

Oregon

Music Educator



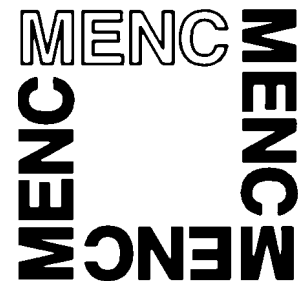
2002 Conference Issue:
Schedule & Registration

W i n t e r 2 0 0 1 - 2 0 0 2 V o l u m e L I I I # 2

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Action Printers, Inc.
Wade Graphic Design
Jan Bishop Editorial Assistance
Elise Skelton/KAVI - Website design and maintenance

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 22091-4348. Non-member subscriptions are \$15 per year; \$5 per issue. Bulk rate postage paid.

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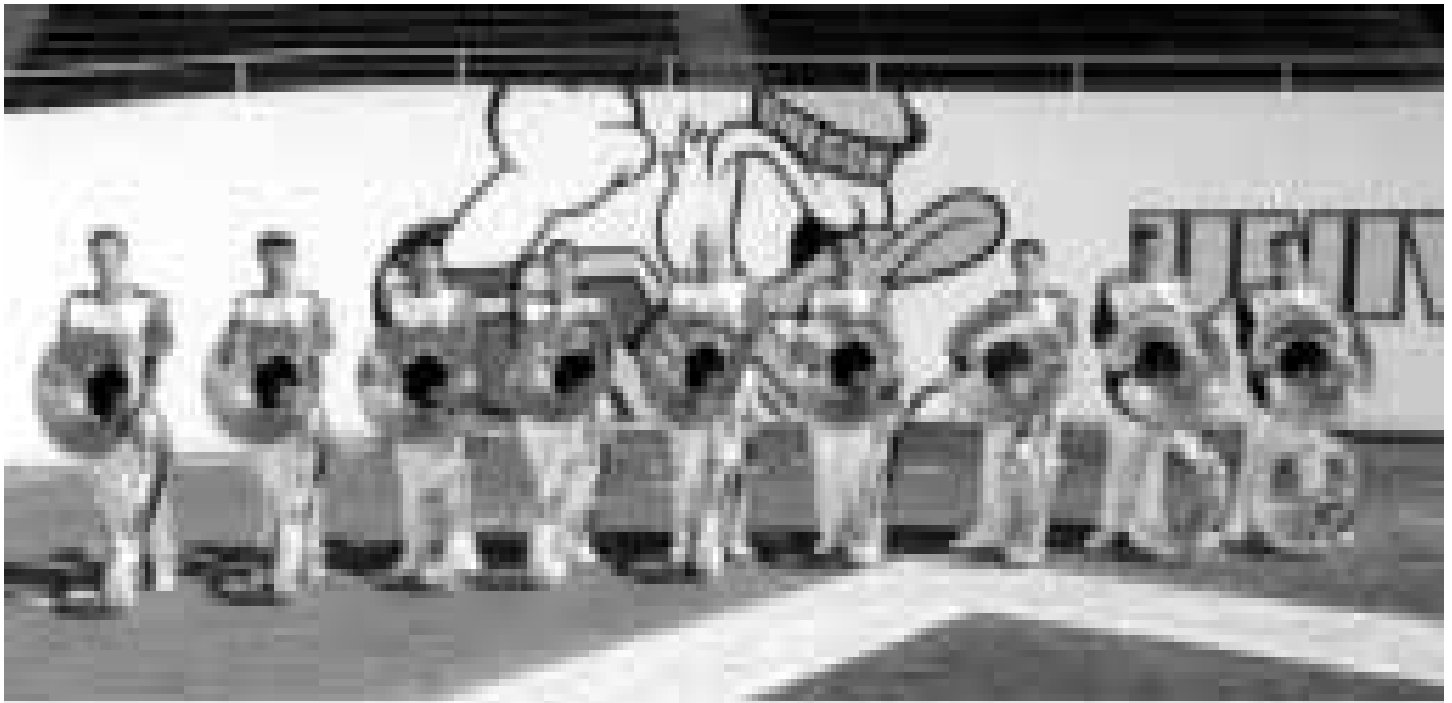
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I am Reminded to be Grateful

So many changes have taken place since my last article that I feel impelled to address the recent events and the impact on our personal and professional lives. Our academic year began with a new intensity and soberness throughout the university. Since the assault on the World Trade Center, the Pentagon, and Pennsylvania, most of us have experienced a wake-up call.



During this time of uncertainty, many of us are beginning to look at our lives with the awareness that often life is short. We are fortunate to have jobs that are meaningful to us. At least at Eastern Washington University, during the first few weeks of the academic year, often people become frustrated with the hassle of closed classes, long days, ensemble requirements, etc. All of the negative information distributed by the media has helped remind me that I am grateful to be alive. I have a music building and a job waiting for me each morning. My fellow faculty and students are pursuing their dreams and feeding their souls with the healing properties of music. I sincerely hope and pray that you are not suffering from the loss of a life in your family or circle of friends and colleagues because of the attacks on our country or the subsequent battles overseas.

A Perfect Time to be Teaching Music

Why should anyone stay in a job they dislike when they could be sharing a love for music with the future generations? As I mentioned in my previous article, the national organization of MENC is concerned about a teacher shortage in the music profession. Looking into the future, this could cause serious jeopardy in the ability to keep music education in the school system. It is important for each of us to do our part to continue our advocacy for

music's right to reside in the core curriculum of the nation's public school systems.

This past year, several prominent music educators were commissioned by the MENC National Executive Board (NEB) to conduct a research study entitled, "Influences of Collegiate Students' Decisions to Become a Music Educator." Martin Bergee, Don Coffman, Steven Demorest, Jere Humphreys and Linda Thorton authored this article, which is available on the MENC website (www.menc.org). The critical question proposed by the NEB was: "What are the critical times, events, experiences,

and persons that influence a young person's decision to become a music educator?" Overwhelmingly, the respondents listed the love of music as the most influential factor in choosing music education as a career choice. Not surprisingly, benefits such as salary and summer vacation were rarely mentioned as reasons for choosing music education. Influential people in these students' lives were band directors, choral directors, elementary general music teachers, and orchestra

My fellow faculty and students are pursuing their dreams and feeding their souls with the healing properties of music.

directors. I find this study quite fascinating and strongly encourage you to take the time to read it; it served as an additional reminder to me that often music educators have more influence on their students than they realize. Your students are watching you and you are someone's hero. Best wishes to all of you for a safe and positive year.

Finally, a quick reminder that the 2003 Northwest Division Planning Session will be in Portland, OR, on May 18, 2002. I encourage you to submit a session proposal and/or audition tapes for performing group opportunities.

Music Education, Cultural Legacy

First, because OMEA finds its strength through the collaboration of its members, review the opportunities to renew, refresh, and recharge and make your plans to join us in Eugene for the OMEA Conference. The conference, focused by Jim Howell and a dedicated team of OMEA leaders, promises to bring rich clinics and concerts, and a great opportunity for camaraderie for all of us.

Second, for the past several weeks, I have had the pleasure of reviewing and formatting materials created by John McManus for distribution to members on our website. During his career, John earned well-deserved honors at all levels of our profession. He established the highest standards in the music classroom and helped students in the private studio and methods classes. He developed teaching materials to help individual students master their instruments, and clinics to help their directors focus their instruction—John's clinics have opened doors to music literacy for students and teachers of several generations.

In addition, John served as a leader in Oregon and Northwest MENC and offered clinics around the nation on the Contemporary Music Project and the Manhattanville Music Curriculum. He also recorded the history of OMEA, the State Solo Contest, and the Northwest Band Directors, and served as OMEA president and as the historian for over 10 years. Within the OMEA historical files are more than 100 biographies (which John documented) of the Northwest's most accomplished band directors. These biographies offer glimpses into the careers of teachers whose dedication to music education helped to define the musical culture of the Northwest. (This month, we initiate a project that invites colleagues, students, and their families to submit materials to expand on these biographies. Review the materials on our website and submit your contributions for inclusion in our files. You can send

anecdotal references, photos, or concert programs. What were your fondest memories and most humorous stories? How did working with this master teacher influence your life? What experiences and events did you witness that should be added to the OMEA archives?)



Accordingly, as the first focus of our living history project, we will honor the life and career of John McManus. Please help us spread the word to those who were John's students or colleagues. Invite them to review his biography that is posted on

our public website at: www.oregonmusic.org/documents/livinghistory. Most importantly, invite them to submit their contributions to the organizational memory of our honored mentor.

And, appropriately, at our fall 2001 OMEA board meeting, the board voted unanimously to name the OMEA Distinguished Service Award in honor of John McManus. It will be awarded as the John C. McManus Distinguished Service Award and will honor other music educators who share John's dedication to the profession. This award will be presented at our biennial conferences.

When I asked John for permission to publish some of his materials on our website, he responded enthusiastically and offered more. Not only did he offer all of his teaching materials and handouts for publication on our site, he also offered an homage to his mentor, Andrew Loney, and a biography of his career—you will find these posted with John's bio on our website along with John's philosophy of education. You will also find John's clinic on how to run a good rehearsal, a paper on intonation, a rich collection of materials to assist clarinet players in mastering the mechanism of their instrument, and a warm-up and tuning exercise for concert band. As members, you are invited to download these materials from the OMEA site for your individual edification or to reproduce them for use by your students. These are just the first of many materials John has offered to OMEA for distribution through our site,

others will be posted as they are formatted.

Indeed, John established a standard of educational leadership and service that should inspire all who follow. He was dedicated to helping his students understand music deeply and to perform at the most insightful and artistic level.

In future months, we plan to feature other master teachers from all areas of our state and profession. Your recommendations are invited, if you wish to nominate a specific music educator, please submit a biography, photos, and the teaching materials developed by that teacher, if possible. I plan to pull several from the rich collection of John's biographical archives. This living history project will honor the legacy of our most revered master educators and allow our communities to honor their service and contributions.

It will also serve as an example for all in our profession to emulate. We pay our fondest tributes to our mentors by following their examples. To offer your personal contribution, post your instructional materials for use by your peers and their students.

What the World Needs Now:

The events of September 11 changed our world forever; they laid bare national vulnerabilities, brought to question many long-held assumptions about life in these United States, and rocked an already fragile economy. But, I can't help but notice how many wonderful human responses and connections have been forged through this terrible time: the outpouring of humanitarian and monetary aid from every corner of the globe; the outpouring of spirit so poignantly exhibited in New York during the World Series games; the 900+ Oregonians who traveled to New York to show their support and spend their dollars; and the massive daily sacrifices and heartbreaking toil at Ground Zero. These continue to be the big, important media stories, as well they should be. What of the small, everyday ones? What does any of this have to do with music education in Oregon?

One of the most profound effects that September 11 has had on most people is a connection with music as a healing, comforting, supportive element in a time of sorrow and in a time where words and actions seem totally inadequate. Early on the morning of September 11, my cell phone began ringing, as arrangements were hastily being made for services and remembrances that evening. Choirs were requested; singers were needed. Overnight, the demand and need for musical solace skyrocketed. This desire has continued through the months following the disaster and has refocused much of America on the power and effect of great music on the human and national psyche.

