

Oregon

Music Educator



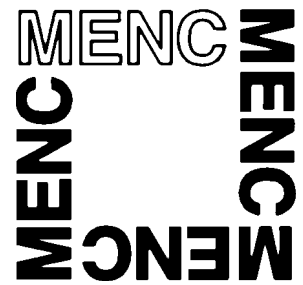
2004 Conference
Schedule and
Registration

W i n t e r 2 0 0 3 / 0 4 V o l u m e L V # 2

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MENC: The National Association for Music Education

Tending Our Crops

Happy New Year! Please accept my wishes to you for a productive new year in music education. As I look out the window of my farmhouse and see fields of snow that protect the dormant growth patiently awaiting the right time to grow, I think of each of you with grateful admiration. You also plant, nurture, and protect seeds until it is time for them to blossom.

Thank you for choosing to enrich the lives of young people by educating them in a core subject that makes a difference in all lives. Are you refreshed after a break, after succeeding in all of your November/December performances, after all of your hard work and planning? Are you a little tense about the coming concert season, the coming budget concerns, the coming changes to the field of teaching? You are not alone. You have many friends and colleagues who are going through similar circumstances and feelings. Take advantage of this connection. This wonderful state publication is full of contact information for your president and for the affiliate leaders. MENC wants to connect you with one another through phone communication, letters, and email.

For those of you who are feeling refreshed after a short break, would you help spread that feeling, please? You are the "glass half full" people. You are the ones who can make a day better simply by encouraging your colleagues. Write someone a short note or email them to tell them something you have learned from them. Let them know how much you appreciate having them in this profession. Visit their school or music room and just admire their creativity, organization, or musicianship. In addition to encouraging others, give to your profession by offering a workshop. There is a form in this magazine asking for session proposals

for the 2005 Northwest MENC Conference in Bellevue, Washington, over the Presidents' Day weekend February 17-20, 2005. I have had many colleagues tell me, "I don't really have anything to offer. Everything I do is someone else's idea." What better way to celebrate the teamwork involved in music education than to share how another's seed



turned into a bumper crop for you? If you cannot offer a workshop, encourage people you know to offer their strengths to our profession. Would you be willing to travel to Bellevue this coming May 15-16 to help us plan the Northwest MENC Conference? We need your ideas, your input and your views. Please consider being with us during this weekend in May.

There is also a tense feeling in the air regarding the vulnerable position of music as a necessary subject. While you all can access pages of facts about the critical nature of music in a complete education, the fact is that local educational leaders don't always buy the cold, hard facts of national averages. We plant our seeds on uneven ground and aren't always given the tools to tend to the ground in the proper way. You forge on and try to give your very best in the storms of adversity. While the leadership of MENC cannot promise you an easy time, we want you to know that we are in this together. Call me or your state president when you need a letter of support for music in your schools—or even when you just need to brainstorm ideas. This is why I got involved in MENC: to be a partner with you for the betterment of music education. Are you looking at budget cuts (what a question!)? Are you struggling with how much information to give your school board? Try this: Everyone has access to a district profile of the average number of students in an elementary class, in a middle school class,

in a high school class. This profile also has the average GPA of high school students, by student body, or by grade. A simple program or survey will give you not only the GPA of your own students but also the average size of your music classes. The statistics are astounding. MENC has national averages, but you can hand your school board facts about your own students through a small amount of organization and research. This doesn't make your job any easier, but the majority of you did not enter this field thinking it would be easy. This pro-active work will increase each school district's chances of maintaining, and eventually building, music programs.

A good music rehearsal is built on tension and release. A good composition is constructed of tension and release. It is tension and release that will give this new year increased opportunities for music students. I truly hope that you had the release of a short vacation and that you will meet the tension of advocacy for music as a core subject with vigor. We are "farmers of the mind." I look out my window and smile as I think of you all tending your crops! Keep plowing and irrigating and harvesting. Take care and Happy New Year.

Form for Northwest session proposals are on page 25.



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On October 8, I met with Susan Castillo, Oregon State Superintendent of Public Instruction, and Deputy Superintendent Patrick Burk for 40 minutes. I prepared the following position paper on the behalf of OMEA and mostly followed it as the outline for my presentation.

I. Arts Foster Learning

For centuries the educational model was that of an arts- and humanities-centered curriculum—a model from which we departed in the middle of the last century. Now it has become empirically well established that rigorous and sequential study of the arts increases student performance in all academic areas as well as in the areas of character, personal development, and problem-solving. In the current climate there is din and clamor for education reform. If we have the information that arts-centered curricula produce better schools, students, and communities, where is the voice for strong involvement in the arts for all students?

Though I would be glad to locate information on specific requests in the future, I leave you with a few representative websites for accessing the most up-to-date and accurate research information on the arts in learning:

<http://www.aep-arts.org/Champions.html>

Champions of Change: The Impact of the Arts on Learning is a 1999 report that compiles seven major studies that provide new evidence of enhanced learning and achievement when students are involved in a variety of arts experiences. *Champions of Change* was developed with the support of the GE Fund, The John D. and Catherine T. MacArthur Foundation, the Arts Education Partnership, and the President's Committee on the Arts and the Humanities.

The *Champions of Change* study found that:

- The arts reach students who are not otherwise being reached.
- The arts reach students in ways that they

are not otherwise being reached.

- The arts connect students to themselves and each other.
- The arts transform the environment for learning.
- The arts provide learning opportunities for the adults in the lives of young people.
- The arts provide new challenges for those students already considered successful.
- The arts connect learning experiences to the world of real work.



More complete descriptions of these findings are easy to locate at the above-listed website.

Other relevant websites:

Musica—catalogued music and brain research:
<http://www.musica.uci.edu/mrn/acu-midx960718.html>

The Center for the Arts in the Basic Curriculum:
http://www.newhorizons.org/strategies/arts/cabc/front_cabc.htm

The Research of James Catterall:
<http://www.vh1.com/insidevh1/savethemus/text/research/Catterall.doc>

The Research of Francis Rauscher:
<http://www.vh1.com/insidevh1/savethemus/text/research/FranBro.doc>

Why Music?
<http://www.whymusic.org/>

II. Definitions of Education

Given the competition for funding and attention in the arts world, it would do well for us to make a few important distinctions.

- Education in the arts only can come from sequential curriculum taught by specialists in the field.
- Enhancement of an arts curriculum may take the form of short-term experiences, such as artist-in-residence or other events that augment a sequential curriculum.
- Enrichment for students in the arts would

be such things as attending a professional music concert or drama production.

It is inaccurate then to provide a few to several isolated experiences in the arts and refer to them as arts education. Only carefully planned and sequentially executed curriculum by specialists can truly be considered as arts education and can, therefore, be expected to produce the benefits implied by current research. It must be understood that, as vast as the subject matter in the arts is, it is unrealistic to provide non-arts-trained teachers a few hours of training and a few activities and expect them to be able to produce an arts education, especially given all of the other immense demands on their time. Such thinking is a disservice to those teachers as well as to the arts as disciplines.

III. A Positive Approach

Realizing that many pathways for education and education reform are laid out for us, and realizing that resources for all of us are at an all-time premium, there are some things that I feel are significant and that can still be accomplished.

Please, let us hear a voice encouraging schools to provide quality sequential instruction in the arts, taught by qualified specialists in schools with an arts-rich environment. This voice is not one of self-serving “unionism” but one of proven successes in the educational interests of all students. This voice can level the playing field for students of all socio-economic backgrounds. Let us hear this unapologetic voice at all levels of educational decision making, pointing out the research-based logic of arts as crucial to education. Let us once and for all dispel the notion that the arts are “extra” or “peripheral” to the development of all human beings.

Please, let us quit pretending that small amounts of training for overburdened classroom teachers will equate with a sequential arts curriculum.

And please let us make the important distinctions among education, enhancement, and enrichment experiences in the arts.

President's Column

•••

Ms. Castillo and Mr. Burk assured me that I was preaching to the choir—that their outlook was already very much in favor of the arts in schools. It appears to me, however, that the model continues to be that of providing for “core” or “essential” or “required” material, and funding arts with what is left over. As long as that is the mode of operation, even in the best of economic times, the arts will continue to struggle for enough resources to survive, be assured of not having enough to flourish, and to be denied the curricular importance that our students deserve. If arts-centered schools have been documented as successful tools for effectively reforming and transforming education, then we would do well to make that our model. I am unaware of any other reform models that accomplish all of the bullets listed by *The Champions of Change* report. I would go so far as to challenge anyone to document a more comprehensive reform model than learning through the arts.

