 21). Here is a list of characteristics mature musicians must possess:

1. Spend time reflecting on life, not just living it and taking it for granted.
2. Be interested in human behavior, in the ideas and problems of other people.
3. Be avid readers of good material on a wide variety of subjects not merely light fiction.
4. Have learned to accept responsibility and can exercise discipline over themselves.
5. Have a purpose in life.
6. Have learned how to establish rapport with those with whom they work.
7. Are principally interested in music.
8. Listen copiously to music of all types.
9. If a conductor...have mastered the art of forgetting the audience when they perform.
10. Seek and accept constructive criticism.
11. Are enthusiastic about their musical performance, but restrain this enthusiasm enough to play or conduct with finesse.
12. Are students of the music they perform whether they are 8, 18, or 80 years of age.





## Elementary Music

### Goes Online

We had a wonderful time at the recent OMEA Conference in Eugene. One of the best events

was our Oregon Society of General Music (OSGM) luncheon. We are happy to announce that we now have over 30 members! If you would like to join us, visit the OMEA website ([www.oregonmusic.org](http://www.oregonmusic.org)), go to "members only," then "visit members only workgroups." Select "Oregon Society of General Music." We are constantly trying to keep the site updated, so there will always be new information.



Regarding elementary music online, I have compiled a list of websites you might find interesting. At the top of our list, of course, is our organization's websites where you can find a wealth of information about our profession—from worthwhile discussions on current topics to hands-on lessons you can use with your students. Accordingly, be sure to check out the General Music links at [www.menc.org](http://www.menc.org) and [www.oregonmusic.org](http://www.oregonmusic.org).

There are some excellent sources for curriculum from various school districts in Oregon and around the country. I have only listed three, but there are many:

- [www.calaissschool.org](http://www.calaissschool.org)
- [www.roseburg.k12.or.us/educate/roadmaps/default.htm](http://www.roseburg.k12.or.us/educate/roadmaps/default.htm)
- [www.openk12.or.us](http://www.openk12.or.us)

One site all music teachers and conductors need is the publisher's directory:

- [www.mpa.org/agency/framespub.html](http://www.mpa.org/agency/framespub.html)

It is always fun to find creative graphics and fonts:

- [www.intcon.net/~songbird/index.html](http://www.intcon.net/~songbird/index.html)  
(Music Graphics Galore)
- [cooltext.com](http://cooltext.com)

Of course, we need teacher materials and curriculum. Some of them can be used by

students as well:

- [www.ala.org](http://www.ala.org) (American Library Association)
- [www2.gov.pe.ca/educ/lester/educator/elementary/music.html](http://www2.gov.pe.ca/educ/lester/educator/elementary/music.html)
- [www.lessonplanspage.com/Music45.htm](http://www.lessonplanspage.com/Music45.htm)
- [www.musiceducationmadness.com](http://www.musiceducationmadness.com)
- [web.bsu.edu/rhwoody/gmz/elementary.html](http://web.bsu.edu/rhwoody/gmz/elementary.html)
- [www.notationstation.com](http://www.notationstation.com)
- [www.ci.shrewsbury.ma.us/Sps/Schools/Beal/Singalong/musiclinks.html](http://www.ci.shrewsbury.ma.us/Sps/Schools/Beal/Singalong/musiclinks.html)
- [www.paccd.cc.ca.us/~menc](http://www.paccd.cc.ca.us/~menc)
- [www.isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html](http://www.isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html)

The following are wonderful resource sites with links to many sites for both teachers and students:

- [busboy.sped.ukans.edu/~music/musicpage/](http://busboy.sped.ukans.edu/~music/musicpage/)

[scrtecmusic/teach\\_index.shtml](http://scrtecmusic/teach_index.shtml)

- [www.isd77k12.mn.us/resources/staffpages/shirk/k12.music.html](http://www.isd77k12.mn.us/resources/staffpages/shirk/k12.music.html)

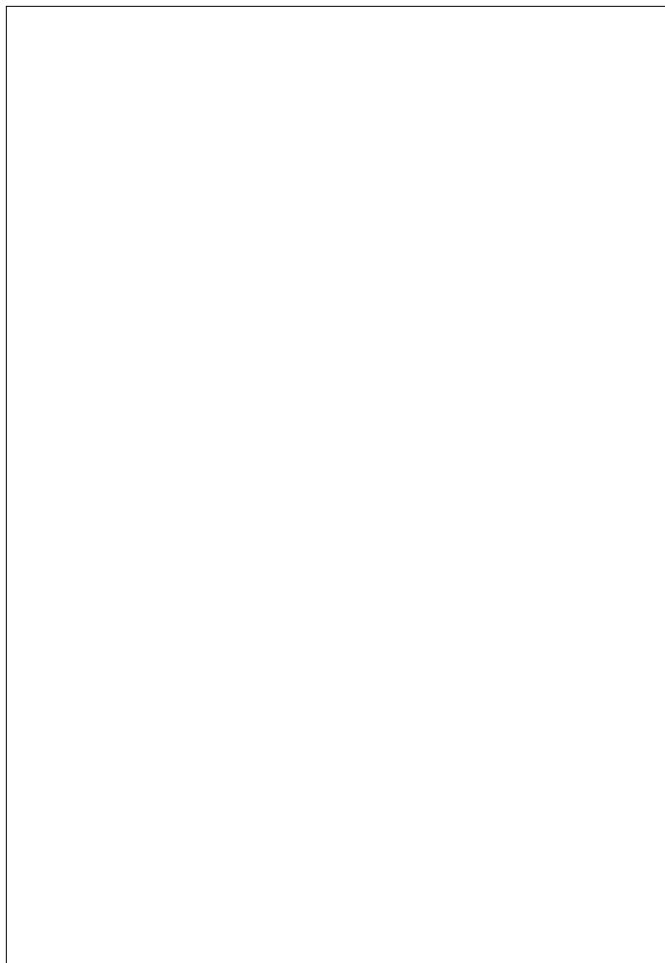
Other good resource sites for students include:

- [www.childrensmusic.org/](http://www.childrensmusic.org/)
- [www.childrensmusicworkshop.com/](http://www.childrensmusicworkshop.com/)
- [www.disney.com](http://www.disney.com)
- [www.jazzhall.org](http://www.jazzhall.org)
- [marcopolo.worldcom.com](http://marcopolo.worldcom.com) (ArtsEdge)

And, additional sites of interest include:

- [judyanddavid.com/cma.html](http://judyanddavid.com/cma.html)
- [pionet.net/~hub7](http://pionet.net/~hub7)
- [www.cmnonline.org](http://www.cmnonline.org)

Have fun! Don't be afraid to explore and surf! There are thousands of helpful sites out there.



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The conference was a grand success! Thanks to Emanuel McGladrey, Steve Peter, and Gary St. John for sharing some great literature ideas. Both the middle-school and high-school reading sessions were well attended. (I include their literature lists at the end of this article.) I received positive comments on the sessions offered by Jean Jordan and Andrea Klouse, and Dr. Jerry Jordan gave us all some controversial items to chew on regarding program building and the place of competition in the choral art. The students involved in the All-State Honor Choir and Middle-School Honor Choir seemed to have good experiences, and the concerts came off quite well. Thanks to all the performing groups that participated in the Choral Concert Hours—we had a good variety of groups spanning from middle school to adult, and literature ranging from Renaissance to 20th Century. I hope you all found something of value in the sessions, and had a chance to meet with friends from around the state. One of the best parts of any conference is touching base with your colleagues to renew, refresh, and share stories of triumph and disaster!

The highlight for me was getting to hang out with one of my choral idols, Simon Carrington, and finding out what a well-rounded and complete person he is. It is reassuring to meet someone you have admired and find out that, in addition to being an impeccable musician, scholar, and performer, he is also an interesting and witty conversationalist, and a highly ethical and decent human being. How refreshing! His sessions were extremely interesting and thoughtfully planned. If you were not able to get a copies of his handouts, please contact me and I will get them to you. For those not able to attend his sessions, I have summarized some of his general ideas in this article.