In our school district, through our Scholar's Alliance Program, we offer a session on Musical Response Theory. In this class, we examine the three major response patterns to music: physical, emotional, and intellectual. As I prepare to teach this class again this fall, I am more aware than ever of the powerful impact that music has on human

lives, sometimes entirely unconscious. I hope that we can, by isolating and defining these responses, heighten students' awareness of music in their own lives in a different way than they may have thought about it before. Perhaps you can use these ideas in your own setting.



Musical Response Theory:

Current brain research tells us that musical response happens, is processed, and is stored in different parts of the brain. PET scans show exactly what parts of the brain music impacts; the physical (cerebellum), the

...Musical Response Theory. In this class, we examine the three major response patterns to music: physical, emotional, and intellectual.

emotional (hypo-thalamus), or the intellectual (large segments across both hemispheres of the brain). Most people find that they respond primarily to one or two of the three areas. However, all three can be strengthened with training and a wide variety of exposure. This is what makes it so useful for the school music teacher; it takes each student where they are and helps to sensitize them to their own patterns of response.

Descriptors of Musical Response:

Physical: The most primal, unconscious, and primitive response to musical stimulus. Early man responded to rhythmic patterns, as these were some of the first kinds of music. The brain is wired to respond physically to strong beats that resonate in the body cavity, especially as they occur in predictable patterns. A great example is "Jock Rock" music used at ball games—it invariably creates a physical group response. The primal, rhythmic invitation to move is almost impossible to resist.

Emotional: Another primal response associated with the body core. Its responses are

related to the primal elements involving the voice: singing, crying, or shouting. It began as man evolved in speech, then song, then instrumental music. Its main element involves melody and, later, harmonic contexts. The simplest melody can trigger centers in the brain with powerful associations and memories of people, places, and feelings that are decades old. When melody is attached to a powerful text, representing meaningful events or life memories, the music plays even more potently in various areas of the brain. The events of September 11 called for the memorable, the familiar, the uplifting, and the spiritually affirming. Choral and vocal music were particularly powerful in this time of crisis. It is one of the ultimately personal modes of expression, particularly when combined with great music and texts. But whether expressed vocally or instrumentally, melodies evoke strong emotional responses.

Intellectual: The most intricate and evolved musical forms and structures cross brain hemispheres and activate the cerebral cortex, which registers thematic organization and its variations, derivations, and repetitions. It is here that the intricacies of tonality, form and structure, and complex instrumental colorations are recognized and appreciated. This is often a conscious, aware response, increased by years of formal training and a wide variety of listening and/or performing experiences. The most mature works of Bach and Mozart contain highly developed harmonic, melodic, rhythmic, textual, structural, and orchestral variety and represent the ultimate in intellectual musical examples.

The Activity:

The goal is to have students listen objectively, not reacting to the genre of music, but rather measuring their own visceral and intellectual reactions to it. In other words, it's not about liking or not liking a piece of music. This is the concept of distancing, or varying perspective, which is a vital attribute of good thinkers and listeners. The process of sensitizing students to their own musical responses can range from incredibly simple to quite

continued on page 8

Past-President's Column continued...

complex. It can be used at any age level, but it will improve with students' own maturity and ability to objectively evaluate their own reactions. The actual lesson involves a basic listening lesson: expose students to a wide variety of music and have them chart their reactions to it: physical, emotional, and intellectual, using a scale of -5 to +5 to indicate the strength of their response, either positive or negative. They need to try and figure out WHAT they are responding to in each piece: the rhythmic, physical component; the melodic, or emotional, affect; or the complexity and intellectual content of the music.

The activity is three-part:

1. Students differentiate between their intellectual, emotional, and physical responses to the selections by charting them.
2. Students are then instructed to examine other perspectives by comparing their responses with their small groups (in our class, this includes parents, which makes for VERY interesting discussions).

3. Students then reflect on their responses by writing a concluding statement about which response seems to be their most prevalent.

Our Experience:

The musical samples used can be as varied as the students in the class. Remembering that we were teaching a general population, not a music class, we chose a huge variety of musics and got a wide variance in responses. We played each piece for approximately 2 minutes and played two pieces in a row before participants reflected on and charted their responses. Our musical choices included the Beatles, Steppenwolf, Mozart, Barber, Simon and Garfunkel, marimba ensembles, Coolio, the Robert Shaw Chorale, Dave Brubeck, Village People, Wagner, Aerosmith, Fifth Dimension, Pachelbel, Vivaldi, Nirvana, The President's Own Marine Band, and Abba. This list stretched the thinking of students, teachers, and parents. Both

the student and parent evaluations were extremely positive, as they found the activity fun, thought-provoking, and self-revealing. We encouraged students to continue to evaluate their responses and become more self-aware whenever they listen to music.



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(Spouse tickets available with full-price member/non-member tickets only.)

Vegetarian meal available; please indicate the number of vegetarian meals you would like for the All-Conference Banquet

Additional/Single Tickets

You may order these additional items when registering for a full-conference ticket above:

Single Session Ticket.....	_____	\$20.00 ea	_____
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All-Band Association (OBDA) Banquet Tickets - must preregister	_____	\$30.00 ea	_____
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Conference Schedule 2002

Friday, January 25, 2002

9:45 - 7:00pm—Exhibits Open

10:00 - 11:15am—Introducing Harmonic Concepts in a Large Ensemble Setting—Todd Zimbelman

This session explores techniques for introducing harmonic concepts by using scales to establish basic triads. Within this process, students sing solfege, establish interval recognition, play various chord progressions, and increase their understanding of just intonation and voice leading principles.

10:00 - 11:15am—Middle-School Choral Reading Session—Emanuel McGladrey

Emanuel McGladrey will present a choral literature session based on building a quality music library at the middle-school level. In purchasing music for the brand new Claggett Creek Middle School in the Salem-Keizer District, Emanuel has given renewed thought to which pieces have enduring quality, high educational value, suitable vocal ranges, and “kid appeal” for middle school singers. Each one of these pieces is a winner!

10:00 - 11:15am—Now Hear This: Listening Experiences for the Elementary General-Music Classroom—Kathleen Jacobi-Karna

Guidelines for listening experiences will be discussed as well as example listening experiences for the K-5 general-music classrooms. Participants will become active listeners through movement and singing and playing instruments.

11:30am - 12:45pm—Fun Things To Draw in Theory Class—Dan Bukvich

This session is appropriate for all level teachers, students, musicians, non-musicians, ensembles, private lessons, and classes.

Concepts covered: Essentials for understanding all levels of music/music theory.

Upon implementing at University of Idaho in freshman theory, the learning curve shot up noticeably.

11:45am - 12:45pm—Choral Concert Hour

Featured groups: Athey Creek Middle School and SOC Chamber Choir

1:00 - 2:15pm—Street Smart—Melissa Roth

This session will explore incorporating material from the playground in the music classroom to teach melody, rhythm, and form. See how to use the old favorites in a new way and learn some new material collected from students.

1:15 - 2:30pm—Teaching Voice in the Choral Setting—Jean Jordan

1:15 - 2:30pm—Poster Session

Steve Posegate, DMA Candidate, University of Oregon—Student Teachers’ Perceptions of the Influences on their Teaching Style.

Kyle Brown, PhD, University of Evansville, IN—Effects of Fixed and Movable Sight Singing Systems on Undergraduate Music Students’ Ability to Perform Diatonic, Modulatory, Chromatic, and Atonal Melodic Passages.

Kuo-Hua Chen, PhD Candidate, University of Oregon—Effects of Performance Skills and Newly Made Violins of Differential Quality on Musicians and Non-musicians’ Perceptions of Violin Recorded Performances.

Hsiao-Shien Chen, PhD Candidate, University of Oregon—Influence of Special Music Programs in Public Schools in Taiwan on Talented Students’ Achievement and Attitudes in Music.

Paul Doerksen, PhD, University of Oregon—Current Practices in Beginning Band and Orchestra Programs Across Oregon.

Kathleen Jacobi-Karna, PhD, University of Oregon—Assessment Contexts for Evaluating Young Children’s Singing.

Randall Moore, PhD, University of Oregon—Pitch Accuracy of Singing Familiar Songs with and without Simultaneous Modeling.

Kaori Noland, PhD Candidate, University of Oregon—Strengths of Fixed and Movable “Do” Singing Systems with General Music Students.

James Reddan, MMus, University of Oregon—An Overview of Effective Diction Methods for Choral Conductors.

Carolyn Stock, MMus Candidate, University of Oregon—Can any National Standards for Music Education be Fully Embraced?

Kumie Yoshizawa, DMA, Nagano Prefecture, Japan—Music Teachers’ Current Practices and their Attitudes toward Teaching Non-Western Music in Japan’s Elementary and Middle Schools: A Survey of Nagano Prefecture.

1:15 - 2:30pm—Sibelius—John Kline

From scorewriting to distance learning, Sibelius Notation Software is the perfect solution for the busy music educator. Learn the basic techniques of using Sibelius and the many ways it can be used in and out of the classroom.

2:30 - 3:45pm—VH1 Save the Music: VH1 Classroom Plans and Programming—Laurie Schopp

Conference Schedule 2002

1:15 - 2:30pm—My Kids Won't Dance!—Sanna Longden

2:00 - 3:30pm—New Book Sessions—Lorely Zgonc

Lorely Zgonc, musician and educator, will present the *Stars & Strings Forever* "I Can Perform" String Training Series for individual or group instruction. This string session will focus on an overview of Book 1 for beginning strings, assisted by Reynolds District string students and staff. Music educators are invited to bring string instruments to play right along with string students for a practical hands-on learning experience to this performance trainer. Designed for string enjoyment and success, the string training series targets individual learning styles within each unit. Performance training is enhanced with companion CDs modeling string playing and featuring original accompaniments. This session will conclude with a sneak preview of the latest addition to the *Stars & Strings* collection: *Holiday Hits*, from the "I Can Perform" Recital Series for Solo & Ensemble '97 theme-based collections of favorite songs featuring mix and match melody/harmony and instrumentation options.

2:00 - 3:15pm—Introducing Chamber Groups into Your Band Program—David Hoffman

2:00 - 3:15pm—Middle-School Percussion Techniques — Alan Keown
Sponsored by Yamaha

2:45 - 4:00pm—Music ... Teaching ... Life—Robert Duke

2:45 - 4:00pm—Conducting Your Middle-School Choir—Andrea Klouse

2:45 - 4:00pm—Move and Learn—Sanna Longden

3:00 - 4:15pm—Creating Student Portfolios in Music Technology—Mike Klinger

This session will demonstrate how easy it is to develop student projects. Learn how to create and convert your midi files into digital audio files and then burn them onto a CD and how to transfer the files into notation for printout, so that the student walks away with an audio CD and printed copies of their works.

3:30 - 4:45pm—Middle-School Orchestra Reading Session

4:00 - 5:15pm—Small Ensemble Techniques for Large Choirs #2—Simon Carrington
Colour, Energy, and Dynamics—Creating Choirs of Distinction

4:00 - 5:15pm—Will Schmid's World Music Drumming Curriculum—Debbie Montague

This hands-on session will feature a curriculum that enables students, through participation in music ensembles, to enjoy the excitement of African and Latin musical traditions. Sponsored by Remo.

6:00 - 8:30pm—All Conference Banquet—Dr. Tim Lautzenheiser

9:15 - 10:30pm—All-State Jazz Band/Choir Performance

Sunday, January 27, 2002

7:15 - 8:15am—Breakfast with the Officers

8:30 - 9:45am—VH1: The "A" Word—Laurie Schopp

Why advocate now? Learn how to be proactive rather than reactive. Now, it is more important than ever to be a proactive advocate for music education. Music educators know the importance of music education; be able to put what you know in your heart into words!