I dare say that Oregon's own legislative attempts at education reform through the ever-changing CIM/CAM programs have failed to transform the educational environment in those ways. I have difficulty trying to explain to students why obtaining a CIM is important—the only consistent explanation I have heard is that Nike and Tektronics have put an “Obtained CIM” check box on their job applications. That fails to impress them—or me. Most legislated systems of reform—including Oregon's—in the long-run, center on doing more of the same things that have not worked in the past. I have heard it said that repeating the same actions and expecting different results can be an indication of insanity.

What will it take to have the model of arts-centered schools be accepted as a viable alternative to that which is not working?

First, decision makers need to admit that what we are doing now is not producing significant change except in the stress level. The goals of the original legislation need to be examined and searched for evidence that they address the whole child. The goals of the original legislation need to be painfully and scrupulously compared to the results.

Second, we have to find a way to get accurate information about the very tangible benefits of sequential arts study into the minds of decision makers. This is very difficult. It has been demonstrated that despite our rational facade, emotion plays a huge role in decision-making. Most adults probably made their minds up about the value of arts education when they were in high school. If they missed that part of education, it is very difficult to portray in words the importance and benefits of an experiential form of learning. Even trickier is how do you explain that quality of life and thought is superior for those with deep arts experience without implying some sort of inferiority for the listener who did not have that advantage?

Third, assuming we convince a critical mass of decision makers of the value of the arts-as-the-center model, we must convince the customer-parents and the practitioners, our teacher colleagues.

Fourth, and perhaps easiest, we must convince businesses that people grounded in the arts make better workers—they have creative approaches, people skills, persistence, and high standards. I say easiest, because I think many businesses have already figured this part out.

Ms. Castillo and Mr. Burk suggested that we, as music educators, could have significant impact on our legislators. Their suggestion was that we develop a grassroots movement to invite and encourage our local legislators to attend our concerts and performances. Once they are in attendance, recognize them, and have a pre-arranged persistent array of parents speak with them. They must realize the value that arts education has to their constituents and to understand that “more of the same” is not good enough.

How much effort would it take each of us to do this? One or two 3-minute phone calls, an email, or letter perhaps. One or more of your students could probably do these things with equal or even greater effect! Organize parents who can and will speak to the benefits they have seen. One or two 3-minute phone calls—then put an outer limit on it!

I learned when compelled to visit and lobby our Oregon representatives and senators in Washington, D.C., a few years back, that they are people. They are influenced by every personal contact that is made.

I am hereby starting an “Advocacy Honor Roll” for those of you who accept the challenge and get back to me on the experience of honoring a state legislator at your performance! Give me anecdotal detail, and we will post your names on the website as great examples for the rest of us. My email is jhowell2@eou.edu and I anxiously await your results! So anxious am I that we will count legislative presence clear back to the beginning of this school year! You are some of the only people qualified and able to interject this voice of reason into the dialogue on education. Go for it!



OMEA 2004 Conference (Subject to change)

Thursday, January 29th

6:00-8:00 pm Middle School Orchestra..... O'Neill
 Middle School Orchestra Reading Clinic
 Bring your instrument and read the latest in literature for Middle School Orchestra. Sheet Music Service of Portland will provide the music for the session.
 Presiding: Jeff Simmons

Friday, January 30th

8:30-6:00 Registration Desk Open
 Presiding: Mark Jones, OMEA Executive Manager

9:45 am Exhibits Open in the Foyer—Come welcome our exhibitors!
 Presiding: Al Kato

10:00-11:15 Orchestra... O'Neill
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 A wonderfully humorous collection of short pieces by Livingston Gearhart is designed to teach rhythm. Fritz Gearhart will demonstrate selections from this new Ludwig publication with the help of the University of Oregon String Orchestra.
 Clinician: Fritz Gearhart
 Presiding: Sean Williams

10:00-11:15 Elementary/General Hult Studio 1
Connect with Classics #1
 Our students need exposure to classical music, and it's our job to provide it. This session introduces loads of fun games and engaging activities for incorporating classical music into your elementary music room. Help your students develop an appreciation and love for classical music.
 Clinician: Jennifer Boss and Amy Rheingans

10:00-11:15 Choral..... Bloch/Sousa
Tone It Up! Techniques for Improving Choral Blend
 This workshop will demonstrate vocalizes as they relate to developing vocal techniques, choral tone, and choral blend. Topics for discussion will include: vowel shaping, vowel unification, and register blending as they affect choral intonation, balance, and blend.
 Demonstration Group: South Eugene High School Concert Choir
 Jim Steinberger - Director
 Clinician: Dr. John Weiss
 Presider: Steve Zielke

10:00-11:15 Band Joplin/Seeger
Quick Fixes! Basic Instrument Repair
 Clinician: Lindy Wunn and Les Otto

11:15-12:30 Elementary/General Hult Studio 1
Some of My Favorites
 Liz Gilpatrick is the composer of four books of materials for both the music classroom and the general classroom, all published by Alfred Publishing Company. In this session, Liz will introduce participants to some of her all-time favorites from those books. (sponsored by Alfred Publishing Co.)
 Clinician: Liz Gilpatrick

11:15-12:30 Choral..... Bloch/Sousa
Motivation, Pacing and Participation in the Choral Rehearsal
 Rehearsal and teaching techniques designed to increase attention and active participation in the choral rehearsal. Demonstration of instruction and feedback techniques, strategies for pacing rehearsals, and strategies to enhance ensemble musicianship will be discussed and demonstrated.
 Demonstration Ensemble: Springfield High School Concert Choir
 Director: Stacy Swartout
 Clinician: Shannon Chase
 Presider: Sandra Williams

11:15-12:30 Band Joplin/Seeger
Developing an Efficient Breath Based on the Teaching of Arnold Jacob
 An efficient and full breath is extremely important for all wind musicians. Such breathing helps in the production of tone, good intonation and extended endurance. To that end, via audio-visual and live examples, the subject of efficient breathing, as it relates to wind musicians of all ages will be examined. Easy methods and examples for developing and improving efficient air use will be demonstrated.
 Clinician: Michael Gross

11:15-12:30 Middle School..... Studio B/C (mezzanine)
Middle School General Music: The Land of the Gland
 This session will tackle the issues of engaging the adolescent when teaching middle school general music classes. Ideas for pacing and organization, materials that work, and standards and assessment will be discussed.
 Clinician: Renee Westlake

11:15-12:30 CMENC Board Room (mezzanine)

Strategies for a Successful Job Interview

All three of the panelists have been either school administrators or music supervisors and have been in the position of hiring music teachers. They will share their expertise in what an administrator looks for in a new hire.
 Panel Discussion: Chuck Bolton, Debbie Glaze, Kathy Pengelly

1:00-2:00 Band Concert Hour..... O'Neill
 Damascus Middle School Band Director: Allen Evans
 Redmond High School Band Director: David Sime

1:00-2:15 Choral..... Bloch/Sousa
Choral Programming

Each panel member will present a 12-15 minute program of music. Their selection processes will be explained. The literature will be introduced by using recordings or by having those attending the session read through the music. There will be 25 minutes at the end for questions and discussion. A literature list will be provided. Borrowed music will be available for reading.
 Panel: Steve Peter, Glenn Burnett, Mike Frasier, Russ Christiansen
 Presider: Carol Young

1:00-2:15 Orchestra..... Joplin/Seeger
Humor in Music

Humor is a valuable tool in teaching. It motivates our students and inspires them. The Oregon Quartet will perform excerpts from both published and non-published works that use humor to great effect including: *Sinfonia Economica, The London Bridge Variations, and How I Wonder Where You Are* by Livingston Gearhart
 Clinician: Fritz Gearhart
 Presiding: Sean Williams

1:00-2:15 Elementary/General Board Rm (mezzanine)
More Than Songs About Frogs: Meaningful Curriculum Integration

This Orff-based session for elementary music teachers will present music, movement, and ideas that help students make connections between their classroom curriculum and their music curriculum. Conceptual and topical integration will be explored, as well as program ideas for both primary and upper level students. Come share in this very powerful way of learning!
 Clinician: Denise Philips

1:15-2:30 Elementary/General Hult Studio 1
Connect With Classics #2

Choral reading session and techniques using choral literature by the masters that are accessible to the elementary non-auditioned choir.
 Clinician: Melissa Roth

2:15-3:30 Choral..... Bloch/Sousa
Using Rounds for Choral Sounds

This lecture/demo/reading session will introduce rounds and arrangements of rounds for choirs of all ages. Use rounds for warm-ups, music reading, and programming and stretch your music budget at the same time! Attendees will not only hear arrangements performed by the Rogue Valley Children's Chorus but will also read selections in packets.
 Demonstration Ensemble: Rogue Valley Children's Chorus
 Clinician: Doris Sjolund

2:15-3:30 Band Joplin/Seeger
Concepts for the Contemporary Marching Band Director

This session will cover a variety of issues confronting the modern band program including: Programming a show for all levels, musicianship training through the marching band medium, rehearsal techniques, budgeting, fundraising, accounting, staff development, booster development, guard and percussion development.
 Clinician: Todd Zimelman, Lewis Norfleet and special guests

2:15-3:30 All Studio B/B (mezzanine)
The 33 Ps on How to Conduct a Wonderful Rehearsal

By implementing these 33 simple words that start with the letter "P" any rehearsal will become more enjoyable, productive, exciting, controlled, disciplined, and truly educational. Useful for conductors of any level and type of ensemble.
 Clinician: Peter Boonshaft

2:30-3:45 Elementary/General Hult Studio 1
Orff Schulwerk Without Instruments? It can be done!