**Notes from “Small Ensemble Techniques for Large Choirs” as presented by Simon Carrington at the OMEA State Conference,**



## January, 2002:

Text is the determining factor in choral music. We must pay more attention to it even when we think we are already doing it justice. Carrington pointed out the obvious preparation the director must undertake when studying sentence structure—in whatever language—including weighing the significance of individual words and paying thoughtful attention to logical syllable stress. But he also pointed out that in our efforts to produce “beautiful tone,” we often overlook the expressiveness of the actual sounds of the text. It was amusing to see a room full of choral directors trying to

sing the word “when” to his satisfaction—we had difficulty “breaking the tonal line” sufficiently to effectively wrap our lips around the consonants. He encouraged us to “relish and extend the softer liquid consonants: m, n, ng, l, ll, w, v, nd, mp, nt, etc.” He pointed out (with the most pleasant British manners!) that our American concept of choral tone tends to be very round, lush, and legato, but that we miss many opportunities to create a truly moving experience by using the linguistic and grammatical structure of the text fully. One statement that really caused me to rethink was “don’t be afraid of the diphthong—such an expressive ingredient of English and German.” It is true we concentrate so hard on singing on the first half of the diphthong, that we sometime create an artificial and stilted pronunciation that removes us from communication with the audience. He was not advocating that we all begin to sing with a lazy, nasal twang but that we consider for a moment that “good” pop singers (yes, a highly subjective term,

but just go with me) sing with a very natural pronunciation and syllabic stress, allowing them to reach into the heart of the listener—think Sinatra. He warned against overuse of “singer’s vowels.” Speaking about the rigidity of some of the conservatory singers with whom he is dealing: they are set in the notion that they must sing with a consistent “beautiful” tone at all times, on all notes, and are not able to see that they are limiting their tonal palette. In our defense, natural British-English pronunciation uses a much higher palate and is more lyrical than natural American-English pronunciation. It is an easier transition from well spoken British pronunciation to well sung British English. My own thought here is that we American conductors are trying so hard to overcome some of our flat regional pronunciations of English that we almost “Russianize” our pronunciation to create a round, rich, luscious sound that is not natural in our everyday speech. He encouraged us to explore much more deeply the possibilities of different colors: soft, hard; warm, cold; dark, bright; rich, thin; reedy, lush. We were reminded to experiment with using varying degrees of air in the tone and varying amounts of vibrato (he made the analogy to a fine string player who can control the vibrato rate from intense to none at all) and to incorporate these variations on individual words and phrases within a piece, not just from piece to piece. He pointed out that we should not be afraid to use a cold or even edgy tone when the text warrants it. In summary, Mr. Carrington made us think about using ALL of the colors, dynamics, and linguistic possibilities presented in our music and not limiting our expressive musical vocabulary.

I hope the spring semester goes well for all of you!

## High-School Literature Reading Session

Gary St. John and Steve Peter, Presenters  
Liz Serra, Accompanist

*If Music Be the Food of Love*  
David Dickau  
SATB, Plymouth Music Co., PJMS-109

*Mungu Ni Pendo*  
Robinson, arr. Gower

continued...

# Choral Column

SATB, Plymouth Music Co., PJMS-122

*Cantar!*  
Jay Althouse  
SATB, Alfred Publishing, 19309

*Gifts*  
Fred Bock  
SATB, Gentry Publications, JG2113

*Where Peaceful Waters Flow*  
Donnelly/Strid  
SSA, Shawnee Press, B0543

*Hello, Girls*  
Lloyd Pfautsch  
SSA, Lawson Gould, LG52453

*Things That Never Die*  
Lee Dengler  
SATB, Shawnee Press, A 1961

*Gloria* from "Cecilia Mass"  
Haydn/Liebergen  
SATB, Shawnee Press, A 2104

*Alleluia*  
Ralph Manuel  
SATB, Hinshaw Music, HMC-927

*Tambur*  
arr. Lajos Bardos  
SATB, Boosey & Hawkes, OCTB6055

*Stopping By Woods on a Snowy Evening*  
Larry Nickel  
SATB, Jaymar Music, 02.473

*Pavane for Spring*  
Eugene Butler  
SSA, Hal Leonard, 08050800

*Cantate Domino*  
Nancy Hill Cobb  
SATB, Santa Barbara Music Publishing, SBMP 282

*Heaven*  
Andre Thomas  
TTBB, Mark Foster, MF 1016

*Oh My Love's Like a Red, Red Rose*  
Rene Clausen  
SATB, Mark Foster, MF 3065

*How Can I Keep From Singing*  
arr. Judith Herrington  
TBB, Pavane Publishing, P1144

*John Saw Duh Numbuh*  
Shaw/Parker  
SATB, Lawson Gould, 51109

*I'm Gonna Sing 'Til the Spirit Moves in My Heart*  
Moses Hogan  
SATB, Hal Leonard, 08740284

*Nani, raza mea de soare*  
Gabriel Dumitrescu  
SSA, Musica Romanica, WRCM-0016

*Friends*  
Bob Chilcott  
SSA, Oxford University Press, W131

*Hills of Tomorrow*  
Sondheim/York  
SATB, Manuscript

## Techniques for Young Choirs

Emanuel McGladrey, Presenter

### Two-part songs:

*Al Shlosha D'varim*  
Allen Naplan  
Boosey, M051467839

*Cantate Domino*  
Nancy Hill Cobb  
Santa Barbara, SB282

*A Distant Shore*  
Donnaly and Strid  
Alfred, 11526

*12th Street Rag*  
Euday Bowman  
Heritage, 15/1475

*Stopping by Woods on a Snowy Evening*  
Vera Kistler  
CPP Belwin, SV9106

*I See The Morning Breaking*  
Allen Pote  
Hinshaw, HMC-532

*Pie Jesu*  
Mary Lynn Lightfoot  
Heritage, 15/1227H

*Simple Gifts*  
arr. John Leavett  
CPP Belwin, SV9227

### Songs for Boys:

*Sing Me a Song of a Lad*  
Sherri Porterfield  
CPP Belwin, SV9003

*He Ain't Heavy, He's My Bro*  
arr. Jay Althouse  
Alfred, 16370

*Ode To Joy*  
arr. Joyce Eilers  
Jensen, 40215062

*Dry Bones*  
arr. Dave, Jean Perry  
Alfred, 19032

### Three-part mixed:

*Ain't That A-Rockin'*  
Neil Johnson  
Heritage, 15/1482H

*The Tiger*  
Sherri Porterfield  
CPP Belwin, SV9154

*Follow the Drinkin' Gourd*  
Julie Gardner Bray  
Heritage, 15/1115

*One Candle*  
Jan Reese  
Hal Leonard, 08704722

*Joshua-Jericho*  
arr. Patsy Blevins  
Jensen, 45610010

*Laus Deo*  
John Leavett

*Riu, Riu Chiu*  
Anon Spanish, arr. Linda Spevacek  
Heritage, 15/1221H

### SATB:

*Exultate Justi*  
John Williams  
CPP Belwin, SV9705

*Dindirin, Dindirindana*  
Anon, arr. Guentner  
Presser, 312-41639

*The Lord Is My Shepherd*  
Allen Pote  
Choristers Guild, CGA-551

*Festival Sanctus*  
John Leavett  
CPP Belwin, SV8821

*Hiney Mah Tov*  
arr. Iris Levine  
Shawnee, MF3025

*He Never Failed Me Yet*  
Robert Ray  
Jensen

*Things That Never Die*  
Lee Dengler  
Shawnee, A 1961

*Agnus Dei*  
W.A. Mozart, K.49  
Alfred, 5834

*O Music, Thou Most Lovely Art*  
Johann Jeep  
Hinshaw, HMC-934

*I'd Like to Teach the World*  
Leon Dubinsky  
Gordon Thompson, VA4018

*Gaudete*  
arr. Craig Kingsbury  
OCP, 10396

### Books:

*Freedom Is Coming, Songs of Protest and Praise*  
Walton WB-528

*Let Your Voice Be Heard: Songs and Games From Ghana*  
World Music Press

*Folk Songs For the Solo Singer Volumes 1&2*  
Alfred

## Tried and True Materials and

## CIMply Speaking:

### Some Thoughts Regarding Musical Literacy

The end of the school year is in sight.