Materials and ideas on how to be a proactive advocate for music education are available from a variety of organizations and websites. Come find out how to ensure that music education remains accessible for all children in your community. The VH1 Save The Music Foundation will also provide attendees with an overview of how and where the foundation has restored music education programs throughout the country.

8:30 - 9:45am—Effective Rehearsal Communication for the Conductor—Dr. Peter Loel Boonshaft

This session will focus on meaningful verbal and nonverbal communication from the hands, face, and mouth, allowing us to communicate in rehearsals using five "languages" simultaneously. We will explore various ways to convey emotions, technical information, corrections, expectations, and specific data, allowing for more productive, effective, and efficient rehearsals. Useful for conductors of any level and type of ensemble.

8:30 - 9:45am—Approaching the Standards—Willie Hill

Overview of the book *A Method for Developing Improvisation Skills*
Sponsored by Yamaha

8:30 - 9:45am—Orff for the Brain—Steve Posegate

Recent brain research has confirmed what Carl Orff knew from observation: children learn best when they are actively involved. Three brief summaries of research will be followed by three illustrative Orff experiences.

Conference Schedule 2002

2:45 - 3:45pm—Band Concert Hour

Featured groups: La Grande High School Wind Ensemble and Pacific University

some 45% of people entering the profession leave within the first 5 years. Jane is a retired music educator, and Graham is in his sixth year and reports having “the best year ever.”

3:00 - 3:50pm—Choral Concert Hour

Featured groups: Pendleton High School; and Warner Pacific Chorale

8:15 - 9:30am—Small Ensemble Techniques for Large Choirs #1—Simon Carrington
Word Stress and Inner Meanings as the Ultimate Guide

4:00 - 6:00pm—Middle-School Honor Group Concerts

8:15 - 9:30am—Orchestra Session—Joanne Erwin

4:00 - 5:15pm—How to Play a March—Michael Burch-Pesses

This “March Style 101” will address historical background, tempos, articulations, programming, and other aspects of this venerable musical form. Michael Burch-Pesses and the Pacific University Wind Ensemble will demonstrate the aspects of good march style in this clinic designed to provide practical information you can put to use in your next rehearsal.

8:15 - 9:30am—Band Session—Gary Gilroy

8:15 - 9:30am—Folksongs, Playparties, and Curriculum: Part II—Dr. Jill Trinka

4:00 - 5:15pm—Folksongs, Playparties, and Curriculum: Part I—Dr. Jill Trinka

Elementary Music 3-5: Developing musical literacy skills. This hands-on session will feature field-tested rhymes, folksongs, singing games, and play parties for children in grades 3-5. Historical information, stylistic peculiarities, and suggested uses in curricula for developing musical responsiveness and literacy will be presented.

10:00am - 12:00pm—General Assembly
Robert Duke/Mel Clayton/Clifford Madsen/Westview High School Band

12:10 - 1:10pm—OSGM Luncheon

The Oregon Society for General Music (OSGM) luncheon is open to any and all general music teachers. All OMEA members are invited to sign up for the OSGM workgroup. Membership in OSGM is free to all OMEA members from now until the January conference, at which time we will begin collecting dues of \$1 per person.

7:00 - 8:30pm—Association Banquets

This luncheon will serve as an organizing meeting for the Oregon Society for General Music. We will conduct some business, share ideas and concerns, do a little singing, enjoy fellowship, and network. Attendees who register before the conference are encouraged to bring 40 copies of a good idea to share with other teachers—a song, game, dance, use of technology, an assessment tool, a good rubric, etc.

9:00pm—IAJE Jazz Hang—Social Gathering of Hep Cats.

Luncheon cost: free to the first 30 who sign up, \$20 otherwise
Luncheon hosts: Lynnda Fuller, Richard Greiner, and Wanda Eddy (Online registration only)

Saturday, January 26, 2002

7:00 - 8:15am—District Chairs' Breakfast & Website Training

7:15 - 8:15am—SMTE Breakfast

7:15 - 8:15am—Exhibitors' Breakfast

7:15 - 8:15am—CMENC Breakfast

8:15 - 9:30am—Common Errors and Misunderstandings in Conducting—Dr. Peter Loel Boonshaft

This session will explore common misunderstandings and errors made by conductors and offer ideas to solve such problems. Included topics: Independence of hands, mixed messages, preparatory gestures, over conducting/under conducting, stance, energy in motion, descriptive nuances, and body language. Useful for conductors of any level and type of ensemble.

12:30 - 1:30pm—Band Concert Hour

Featured groups: Houck Middle School and Aloha High School

12:45 - 2:00pm—Choral Concert Hour

Featured groups: Sprague High School, OSU Choir, and the Oregon Community Choir

8:15 - 9:30 am—Bookends—Jane Forvilly and Graham Pinard

A discussion about music education careers from both ends of the “rainbow.” This session will address the statistic that

1:15 - 2:30pm—What's New in Music Technology for 2002?—Mike Klinger

This session will demonstrate some of the new things coming your way in 2002 in music technology. Topics may include: advances in music notation software, music theory and ear training, digital audio, and other new exciting products for music education.

Conference Schedule 2002

8:30 - 9:45am—An Unconventional View of Building a Great Choir and Choir Program—Jerry and Jean Jordan

Dr. Jerry Jordan will speak on “An Unconventional View of Building a Choral Program and Advancing the Choral Art,” drawing on his highly successful experiences conducting in international festivals and competitions. He will share his observations about the interaction of music and the other arts within the cultures that form them.

8:30 - 9:45am—CMENC Session—Dr. Tim Lautzenheiser/Mel Clayton/Lynn Brinkmeyer

10:00am - 12:00pm—General Assembly

Willie Hill, Dr. Tim Lautzenheiser, and U of O Jazz Ensemble Concert

12:30 - 1:30pm—Orchestra Concert Hour

Featured groups: South Salem and Sprague High Schools

1:00 - 2:15pm—Children’s Voices—Lynn Brinckmeyer

Examine the various aspects and potential of young voices. Explore strategies for increasing energy and musicality while respecting the limitations of elementary-aged singers.

1:15 - 2:30pm—Vocal Jazz Session—Jennifer Shelton-Barnes

1:15 - 2:30pm—Middle-School Band Session—Joe Ingram

1:45 - 3:00pm—The ConducTeacher: Strategies for More Effective Rehearsing—William Wakefield

...or stop talking and start teaching! This clinic will address the complimentary nature of our dual roles as teachers and performers.

1:45 - 3:00pm—Introducing and Integrating Basic Skills in the Beginning String Class—Michael Allen

2:30 - 3:45pm—The Changing Male Voice—David Fitch

This session will demonstrate the various stages of the male changing voice and strategies for how to work with young men going through vocal mutations. Members of the Oregon Boychoir will demonstrate and David Fitch (MMus and Choral Director at Shasta Middle School in Eugene) will show how he works with changing voices.

2:45 - 4:15pm—Choral Reading Session

Two heads are better than one when it comes to choosing high-quality, appealing literature for a high-school choir. Gary St. John and Steve Peter will share outstanding pieces of choral literature for mixed, women’s, and men’s choirs,

pieces that are challenging and exciting, and attainable by high-school students.

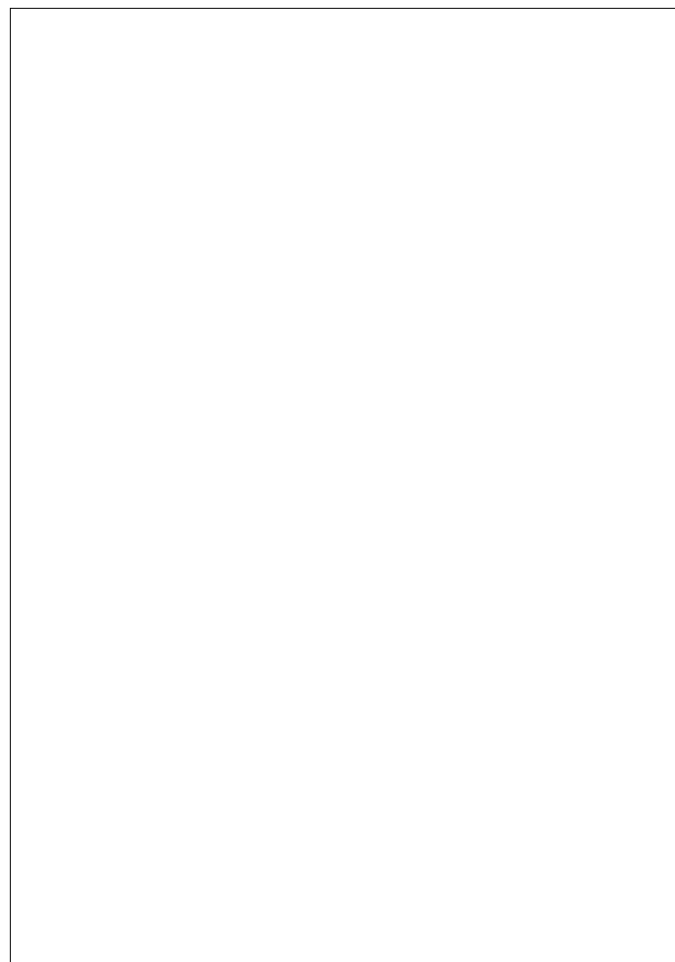
2:45 - 4:00pm—General Assembly—Clifford K. Madsen
Topic: Best Practices

3:15 - 4:30pm—Essential Elements—Dr. Tim Lautzenheiser

3:15 - 4:30pm—Tabla Concepts for Drumset—John Belcher
Application of North Indian tabla tradition’s rhythmic devices for drumset.

3:15 - 4:30pm—Orchestra Reading Session

5:30 - 8:30pm—All-State Choir/Orchestra/Band Performance (Hult Center)



Organizing a conference —What a journey this has been and continues to be!

At the moment, the journey feels analogous to rushing down river toward "The Big Falls" in a barrel. In the back of my mind is developing a two-sided dialogue about the virtues of the conference system, as we know it, versus a change in structure.

Arguments in favor of the current system are that I, as incoming president, now have a much more complete understanding of the various roles and responsibilities within OMEA. I also have a much larger appreciation for the individuals who maintain those positions. I have made contacts with a huge wealth of individuals and business representatives in Oregon and across the country, who, by no small stretch, could be beneficial during the next few years. More than at any other time during my involvement with OMEA, I have heard real voices, needs, desires, and challenges from all areas of our profession—I have a clear vision of the strong steady pulse of dedicated teachers in our state.

Arguments against are more defined. Much of our OMEA budget is built around the biannual conferences. Less tangibly, but of equal importance, our contacts with members of the profession in and outside Oregon, our contacts with music industry, the Northwest and national MENC people, in short, the US-which-is-perceived, our image, is hugely impacted by one person's actions. It feels to me at this point that any shortfalls in financial planning, communication, or organization have the potential for a major, or at least a minor, disaster for the entire organization. Even though we have wonderful and willing people, it is a very scary position, and the most well-intentioned of us makes mistakes (and at this point, there are several folks who can testify to that on my behalf). I personally am living in fear that I will drop one of the many spinning plates and alienate previous supportive companies, members, and other

individuals through an inadvertent slight, or, even worse—such as, having someone show up to present a session that I forgot to schedule.