You can set up Orff-oriented classroom without instruments-as long as you understand that the Schulwerk is about process-oriented teaching and learning. Our bodies and our immediate environment represent a treasure chest of possibilities for making sound and creating, as well as for practicing musical concepts.
 Clinician: Liz Gilpatrick

2:30-3:30 Orchestra Concert Hour O'Neil
 Presiding: Sean Williams
 Lake Oswego Orchestra..... Director: Nita Van Pelt
 Reynolds Symphony Orchestra and Choir

Directors: Ben Brooks, Dr. Lee Frick

3:00-4:15 Band Joplin/Seeger
Solo/Ensemble: How to Involve Your Entire Program

Celebrate Music

This session will give teachers new and interesting ways to involve every student from elementary through high school in solo & ensemble. We will look at many of the current flexible instrumentation methods available, and explore how to use Smart Music. We will also see how to apply these resources with actual students present at the session.
Clinician: Jamie Hall

3:45-5:00 Choral Bloch/Sousa
Working With the Changing Male Voice

This session will focus on the classification of, and concepts for, developing the adolescent male voice. Remedial singing techniques for the unsure voice will be explored. The session will also present a literature list and suggest how to modify it before your singers do. There will be actual mutants (those at various stages of vocal mutation) to study.
Clinician: Emanuel McGladry
Presiding: Debra Gadis

4:00-5:15 Elementary/General Hult Studio 1
Off Schulwerk: Child Choice: The Key to Creativity

The more choices we offer children, the greater their ownership. In this session we will use materials unrelated, old, and new to create a grand synthesis that includes, singing, playing, movement, and speech. And the learner makes the choices!
Clinician: Liz Gilpatrick

4:00-5:00 Jazz Band Concert Hour O'Neill
West Linn Jazz Band Director: Jeff Cumpston
Willamette Jazz Band Director: Martin Behnke

5:30-6:45 Elementary/General Hult Studio 1
Community Drum Circles: A Rhythm for Life

Group rhythm making with hand drums and percussion instruments is growing in popularity. Recent scientific studies have documented the health benefits as well. Attendees will experience the benefits of this activity first-hand and learn how drum circles are offered in communities throughout the United States. They are fast becoming one of our most accessible recreational music-making activities.
Clinician: Jill Sager, Pacific Winds Music

5:30-7:00 University of Oregon Alumni Reception Studio B/C

4:30-6:30 All-State Middle School Honor Groups Concert Springfield HS
Presiding: Joe Ingram
Middle School Honor Band Jay Gilbert, Conductor
Presiding: Tom Muller
Middle School Honor Orchestra Dr. Robert Gillespie, Conductor
Presiding: Jeff Simmons
Middle School Honor Choir David Childs, Conductor
Presiding: Karen Bohart

Saturday, January 31

8:00-5:30 Registration Desk Open
Presiding: Mark Jones, OMEA Executive Manager

8:15-9:30 Band Bloch
Middle School Honor Band Conductor Session

Thinking about performance and rehearsal of band music.
Clinician: Jay Gilbert
Presiding: Tom Muller

8:15-9:30 Choir Wilder/Hansberry
Creativity and Composition

Middle School Honor Choir conductor and composer David Childs shares his approach to creating music for choirs of all levels. A limited number of reading session packets will be available.
Clinician: David Childs
Presiding: Karen Bohart

8:15-9:30 Orchestra Joplin/Seeger
Getting the most out of your orchestra rehearsal: Rehearsal strategies that work!

Middle School Honor Orchestra Conductor Session (sponsored by Conn/Selmer)
Clinician: Dr. Robert Gillespie
Presiding: Sean Williams

8:15-9:30 Elementary/General Hult Studio 1
The Spark Within - Finding Fuel for the Fire

An elementary "how to" session demonstrating tried-and-true techniques to fuel the fires of your students through the successful incorporation of teachable techniques. Singing, playing, moving, improvisation, and National Standards 1,2,3,5,6 will be incorporated assuring your success of igniting the spark of passion for music with your children. Peripole Angel Halo Recorders will be distributed to session participants
Clinician: Cak Marshall

10:00-11:30 General Assembly Williams/O'Neill
Presiding: Patrick Vandehey, Conference Chair

Welcome and opening remarks: Jim Howell, OMEA President
Guest Speakers: Rene Westlake - MENC NW President
James Jordan - (Sponsored by GIA)
Pacific University Wind Ensemble Director:
Dr. Michael Burch-Pesses

11:30-12:45 Band Bloch
Woodwind Pedagogy Refresher: Flute, Clarinet, Saxophone

General information relating to all wind instruments with specifics on the flute, clarinet, and saxophone will be discussed. Hand and mouth position, tone development and control, high and low registers, crossing the break on clarinet, tonguing, equipment issues, and care of the instrument will be covered.
Clinician: Joe Wimmer

11:30-12:45 Jazz Studio B/C
Afro-Cuban Rhythms (sponsored by Warner Bros.)

Clinician: Jose Diaz

11:30-12:45 Orchestra Joplin/Seeger
String Maintenance and Repair—Violin, Viola, Cello and Bass

Repairs: What to expect from a repair shop, what you can do yourself, evaluation of an instrument or bow for playing response, correct adjustments, cosmetic restoration. Emphasis will be given to topics of interest as requested by participants.
Clinician: Lynn Nelson
Presiding: Sean Williams

12:30-5:00 Choral Concert Hours Shedd
Presiding: Hal Easburn

12:30 Delphian A Cappella Director: Craig Bader

1:00 The Premier Choir and the Intermezzo Choir of the Portland Symphonic Girl Choir...
Directors: Roberta Q. Jackson, Debra R. Burgess

1:45 Bella Voce Director: Tina Bull

2:30 James Jordan (sponsored by GIA)
Presiding: Solveig Holmquist

4:00 Roseburg High School A Cappella and Chamber Choirs
..... Director: Janis Dodson

4:30 University of Oregon University Singers Director: Sharon J. Paul

1:00-2:00 Band/Orchestra Concert Hour O'Neill
South Salem High School Symphonic Band Director: Mary Lou Bodermann
South Salem High School Symphony Orchestra Director: Dick Bauer

1:00-2:15 Technology Studio A
New Music Technology Curricula 2004

Come see the latest in music technology curriculum for 2004. Designed to assist you in developing coursework and direction for students.
Clinician: Mike Klinger

1:15-2:30 Elementary/General Hult Studio 1
Adding Alto Recorder- It's In the Bag

The natural progression following soprano recorder is to add alto recorder to the child's repertoire. The lower, mellow tones add depth and fullness to any recorder ensemble. The larger recorder is especially appealing to children. Learn how easy it is to add alto recorder to your program. Peripole Angel Halo Soprano and Alto Recorders will be distributed to participants.
Clinician: Cak Marshall

1:15-2:30 OMEA Research Poster Session Studio B/C

Conference attendees are invited to come visit with these music educators and learn first-hand about recent studies done in Oregon and nearby states.
Presiding: Randall Moore

2:00-3:15 Jazz Ferber
"Hey, Hey, Hey!" My experiences as soundtrack drummer for TV's "Fat Albert & the Cosby Kids" (sponsored by Ludwig/Musser)