Once again, to my chagrin, I realize the optimistic goals of September have been compromised. Perhaps some are hidden—carefully filed that is—in my nearly overflowing “miscellaneous file” drawer. The CIM standards and requirements have not been a major concern for me this past year. Heresy? Perhaps. Yes, my school district has called the meetings, and our music staff has done a credible job in addressing curriculum and district-wide assessment planning. The actual practice and implementation of such will take me more time, however, than what was legislated.

Regardless of CIM standards, curriculum requirements and mandates, and whatever national testing looms on the horizon, musical literacy is the goal. Although we all have probably experienced the usual reality checks as far as curriculum goals are concerned, we have likely accomplished more than we think. Some strategies/ideas/experiences in improvisational lesson planning that have been of value to me this past year include:

- Stressing singing to all students, grades K-5. Children love to sing: it is essential I never lose sight of the fact that I need to keep teaching basic vocal skills and awareness at the core of my curriculum. Children can be taught to listen and to sing tunefully and expressively. Most students are able to identify and sing in their beautiful head voice.
- Teaching age-appropriate solfege, staff notation, rhythmic dictation, and melodic dictation skills. Elementary students can develop rudimentary dictation skills. I use a rhythmic dictation sheet that provides beat hash marks over which rhythms are indicated. The dictation rhythms usually are four beats in length and utilize notation previously presented and practiced. A three-line staff is useful in helping the primary students learn to identify pitch placement. The children have been



taught, for example, that when “so” is on a line, “mi” is on the line below “so.”

- Dancing, moving, and play parties are invaluable for addressing musical literacy development. Children must move, sing, and dance! I am blessed by and will be for-ever grateful to so many colleagues who continue to teach me and remind me that children must be active learners.
  - Providing instrumental performance experiences. Words cannot begin to describe the musical experience that the use of Orff instruments, quality percussion instruments, electronic keyboards, and recorders provide.
  - Developing recorder performance skills for grades 3-5. Until a few years ago, I could not imagine teaching recorder to third graders. During the past few years I have begun recorder instruction for third graders, and the results have been surprisingly positive. For at least one-half of every school year, a recorder, pencil, and music folder are required materials for all my students in grades 3-5. The transfer of solfege singing and folksongs to the recorder has led to significant musical growth.
  - Providing opportunities to simply listen to great music. While “drawing what you see in the music” has its place, it seems to me the only way to teach kids to enjoy listening is to have them truly listen.

It has been an honor and a privilege to serve as OMEA General Music Chair. Thanks to OMEA President John Skelton and OSGM President Lynnda Fuller, the Oregon Society for General Music has begun its work. All elementary/general music teachers across our state have the opportunity to share ideas, lesson plans, repertoire, etc., via the OMEA website. OMEA President-Elect Jim Howell spent countless hours organizing a superb conference.

The enthusiasm, passion, and energy shared at the OSGM luncheon at January’s OMEA Conference in Eugene were inspiring. One

of our guest clinicians, Dr. Jill Trinkka, wrote me the following after attending the OSGM luncheon: “I have done so many MENC state conferences at this point in my life that I can honestly say that the OMEA Elementary (General Music) is the BEST! In whatever way you can, please convey my deepest regards to these teachers. They are honest and sincere and musical...BRAVO! You guys put together a terrific line-up.”

I urge you to continue to encourage your colleagues to renew or begin their MENC/ OMEA membership. As the funding crisis for public education in Oregon continues, it is imperative we all work together to improve professional music education opportunities, advocate for our art, and educate our parents, school boards, and elected officials that MUSIC IS A BASIC SUBJECT! Getting involved does not necessarily imply having to commit to many hours of work. Given that we all are dealing with enormous class loads, the greater number of music educators involved the lighter the load will be for all of us and the more we will be able to accomplish. All Oregon students deserve quality school music programs.

The MENC All-Northwest Conference will be held at the Portland Convention Center next year. Plan now to attend. Visit the OMEA website. Share your ideas, post questions, and lend a hand in planning for the conference. Call or email our newly elected OMEA chairs: Toni Skelton for General Music, and Karl Gustafson for Elementary Music. Offer your support and assistance. Together, we can assure Oregon quality school music programs for generations to come.

In closing, I wish you a relaxing and peaceful summer.

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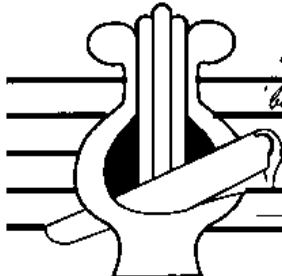
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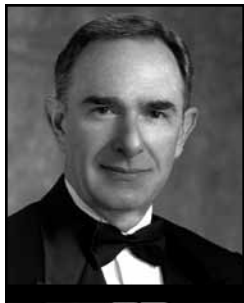
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# Collegiate Column

Michael Burch-Pesses  
Collegiate Chair

This year's OMEA conference was a great success—we broke previous attendance records, and the clinic and concert sessions were absolutely packed! One of the reasons everything ran so smoothly was that our collegiate MENC students were on hand to help out at almost every event. It was wonderful to meet so many of them and see them pitch in to help. I want to thank every one of them for taking part in the conference again this year.



As I write this (early February), college instrumental and choral directors are busily recruiting for next year. Recruiting is part and parcel of the college director's job, and I always look forward to talking with and meeting music students who are interested in my institution. Even though this time-consuming aspect of our responsibilities takes us away from actually making music, I suspect most of my counterparts across the state feel the same way. It's exciting to imagine how the various prospective students might contribute to our ensembles in the coming year.

The Admissions Department at my university tells me that more students than usual are applying to colleges in their home state. The September 11 attacks and the uncertainty of

the stock market have contributed to decisions of college-bound students nationwide to remain in state rather than study farther away from home. This increase in applications from in-state students means I have called and emailed more Oregon students this year than ever before. You may be seeing the same thing.

By the time this issue of the *Oregon Music Educator* reaches you, some of the high-school seniors who are now in the middle of their college search will have decided which college they want to attend next year. Their reasons for selecting a particular institution may include the college's reputation, the strength of the discipline in which they want to major, location of the campus, overall cost, desire to study with a particular teacher or coach, and so on. However, because many seniors may not have made this important decision yet, I ask the high-school music educators reading this column to pass on the following information to your students.

As I talk with prospective students, I am struck by the large number who do not intend to continue playing or singing in college. They have the idea that they must be music majors to take part in a university ensemble, but nothing could be further from the truth.

Many college choirs and bands would be unable to continue if they were comprised solely of music majors. The truth is that ensembles at most liberal arts colleges are made up primarily of non-music majors, students who have sung or played since they were in junior high school. They don't want to give up their music but want to major in another discipline. Most colleges welcome such students and encourage them to continue their music in addition to pursuing their education in another field of endeavor. There is no need for students to give up music in college simply because they don't want to major in music.

Another mistaken idea among high-school students is that they are not eligible to apply for a music scholarship unless they major in music. This also is incorrect. While there usually are certain requirements to receive a music scholarship, such as taking private lessons or participating in an appropriate ensemble, prospective students certainly may apply regardless of their major. Competition for these scholarships is keen, but it's a mistake not to apply if the student has the skill and the desire.

The students who really break my heart are those who tell me, "College is going to be stressful, so I want to get settled there first, and I'll join band/orchestra/choir later." In reality, most of them never quite get around



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continued...