The experience is analogous to student teaching—I feel that in the end, far from having mastered all of the answers, I merely will have learned all the questions!

Organizing a Conference —The Metacurriculum

Increasingly, the same old lesson comes home: Life is about relationships (I have probably strained a few), and relationships are about communication (mine has been a bit random at times). I want to express my appreciation

for everyone involved in the planning of the upcoming conference! Once again, the realization: I have never accomplished anything of significance by myself.

The list of people to whom we all, and es-

pecially I, are indebted to for their great efforts is long and includes but is not limited to: Richard Greiner, Wanda Eddy, Kathleen Jacobi-Karna, Lynnda Fuller, Randall Moore, elementary and general session; Pat Vandehy, band sessions and All-State Band; Carol Young, choral sessions and All-State Choir; Anne Cochenour, orchestra sessions and All-State Orchestra; Susie Jones, jazz sessions and All-State Jazz; Tom Muller, Nita Van Pelt, and Karen Bohart, middle-school All-State Honor Groups; Michael Burch-Pesses, collegiate MENC assistance; Scott Taylor, Don Feely, the ENORMOUS tasks of middle- and high-school All-State LOGISTICS; Al Kato, exhibits and sustaining members; Rick Adams, on-site equipment manager; Mark Jones, (I doubt we could PAY anyone enough to fully compensate for some of the communication oversights I have passed to him); Elise McIntosh, website maintenance (and ditto the comment for Mark); Debbie Glaze, Dave Becker, and John Skelton, support and advice.



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For What It's Worth

I want to make a challenge to anyone who reads this article. Ask yourself these two questions: "Is every aspect of my program in the best interest of the kids I teach?" and "Does it bring out qualities in me that are healthy and ones my students should emulate?" At the end of this last marching season, I found myself standing in the University of Oregon field house, frustrated, angry, and near tears. I had put more time, energy, and money into my marching band, by far, than ever before in order to be competitive with the fine marching bands of the Northwest. It was important to me to be at a competitive level in ALL aspects of my program. I rationalized this goal by saying it was in the best interest of my students to provide excellence on all fronts. That statement, in itself, is correct; the yardstick for that excellence was what was suspect. The end result of last season—after 150 hours of extra rehearsal and \$30+ thousand spent on staff, show, music, and busses—was a drop in our end-of-the-year standings from the previous year. So, if the measure of excellence is the hardware it wins, I failed miserably.

As hard as I tried, I could not hide my deep disappointment. I was exhausted and devastated. Those of you who know me are aware that I wear my emotions on my sleeve. My students and I have a wonderful relationship; they felt my pain and felt it was their fault. This hurt me greatly and, thankfully, pushed me into doing the right thing. The week after last year's University of Oregon Field Show Competition, I made the decision to cut back on every aspect of my competitive marching band. I knew full well that in doing so I had no hope of being competitive at the top level. I also knew this would be a hard sell for the marching zealots my program has groomed.

This year we had 80 hours of extra rehearsal and spent half the money we spent last year. We also cut one competition from our fall season. This is still a lot of time and money but, I feel, a bare minimum to produce an excellent product. We didn't go to the big



university shows at the end of the year, but our scores at the show we did participate in were identical to last year's. It worked! The best comment I got was from two of my top academic kids—after the season they thanked me for allowing them the study time they needed to succeed in their AP classes. The other comment I cherish was from my daughter, who, after going through four intense seasons with her high-strung father, said that this season was much more relaxed and FUN!! Imagine that, having fun in marching season! Kids will follow wherever we lead. My challenge is to examine the path we choose to lead them down. Is it in their best interest? Is it in ours? I know that if I had continued in the direction I was headed, at the very least, I would have lost more hair; at worst, I would have changed careers. I mean that; I was beat up and exhausted. All's well that ends well. My marching program moved in the direction of balance with the rest of my program. That is always the best path to take.

For Your Use

Chantal Faurado is my assistant director at Westview High School. Chantal hails from Southern California and has her master's degree in trumpet performance from USC. She is a terrific teacher, and, in an attempt to help our students in their musical journey, she compiled a list of rules and guidelines for becoming a better leader and musician. She got most of these principles from different books she has read, but some are her own. When we did the All-State tape screening at Westview, some of the directors saw these lists hanging in the front of the room (Chantal had them printed on a 4-by-8 foot plastic signboard) and asked for copies for their rooms. In retrospect, Chantal and I thought it might be something you all could use, so here goes.

Poster #1 (Basic Musicianship)

"You, the artist, must prevail in the art form. You are a storyteller of sound."—Arnold Jacobs, master performer and foremost teacher

of wind instruments; Principal Tubist, Chicago Symphony Orchestra (1944-1988).

Rules of Thumb on Musicality:

1. Always think music, not technique.
2. Music as an art form must come first, last, and always.
3. Approach music as an artist, not as a mechanic.
4. Study the music first and the methodology (technique) second.
5. Study the sound of your instrument. Listen to great players who get a beautiful sound and try to imitate them.
6. Have a definite concept of what you want the audience to hear.
7. Always remember air. Keep it moving. Tight air equals tired lips.
8. Pace your air when playing dynamics.
9. Try to take breaths before syncopations. They are usually good places to breathe.
10. Push or weight the note(s) before the bar line.
11. If notes are tied over bar lines, most likely they are a suspension of some sort. Crescendo through the suspension and bring out the dissonances in the moving line.
12. Remember, music is not static. It always flows and moves forward.
13. Knock down bar lines: push through them.
14. Know where phrases (groupings) begin and end.
15. Try not to breathe on a bar line.
16. Make sure you are doing something with held notes: crescendo, decrescendo, vibrato, etc.
17. Cut dots and ties. Let the room play the note. It will make you rhythmically more accurate.
18. Know where climaxes are in the work as a whole, and know where climaxes are within phrases.
19. As a general rule, postpone crescendos and decrescendos. Sometimes you delay the crescendo for a couple measures if it involves a phrase; sometimes you delay it for a couple beats if the

continued on page 20

- crescendo occurs within a measure.
20. Crescendo into downward moving lines.
 21. Use vibrato if it is appropriate for your instrument. When you have a solo passage, use vibrato to bring out your part. Vibrato is a great tool, depending on how fast or slow you make it. It can help intensify or relax a note. Vibrato, coupled with a crescendo or decrescendo, can make listeners sit on the edge of their chairs.
 22. If you have a repeated motive or phrase, do something different each time it occurs. Create listening interest.
 23. Mark your phrases on your music. Make sure you consider pickup notes as part of the phrase. Weight pickups.
 24. Make the musical lines and phrases go somewhere and relate to each other. When you play music, be aware that you are having a musical conversation.
 25. Playing a phrase musically is more important than getting all the notes accurate.
 26. Think up-bows and down-bows, as if you were playing a string instrument when phrasing.
 27. Think of a word or color to define each piece of music you play.
 28. Body conditioning lowers your pulse rate and blood pressure—it gives you more control in performance.
 30. Play opposites. If you are doing a lot of loud playing, practice soft playing, or vice versa.
 31. When you practice, play pieces at slower tempos to solidify accuracy.
 32. Strengthen your embouchure by practicing long tones, lip flexibility exercises, and scales. Lip bends help strengthen the embouchure for brass players.
 33. Posture: It is a critical factor in how you sound. Keep the arch in the small of your back, whether you sit or stand. Imagine a string running through your head and spine and keeping the string taut.
 34. Endurance builders: long tone etudes and melodic melodies.
 35. Think positive thoughts about the music you create. Don't put yourself down.

36. Intuitiveness: Help make all soloists in the band sound good; phrase with them.
37. "The black dots go from white paper, into your heart, and then come out again."—Phil Smith, Principal Trumpet, New York Philharmonic.
38. Practice: Work on a difficult passage slowly, at a speed where you can play it correctly. Then, gradually, speed it up. Repetition, repetition, repetition, not bar by bar, but phrase by phrase.

Poster #2 (Student Leadership)

"If you always do what you've always done, you will always get what you've always gotten."—Gail Williams, Professor of Horn, Northwestern University

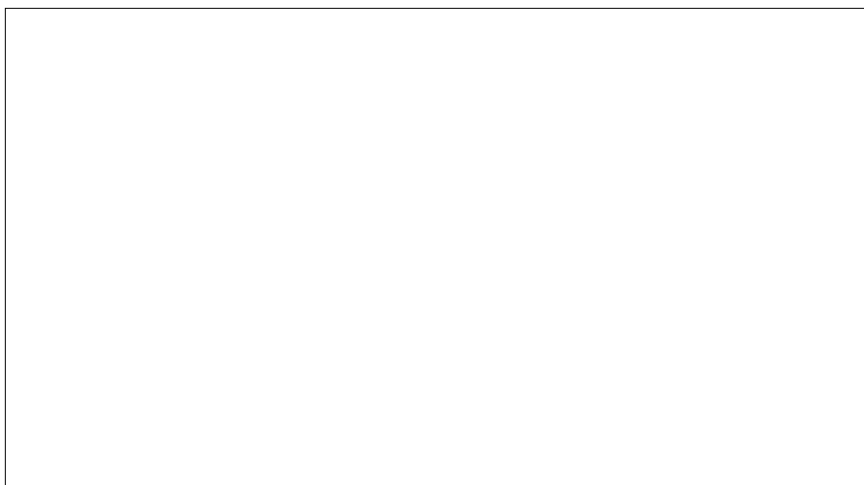
How to be a Good Section Leader:

1. Be encouraging. Express sincere appreciation. Support positive results.
2. Be an example.
3. Maintain the self-confidence and self-esteem of your section.
4. Focus on the situation, issue, or behavior, not on the person.
5. Be interested in your colleagues—not just from a musical point of view, but also from a personal point of view. You spend 4 years together and, with some, a lifetime. You want to be a friend.
6. Be truthful when you pass on to your section what comes your way from the director. Temper what you say so it comes out in a positive way: what you

say should be uplifting, not hurtful.

7. Lead by unification, not by power—those that lead by power eventually fall.
8. Be a team player. Pass on good ideas. Look for ways to help others. Give recognition for things well done. Let others know what you need to get the job done.
9. Take the initiative to make things better. Be creative and proactive in your approach, not reactive.
10. Ask for help as soon as you need it. Describe the situation or problem. Describe everything you have done to try to correct the situation. Ask for the other person's point of view. Review the facts and generate solutions to solve the problem together and decide on an action plan. Agree on what each person will do to solve the problem.
11. Be a good steward of your position.

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Elementary Column

Wanda Criger Eddy
Elementary Music Chair

I am sure this will find you all well into your school year and needing a good pick-me-up and maybe some clever ideas to enhance your lesson plans. Well, we have a wonderful conference planned for you. This is going to be the year for Elementary/General Music! We have a great lineup of events. Be sure to plan on attending all 3 days—they all are packed with good sessions.

On Friday, January 25, we will begin our sessions with Kathleen Jacobi-Karna, from the University of Oregon, leading “Now Hear This: Listening Experiences for the Elementary General Music Classroom.” Kathleen will share example listening experiences where the participants become active listeners through movement, singing, and playing instruments.

We will continue on Friday with Melissa Roth, from the North Clackamas School District, sharing repertoire with “Street Smart,” followed by Laurie Schopp outlining the VHI Classroom Plans and Programming with “Save the Music.”