This clinic is designed to show band directors, rhythm sections, and particularly drummers a strategy or approach to playing charts using contemporary rhythms. This approach comes from experiences I had as the soundtrack drummer for the animated TV show, "Fat Albert and the Cosby Kids." In tracking the sessions, we had to be chameleons, able to play many contemporary styles. It taught us to separate the written figures and structure shown on the chart from the style or context of the music

Using video from the Fat Albert show, notated examples, live performance, and my two method books (*Drumset Workouts, Books 1&2*), this presentation will show how to build contemporary grooves within the guidelines of a chart.
Clinician: Jon Belcher

2:00-3:15 Jazz Board
Basics of Jazz Piano Teaching

Audience members who have never played jazz (and who need not have played piano) will learn

OMEA 2004 Conference

- the basics of jazz playing. A limited number of volunteers will improvise jazz at the piano for the first time. At the end, the lecturer will discuss methods that can be used to build upon the skills learned in the clinic. The techniques discussed will be applicable to the teaching of students, from junior high school age to adult.
Clinician: Toby Koenigsberg
- 2:30-3:45 Elementary/General Hult Studio 1
Part-work in the Classroom
Part-singing is a skill that needs to be cultivated beginning in as early as first grade. Activities and materials for developing part-work in the classroom (from grades 1-6) will be the focus of this session.
Clinician: Gemma Arguelles
- 2:30-3:45 Orchestra Joplin/Seeger
Violin Family: History, Appraisals, Instrument Evaluation
Instrument evaluation and appraisals: How to know the right price for the right instrument or bow. Violin and bow history, dating an instrument, varnish, recognizing a fine and valuable handmade instrument. Emphasis will be given to topics of interest as requested by participants.
Clinician: Lynn Nelson
Presiding: Sean Williams
- 2:30-3:45 Technology Studio A
Making "Live" Digital Recordings of Your Band and Choir
Watch and learn as we do an actual "live" recording, edit, and burn to a CD. Both dedicated and computer based systems will be discussed as well as equipment needs and cost.
Clinicians: Mike Klingner
- 2:45-4:00 Conducting Studio B/C
But How Do I Get Them to Watch?
This session will explore the topic of how a conductor can get an ensemble to watch. By simply changing certain attitudes, perspectives and techniques, conductors can get an ensemble to watch them, improve discipline, and truly engage students in rehearsals. Useful for conductors of any level and any kind of ensemble.
Clinician: Peter Boonshaft
- 3:00-4:15 Jazz Sousa
Teaching Jazz Improvisation to Elementary and Junior High Students
Rob will use an article that was published in the International Trumpet Guild and explain the method used at the Gene Harris Jazz Festival.
Clinician: Rob Walker
- 3:15-4:30 All/Jazz Bloch
Copyright ...
Clinician: Dave Barduhn
- 4:00-4:45 Band Concert Hour O'Neill
University of Oregon Wind Ensemble Director: Bob Ponto
- 4:00-5:15 CMENC Joplin/Seeger
Road to Success
Clinician: Rene Westlake
- 4:00-5:15 Elementary/General Hult/Studio 1
Unison to Harmony in Children's Choirs: Encouraging and Developing the Young Singer's Musical Skills
This session will focus on ways to nurture the beginning and intermediate choristers' musical skills. Rehearsal techniques and strategies for building musical literacy and musicianship will be addressed.
Clinician: Gemma Arguelles
- 6:00-8:30 All Conference Banquet Wilder/Hansberry/Ferber/O'Neill
Presiding and Presentation of Awards: Jim Howell, OMEA President
Guest Speaker: Peter Boonshaft
Entertainment: Calliente! Directed by Jose Diaz
Banquet tickets were included in your registration packets. Extra tickets must be purchased before noon on Saturday, January 31st.
- 9:15-10:30 All-State Jazz Concert Wilder/Hansberry/Ferber/O'Neill
All-State Jazz Choir Director: Frank Dimiero
All-State Jazz Band Director: Robert Baca
- 10:30-11:25 Choir Sousa
The Conductor In Rehearsal - Beyond the Role of Pitch and Rhythm Cop
All-State Choir Conductor Session
Clinician: Rod Eichenberger
Presiding: Paul French
- 10:45-12:00 Research Studio B/C
The Two Band Teachers: Instruction and Experience in the Ensemble Rehearsal
An expert band teacher is critical for the development of a superior ensemble. But students' own musical activities can be equally vital to their growth as young performers. Hear about recent research that sheds light on the roles of instruction and experience in performance teaching.
Clinician: Steven Morrison, University of Washington
- Instrument Matching in the Beginning Band*
A review of literature focusing on instrument selection for first-year band students. While instrumentation and student interest play important roles in the selection process, this session will emphasize the physical characteristics, or "goodness-of-fit," necessary for appropriate instrument matching.
Clinician: Paul Doerkson, University of Oregon
- 11:00-12:15 Elementary/General Joplin/Seeger
Connecting Children's Literature to Music
This session will explore how combining the worlds of music and children's literature can enhance the elementary music classroom. Discussion will include combining both art forms to enhance facilitation of the MENC National Standards, as well as eliciting and developing emotional responsiveness in elementary students. Materials provided will include lists for such collaboration and bibliographic references for further exploration.
Clinician: Phyllis Paul
- 11:45-1:00 Band Bloch
Tricks of the Trade
During this session ideas will be presented on how to improve your bands performance. The "tricks" will include how to select music for performance and contests, how to conceal weaknesses, how to fix problems, and how to show off your groups strengths. In short, how to cheat and keep your moral integrity. There will be time for the audience to share their own tricks and secrets.
Clinician: Charles Bolton
- 11:45-1:00 Choir Sousa
Don't Let Sound Systems Compromise the Performance of Your Vocal Jazz Ensemble!
This session is designed for vocal jazz and show-choir directors who use sound systems. It is a practical session that will demonstrate how to conduct a sound check to produce the most effective sound reinforcement. In addition, participants will learn how to use equalization (EQ) to control feedback and present a natural sound to the listener. Finally, participants will explore methods by which they can fine-tune the sound of their groups during performance.
Clinician: Wallace Long
Presiding: Tina Bull
- 12:30-1:30 Orchestra Studio B/C
All-State Conductor Session
Clinician: Martin-Beatus Meier
Presiding: Sean Williams
- 1:30-2:30 Oregon Alliance for Art Education O'Neill
Organizing to Sustain Music and Art Programs K-12
This session is offered for both parents and educators who want to assure that quality music and art programs remain in Oregon's public schools. Information about the new research, Critical Links: Role of the Arts in Students' Academic Success and Social Development will be presented along with practical steps for implementing both low-key and high octane advocacy and support campaigns. The operative words are "practical" and "doable" even in hard budget times. Ways to develop financial and support resources will be explored.
Clinician: Sharon Morgan
- 3:00-6:00 Gala All-State Festival Concert Hult Center for the Performing Arts
Presiding: Scott Taylor, All-State Honor Groups General Chair
All-State Band Conductor: Paula Cryder
Presiding: Paul Nickolas
All-State Orchestra Conductor: Dr. Martin-Beatus Meier
Presiding: David DeRoest
All-State Choir Conductor: Rod Eichenberger
Presiding: Steve Zielke
- Sunday, February 1st**
- 9:00-10:25 All Conference Event O'Neill
Presiding: Steve Zielke
Guest Speaker: James Jordan
Willamette Singers Director: Wallace Long
- 10:30-11:25 Band Bloch
All-State Band Conductor Session
Clinician: Paula Crider

OMEA 2004 Conference: Registration

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January 29 - February 1, 2004

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Hotel Information

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 66 East 6th Avenue • Eugene, OR 97401-2667
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From Interstate 5: Take exit 194B onto I-105.
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Directions

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Full-Conference Tickets (includes Banquet and All-State Concerts)

	QUANTITY	RATE	TOTAL
OMEA Members* (\$110.00 on-site).....	_____	\$100.00	_____
Non-Members (\$135.00 on-site).....	_____	\$125.00	_____
Retired OMEA Members*.....	_____	\$40.00	_____
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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

Single Session Ticket.....	_____	\$20.00 ea	_____
Additional All-Conference Banquet Tickets	_____	\$30.00 ea	_____
Additional All-State Gala Concert Tickets.....	_____	\$12.00 ea	_____
All-Band Association (OBDA) Banquet Tickets - must preregister	_____	\$30.00 ea	_____
Additional All-State Jazz Night Tickets	_____	\$8.00 ea	_____

TOTAL ENCLOSED _____

*Must provide MENC number in space above.