# Collegiate Column

to rejoining the ranks of the music makers once they decide that music is not a priority in college. In music, as in life, it's hard to get something back once you give it up.

It's true that the transition from high school to college can be stressful, but most of my students, including the non-music majors, consider their ensembles to be the best stress relievers of the week. There are scientific studies showing that working all areas of your brain makes the individual areas more effective, and music can be a rejuvenating right-brain activity for those who are majoring in left-brain-dominant subjects, such as math and science.

When our Oregon CMENC chapters plan their activities for next year, I encourage them to organize visits to high-school ensembles. Let them know that music doesn't have to end

with high school. Relate your own experiences to them and answer their questions about the ensembles at your institution. If your advocacy keeps even one or two students engaged in music when they make the transition to college, it will be worthwhile.

To our high-school directors: I ask that you encourage your students to continue in music after they graduate from high school. It's also important to identify the students in your ensembles who have the potential to become music educators themselves. Take those special students aside and actually tell them that they have the ability, not only to succeed, but to excel as music teachers. That little bit of encouragement may make a big difference for a student who is undecided how to channel his or her energies in college.

Finally, I would like to let you know how much

I have enjoyed serving as OMEA's College Chair. Working with the CMENC chapters and their advisors has been a delight. I'm confident your new college chair, Cynthia Hutton, will have as much fun as I did in her dealings with CMENC chapters across the state. I look forward to serving in my new capacity as your OMEA Second Vice-President and organizing the state solo contest next year. As always, I encourage you to email me at [burchpem@pacificu.edu](mailto:burchpem@pacificu.edu)—I will be pleased to help you in any way that I can.



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# Advocacy Column

Richard Long  
Advocacy Chair

## They're There to Help

Us  
At the January OMEA Conference, where were you at 8:30 AM on Sunday morning? Five friends and I found the caffeine and attended Laurie Schopp's presentation about VHI Save the Music. The small audience (that included both the current and future OMEA presidents) heard several amazing facts. We were inspired to hear that music education has supporters who are eager to help.



campaigns, musical instrument drives, and fundraising events in conjunction with public schools to help restore instrumental music programs. Since its inception in 1997, VHI Save the Music has restored more than 530 music education programs in 40 cities and helped more than 200,000 students. And, they are eager to do more. You can find out more about VHI Save the Music by visiting their website ([www.vhIsavethemusic.com](http://www.vhIsavethemusic.com)). [See page 27 for AT&T Broadband/VHI Save the Music Foundation Grant Opportunities]

I was so impressed with the content of Ms. Schopp's presentation that I would like to share some of it with you. VHI Save the Music Foundation is a non-profit organization with two primary missions: 1) to restore music education programs in America's public schools and 2) to raise awareness of the positive impact music participation has on students. They conduct awareness

VHI Save the Music was not the only advocacy source at the conference. Several of our business friends had up-to-date materials at their booths. I was especially impressed with the resource table that Pacific Winds from Eugene put together. Their supply of *Music Advocacy Kits* disappeared very quickly. We also heard great ideas from clinicians including Dr. Tim Lautzenheiser. Dr. Tim's

*Music Makes the Difference*, an advocacy kit for parents, is another wonderful resource. If you didn't get copies of these materials, you can find information on the NAMM-International Music Products Association website ([www.namm.com](http://www.namm.com)).

So, what are you doing about advocacy? There's so much to do. I came away from the January conference inspired and eager, but when I returned to work Monday morning and met with the realities of days and nights filled with teaching obligations, it was hard to anticipate finding time for advocacy. I pledged then and there that I would spend at least 15 minutes a week doing something. So far, that's worked pretty well. My first advocacy moment was spent writing a couple of letters to my state representatives and senators using the OEA website and the much too convenient Cyberlobby Center ([www.oregoned.org](http://www.oregoned.org)). I told them what I thought they ought to do at the upcoming special session. I felt good because I did something. I know you will too.

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## Competing in the Arts

With the OMEA conference behind us, now it is time to focus on what is left for the rest of the school year. Let's see—district solo contests; state solo contest; district band competitions; state band, orchestra and choir competitions; and, yes, jazz competitions. Wow, that's a lot of competition! As an adjudicator and as the coordinator of the Northwest Jazz Band Festival, I would be a hypocrite if I said there were no value in competition.


However, jazz competition is and always will be controversial. If you think judging a classical band, choir, or soloist is difficult, try choosing a winner in a jazz competition. While classical music is primarily a com-



poser's art, jazz is a performer's art. When we speak of the classical legends, we are speaking of the composers, Bach, Beethoven, Brahms, etc. In jazz our heroes are the performers, Coltrane, Miles, Bird, Ella, etc. The jazz performer is allowed and encouraged to interpret and create in the moment and is much less tied into the musical page or the composer's intent. The jazz soloist and the jazz combo and big band strive to find their individual voice—one that is unique and different from the others. Lucky for us then, we don't have a lot of cookie-cutter bands and soloists. So the result is that, in jazz, the standard of excellence has a very broad range and is, therefore, difficult to judge. If you were asked to choose a winner between the Count Basie Band, the Buddy Rich Band, or the Thad Jones/

Mel Lewis Orchestra, which one would you choose? Or between the Bob Mintzer Band, the Maria Schneider Orchestra, or the Gordon Goodwin Big Phat Band, which one would win your vote? If you said, "They're so different; it is hard to decide," then you have the correct answer. And, the same is true of our school groups. To a degree, we can say that one group is better than another because they have better intonation, rhythmic precision, more skilled soloists, and so on. But when the measurable aspects of two bands are equal, personal taste dictates our choices. All judges like different things. To ask adjudicators to conform to a rigid standard is like asking all soloists to sound like Dexter Gordon.

OK, so what do you tell your students when they enter into competition? Tell them to listen to the other groups and appreciate the uniqueness of each group. Ask them which are better: apples or oranges.

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# Save the Music Foundation

## AT&T Broadband/ VH1 Save the Music Foundation Grant Opportunities

AT&T Broadband has partnered with VH1 Save the Music Foundation to help restore music in elementary schools throughout the AT&T market area. In October 2001, they donated \$100,000 worth of new musical instruments and \$10,000 worth of used musical instruments to restore music education to four Portland public schools. Grout, Kelly, Kenton, and Woodlawn Elementary schools; each received \$25,000 worth of new musical instruments.

This year, schools throughout the AT&T Broadband market in Oregon are invited to apply for this grant. Please read on and visit [www.vh1.com/insidevh1/savethemus](http://www.vh1.com/insidevh1/savethemus) for details.

### What is VH1 Save the Music Foundation?

VH1 Save the Music Foundation is a non-profit initiative with two primary missions: To restore music education programs in America's public schools and to raise awareness of the positive impact music participation has on students.

### What Does VH1 Save the Music Do?

VH1 Save the Music purchases new musical instruments to restore music education programs that were cut due to past budget reductions or to save programs at risk of elimination due to lack of instruments. The foundation also conducts awareness campaigns, musical instrument drives, and fundraising events.

### Its Accomplishments

Since its inception in 1997, VH1 Save the Music Foundation has donated more than \$17 million worth of instruments to 750 public schools in 70 cities, improving the lives of more than 250,000 children. Former President Bill Clinton stated, "Learning improves in school environments where there are comprehensive music programs. We need to keep supporting the VH1 Save the Music program."

### Is My School Eligible?

To ensure that schools are prepared and empowered to launch a successful and enduring instrumental music program, only schools that meet certain criteria will be considered.

- The school will provide for at least one instrumental music teacher's salary in their budget for a new program, based on the receipt of instruments from VH1 Save the Music.
- The school is prepared to implement an instrumental music instruction curriculum and provide a qualified instructor to implement it.
- The school does not currently have instrumental music and will add instrumental music to the regular school curriculum, offering no less than weekly in-school music classes. (General music and recorder classes may be currently available at the school.)
- The school has adequate and secure stor-

age space for instruments and equipment.