We will end the day with the first session by one of our headline clinicians, Dr. Jill Trinkka, from North Texas University. Dr. Trinkka will present two sessions on “Folksongs, Play-parties, and Curriculum: Part I.” These will be hands-on sessions featuring field-tested rhymes, folk songs, singing games, and play parties for children. The first session will concentrate on grades K-2, with the second session on Saturday concentrating on grades 3-5. Historical information, stylistic peculiarities, and suggested uses in curricula for developing musical responsiveness and literacy will be presented.

We are planning a no-host reception/dinner on Friday evening at a restaurant near the Hilton for elementary and general-music teachers to congregate. Look for details on Friday at the conference.

Saturday, January 26, will begin with Dr. Jill

Trinkka's second session on “Folksongs, Play-parties, and Curriculum: Part II” for grades 3-5. This will be followed by the General Assembly.



Following the General Assembly, we will be hosting an Oregon Society for General Music Luncheon. This is a good time to join this wonderful organization. The dues are only \$1. We will provide information at the luncheon and discuss opportunities for involvement in elementary/general-music concerns. The first 30 people to register for the luncheon will receive a free lunch. What a deal!!

After lunch, our second headline clinician, Sanna Longden—a folk dance educator from Evanston, IL, who has presented sessions at many Kodaly, AOSA, and MENC national conferences—will present two sessions. The first session, “My Kids Won’t Dance”, will be a teaching progression for grades K-8 and include folk dances and multicultural music activities with an emphasis on what works best at each grade level. The second session, “Move and Learn,” will include communal social dances from a variety of the world’s peoples, with an emphasis on cultural background and holidays.

Our final session on Saturday will feature a drumming curriculum sponsored by Remo

Drums. This will be followed by the Conference Banquet, which is included in your registration.

We have more on Sunday!! We will begin with “Orff for the Brain,” presented by Steve Posegate from the University of Oregon. Steve will give three brief summaries of brain research that confirm what Carl Orff knew from observation: children learn best when they are actively involved.

Following Steve Posegate’s session will be another General Assembly. After lunch, our Northwest MENC President, Lynn Brinkmeyer, from Eastern Washington University, will present “Children’s Voices.” She will examine various aspects and the potential of young voices and explore strategies for increasing energy and musicality, while respecting the limitations of elementary-aged singers.

Our final session on Sunday will feature a choir from Shasta Middle School in a demonstration on the boy’s changing voice.

Then, don’t forget the All-State Choir/Orchestra/Band performance.

What a lineup! We’ve worked really hard to plan this for you, so please come!

See you there!



Choral Column

Carol Young
Choral Music Chair

Mark your calendar—January 25-27! It will be your opportunity to learn, share, refresh, reenergize, meet with friends and colleagues, swap horror stories, share tales of triumph, and discuss the meaning of the cosmos (like, how is it that tenors always move out of the school district, but sopranos always move in? Where are all those tenors hiding—in cyberspace?!?).

While selecting the sessions for this conference, we have tried hard to present multiple options to interest choral educators at all levels and have come up with a wide variety of offerings that should intrigue you. The danger we face when we attend conferences is that we classify ourselves by the age level of the students we teach and, thereby, limit the sessions we attend. I encourage you, this year, to consider the musical art that we teach and take advantage of all the sessions offered for conductors and choral musicians.

For example, this year we are very lucky to have as one of our major presenters Simon Carrington. He is familiar to most choral musicians as one of the founders of the Kings Singers, but, more recently, he was Head of Choral Studies at the University of Kansas. And, just this fall, he started in his new position as Director of Choral Activities at the New England Conservatory of Music in Boston. Professor Carrington will present two sessions on “Small Ensemble Techniques for Large Choirs.” His emphasis will be on “Word Stress and Inner Meanings as the Ultimate Guide” and “Colour, Energy and Dynamics—Creating Choirs of Distinction.” Pretty esoteric sessions? Not really. When we consider the basis of our choral art—what distinguishes it from instrumental music—the most important component we have is the text.

Whether we teach seventh graders or college seniors, we can create a more meaningful musical experience for our students and our audiences by choosing music with quality text and exploring its expressive possibilities. Don't miss his sessions!



Dr. Jerry Jordan and Jean Jordan will conduct our All-State Honor Choir and also will each present a session for the conference attendees. Recently retired from the University of Mississippi, Dr. Jordan has conducted numerous All-States around the country, and both Dr. and Jean Jordan have appeared at MENC and ACDA conferences as presenters and featured conductors. We will take advantage of the talents of this dynamic duo as they tag-team in rehearsals and conference sessions. Jean, a fine vocal technician, will present

“Teaching Voice in the Choral Setting,” which should provide insights for teachers of all age levels. Dr. Jordan will speak on “An Unconventional View of Building A Great Choir and Choir Program,” drawing on his highly successful experiences conducting in international festivals and competitions. He will share his observations about the interaction of music and the other arts within the cultures that form them. Certainly these are sessions from which all choral educators can glean thoughtful ideas.

Our Middle-School Honor Choir Director, Andrea Klouse, will share some of her expertise gained through many years of experience teaching that energetic age group, and David Fitch of Shasta Middle School will give us ideas for dealing with changing boys' voices. High-school directors: Don't miss this opportunity to hear some new pearls of wisdom on dealing with our younger students. I don't know about you, but I nearly always find that many of the ideas from our middle-school experts can be easily adapted for use with freshman singers—or even with that new senior bass who doesn't match pitch yet!

Emanuel McGladrey will present a choral literature session based on building a quality music library at the middle-school level, while Gary St. John and Steve Peter will present a selection of excellent pieces for a variety of voicings common at the high-school level. Both sessions are intended to provide practical suggestions while emphasizing the importance of giving our students exposure to top-quality literature.

“Choral Concert Hours” will feature the Athey Creek Middle-School Choir, Southern Oregon University Chamber Choir, Pendleton High-School Choir, Warner Pacific Chorale, Sprague High-School Choir, and the Oregon State University Choir.

Lastly, and equally important, I strongly encourage you to take advantage of sessions offered by Peter Boonshaft for ALL conductors, instrumental and choral. Our General Assembly sessions will feature wonderful speakers who have insights into music and education and the vital role each plays in our society beyond the music classroom.

I encourage you to think outside the box of your own classroom and to view our art in a larger context. We've tried to squeeze a lot of options into this conference—squeeze as much as you can out of it.

See you in January!!

Finding Our Voice:

Part 1 - The Children

"What is the most important instrument in this room?" I ask my first graders. Invariably, numerous responses, often enlightening, are shared:

- "Your guitar."
- "Your trombone."
- "The piano."
- "The xylophones."

I applaud their awareness and refine the question. "This instrument is with you wherever you go. You can use it in the woods, in the bathtub, in a submarine—I mention various appropriate sites, quantity and silliness a function of the day's coffee consumption.

The light bulb goes on.

- "Our mouth!"
- "Our voice!"
- "Us!" they respond.
- "Our singing voice!"

Great rejoicing in camp. The youngsters have recalled a concept learned in kindergarten.

The late Anthony DeMello, a Jesuit priest and spiritual director who lived in India, emphasized the importance of "waking up." We need, he maintained, to be truly present in the moment. As an elementary music teacher, it is critical I remain awake to one of my key responsibilities: teaching my students to sing.

Indeed, the National Music Standards¹ place singing at the top of the list. Because it instills behaviors and attitudes that affect all subsequent years, vocal development must begin in the early grades. Elementary music teachers' students return year after year, and these students' development (or lack of it) becomes evident in the good or poor habits they acquire over time. Because established behaviors are resistant to change, vocal expectations and habits must be addressed early. Students need to be taught that "singing is what we do in music," and it is the hub upon which all other music

learning takes place.²

We must attend to this essential skill in early childhood. Students who do not learn to sing in the early grades are more likely to label themselves "non-singers." The following observations might be of some use. Many of you (probably all of you) possess greater vocal pedagogy than I, and you are invited to share your topics, concerns, insights, and methodologies on the OMEA Society for General Music work-group website.



1. The only way to teach kids to sing is to take the time to teach them to sing. The basic issues of posture, breath support, and phonation can be attended to in the early grades.
2. Use every opportunity to reinforce tuneful singing. Many teachers use a "sung greeting" as the little ones enter the music room. For example:

Naturally, the response may vary or stay the same.

3. An awareness of the speaking voice vs. the singing voice must be established.
4. Students must learn to sing in their head voice. A good vocal model is essential. Research indicates that kids find it easier to match patterns with a female voice; yet, a male falsetto works well, provided the tone is free and open. Too many young boys are denied the

opportunity to sing with an appropriate, characteristic tone quality due to a lack of emphasis on proper vocal technique. I make it a point to play recordings of excellent children's choirs, use my falsetto, and play appropriate a cappella folk song recordings to encourage use of the head voice.

5. Avoid asking students to match a specific pitch. Research indicates children are more likely to sing in tune while singing a well-known song or series of pitches.
6. Vocal assessment need not be a lengthy, tedious process; nor should it create anxiety in the child. In fact, it is quite possible to assess children's singing as they enjoy singing a simple folk song or singing game. I often use a "hello ball," passed from one student to the next. The children simply sing a solo greeting to their neighbor as the ball is passed around the circle:

Regular, consistent (as in nearly every music lesson) emphasis on tuneful singing can lead to improvement, growth, and achievement in so many musical and non-musical areas. As the school year progresses, do not be afraid to have a child repeat their solo if it is not sung tunefully. Naturally, one must consider the individual child's demeanor, confidence, and sense of security. A few children are so afraid of "making a mistake," they will either not sing or sing inaudibly. Often, they will try when the teacher offers to sing with them. Both my students and I have been delighted to observe children discovering their in-tune singing voice. Encouraging children to LISTEN can lead, in some cases, to an immediate awareness of tuneful singing!

7. Two excellent resources addressing children's singing are the book *Teaching Kids to Sing* by Kenneth H. Phillips (published by Schirmer)³, and the video *Singing in General Music* (available from MENC Publications)⁴.

continued on page 26

Teaching children to sing tunefully is a demanding, complex task. It is important we accept our responsibility to encourage and impart a love for singing to all our students. In so doing, we will lay a firm foundation for future musical growth, awareness, appreciation, and achievement.

Finding Our Voice: Part 2 - The Teachers

Teaching literally hundreds of young children each day demands that we be physically, emotionally, and intellectually fit and charged up. January is an appropriate time to check our teaching fitness levels. We might find we could use some recharging, and this year's OMEA Conference in Eugene will provide ample opportunity for such.

The conference features a full schedule of superb session offerings for elementary/general music teachers. Saturday's Oregon Society for General Music Luncheon will provide us with the opportunity to come together and share our ideas, vision, and goals as elementary/general music educators. Your attendance and participation is essential to OMEA's continued growth and strength in addressing the needs of our students and advocating for music in our schools. Please do register for this luncheon! We need your input, insights, and knowledge!

Please take a moment to log onto the OMEA website at www.oregonmusic.org and check

out the Elementary/General Music session offerings. If it has been some time since you attended an OMEA Conference, make this the year to join us in Eugene!

Our presenters include nationally recognized Orff and Kodaly educators Sanna Longden and Jill Trinka. Kathleen Jacobi-Karna, of the University of Oregon, will present a session on listening activities. The conference schedule includes sessions devoted to pedagogical repertoire, curriculum scope and sequence, research, movement and dance, the child's voice, concert hours, keynote speakers, and, of course, the culminating All-State Choir, Orchestra, and Band Concert.