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First VP's Column

Pat Vandehey
First Vice President

I am in an interesting stage of my career journey. I have taught secondary instrumental music (band) for 23 years in the public school and now find myself at a private Christian University. The challenges are similar yet very different—similar, in that young musicians still need to be taught how to phrase and play in tune. They still need to be launched down life's path and guided toward correct career choices. Even though they are college students they still have questions and need to be instructed on correct behavior and on life disciplines in order to survive in the "real world." The challenges are different in that students are making choices that will effect them for years to come. Our conversations are much more serious, and there is an urgency about them that I find very stimulating.



This is perhaps the most exciting part of my new job: explaining why a career in music education is an exciting and excellent choice. It's not surprising that many of my students have a bad image of what our profession is all about. Too many see it as a dead-end road. Yet, they love to make music and count band, choir, or orchestra as one of the most important things that they do in the week. I ask them, "Why not consider a career in music education?" They reply, "My high school director was very stressed...My high school director said I would be crazy to consider it... My high school director wasn't very good and seemed really unhappy." Rarely is the answer "Schools get no support from the legislature" or "The pay is not enough." High school directors have an unbelievable influence on them. Unfortunately, the influence is too often negative. Indeed, the reasons for high school director burnout stem from issues concerning lack of support, unrealistic expectations, or, in some cases, lack of skill. Why is it that some teachers are able to weather the storm while others fold up shop? We as teachers tend to allow the issues of the day to overwhelm us, and we telegraph our stress to each other, or, worse, sometimes we share that stress directly with our students. My concern is that if this trend doesn't change,

we will not have enough new teachers to fill our places when we are gone. Or, more likely, we will have people who are unqualified or unprepared assigned to positions and, thus, set up for failure.

Sadly, that is already becoming the case. In addition, more and more school districts are going out of state to find music teachers to fill positions. Our best and brightest are not pursuing a career in music education.

Early this fall I had an interesting experience. I was at the gym and ran into a musician friend

who is a retired teacher and a retired symphony musician. He asked how my job was going and then expressed sympathy for my not being able to retire any sooner than 10 years from now. He told me that his daughter had wanted to be a music teacher, and he strongly urged her to change her major, which she did. In his opinion, the environment is very poor for our profession (he's right), and a person would have to be very desperate or stupid to pursue a career in teaching—especially music

education. Needless to say, the conversation didn't cheer me up.

That evening I had the pleasure of working with the Barlow High School Band at their retreat in the mountains. I did a 2-hour rehearsal and was impressed at the joy the students got from rehearsing. When I say joy, I mean it. The students were there for social reasons of course, but mainly they were present because they just wanted to make good music. These kids were giving up a weekend to get together and rehearse. It was very important to them. It was feeding a vital need they had. Working with them affirmed to me yet again that music is essential to the human experience and that my role as a music teacher helps facilitate that need.

Music making is a vital part of our being human, but we are arrogant to think that if we didn't teach, music would die. Music will always be here. Louis Armstrong, one of the great musical geniuses of the 20th Century, didn't have the benefit of a structured music system. He basically figured it out himself because he had to. He had to express himself through music, one way or another. We are

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continued...

First VP's Column

blessed because we do have such a system, and we can help kids navigate through it. We can direct them down the path and then have the reward of watching them blossom. What a great profession! Why wouldn't we want our students to follow in our path?

MENC has started the Tri-M Club to try to generate student interest in music education. I think this is a good idea but an unnecessary move. If we as teachers do our job with enthusiasm, energy, and good humor; if we produce a quality product by working hard, investing the necessary time, and upholding our responsibility to the school and student by being professional in all aspects of our job; and if we portray a positive image of what we do and get the message out to the students that what we do is vital to the preservation of civilization as we know it (that sounds corny but its true), then our students here in Or-

gon will fill the university music education programs, and we will again have plenty of quality young teachers from which to choose. Our job at the university level is to make sure students are prepared for the battles that await them. We complete the cycle that the public school music teachers begin.

Ok, I have set the stage for the OMEA Conference in January. I know of no better way to combat burnout and stress then to attend. Are you finding that you are getting cynical about your job and grumpy with your students? Are you taking more and more "professional days" and spending too much time in bed? Do you go into Safeway and look at the guy stacking soup cans on the shelf and envy him for his job? If any of the above is true, you need to be at the conference! So many people have invested huge

hours to ensure that our 2004 conference will be just the inspiration that you need. I guarantee the results! If you come and are not completely satisfied...well I can't go that far, but I can say, "If you don't come, you will be sorry." I stressed in the last journal to not make a lack of district funds be a reason not to come—please find a way.

We need you to make this conference a success. It is our obligation to our school districts, our students, and to ourselves to get out and grow professionally. This is the opportunity to do just that. I will see you all in Eugene in January!



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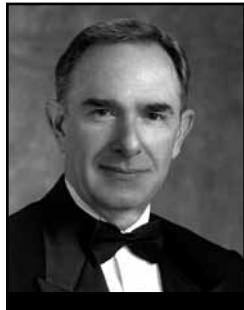
ASK ABOUT SCHOLARSHIP DAYS + FEBRUARY 13-14, 2004

Second VP's Column

Michael Burch-Pesses
Second Vice President

"Got Energy?"

Recently I had the privilege of spending some time in Vancouver, BC, to work with a very fine band program. During my stay I attended a faculty meeting in which everyone was talking about "Pro-Dee" this and "Pro-Dee" that. Never having heard the term before, I asked my host what it meant and he replied, "Professional development. It's an important part of what we do here, and everyone discusses their Pro-Dee plans during our faculty meetings. As you can see, we're quite excited about each other's upcoming projects and conferences."



He was right about the excitement—the room fairly crackled with energy as groups of two, three, or four people discussed what they planned to do to become better teachers in the year ahead. Not surprisingly, this is one of the highest academically rated schools in all of Canada. I couldn't help but wonder if we in Oregon approach our professional development opportunities with the same sense of energy and enthusiasm.

Unfortunately, I believe the answer is that too many of us pass up the opportunity to take part in conferences and seminars that offer information to make us better at what we do. Fewer than half the teachers in Oregon belong to OMEA, and many who do belong don't bother to attend the conference. I'm always disappointed NOT to see everyone I know in Eugene.

Coming as it does at the halfway point in the academic year, the conference may seem to be an interruption in the flow of things. It may be difficult to get away, afford the registration, or find a substitute. It also may be tempting to just stay home and regroup. After all, every one of us could use a free weekend to rest and recharge ourselves.

The interesting thing is that professional

conferences have that same capacity to recharge us. When I make plans to go to a conference, I usually begin to get charged-up as soon as I've made the decision to attend. Even though I may not have made my reservations, I find myself wondering what ensembles are going to perform, what clinics and workshops I might attend, and what people I might see. It is extraordinarily invigorating to imagine the ways in which a conference might improve my teaching, my approach, and my musicianship.

Musicianship might be defined as the sum total of our musical experiences—from the time we first started to sing or play an instrument right up to the present moment. If that total includes a rich and steady variety of input, our musical skill, insight, and artistry will likely become increasingly bountiful. At the same time, if we limit such experiences, we cut ourselves off from the growth that is so crucial to our success as music educators.

Our students, unfortunately, sometimes do the same thing when they make choices about their future. When I talk with high school students, I invariably ask if they intend to continue with music beyond high school. A surprising number of them say no. Their reasons are varied, but my response is always the same: Don't shortchange yourself! If you enjoy making music, there is no reason for you to give that up once you leave high school. It's absolutely essential that you explore all your college options, especially since many colleges offer music scholarships to non-music majors. There is no need to compete with music majors if you don't intend to be one yourself—you can join them!

Equally important, most of my college music students, the majority of whom are not music majors, tell me that their music is the great stress reliever of the week. Not only do they

have the time to make music in college, but also they make the time to make music.

Since we consistently ask more of our students, it makes sense to me that we need to ask more of ourselves and make the time to grow professionally. The state conference is a perfect opportunity to do this. I never leave a conference without feeling that my tanks have been refilled. Who among us doesn't need that kind of energy? I was fascinated to read about a study from the American Bandmasters Association revealing that musicians make up their mind about their conductor before the first note of the rehearsal. They simply watch the way the conductor approaches the podium and puts the music on the stand. If the conductor is enthusiastic and energized, things generally go well. If not, the rehearsal is more likely to falter and sputter. Certainly we all have days when it's difficult to be our scintillating and spellbinding best in the classroom. Where do we get that energy? Come to the conference and find out.