- The school will respond to any surveys of students' progress requested by the VH1 Save the Music Foundation and will allow representatives from the VH1 Save the Music Foundation to visit once a year.
- The school will accept full responsibility for the normal maintenance of the donated instruments, with the exception of that which is covered through manufacturers' warranties. This responsibility includes providing the necessary supplies for the instruments to function, such as strings and reeds.
- The school must be located in an area serviceable by AT&T Broadband, which includes Portland, St. Helens, Milwaukie, Tualatin Valley, Vancouver (WA), McMinnville, Salem, Corvallis, and Eugene.

To check on the eligibility of your school, contact Deborah Pleva, Public Affairs Manager of AT&T Broadband at [dpleva@broadband.att.com](mailto:dpleva@broadband.att.com).

### How Do I Apply?

Visit VH1 Save the Music Foundation online at: <http://www.vh1.com/insidevh1/savethemus/school-application.html>.

If you would like an application faxed or mailed to you, please call Deborah Pleva at 503 963-5177.



# Jane Forvilly

## Retired Members Chair

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### Keeping That Enthusiasm Candle Burning Brightly

OMEA officers were told during a visit to MENC headquarters this past summer that, “Forty-five percent of music teachers leave the profession within the first 5 years.” Other research puts that drop-out rate as high as 80% after the first 7 years (that may include some who will eventually return). That rather alarming diminution of our ranks prompted OMEA President Elect Jim Howell to suggest a review of factors that (1) may cause our enthusiasm to flicker and prompt individuals to leave careers or that (2) might help keep the light of our enthusiasm burning bright and steady.

Targeted for this request were Graham Pinard, whose sixth year as band and choir teacher is “his best yet,” and me—retired after 32 years, teaching mostly high-school band and choir but also including adventures at middle-school and elementary levels. This review is an attempt to organize thoughts on lessons learned in our own experience, integrate some material written on the subject (there’s a lot), and share ideas generated from informal interviews with other music education retirees. None of this information exposed new revelations, but there was significant consistency in the information gleaned. It would seem useful, perhaps even healthy, for teachers periodically to consider their own activities and attitudes in relationship to the balance between constructive-destructive stresses and fulfillment in this career.

*My candle burns at both ends;  
It will not last the night;  
But, ah, my foes, and, oh, my friends—  
It gives a lovely light.*  
— Edna St. Vincent Millay

The motif, stress—putting it in perspective:

Stress is a dynamic and useful aspect of our lives. In proportion, it motivates us to get to a task, to be attentive, and to strive for improvement. (Without it, some of us may never have worked through Arbans or Klose—

trumpet and clarinet students, respectively.) In excess, it leads to discouragement and the abandonment of original goals, even after years of preparation and anticipation. That extreme degree of discouragement seems to be greatest in the caring professions: nursing, childcare, police, and education (within education, music has the greatest drop-out rate). It is a problem for those who care the most and often may include those who are doing a good, perhaps exemplary, job.

Contributing factors and symptoms: The following, listed with minimal augmentation, are present in most recitations of factors that became discouragingly negative. Beyond the first three, they are not listed in any order of dominance.

- Administration—as reflected in lack of interest or feedback to students or teacher, scheduling decisions, budget allotment, goals for the music program and quality of facilities.
- Overload—of student contact, assignment of classes, non-musical activities, competitive events, age levels, buildings, music and equipment.
- Disorder and management challenges—difficult or disinterested students, multiple room assignments, music equipment and materials, not enough time to keep order.
- Inadequate preparation—vocal or instrumental techniques when assigned outside of major emphasis area, class management, changing voice, special needs children...or you learn that the pride of your new community is the school steel drum ensemble!
- Lack of balance between idealism and realism—it seems as if there are NO students as enthusiastic about music as you were as a student; music is valued only as an activity; your hard work is never rewarded with feedback or appreciation; or nothing “beautiful” ever seems to happen.
- Isolation—you may be the only music person in the building, district, or town.

There should be a measure of consolation in recognizing that some of these challenges have been experienced by every teacher, and that periods of excessive stress are common to the job. However, when your response to

# Mentor Column

these challenges becomes chronically negative, some unfortunate symptoms emerge:

- Physical and mental exhaustion—physical symptoms may include frequent headaches, backaches, or catching every virus. Fragile emotions may result in quick anger, shouting, spontaneous irritability, a cynical or critical attitude, sarcasm, or distancing oneself from students and staff.
- Uncharacteristic inefficiency—you seem to work harder and get less done, find it difficult to focus on a task and are easily distracted, or you succumb to habitual procrastination.
- Doubt with regard to your ability.
- Frequent faultfinding and complaining.
- Getting up and going to work always a necessity—not positively anticipated.
- Dependency on favorite adult beverages or relaxants—disproportionate every day rewards.
- Self criticism—you don't like how you responded to incidents during the day.

Development of care and prevention themes: Music teaching is like a vigorous dance... with the tempo usually set at allegro! And on top of all that, there may be circumstances of our position that are negative. Some of these are beyond our control. A teacher must determine what those are, stop spending energy on them, and focus on the things that they can influence and that help make the job a pleasure.

1. Establish positive relationships with members of the administration, teaching and building staff, and parents and students:

- Regarding the administration: He or she is in the vulnerable position of being the "person in the middle." Treat them with care and respect. Follow procedure.
- Create informal opportunities for administration to be educated about your curriculum other than public performance.
- Don't be reluctant to seek their advice... that's part of their job.
- Avoid being so on task that you become isolated in your own department. (This is important both for relations with the staff and with students.) Participate in some minor role, or at least be a spectator to other student activities. Eat lunch in the student lunch room at regular intervals.

2a. Keep learning—outside sources:

- Attend professional workshops and conferences. Just one or two new ideas can fuel new enthusiasm.
- Maintain contact with your professional peers. Even if you can select all your new music from recordings, go to reading sessions for the personal contact. Take advantage of opportunities to talk shop with other music teachers. (The OMEA Mentor Program was established for that very purpose.)
- Discuss issues with a trusted colleague.

2b. Keep learning—self-evaluation:

Thoughtfully develop an inventory of the multitude of skills necessary for your job (arranging, improvisation, specific techniques, communication skills, housekeeping—the list is extensive). Rate yourself 1-5 in each category, identifying your professional strengths and where you need improvement. Target a few specific areas for development—personal remedial action is confidence building, energizing, and encouraging. Rejoice in your strengths.

3. Keep your focus on curricular goals, making music, and teaching. At the secondary level it is especially easy to get side-tracked into activity.

- Know what your curricular goals are—review and evaluate them regularly.
- Often, we are the author of our activity overload. Keep competitive and non-music events in perspective. Question whether that third festival or competition is of real value to the students or primarily for public relations and ego gratification. Be conscious of the effect of your own vocabulary—examples: "winning," being the "best," getting "trophies."
- Evaluate: How does each day's activity relate to curricular goals, and the welfare of the students; is it educational energy well spent? What did I teach today? What did we learn?
- Establish early a grading system with objective standards. Keep the students informed through the grading period—don't wait until the last week.
- Take time for variety in the curriculum. Include theory, history, multi-cultural music,

and improvisation. Listen to exemplary performances—even if at the expense of more repetition and rehearsal that might be useful.

4. Celebrate the "positives." Take time to appreciate everyday accomplishments.

- Don't always be "fixing" something.
- Guide student appreciation of success—their own and that of others. You may have to point out a well-shaped phrase or a lovely combination of sounds.
- Include ALL your students. It's easy to focus attention and time on the gifted and enthusiastic, or the difficult, students—neglecting the quiet ones who just show up and cooperate. Regularly read through the class list questioning how and when you gave individual attention in some measure to each of those students.
- Schedule simple events such as "open-mic" days that give performance opportunities to students of all skill levels.
- Take time in concerts to educate the audience about the process or the music. Most of them may have no idea what your students are learning or accomplishing.