The best reason to attend this year's conference lies, perhaps, in our simply gathering as music educators to learn and share. As specialists, we all too often work in isolation. Our January conference will afford us all the opportunity to take a few hours to recharge, refocus, and affirm our commitment to share the gift and wonder of music. Register for the conference today! I look forward to meeting you in Eugene.

Footnotes/Resources

¹ *National Standards for Art Education: What Every Young American Should Know and Be Able to Do in the Arts*. (1994). Reston, Virginia. Music Educators National Conference.

² Henry, W. (2001). "Vocal Development in General Music: Bringing Two Worlds Together." *General Music Today* 15(1): 4-8.

³ Phillips, Kenneth H. (1992). *Teaching Kids to Sing*. New York: Schirmer Books. (Supplemental video tape series and exercise and vocalise cards available.) "This is a vocal-technique method for children and adolescents, grades 1-12. It consists of 90 sequential techniques grouped by five major areas: respiration, phonation, resonant tone production, diction, and expression. The purpose of this method is to lead young people through a developmental program of psychomotor skills that will result in confident and expressive singing." (From the author's preface).

⁴ "Singing in General Music" (video). (1994). From MENC's *Society for General Music*: a discussion of the importance of singing in general music from noted vocal experts and demonstrations of techniques for teaching singing, including those involving posture, breath control, vocal exploration, range, singing in tune, developing confidence, and more. Actual classroom footage is featured. VHS. 26 minutes.

Collegiate Column

Michael Burch-Pesses
Collegiate Chair

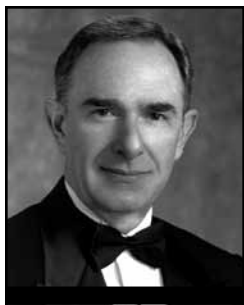
Have you recently visited the OMEA website (www.oregonmusic.org)? If not, you will be delightfully bogged by all the changes. I logged on just before beginning to write this column to check the schedule for the January 25-27 OMEA Conference in Eugene. This wonderfully informative and intuitive website is sure to make you want to attend!

I admit I love to attend music conferences. I try to treat myself to two conferences a year. I love to meet with my fellow music teachers, listen to the music, take notes at the clinics, hear the All-State ensembles, and swap stories with anyone who happens to be within earshot.

I love to do all these things because I'm selfish.

Yes, I'm selfish—selfish because I never want to stop growing, and all the reasons I attend conferences have to do with my personal and professional growth. One of my more cynical friends once told me that growth is greatly overrated, but, because he wasn't a music teacher, I didn't try to change his mind. We know that growth and professional development are essential to the success of anyone

engaged in the business of teaching. Without them, we grow stale and tired in our work. By engaging in the invigorating activities of conferences and workshops, however, we renew and reinvent ourselves.



This principle applies to college students as well, which is why I'm delighted to know that so many CMENC members are planning to attend and take part in the upcoming conference. The conference is sure to provide new learning experiences for them outside the classroom and provide much worthwhile

material for discussion when they return to the routine of their class schedule. The list of presenters includes educators both from Oregon and from prestigious institutions elsewhere in the country. The address by Tim Lautzenheiser, America's top motivational speaker in music education, is sure to be worth the price of admission.

My own students are excited about attending the conference because they have been invited to perform. They also want to attend as many sessions and clinics as possible and have been pestering me for the complete conference schedule so they can plan their time. I've simply referred them to the OMEA

website. Actually, I've never been so happy to be pestered, because their insistence is a reflection of their enthusiasm about learning and growing while in Eugene. I hope that teachers throughout Oregon are blessed with the same kind of students.

This year, as always, CMENC students will be on hand to help out at the conference. I will be working with CMENC chapter advisors to place college music students at rehearsals, clinics, and concerts that match their academic interests and am confident the great majority of events during the conference will proceed more smoothly because of the presence of a college student from a CMENC chapter.

A note to all the collegiate MENC members: Don't forget to attend the CMENC breakfast. When you arrive, don't sit next to someone you know. Instead, sit next to someone from a different school and talk about yourselves, your studies, and your hopes. You'll find a whole roomful of like-minded people, so why not network?

And a note to everyone else: Plan now to attend. It'll be good for your growth.



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Music in Our Schools Month—Take Advantage of the Opportunity!

We all look for ways to increase the visibility of our music programs. There's a great opportunity coming up in March, 2002, and it's easier than you think.

MENC has officially designated March for the national observance of Music in Our Schools Month (MIOSM). In 2002, schools and communities throughout the country and overseas will celebrate MIOSM with concerts and other activities based on the theme "Music...Pass It On!" The centerpiece of MIOSM will be "The World's Largest Concert" to be presented on Thursday, March 14, 2002, from 1:00 to 1:30 pm (EST). This concert, a sing-along program, will be broadcast both on PBS and the Armed Forces Radio and Television Network overseas.



Closer to home, there is a wide variety of activities you might consider to bring attention to your music classes. Here are some suggestions:

- Schedule a special performance at your school. Invite local media and important members of the community. Ask guest artists and local adult ensembles to join you.
 - Develop a community calendar of music education events in your school district and get press releases to the local media. Do this early so you can get the attention you and your students deserve.
 - Involve students in ways that go beyond their performances. Have them list the ways that music is a part of their lives. Have them interview parents and other family members and create family trees centered around involvement with music.
- In addition to your standard fare of concerts, seek out new audiences. Try a nearby retirement center, a town council meeting, or an afternoon performance at

the city library.

- Develop new partnerships with local arts agencies and arts organizations to spotlight the value of music education in the public schools.
- Get local businesses involved. Work with them to invent new methods of advocacy and support that will benefit your efforts and the talents of your students.
- Let your local state senator and representative know what you're doing. Make sure to include them in new and creative ways. Have them narrate at a concert. Give them an opportunity they simply cannot refuse.
- Take a look at upcoming issues of MENC's journals for a wide of variety of ideas, including information about how you and your students can be a part of the "World's Largest Concert."

We don't get too many opportunities to advocate for our classes like MIOSM. Make some room in your schedule now and do some planning. Look at the materials from MENC. Everything's there. It's easy; it's fun; and, it's needed.

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Orchestra Column

Anne Cochenour
Orchestra Chair

I hope that this message finds all of you in good spirits and happy times. I want to let you know of the plans for this year's OMEA Conference.

Dr. Michael Allen, from Florida State University, will direct this year's High-School Orchestra. Dr. Allen has chosen the following challenging and incredible program:

Overture to *Nabucco* by Verdi
Danse Macabre by Saint-Saëns
"Berceuse" and "Finale"
from Stravinsky's *Firebird Suite*

This is a very difficult program, but from the quality of this year's auditions, I am very excited to hear it come together!

We also have several clinics arranged for string teachers to attend this year. They include the following:

- Dr. Allen presenting methods of integrating beginning string techniques in the classroom
- Lorely Zgonc presenting her new string method book entitled *Stars and Strings Forever* from the "I Can Perform" series
- Middle-school and high-school music reading sessions
- Joanne Erwin, Director of Music Education at Oberlin College, presenting a clinic as well as directing the middle-school honor orchestra

There will also be a few sessions labeled as "conductor" clinics. I know that from talking with many other string teachers over the past few years, conducting is something we tend to forget at times and is an area that needs some revisiting. I urge you to take advantage of the conducting clinics offered at this year's conference.

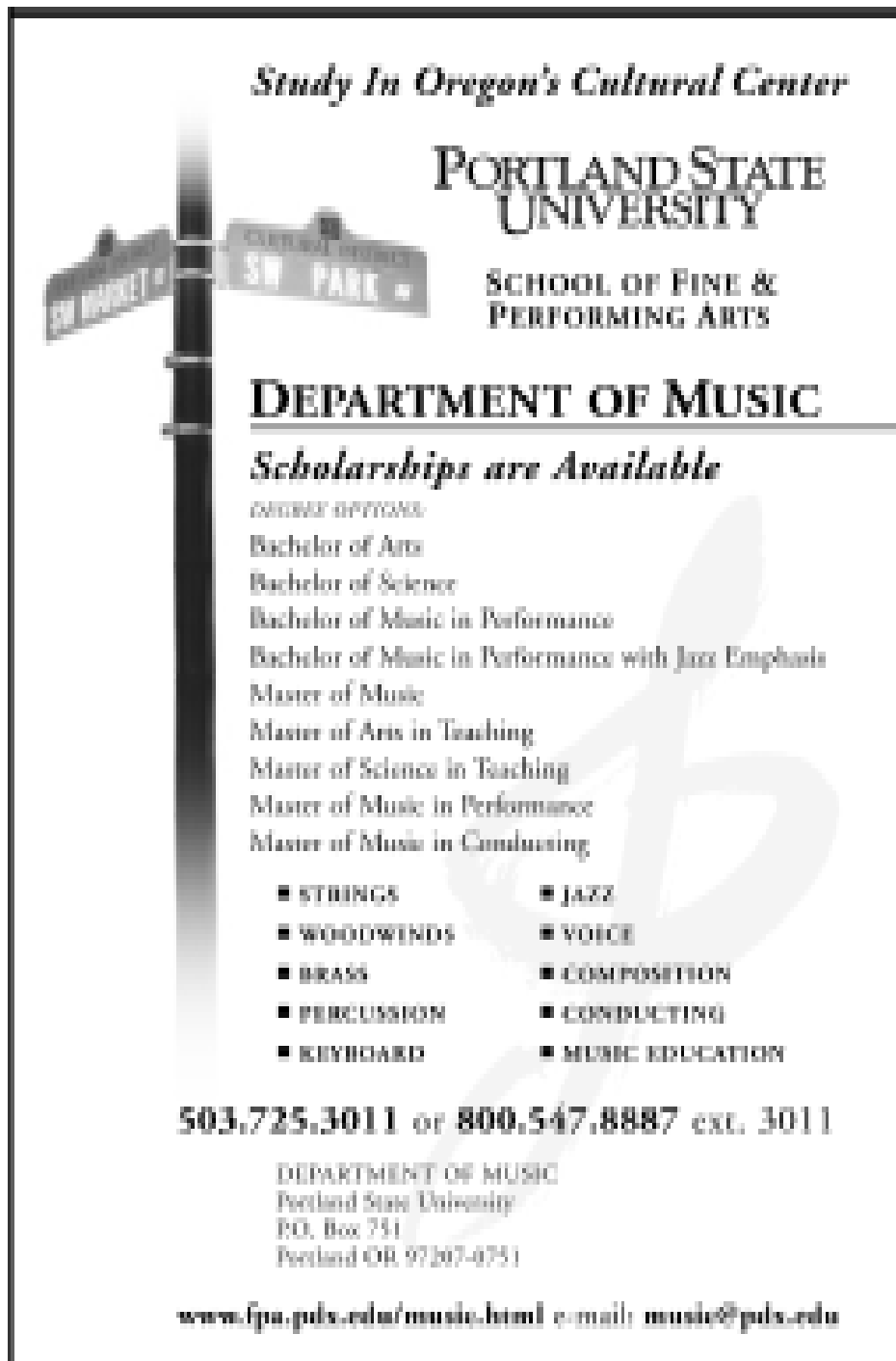
Both Sprague and South Salem High Schools'

string orchestras will be performing. Be sure to catch those great performances!