To go one step farther, I challenge you to bring with you one of your colleagues who initially did not plan to attend. This is the time to add to our collective "Pro-Dee!"

I hope to see you there.



I received a magazine in the mail the other day and thumbed through to the back-page article. In it, a woodworker, who is also a design engineer, shared an experience he had in his workshop. When his son was about 4 years old, the boy came one day and asked if they could build a bird feeder together. Immediately, dad's wheels started spinning as he envisioned what the house would look like. He thought about what kind of wood he would build it out of, what kind of joints he would use in the construction, and what kind of finish he would use to protect the wood. As the project mushroomed in complexity, he glanced at his son, and it dawned on him that there was no way, given the attention span of a 4-year-old, they could build such an elaborate project together. So, dad took a deep breath, set




aside his ideas, and asked his son what he would like the feeder to look like. The boy described something similar to a shoebox. When dad asked what kind of wood they would use, his son walked over to the scrap bin, rummaged around, and pulled out four boards of varying sizes and species. By this time, the engineering side of his personality was in meltdown mode, but dad managed to bite his lip and ask how the boards should be cut and fitted together. To make a long story short, out came the glue gun, and taking the boards just as they came from the scrap pile, a lopsided, ramshackle, beautiful work of art was created. The boy beamed with pride and joy as together they placed the filled bird feeder on a stump in the backyard. As his son ran off in search of a new adventure, the engineer real-

ized that the process of building the project together far outweighed the need to satisfy the perfectionist side of his own nature.

This story reminded me of the early years of my career, when I would obsess over my elementary students' performance in their school programs. I would rehearse class after class to the point where I would develop laryngitis in my goal for perfection. Two things finally happened that caused me to reconsider my insistence on absolute perfection. The first occurred when my son was 4 years old and sang in a Christmas pageant at church. As he stood in front with 15 other preschoolers, the only thing I cared about was seeing him participating and enjoying himself, and the pride in my chest and the stupid grin on my face certainly matched the joy and enthusiasm radiating from those young singers. It didn't matter that they weren't

continued on page 16...

An advertisement for Whitworth College's Music Department. It features the college's logo and name at the top, a central image of hands playing a stringed instrument, and a list of program highlights. The text is in a serif font, and the overall design is clean and professional.

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perfectly in tune or getting all the words right; it was the joy expressed in their music that counted. The other event that caused me to reassess my values came during one of my annual bouts of pre-concert laryngitis. My non-musician wife couldn't understand my obsession with perfection and innocently remarked, "What are you getting all stressed out for? It's just a little kids' show." Once I was able to peel myself off the ceiling, I stopped and realized she was right—it was only a little kids' show, and it was the kids'

show, not my show.

In November, I conducted and played piano in the pit for Lake Oswego High School's fall musical production. The guitar, bass, and percussion scores were rather spare, consisting mainly of chord symbols and rhythm slashes. While I could have written out specific licks that I wanted the students to play, I chose to use their musical ideas and improvisations developed during rehearsals and incorporated their creativity

into crafting an accompaniment to support the actors on stage. We performed together as equals, and I think that the end result surpassed the arrangement I could have written out on my own. Trusting the musicians and giving them the freedom to exercise their own creativity resulted in a production that truly belonged to the students. Just a kids' show...I like that idea.

OSAA Choral Competition

Matt Strauser
Director

Hosting a Festival

So, is it your turn to host the festival? Let's take a timeline and checklist look at hosting one. Our timeline has items before, during, and after the festival. The checklist consists of questions that must be answered in order to host the festival. Let's begin with the goals of the event.

Goals

- Why does this festival exist? Is this an established event, or is it a new event?
- What are the educational goals of the festival? By what means will the goals be accomplished? How will you know if the goals have been accomplished?
- Will there be a grand finalé performance of combined groups? Who will direct the finalé? Who selects the music?
- Is this a qualifying event for another festival? Does everyone understand the requirements for qualification? How are the performances scored?
- Do all of the groups attending this event understand the goals? How will you communicate the goals? When will the information be communicated?

Before the Festival

1) Personnel

- Who is in charge? Who does the planning? When and where does the planning happen?
- Who decides on the festival format and schedule? The festival format needs to consider schedule and the duration of each event. Some schedule event times include those for warm-up, performance, clinic, sight-reading, combined re-hearsal, combined performance, guest performance(s), meals, awards, recognitions, acknowledgements, and breaks. Can breaks be scheduled so that the adjudicators and clinicians can have some time together? This can be an important time to discuss issues that arise during the event. Does everyone know start times and special performance times?
- Who sets up before the first group performs? Who is the stage manager for setup between groups? Who makes sure that all needed equipment is in place at the start of the festival?
- How will you (or someone in charge) communicate with directors, hosts, clinicians, and others during the festival? Where is registration? Who works at the registration table? Who collects and accounts for

fees? Who handles last-minute schedule problems (like when a bus is late)? What do you do if the festival is running behind schedule? Will you use clinician break times as catch-up times? Who can assist individuals with special needs?

- Who mails registration information? Who has the contact information for addressing the mailing? Who collects performance information from participating schools? Who prepares the schedule and/or program? Who prepares the packets for the directors? Do directors, parents, and administrators know directions for how to get to the event?

2) Facilities

- Some facility factors include warm-up area, stage size, stage access, sight-reading room, clinic room, storage areas, and parking.
- Related to the facility question is equipment. What about instruments? Does the event/do you need to provide a tuned piano, other instruments, risers, shell, podium, music stands, and chairs? How many chairs and stands do you need?
- What about technical gear? Who makes sure that recording gear is in place and functional? Who runs the technical gear?

continued on page 29...

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UNIVERSITY OF OREGON

The conference is coming! The conference is coming! I hope you have made arrangements to attend. The planning for the elementary/general music sessions incorporated suggestions offered by many of you from last spring. The variety of topics and the exceptional quality of the clinicians guarantee that there will indeed be "something for everyone!" We hope, too, that you will join us for our second biennial Oregon Society of General Music luncheon. It will be held at the Wild Duck Brewery, one block east of the Hilton Hotel. You must reserve your lunch via the pre-registration form if you plan to attend: there will be no lunch tickets sold at the conference. A short walk in the fresh air, a wonderful buffet lunch, and the chance to connect with colleagues and friends make this event the best deal in town. See you there!



...

One subject that will not be a session topic is the use of religious music in the public schools. Yet, in the last few years, concerns about programming religious music come up regularly in conversations with other music teachers. As our population becomes increasingly diverse, the effort to present a balanced musical repertoire while respecting the many belief systems in our region is more challenging each day. There are those members of the community who do not want any religious music used at all, there are those who are vocal about reflecting Christian values more often through music, and there are those in "the middle" who feel that repertoire is balanced and have no real concerns. It all comes to a head during the holiday season when emotions run high and traditions are revered. The question of which traditions should be reflected and in what percentage of the program can turn "the most wonderful time of the year" into a music teacher's greatest nightmare. What is the answer to this ongoing issue?

When asked this question by teachers, my

first response is "Does your district have an adopted policy or set of guidelines on the use of religious music?" If the answer is "yes," then teachers should read and heed the policy that the district has agreed to defend. If the answer is "no," it is usually followed by "Does your district have a policy in place, and, if so, can I have a copy?"

I strongly encourage every teacher to pursue the development of such a policy for his/her district. Several years ago, my school district was facing numerous challenges to repertoire that was programmed, particularly at the elementary level. The district music coordinator formed a committee comprised of four music teachers, myself included; four members of the Equity Issues Committee, of whom one was a district administrator and two were community members who had filed complaints; and two members of the community-at-large, who were also parents of students in the district. We went around the table at the first meeting, sharing why we had asked to be appointed to the committee. Listening to the perspectives and experiences of the complainants shed an entirely different light on the issue than I had expected. The dialogue was an occasionally tense, always thoughtful, and ultimately productive one. We hammered out a set of guidelines, ran them by the school district attorney to be sure they were consistent with the law, and put them in place. While I'm certain that the complaints have not completely disappeared, being able to hand an adopted policy to the concerned parent has diffused more than one potentially painful confrontation. In my humble opinion, that, in itself, is worth the time and energy spent in the process.

I am often asked for a copy of our guidelines. Indeed, it is much easier to modify an existing, time-tested document to suit the needs of an individual district than it is to "reinvent the wheel." Therefore, I am including our guidelines in this article in the hope that they might be useful to those of you preparing to develop your own policies.