5. Discipline and order:

- In addition to a discipline plan for students, it is important to have a plan for the orderly organization of equipment, materials, and activities.
- Student discipline problems may be, in part, responses to things you can influence: Evaluate the consistency of your discipline policy application and the pacing, variety and sequence of class activities.
- Be timely with office requests, reports, and applications.
- Deal with problems quickly. They just become aggravated with age.

6. Hang on—Plan on staying in a place for at least 3 years. In that time, skills, confidence, understanding, and common goals for the role of music in education may develop. You may even gain the opportunity to influence some of those things that were at first beyond your control. If your situation is just impossible

*continued on page 30*

(and there are some that are), find a new job. Don't let that one experience be the measure of your entire career.

7. Take care of yourself:

- Give appropriate attention to exercise and diet.
- Pursue other interests. Personally learn something new every year. Professionally, when possible, vary your teaching assignment...teach something new, such as a semester music survey class or guitar.
- Take time away from students...and from sound saturated environments.
- Spend quality time with family and friends.
- Remind yourself of the good things that regularly occur. Keep a journal in which you note the high point of every day.

Coda:

An affirmation of these general tenets is revealed in interviews with 25 experienced teachers. Uniformly, they felt they were better teachers after 15 or more years, and they agreed on these factors:

- Their teaching became more student centered. Emphasis shifted from their career to what was best for students.
- Continued education and learning were most influential in their growth as teachers.
- There was increased emphasis on a healthy balance between professional and personal life.

This rewarding profession comes with multiple challenges and stresses. Identify those that are beyond your control and then turn your attention to other things that you can change. Don't try to fix everything at once. Focus on music making and being a joyful teacher. Most of your students and the people in your environment are eager to join with you in that pursuit.

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## Beginning Instrumental- Music Programs in

### Oregon

Recent conversations with band and orchestra teachers from around the state have touched on a familiar concern: the inconsistency of beginning class instruction, especially regarding string programs. Factors such as staffing, facilities, starting grades, contact days, instructional time, and scheduling models vary among school districts. Further, the commitments of districts to provide access to instrumental programs are not uniform across the state. Some districts simply do not offer programs. Others offer classes on a pay to play basis, have non-licensed instructors, hire faculty only when grant monies are available, or misassign teachers from other areas of specialization in order to provide music classes.

In 1994, the Music Educators National Conference (MENC) published *The School Music Program: A New Vision*. The text presents the voluntary national content and achievement standards approved earlier that year. A companion publication is MENC's *Opportunity-To-Learn Standards for Music Instruction* (1994). This 24-page book provides recommendations for the support needed to achieve the national standards. Following are excerpts from a few of the recommendations:

### Standards for Elementary School (Grades 1–5 or 1–6)

- Instruction is provided in string, wind, and percussion instruments. Instrumental classes meet at least two times per week for a total of at least 90 minutes, including individual instruction and work in small groups and large ensembles. (p. 4)
- Instruction on string instruments begins not later than grade 4, and instruction on wind and percussion instruments begins not later than grade 5. For the first year of instrumental study, students are taught at least part of the time in homogeneous instrumental groupings. (p. 4)

### Standards for Middle School and Junior High School

- Every music course meets at least every other day in periods of at least 45 minutes. (p. 9)
- Choral and instrumental ensembles and classes are offered during the school day and are scheduled so that all members of each ensemble meet as a unit throughout the year or have equivalent time under an alternative scheduling arrangement. (p. 10)
- Beginning and intermediate instruction is available on woodwind, string, brass, and percussion instruments. (p. 10)

Districts vary in their educational aims and resources. While the MENC recommendations may fit some schools better than others, they do provide a type of norm for program structure. Consideration of these recommendations also raises questions about what is currently happening in the schools and at what levels the recommendations are being reflected in actual current practices. In the 1997 *National Study of Beginning Band and Orchestra Programs*, Dr. Judy Delzell (Miami University of Ohio) and I examined the curricular opportunities of beginning band and orchestra programs across the United States. While a replication of the study is planned—toward the goal of a higher percentage of respondents—a few of the findings from the 1997 study remain relevant, as follows:

1. 98.8% of the subject school districts offered band instruction, while 18% offered orchestra instruction.
2. Three grade levels were typical for beginning bands: 51.5% of the districts started in the fifth grade, 26.6% in the sixth, and 18.4% in the fourth. For beginning orchestras, four grade levels were common: fourth (40%), fifth (26%), third (18%), and sixth (11%).
3. 63.5% of beginning band programs and 74.3% of beginning orchestra programs pull students for instruction.
4. Beginning bands met most often an average of two times each week (27.2% of districts), followed by five times (22.6%), and one time (18.6%). Beginning orchestras also met most often an average of two times each week (38% of districts),

followed by one (37%), and five (8%) times. (Results further indicated that the number of weekly meetings increased as the starting grade level raised.)

5. The number of weekly instructional minutes increased as the grade levels of beginning instruction raised as follows: 0 to 59 minutes were typically allocated for fourth-grade bands, 60–119 for fifth, 180–239 for sixth, and 240+ for seventh. For orchestras, third and fourth grades were typically allocated 0–59 minutes; fifth grade, 60–119; and sixth grade, 180–239.

A current study is now under way in Oregon seeking to identify current practices in beginning band and orchestra programs. The survey includes 26 questions and focuses on such issues as teaching areas, grade levels, building configurations, weekly contact, class length, instructional groupings, instrumentation, prerequisites, recruitment approaches, staffing, attrition, school-owned instruments, and method books.

Most surveys should be out by the time this issue of the *Oregon Music Educator* is in print. If you teach beginning band and/or strings as a part of your FTE and have not yet received a survey, please call 541 346-2868 or send an email to pfd@darkwing.uoregon.edu. Best wishes as you move into spring, and watch for results from the current study in a future OME.

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# Young Artists at the Schnitz

## Conductor Niel DePonte Announces Winners of the 8th Annual “Young Artists at the Schnitz” Concerto Competition

Niel DePonte, artistic director and conductor of the “Young Artists at the Schnitz” concerto competition announced this year’s winners of the annual competition. The nine soloists, who were chosen from over 60 entrants January 12th at the competition’s final round 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 April 26, 2002, at 7:30PM at the Arlene Schnitzer Concert Hall. The concert is sponsored by the Tri-County Lodging Association: Portland, Oregon, Visitors Association; and the Arnold Marks Family Charitable Trust and is produced by MetroArts Inc., DePonte’s non-profit, arts-education organization.

The winning young artists for 2002 are: Sydnie Yao Reed, a 16-year-old violinist attending South Eugene High School who studies with Carol Sindell; Claire Craig-Sheets, a 17-year-old soprano from Newberg who attends Portland State University and studies with Ruth Dobson; Sojourn Breneiser, an 18-year-old bass-baritone and senior at Rex Putnam High School in Milwaukie who studies with David Jimerson; Albert Cheng, a 15-year-old pianist from Lakeridge High School in Lake Oswego who studies with Elizabeth Stern and is a repeat winner; also a repeat winner is Erik Nielsen, a 15-year-old violinist from Portland and Sunset High School who studies with Carol Sindell; Rosa Li, a 10-year-old pianist from Beaverton and Sexton Mountain Elementary School who studies with Dorothy Fahlman; Kelly Swaim, a 17-year-old flutist attending Prairie High School in Brush Prairie, WA, who studies with Rachel Anderson; Leslie Richmond, a 15-year-old flutist from Beaverton High School who studies with Rosemary Wood; and Andy Liang, an 11-year-old violinist attending the Vancouver School of Arts and Academics in Washington who studies with Kathryn Gray. Each will perform at least one movement of a major

concerto written for their instrument on the gala concert and will have coaching sessions with DePonte, where they will discuss not only the interpretation of their concertos but also how to solo with an orchestra, ways to approach repertoire, and about what it takes to be a professional musician.