For the two reading sessions and Ms. Zgonc's session, please bring your instrument. Also, I'd like each of you to bring a few of your

favorite pieces "that work," which you can share at the reading sessions.

I am looking forward to seeing all of you in Eugene.



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The Columbia River Music Man

Schools on Simpson's circuit occasionally added to his demanding schedule by bringing him in for mediation purposes when problems developed. Students liked and respected Simpson because he was able to talk and work effectively with them when problems such as alcohol abuse or discipline infractions arose.

He also conducted two city bands: the Hood River Knights of Pythias Band and The Dalles Band. From 1914 until Simpson's death in 1943, his Hood River band was a standard feature at the annual Pendleton Roundup and at many other parades, fairs, and rodeos. The members of the band performed in the parades while riding horses in marching formation. Simpson also directed the Oregon State Fair Band in Salem for several years in

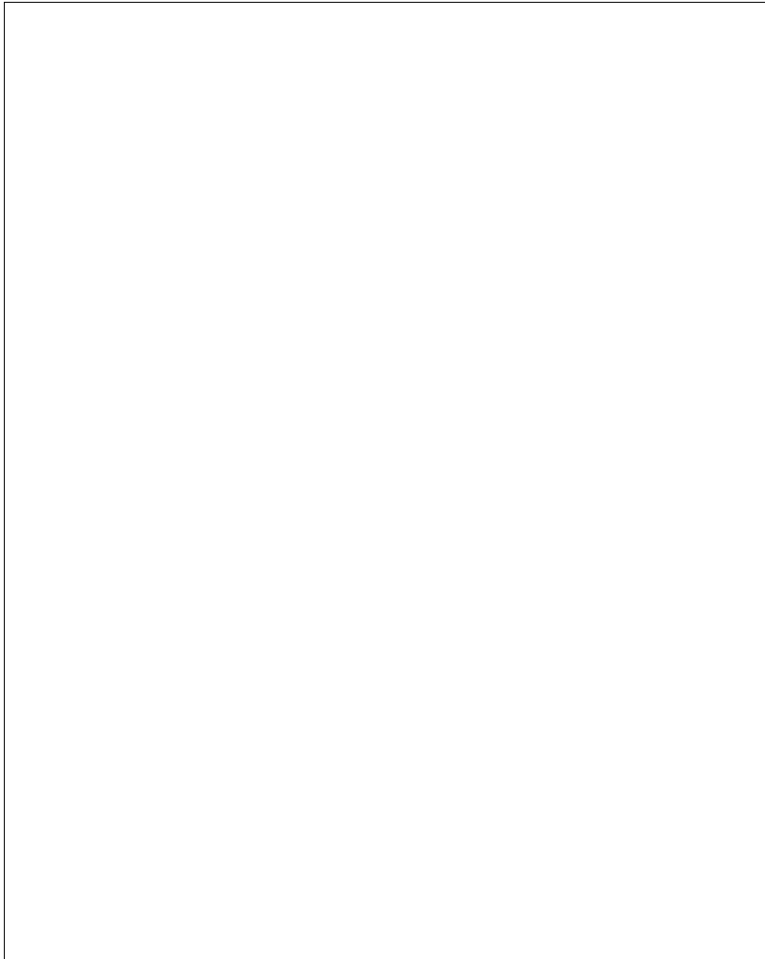
the 1930s and, in 1935, ran a summer band camp at Wallowa Lake.

As if his schedule weren't tight enough, Simpson, as a professional barber, worked many weekends in the local barber shop in Hood River and later, during World War II, filled in at The Dalles when that city was short of barbers.

During the years 1932 and 1933, Simpson served as Vice-President of the Oregon Bandmaster Association and as president in 1934-1935—a crowning achievement for an educator who had completed only the eighth grade.

The story of "The Columbia River Music Man" would not be complete without reference to

Simpson's star pupil, Carl "Doc" Severinsen, whom he taught for 10 years in the town of Arlington. Simpson's daughter remembers when Doc's father, Dr. Severinsen, a dentist in Arlington, "begged my father to listen to his little Carl play an old bugle. My dad claimed no 5-year-old had the embouchure for such a brass instrument. Dad finally broke down, listened, and nearly passed out. Only once in a lifetime does a music teacher have one student who becomes the dream of his life. This was little Carl."



Francis Clyde Simpson (1888-1943), former professional cornet player, town barber, and entrepreneur-to-be, slid into teaching part-time in 1928. When the band leader at Odell School in Hood River Valley left in mid-year, Simpson was asked to step in to fill the void. Simpson quickly became intrigued with teaching as a career and, being a shrewd business man, observed that many communities in this part of Oregon did not have school bands as yet. He also took into consideration that in those days a teacher's yearly salary in Oregon hovered between \$900 and \$1,000—yes, yearly! Using his natural talents as a salesman, Simpson began to add schools to his schedule by contracting with the small communities along the Columbia River—as many as nine of them in 1 year. He promised each school board that he would produce the first concert with their children at the end of 6 weeks. He always delivered on his promise, often using selections out of *Bennett Band Book #1* and conducting with one hand while playing the cornet with the other, thus adding a professional touch to the students' first appearance.

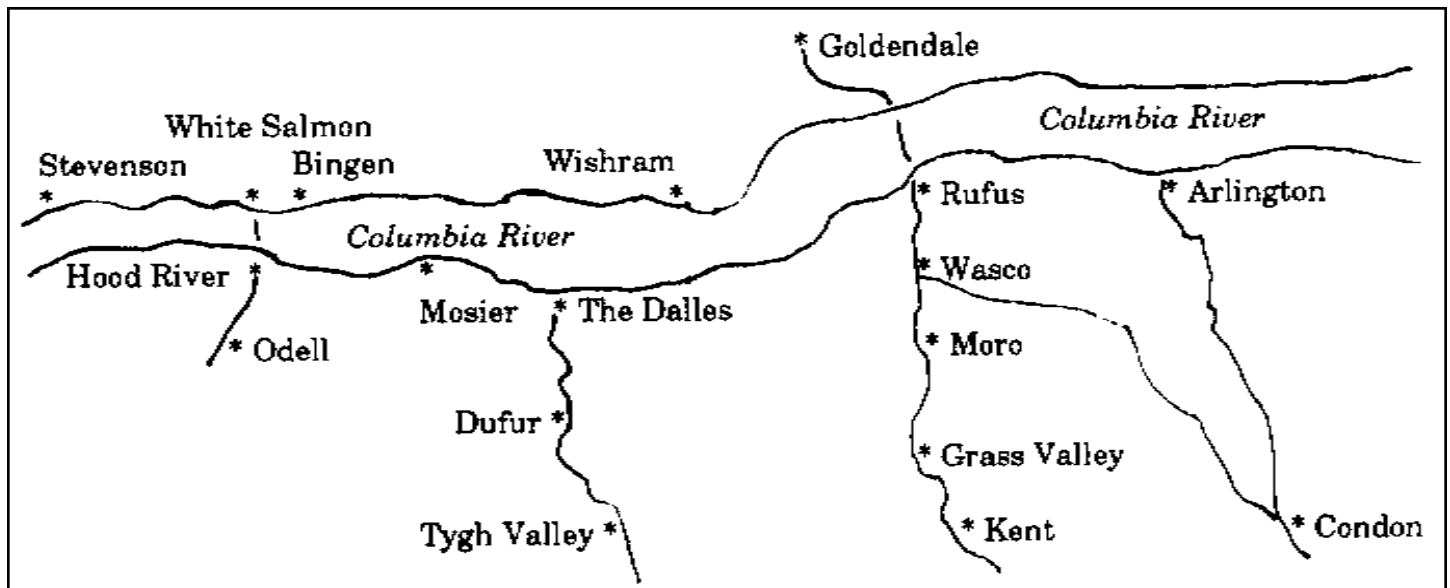
Eventually, Simpson organized 17 band programs in the counties of Hood River, Wasco,

Sherman, and Gilliam in Oregon, and Skamania and Klickitat in Washington. Schools at which he taught in Oregon included Odell, Rufus, Wasco, Moro, Grass Valley, Kent, Arlington, Dufur, Condon, Mosier, Tygh Valley, Hood River, and The Dalles. Although he did not start the band program at The Dalles, Simpson did teach there on occasion. On the Washington side of the river, he taught at White Salmon, Bingen, Wishram, Stevenson, and Goldendale.

Simpson's contract with each school was \$225 per year in the early 1930s. Because he taught in so many schools, he was provided with a hefty salary during the Great Depression when most teachers were being paid in IOUs, called warrants. (Although, I suspect, he received a few of those also.) By 1939, Simpson was using a sliding contract scale. Rufus was paying \$315 per year; Arlington, \$485; and Moro, \$720. All this money included traveling expenses, of course. Simpson's daughters recall that the car wore out about once a year and had to be replaced—roads were not like they are today. Before teaching took over Simpson's life, his family lived in Hood River (1924-1934). Subsequently, the family moved to The Dalles in order for Simpson to be closer to most of his schools.

Simpson left early each morning, beginning his first class at 7:30AM and completing instruction in his last class about 7:30PM. Each school had at least two rehearsals a week. Simpson often took his family with him on the trip that wound up for the night in Moro, the only night he spent away from home. Moro had a total school enrollment of 64 students, of whom 60 were in the band. The family stayed in the Moro Hotel while there and always had a good visit, usually talking politics with Giles French, a family friend and famous journalist.

According to Byron Miller (music educator, Supervisor of Music, Eugene [deceased]), who was one of Simpson's band students at Hood River High School, Simpson was a big jolly fellow who was never known to get angry. He was an excellent cornet player who played the cornet with one hand and directed with the other. When Simpson encountered a tough passage, he used two hands on the cornet and directed with slight motions of the horn and his head. He had the ability to create enthusiasm and, being a fine musician, inspired his students.



District News

District 4

Toni Skelton, Chair

Attention composers and FOCs (Friends of Composers)! In response to Oregon's expanding demographic diversity and the limited Spanish-language repertoire, District 4 is sponsoring an Elementary Choral Composition Competition. The competition is open to anyone who is interested in writing a 2- to 4-minute work for elementary choir that features Spanish text. The composer of the winning piece will receive a \$500 award. The piece, as well as selected other entries, will be posted in the members-only section of the OMEA website for members to download and print for use with their students. For further information and an application form, visit www.oregonmusic.org and follow the links. The deadline for submissions is February 1, 2002.

District 9

Matt Gilman, Chair

Greetings from Malheur County, the home of District 9. Since our district is so small, I'll be sure to write BIG. Some wonderful things are happening here in the Mountain Time Zone. First off, we would like to welcome all of our new teachers to the district, including Gary Robbins at Nyssa and Lorine VanCorbach at Adrian. We had some teachers moving around within our district as well. I am now teaching band at Ontario Middle School, and Chuck Haugen was called to serve as the OMS choir instructor after enjoying 1-week of retirement. Last, but not least, congratulations to Vale's Carl Sorenson on his wedding engagement.

Our annual Middle-School Honor Band in October was a huge success. We had participation from middle schools in Nyssa, Vale, Ontario, and John Day, OR, and Payette, ID. There were over 150 middle-school students and their instruments on the stage at the Four Rivers Cultural Center. They formed probably the best massed band that we've had in a long time. That is a compliment to the music educators who brought them to the

event. Ed's Band, a local adult jazz big band, provided the opening entertainment. Next year, we plan to reinstate the massed choir.