Salem-Keizer Public Schools Guidelines on Use of Religious Music

Dr. Karl Raschkes, District Music Supervisor

It is the position of Salem-Keizer School District that a total music experience for Salem-Keizer youth may include both religious and secular music. From a global perspective, music offers a wealth of literature that reflects and supports a diversity of cultures, traditions, and peoples, as well as compositional styles of all eras. To achieve any educational objective, the quality of repertoire is of paramount importance.

It is accepted that no religious belief or non-belief shall be promoted by the school district or its employees, and none shall be disparaged. Instead, the school district encourages all students and staff members to appreciate and respect each other's religious views. The school district shall utilize its opportunity to foster understanding and mutual respect among students and parents, whether it involves race, culture, ethnicity, economic background, or religious belief. In that spirit of respect, students and staff members may be excused from participating in practices that are contrary to their religious beliefs.

While public school teaching objectives and criteria for repertoire selection shall not support religious indoctrination, the selection of quality music will invariably include music with a religious text within its broad scope (K-12). The study of music without religious text, architecture minus the cathedral, or painting without religious themes is incomplete, from an academic point of view. Therefore, to exclude religious music from the public school curriculum would hamper student, as well as teacher, opportunities in gleaming artistic understanding and aesthetic expression.

Legal Opinions Related to Religion and Public Schools:*

- A public school may sponsor objective study about religions, but may not sponsor the practice of religion.

General Music Column

- A public school may expose students to religious views but may not impose any particular view.
- A public school's approach to religion is one of objective instruction, not one of indoctrination.
- Public schools may educate about religions, not to convert or promote any religion.
- A public school's approach to religions is academic, not devotional.
- The public school curriculum should include study about what people believe but should not teach a pupil what he or she should believe.
- A public school should seek to inform the student about various beliefs but should not seek to conform him or her to any one belief.

* Adapted from previous Supreme Court Decisions.

Teachers Are Expected To Follow The Following Guidelines:

- Select repertoire based on musical and educational value. Repertoire may include the performance of religious music, and the teaching of such repertoire will neither promote nor inhibit religious views.
- Document performance content.
- Explain historical, cultural, and musical context of selections being performed, as appropriate.
- Foster a climate in which each child can learn and appreciate a variety of cultures and heritages.
- Observe all policies, mission statement,

and student goals of the Salem-Keizer School District.

- Show a diversity of repertoire throughout the school year that includes a variety of styles and historical periods of music without an emphasis on religious music.

The District Will Be Responsible For The Following:

- Providing training for music teachers in religious sensitivity, based on these guidelines
- Ensuring that these guidelines are followed
- Consulting and advising teachers on appropriate programming



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Collegiate Column

Dr. Cynthia Hutton
Collegiate Chair

I would like to thank all college chapter advisers for getting those CMENC applications in and for taking charge to organize your student chapters. Also, I would like to thank Michael Wilson, our CMENC student representative from the University of Oregon, who has taken the initiative to ignite dialogue between college chapters in Oregon. The goal is for us to share ideas in order to broaden our perspectives. By now all CMENC students are aware that the conference needs your help to operate smoothly. There are many benefits to working 3 hours per day: entrance to all sessions, admission to concerts, and the banquet are free—what a deal! We hope that you can lend a hand to help. Please plan ahead—the conference begins January 30 and ends February 1 and will take place at the Hilton Hotel in Eugene. We need help setting up beginning the afternoon of January 29. Please contact me if you plan to help. I can be reached at 541.552.6546.



This conference will include many events pertinent to the college student. Northwest MENC President Renee Westlake will present a session entitled “The Road to Successful Teaching.” Her presentation will focus on strategies for first-year teachers, including a discussion on classroom management and teaching with enthusiasm. Also, panelists Chuck Bolton, Debbie Glaze, and Kathy Pengelly will address the topic, of “Strategies for a Successful Job Interview.” In addition to these two sessions, you will find many others pertinent to your area of concentration and interest.

Now, even as we enthusiastically plan our conference, there is a haunting gloom in the air. That gloom has the tone of more cuts to school budgets, which could, in turn, mean more cuts to music education. The petition to repeal the bipartisan balanced budget plan threatens to further cut the state budget. Again, we Oregonians are on the verge of making a decision that could further devastate public school education. After 10

years of living and working in Oregon, I have become accustomed to this ugly routine of elections equating to budget cuts in education. Therefore, I feel compelled to sound the alarm. Help! Now it is my town on the public school music education chopping block.

I live in southern Oregon, a region of roughly 200,000 people—a beautiful scenic part of the state tucked between the Siskiyou and the Cascade mountains, a valley carved out by the Rogue River. My friends from out of state refer to Oregon as

“Gods Country,” obviously a name intended to describe its beauty—everyone who has been here would agree.

Medford is in the heart of the Rogue Valley and is one of our largest communities in southern Oregon with a population of about 47,000 people. In early November 2003, the Medford School District announced a three-layer plan of cuts; the second layer eliminates all music education, K-12. People say that it won’t happen—the district says that it will happen. Scare tactic or not, I am scared. Obviously, music advocacy for us in southern Oregon needs to be elevated immediately to a more aggressive level.

One can only wonder why a state that ranks so high in beauty could have such a mediocre score for taking care of its populous. According to the National Education Association, Oregon ranks 31st out of 50 states for expenditures per student for education. In 2003, the U.S Census Bureau published its Statistical Abstract of the United States, ranking Oregon 36th out of 50 states for revenue collected per capita. One would think that all of us who live in this beautiful state would want to score higher in order to place our social welfare and quality of life at the same level as our natural beauty.

The bottom line with regard to school music cuts is the issue of how does Oregon choose to cultivate its young citizens? What are the real losses? For example, instead of the

Medford School District listing the cut as “all music education, K-12,” could not they have said it like it is, “cuts to developing self expression; cuts to developing creativity; cuts to developing an aesthetic awareness; cuts to developing a balance between thinking, movement and feeling; cuts to developing critical thinking skills; cuts to corporative work ethic building; cuts to cultivating cultural awareness; and cuts to discipline building?” If only those who choose what to cut could see the big picture; i.e., what learning to sing or learning to play an instrument means in terms of human development and what music provides for us.

The outcome of this repeal in February could have grave repercussions for our state. Each and every one of us must become politically aggressive on this issue immediately. Many of you are in the midst of budget cut battles and are aggressively acting to save your communities. We all see what is at stake; stay active and alert. For those who are not familiar, the “Essential Advocacy Resources for Music” CD-ROM is a great reference for advocacy information. Also, here are a couple of websites to add to your collection that might be helpful: www.supportmusic.com, www.amc-music.org, and www.artsusa.org.



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May 11

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Call for Performing Groups

2005 MENC Northwest and Eastern Division Conferences

Submission Deadlines

Northwest Division, April 30, 2004

Eastern Division, May 7, 2004

The 2005 MENC Division Conferences will be held in Bellevue, Washington, February 18-20 (Northwest) and in Baltimore, Maryland, March 4-6 (Eastern).

Performing groups of all levels and specialties within the Northwest region may apply for the Northwest Division Conference. Performing groups of all levels, specialties, and regions are urged to apply for the Eastern Division Conference.

General Instructions

1. Contact the MENC conventions department at patw@menc.org or 1-800-336-3768 ext. 115 for application materials.
2. Prepare an unedited high-quality cassette tape or CD recording of a live performance

held during the 2003-2004 school year for submission to appropriate state president by the above submission deadlines.

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/directors 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 respective division conference in September 2004.

Requirements

1. Conductors/Directors of auditioned performing groups and members of faculty ensembles must be members of MENC at time of application and time of performance.
2. Groups selected to perform assume responsibility for any financial arrangements to support group's expenses to the respective division conference.
3. Submission of application materials is a commitment by the participating conductor/director to register for the conference.
4. Individual requests for performance times cannot be granted. Chosen groups must be available to perform at the time assigned.

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Issues & Practices in Choral Music: Multicultural Repertoire

The issue of foreign language diction is extremely important to choral directors, particularly during this time of heightened awareness to cultural diversity and increased access to multicultural choral repertoire. Performing multicultural literature frequently involves the dual task of teaching a language unfamiliar to director and student, as well as interpreting music representative of an unfamiliar style or performance tradition.