After the competition, DePonte, who is also music director and conductor for the Oregon Ballet Theatre said, “Every year, for the 7 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.”

For ticket information regarding the “Young Artists at the Schnitz” concerto concert, April 26, 2002, 7:30PM, at the Arlene Schnitzer Concert Hall, call FASTIXX at 503 224-TIXX.

MENC 2003

## Call for Performing Groups

### Submission Deadline May 1, 2002

The 2003 MENC managed Division Biennial In-Service Conferences will be held in Portland, Oregon, February 14-16.

Performing groups of all levels and specialties within the Northwest region may apply for the Northwest Conference.

### General Instructions

1. Contact MENC Conventions Department at patw@menc.org or 1-800-336-3768 for application materials.
2. Prepare an unedited high-quality cassette tape or CD recording of a live performance held during the 2000-2001 school year for submission to your state presi-

dent by the above submission deadline.

### Selection Process

1. State presidents will screen audition materials and forward their recommendations to the Division Conference Selection Committee who will anonymously screen the recommended recordings.
2. State presidents will notify the conductors of each group that applied from their state whether the group has been recommended for further consideration by the Division Conference Selection Committee.
3. Selection of the groups will be governed by the needs of the conference and geographical representation, where feasible.
4. Groups selected by the Division Conference Selection Committee will be sent invitations

to perform at the division conference in September, 2002.

### Requirements

1. Conductors of auditioned performing groups and members of faculty ensembles must be members of MENC at time of application and time of performance.
2. Submission of an application is a commitment by the participating conductor to register for the conference.
3. Groups accepted to perform assume responsibility for any financial arrangements to support group’s expenses to the division conference.

## The Garage Files: Advocacy, Activism, and the Recent Past

A few summers ago my wife and three children agreed I needed an office in the garage for my “stuff.” I had agreed to serve as president of our local teacher’s union (still am—folks do not seem to rush at doing that job), and it was clear my working on the family’s computer at all hours of the night was not going to work out. I rejoiced. I could put up bookshelves, install the union computer, move my old filing cabinet in, and maybe smoke a cigar or two without getting caught. Everything worked out except for the cigar smoking. The furnace carried the aroma throughout the house on the initial smoke.

Like so many of my colleagues, I have stacks of books, notes, and things I simply refuse to throw away. I have volumes of *The Instrumentalist* older than many of the younger teachers in this state; MENC journals from the Carter administration, and, of course, many issues of the *Oregon Music Educator*. I am writing this on Sunday, February 24, and have come upon the spring 1993 issue of our journal tucked on one of the shelves along with some old Jamey Aebersold materials. I am reminded, yet again, that the Oregon Music Educators Association has always enjoyed the dedicated service of articulate master teachers, who are passionate in their advocacy for music in our schools.

In 1993, our OMEA Executive Officers were: Solveig Holmquist, President; Bobbie Holsberry, First Vice President; Stephen Ritchie, Second Vice President; Roger Nickerson, Secretary-Treasurer; and Gene Slayter, Immediate Past President. OMEA Committee Chairs were: Dave Becker, Band; Mary Lou Van Rysseberghe, College; Judith Tighe, General Music-Humanities; Mark Gaulke, Jazz; Gary DeRoest, Orchestra; and Debbie Glaze, Vocal. In 1993, the Oregon Department of Education employed a full-time music specialist, Del Aebischer. CIM/CAM was in the starting blocks, and Ballot Measure 5 had been

passed the previous November. The Band Column by Dave Becker, featured 3 columns describing a proposed Beaverton School District strategy that would help keep instrumental music in the schools. Dave’s closing sentence might well have been written today: “Let us all hope that enough people work together around Oregon to see that all of our children still have access to quality

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instrumental music instruction in these dark days of uncertainty in educational funding.”

Bobbie Holsberry, in the First Vice President’s Report, argues articulately that “Music education, along with the other arts... (is) vulnerable to budget cuts as a result of Ballot Measure 5.” Bobbie was, at that time, serving as Coalition Chair and was politically active in advocating for the need for all music educators to involve themselves in such efforts. Her column, a blueprint for meaningful activism, is as pertinent in 2002 as it was in 1993. As Bobbie predicted, music programs throughout our state—indeed, education funding as a whole—has been suffering a slow, steady, bloodletting. With the passage of BM 5, Oregon voters gave up local school control and the gutting of Oregon school funding began. As the cuts began, Oregon educators were charged with the task of implementing the infamous “Katz” Bill—producing students second to none in the 21st Century!

In her General Music-Humanities Column, Judy Tighe quoted an article by Joyce Brackman, a Missouri general music teacher: “Have you ever really stopped to consider that the majority of music teachers in our state teach General Music, probably K-6 or K-8? And that the largest numbers of stu-

dents in our music programs are in General Music classes? It is from these classes that we have bands, orchestras, choirs, show choirs, string quartets, marching bands, jazz bands, and barbershop quartets—to name a few of the performance groups that are a part of our total K-12 programs. We would wish that the students choose to add performance or go into performance groups because of the experiences in the K-6 General Music program...” (Spring 1993, *Missouri School Music*.)

Judy mentions the nation-wide trend for state budgets to be balanced at the expense of school funding (sound familiar?).

As I write this, the second Special Oregon Legislative Session is scheduled to convene tomorrow, Monday, February 25. Thus far, Governor Kitzhaber and a minority of legislators have contested the equity and common sense in cutting education funding. Many representatives and senators propose to slash K-12 education, higher education, and human services funding to balance the budget, while simultaneously pilfering any number of “one-time-only” resources that were set aside long ago to help assist public school maintenance.

Many of you know the OMEA leaders mentioned above. Most of them continue to fight the good fight, tirelessly advocating for the necessity of quality music programs in every school in our state. On this beautiful February afternoon, the eve of yet another Special Legislative Session, no timely consensus among our elected officials seems likely. The “no new taxes” mantra, coupled with the myopic “vision” of so many of our legislators, has led to this stalemate. Virtually every Oregon legislative candidate in the past election season stated that education was their “number one priority.” I sincerely hope the citizens of Oregon remember this as they cast their ballots in November 2002.

Please contact Richard Long, our OMEA Advocacy/Political Action Chair for ideas as to how YOU can help. Write your legislators.

*continued on page 34*

# Commentary continued...

Work for a candidate you know will make good on his/her promises to provide adequate and stable school funding. Help defeat the next onslaught of anti-education, anti-teacher initiatives. Many of us grew up in Oregon. Many of us were attracted to Oregon for its beauty, its progressive environmental legislation, and its schools. In my opinion, the Oregon we love is transforming, at an alarming pace, into the home of the mean-spirited, anti-tax pundit, the "I've got mine" voter who refuses to consider the legacy we will impart to our children, and the callous champions of the notion that students are merely "products"—future consumers and workers—destined to mirror the societal value system handed them.

As music educators, we experience and live the miracle of our vocations. We know that quality music programs provide children the psychological/spiritual nourishment unattainable through any other source.

Smaller school districts across Oregon have been forced to cut music programs entirely. Sad examples are the Condon and Fossil Districts. Both communities, only a few years ago, supported music programs, grades K-12. Both communities were proud of their band programs, and all K-8 students were involved in music classes. Drastic reductions in property tax revenues have severely impacted the opportunities once afforded students in these small districts. There is simply no funding available for full-time music teachers. Given the funding crisis, it is likely, in the current budget biennium, further cuts will be made to already sub-standard district operations. The Portland School District has suffered enormous cuts to all its arts programs. We can all, sadly, add to the list.