High-school students from District 9 were also involved in the Treasure Valley Honor Meet, an auditioned band and choir made up of students from Western Idaho and Eastern Oregon.

Other success stories from District 9 include the best marching band season in a long time for Ontario High School and fall concerts at Nyssa and Vale High Schools as well as Ontario Middle School.

There is a lot more yet to come, and we can't wait to meet with our colleagues from every corner of Oregon at the OMEA Conference in January.

Keeping Music Alive in Eastern Oregon

District 14

Dave Sanders, Chair

We had an exciting and well-attended In-service on October 11, 2001, at Canby High School. Thanks to Barbara Vardanega, Matt Whitehead, Marc Dana, and Rob Rayfield for their help in setting up and bringing supplies. We are already in the planning stages for next year's event. If you have any ideas or suggestions, email me at sandersd@newberg.k12.or.us

Our Solo and Ensemble Festival is Saturday, March 2, at Newberg High School and Mountainview Middle School. Registrations will be out in December—please try to get all entries back to Kevin Egan by January 15. Please include the accompanist name on the entry form.

Lastly, I encourage all District 14 music educators to attend the OMEA Conference—see you there!

Cash in on Experience — Someone Else's

One of the rewarding things about teaching for many years is that it is a continuing learning experience. Generally, each year we become better teachers—a little wiser, more knowledgeable, and skilled. There are many specific areas of that growth: materials, teaching strategies, classroom management, problem analysis, and communication skills. But, in sum, experience adds to our skill as interpreters of what we see and hear in the classroom and broadens our repertoire of appropriate solutions.

The OMEA Mentor Program makes it possible

for the active teacher to cash in on some of that experience by inviting a retired music educator to visit, observe, listen, perhaps critique, work with students, or just talk shop. These mentors, who usually visit only once or twice, are retired teachers with 30 years or more in the field who welcome the opportunity to visit teachers and students. They may merely observe, listen, and critique ensembles or even work with the students. The level of involvement is up to the teacher issuing the invitation. Sometimes, just the variety of having a knowledgeable visitor in the classroom is refreshing to the teacher and interesting to the students.

If you are interested in having an experienced visitor in your classroom, you may contact the Mentor Program coordinator directly or enter

your request via the OMEA website: www.oregonmusic.org

Mentor Program coordinator:

Jane Forvilly
(OMEA Retired Members Chair)
P.O. Box 399, Noti, OR 97461
541-935-3393



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Violins, Solfege, and Japanese Music

Q: What do violins, solfege and Japanese music have in common?

A: The OMEA Conference in January will feature research poster presentations of recently written dissertations all by doctoral students at the University of Oregon School of Music.

Q: What's new about violins? They have been around for 450 years. Are they made differently today?

A: Kuo-Hua Chen from Taiwan says that we are still making violins modeled after 16th-century Italian instruments; however, there is great diversity in craftsmanship and tone quality among newly made violins.

Q: So what do you want to find out about these new violins?

A: I (Mr. Chen) wanted to see if people could hear the difference among three violins that varied in tone quality, so I chose ones worth \$300, \$5,000, and \$16,000 to compare. Then I recruited three violinists with different levels of experience: a professor, a doctoral student, and a freshman, to perform slow and fast passages from the Bruch *Violin Concerto*.

Q: Who listened and judged them? Was it done alive or recorded?

A: Judges were 123 listeners, half of whom were string musicians (students or professionals) and half did not play stringed instruments (music students and parents of Suzuki string students). They listened to a quality CD recording of 18 excerpts and rated the quality of each performance.

Q: What did you find out?

A: Major findings showed that the player made more difference than the violin. The professor was discerned to give consistently the best performance, regardless of which instrument or music was played.

The worth of the three instruments seemed to have little influence on judges' ratings; in fact, parents rated the cheap violin higher than the most valuable instrument! Listeners who were string players could tell differences in tone quality of the three instruments and discerned performance levels more acutely than non-string players. Listeners liked the slow rather than fast movement better and judged the freshman to perform the slow movement better than the fast one.

Q: What are the implications for music teachers?

A: Have string performers help parents pick out the best instrument for their children. Without musical experience, parents cannot discriminate which instruments are best for their children to play; we need to help them. Most people can tell who plays well in comparison to others; we need to train our students to play continually better. Practice is more important than the quality of instrument. And, have students play sufficiently easy literature that they can sound good in performance; as we know, playing music that is too difficult is detrimental to the quality of performance.

Q: OK for violins; what about solfege?

A: Kyle Brown, who teaches at the University of Evansville in Indiana, studied whether fixed or movable sight-singing systems best prepare students to read music.

Q: How can you compare solfege systems, since most people usually use just one method to read music?

A: I (Dr. Brown) asked 70 music majors in four colleges to sight sing 12 newly composed melodies from tonal to atonal and then judged how well they could perform them by using the system of solfege they'd studied for 2 years in college.

Q: How'd they do?

A: Overall, no significant differences occurred between movable and fixed "do" systems in pitch accuracy performances.

However, movable-system students performed more accurately on chromatic music passages than those using a fixed system. No significant differences occurred between systems on diatonic, modulatory, and atonal melodic passages. Students using movable systems read simple melodic passages better than those using fixed approaches; no one group did better on moderate and difficult melodies.

Q: Were there any better results by students who used a fixed system?

A: Yes, fixed-system students did better using correct labels or syllables on atonal music and difficult passages than students using a movable system.

Q: So what solfege system do you advocate teachers use?

A: I think that a combination of both methods might be best. Use the movable system to learn intervals and how tones in scales function. Then use a fixed system that doesn't have the same syllabic system to gain best pitch identification or labeling. I'd promote a movable "do" solfege system and fixed-letter names for pitches as a good combination. Or, you could use numbers and letters or syllables too.

Q: How does Japanese music fit into the picture?

A: Kumie Yoshizawa, of Nagano Prefecture in Japan, was interested in knowing the amount of Japanese and non-Western music general music teachers in her county use and what they thought about its use in schools.

Q: What percentage of Western music is taught in schools in Japan?

A: I (Ms. Yoshizawa) surveyed 259 general-music teachers and interviewed another 12 teachers to know the status of Western and non-Western music used in elementary and middle schools. Teachers

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told me that over 80% of the music taught in schools in Japan in 1999 was Western, and less than 10% of the total instructional time was devoted to teaching Japanese traditional music in the 1999 school year. Music teachers' current practices and attitudes toward teaching non-Western music were uniformly the same. The 1989 Course of Study, which emphasized "respect for Japanese culture and tradition" and "international understanding," has limited influence on music teachers' practices.

Q: Aren't teachers allowed to teach their own music?

A: Although the majority of teachers think Japanese traditional music is necessary for students to learn, this thinking did not alter the amount of time teaching this music. What they intended to teach was an overview of Japanese music rather than

a focus on particular musical genres. One of the real difficulties that I found was that teachers had mostly studied Western music themselves and had limited exposure to Japanese traditional music. In order to teach their own culture, they need to learn more materials and how to use them in schools.

Q: What does the future hold for Japanese music educators?

A: In 2002, the Japanese Department of Education will adopt a new Course of Study that limits even more than now how much time can be devoted to teaching music. Inclusion of more Japanese and non-Western music in Japanese music education appears bleak. The positive thing that I discovered is that more courses in traditional Japanese and other non-Western music are being offered in colleges in Japan; however, if music teachers continue to put priority on teaching Western

music, future emphasis on non-Western music in schools is uncertain.

Q: Where can I find out more about these studies?

A: Attend the Research Poster Session of the OMEA Conference in Eugene.

OMEA Board Nominees

OMEA Slate of Candidates for the January 2002 Election as of 10/01/01

First Vice President/President-Elect

Patrick Vandehey
Westview High School, Beaverton

Second Vice President

Michael Burch-Pesses
Pacific University, Forest Grove

Dave Matthys
Cleveland High School, Portland

Collegiate Chair

Cynthia Hutton
Southern Oregon university, Ashland

Steve Zielke
Oregon State University, Corvallis

Elementary Chair

Rachel Babbs

Mary Eyre Elementary, Salem

Karl Gustafson
Oak Creek Elementary, Lake Oswego

General Music/Humanities Chair

Lynnda Fuller
Petersen Elementary, Scappoose

Toni Skelton
Myers Elementary, Salem

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Members**

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**58th MENC National Biennial In-Service Conference
April 10-13, 2002, Nashville, Tennessee**



**58th MENC National Biennial In-Service Conference
April 10-13, 2002
Nashville, TN**

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MENC/Tri-M International Honor Ensembles:**

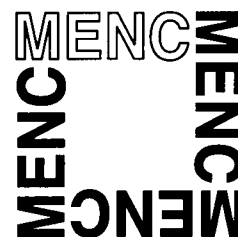
- ♪ The applicant is an active Tri-M Music Honor Society member.
- ♪ The applicant is a student in the eleventh or twelfth grade during the 2001-2002 school year.
- ♪ The applicant's ensemble director is an active MENC member.

For information about this event, the 2002 MENC National Conference, MENC membership, and Tri-M Music Honor Society, contact:



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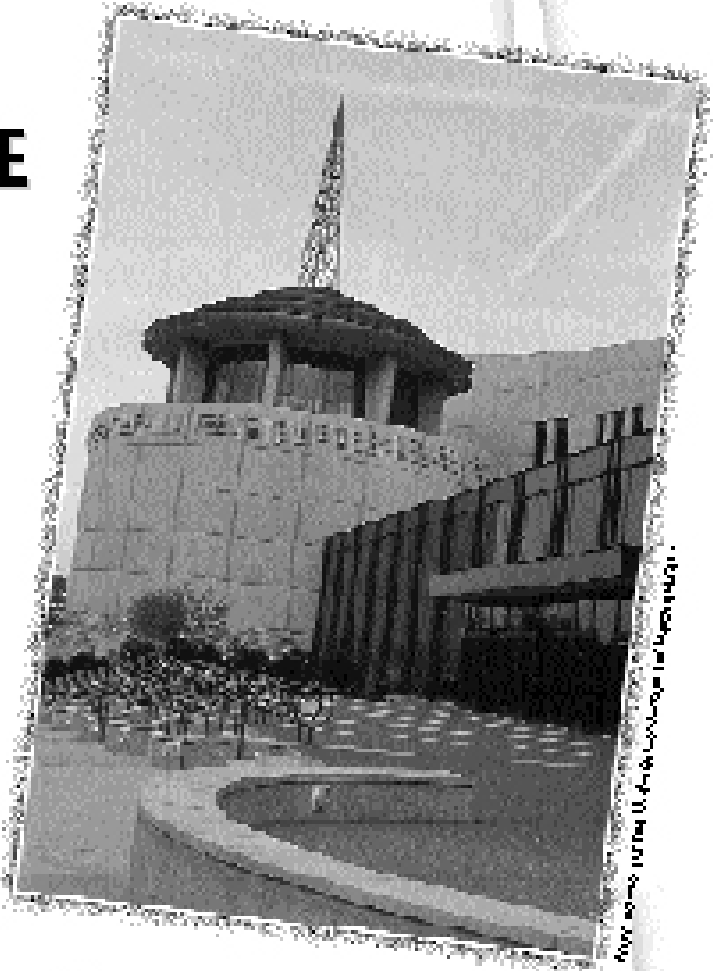


Photo courtesy of the U.S. Army Field Band

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