Ours is a participatory democracy. If every music educator in the state lobbied his/her legislator, supported those candidates who have truly demonstrated a pro-education voting record and worked for stable school funding, quality music programs in all our schools just might become a priority. If every Oregon parent demanded adequate school funding and lobbied and worked for music in every school, our dream might be realized. Holding educators accountable has been in vogue the past several years. The CIM/CAM legislation holds teachers accountable for state test scores. The President of the United States has said national testing must be implemented to hold us and our students accountable. School districts are accountable to the Oregon Department of Education and State Legislature to implement the CIM/CAM Standards (never mind the fact that CIM/CAM bill legislation was contingent upon adequate funding). I respectfully submit that we begin holding all of our elected officials accountable to their campaign promises to provide a stable, adequate means to support our schools. Our children, grandchildren, and beyond will hold us accountable for the legacy we impart to them. I sincerely hope we pass the test.

## MIKE KLINGER 2002 Summer Music Technology Studies



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ESD#05

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Registration at (208) 426-1709 or online  
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by  
Mike Klinger

# Music Technology

## What's New in Music Technology for 2002?

At this time each year I submit an article to the Northwest music educator magazines announcing new developments in the field of music technology. I am pleased once again to do so. I take great pride in researching the new things headed our way to make life in the contemporary music classroom more beneficial to our students and ourselves—and, hopefully, easier.

This past January several new products and updates were made available at the winter NAMM, the International Music Products Association show in California. The purpose of this article is to tell you of those things.

Keyboards...keyboards...keyboards. If there were ever a year to update your out-of-date keyboard, this surely is the right one. Several companies introduced new and very exciting keyboards—what you now get for your dollar is absolutely incredible. For those of you who have and use your school's computer lab and site-licensed music software (e.g., Harmonic Vision™ Music Ace™, Finale® PrintMusic™) but lack a small, affordable MIDI keyboard, there is the new Midiman® Oxygen 8 USB controller keyboard (\$139 education cost).

At first glance you will notice that this 25-key keyboard is truly small and portable but has



full-size, touch-sensitive keys. There are no sounds as it is designed to access the sound in your computer (Microsoft® Windows® soundcard or Macintosh® QuickTime®). It connects via USB cable and requires no power other than that from the computer. There are also eight assignable controls that

can be used for mixing, panning, reverb, etc. It is very cool, indeed. As it can be easily unplugged and hauled away via only one USB cable, it is a wonderful affordable keyboard for a lab environment



Korg® literally stole the show with a new series of affordable keyboards. Korg is highly dedicated to music education and so listen carefully to teachers' needs. For several years now, the Korg flagship synthesizer has been the TRITON. Unfortunately for us, the TRITON has not been readily affordable...

until now. In January, Korg introduced the Korg TRITON Le 61/76 (\$1299/\$1499 MAP pricing).

The sound quality of this keyboard is truly amazing. In addition to its 448 onboard programs (64 program locations are also



available for your own sound creations and edits), 128 programs and 9 drum kits (compatible with the GM Level 2 sound map) are included to allow the TRITON Le to be GM compatible. Built in is a full-fledged, 16-track sequencer with a capacity of up to 200,000 notes and 200 songs. Your sequence data can be saved as SMF format 0 or 1, making it simple for you to exchange data with your computer. You can even upgrade at a later date with the user-installable EXB-SMPL sampling upgrade.

Should you need more power but still want that famous TRITON sound quality and have a few more bucks to spend, then you should be looking ahead to the Korg TRITON ST61, ST76, ST88 (\$2699/\$2999/\$3399 MAP pricing).

Obviously, there are way to many features to cover in this article on these new models; however, I will cover some of the most important. An amazing 1,536 program locations are provided in user-writable memory (512 preloaded), as well as 256 sounds and 9



drum kits in ROM for GM2 compatibility. The TRITON STUDIO, a sampling powerhouse, provides high-grade, mono/stereo, 16-bit sampling at a stunning 48-kHz sampling frequency. With high-quality effects and flexible routing, the TRITON STUDIO delivers 102 studio quality effects. The 16-track sequencer is powerful yet easy to use and has a mammoth capacity of 200 songs/200,000 notes. The TRITON STUDIO makes it easy for you to create original audio CDs or data backup CDs without using any external equipment. After your song is finished, just sample the output to the internal hard drive and you can write the resulting .WAV files to the optional CDRW-1 (or a SCSI-connected CD-R/RW) to create an audio CD. Korg's exclusive TouchView screen features Korg's exclusive TouchView graphical user-interface, letting you operate the instrument by directly touching the screen.

Because I am a piano player, I am very excited about the new Korg SP500 keyboard (\$1449 MAP pricing).

Finally, a great 88-note, real-weighted, hammer-action keyboard that responds to your playing in the same way a grand piano does. The SP-500 is loaded with 396 sound programs, all taken from Korg's professional synthesizers. It comes with an auto accompaniment featuring a wide range of rhythm



styles covering rock, pop, jazz, and more, enabling the SP-500 to deliver the full-sounding performance of a complete pro backup band. It also has the exclusive TouchView screen,

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which lets you operate the instrument by directly touching the screen with your finger. Since the SP-500 is GM compatible, it can be hooked up to a computer or other MIDI-equipped devices to play back song files, participate in interactive music lessons, and conduct many other fun and educational musical activities.

Finally, for the K-8 teachers who do not have big budgets but need a great sounding keyboard with tons of music education functionality, there is the new Yamaha® EZ30 (\$299.95 education price).

I love this keyboard so much that I purchased 12 of them for training for my studio. The EZ30 has 61 notes, is touch-sensitive, includes 608 voices, and is general MIDI compatible. Another key feature exclusive to the EZ30 is the ability to download songs into flash memory. Yamaha gives you free



software to download songs directly from their website into their 100-song flash memory. The songs stay put in memory even if the power is turned off, which makes it a great tool to take to gigs. No disk drive is needed! Best of all, there is a virtual talking music tutor that walks you through lessons. She even monitors your playing and grading skills! Imagine a keyboard that talks to you (in English) just as a tutor would. This tutor can also sing the notes as you play them, either using the letter name or singing in solfege (do, re, mi). This is truly a great value at \$299.95.

In the area of digital audio or the ability to record and burn your own music CDs, there are a few outstanding new things that I am very excited about. Many of us use a variety of music software programs that have the capability of saving the song as a standard MIDI file (e.g., Band-in-a-Box™, Sibelius®, MasterTracks). What if you could then move

this SMF into a program that converts it to audio that can then be burned to a CD? Such a program does exist—it is the Roland® VSC-MPI (\$59 education price). Simply save your song in any program that allows it to be saved as a standard MIDI file. Open VSC-MPI and load your song. Click the audio conversion button and sit back and watch. Run your CD burning software and burn baby burn. So easy! As a bonus, it is also a wonderful GM software synthesizer that can be used with your favorite music software. This program is a must-have for every music teacher.

Need outstanding digital audio software/hardware at an affordable price? Check out the all new Digidesign® Mbox (\$449 education price).

The standard digital audio software used in almost every recording studio in the world is Digidesign Pro Tools. The Mbox not only comes with the hardware needed to connect to your computer via USB but it also comes with Pro Tools LE. This is a complete and affordable hardware/software solution for your computer. It is currently being released for Macintosh—the Microsoft Windows version should be available in the third quarter of 2002. This is a perfect solution for the laptop musician with USB! Features include two analog inputs and outputs, featuring Focusrite® mic pre-amps; 24-bit stereo S/PDIF digital I/O; a pristine 24-bit signal path from input to output; two analog TRS inserts; a headphone amp and output with dedicated volume control; zero-latency monitoring; 100% USB-powered operation; and remote collaboration capability through DigiStudio®.



Last but not least, just a word to let all of you know that I am very happy and settled in the Mike Klinger Music Technology Retreat located in Carson, WA (50 miles east of Portland).

I will be offering weeklong courses at the end

of June and July. Please see my advertisement in this magazine for dates and times, or visit my website at [www.midiworkshop.com](http://www.midiworkshop.com). If you require personal private study with me this summer, I will be offering my Computer Music Applications, a 2-day private study at the retreat during August (2 nights' lodging and food are included). If you have any questions or concerns, call me at 800 248-9699.