While repertoire representing world languages and music traditions is readily available, the task of presenting an authentic interpretation of foreign language and multicultural style may require conductors to exceed the limits of their own training and experience. The development of teaching methodologies for ensemble diction has received little to no attention. One factor that likely prohibits some choral music educators from attempting unfamiliar literature is inexperience or lack of training in singing and teaching foreign language diction.

Research concerning current teaching practice suggests that teachers generally lack experience and training in language diction and its techniques (Dahlman, 1992; Epp, 1993; Pan, 1997; Pence, 1994). Previous studies that have examined repertoire selection have not been concerned with the practices relating to the selection of multicultural literature in unfamiliar foreign languages and/or styles practices (Dahlman, 1992; Davis, 1970; Epp, 1993; Forbes, 1995; Ogdin, 1981; Reames, 1995). No previous study has examined vocal training, diction training, and experience learning and teaching ethnic/multicultural styles as factors contributing to the issues and practices concerning world musics repertoire in the choral curriculum.

A choral music survey entitled "Issues and Practices in Choral Music: Foreign Language Diction and World Musics" has been developed in order to investigate Oregon choral music educator experiences and practices

concerning the pre-paration and performance of multi-cultural choral repertoire.

The survey instrument developed for the present study is guided by the following questions:

1. Is there a relationship between teacher vocal training and the selection of foreign language texts and world musics repertoire?
2. Is there a relationship between teacher diction training and the selection of foreign language texts and world musics repertoire?
3. Is there a relationship between teacher training in ethnic/multicultural styles and the selection of world musics repertoire? What factors, if any, prevent teachers from teaching world musics?
4. Concerning teaching foreign language diction and world musics repertoire:
 - a) What experiences and resources do choral music educators value?
 - b) What experiences and resources are currently available to choral music educators?
 - c) What experiences and resources would choral music educators most like to add to their current resources?
5. What factors and musical criteria contribute to the selection of foreign language and world musics repertoire?
6. What methods and techniques do teachers currently employ to teach foreign language diction in the choral rehearsal?
7. What are teacher responses to a proposed choral diction and world musics module?

The "Choral Music Survey" is posted on the OMEA website. Your participation in this project is very necessary and greatly appreciated! It is my goal to share the results of this study by publishing them in the spring 2004 volume of the *Oregon Music Educator*. If you teach a choral music ensemble in a secondary (6 - 12) choral setting, please visit the OMEA website to participate. Your experience and ideas are vital to the success of this project. Thank you!

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Call for Session Proposals

2005 MENC Northwest and Eastern Division Conferences

Submission Deadlines

Northwest Division, April 2, 2004

Eastern Division, April 15, 2004

The 2005 MENC Division Conferences will be held in Bellevue, Washington, February 18-20 (Northwest) and in Baltimore, Maryland, March 4-6 (Eastern).

Music education professionals who are members of MENC and representatives from companies and organizations that are corporate members of MENC are invited to submit session proposals for presentation at these conferences. Proposals must be submitted by the individual who will be presenting the session as the primary clinician. Proposals received by the above deadline dates will be referred to the proper Division Conference Planning Committee, and the final decision will be that of the conference chair.

Selection Process—The proper Division Conference Planning Committee will be guided in the selection of sessions by the following criteria: quality of presentation (objectives and organization); innovative-ness; importance and timeliness of the topic to the field; practical applicability; and program balance. Proposals will be accepted in various content areas as listed on the Session Proposal Application. Notice of acceptance or non-acceptance will be sent to the primary clinician in September 2004.

Procedure

Step 1: Receive the Session Proposal Application and Tentative Room Requirements Form from the following sources:

- Visit the MENC Web site at www.menc.org (click on Resources then Conferences)
- Call the MENC conventions department at 1-800-336-3768 ext. 115
- Send a written request to patw@menc.org or by fax to 703-860-4826

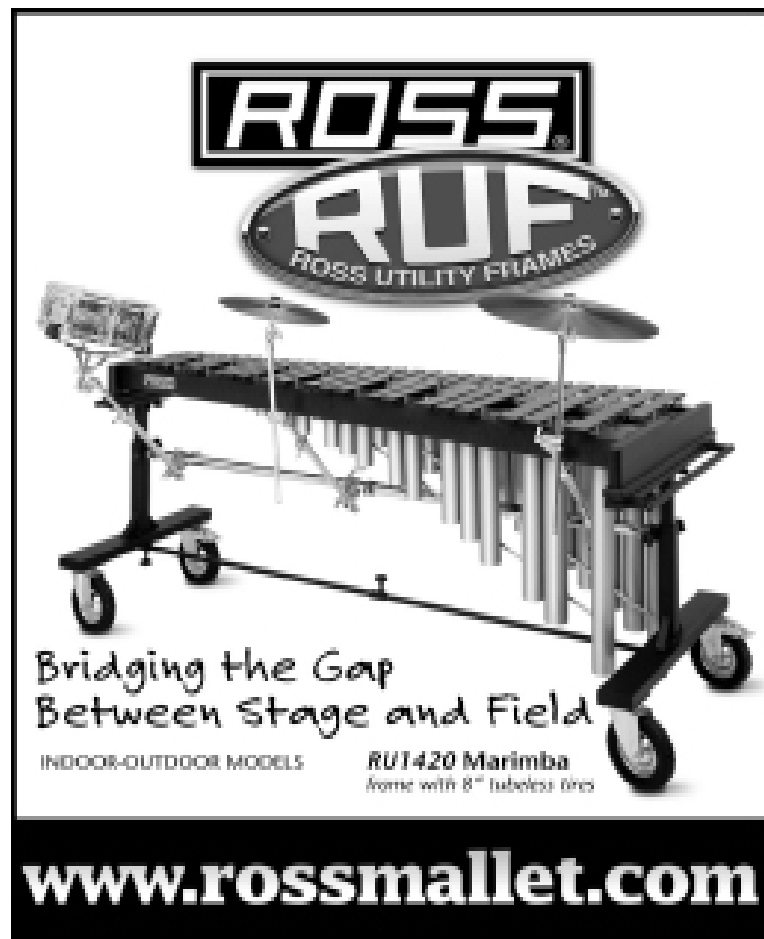
Step 2: Complete the Session Proposal Application to include the following:

- Title (12 word limit)
 - Abstract (30 word limit)
 - Content Area Subcommittee and Levels
- Step 3: Send the following to MENC by submission deadline:
- Completed application and room requirements form
 - Outline of session
 - Clinician résumé
 - Letter of endorsement, if session is presented by an MENC corporate member company

3. MENC does not pay honoraria or expenses to the clinicians.
4. Submission of a proposal is a commitment by all participating individuals to register for the conference.
5. Individual requests for particular times cannot be granted. Submission of a proposal assumes acceptance of the scheduled time.
6. Solicitation of company support is not accepted unless session proposal is submitted as a corporate member-presented session.
7. If session is accepted, the primary clinician will be responsible for informing all other participants of all the specifics relating to session.

Conditions

1. Session proposals must be submitted by the individual who will be presenting the session as the primary clinician.
2. All clinicians who are music educators must be current members of MENC.



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All-State Auditions

We have completed another round of auditions for the All-State honor ensembles. Now is an appropriate time to reflect on the results. Let's start with the good news. There were a few really outstanding audition tapes/CDs submitted. Here is the bad news. The total quantity of tapes/CDs received was dismal at best. Here is the breakdown:

Saxophones.....	12
Trumpets	2
Trombones	2
Drums	4
Bass.....	3
Guitar.....	1
Piano.....	1
Alto voice.....	13
Soprano voice	9
Tenor voice	6
Bass voice.....	4

Is it lack of interest in jazz? I think not, especially when you consider the number of students who participated in the week-long Mel Brown Summer Jazz Camp this year. 145! Wow!

There must be some other barrier(s) preventing students from submitting audition tapes.

Let's remove as many barriers as possible, and let's start with the audition material itself. A revamping of the jazz audition is long overdue, so let's have new jazz audition material in place for next year. Directors, please submit your ideas on what you would like to see for the jazz audition material. You can send your ideas to me at the address listed below.

Are there other barriers? Do your students think "I don't have a chance of making it into the All-State jazz groups so why bother to try?" Assuming that this might be a factor, please make your students aware of the historically low number of audition tapes/CDs that are received each year. This is not the first year that we have received a low number of submissions, but hopefully it will be the last.

If you have suggestions for the improvement of the All-State jazz audition, please contact me in one of the following ways:

Susie Jones
joness@mhcc.edu
503.491.7158
Music Dept.
Mt. Hood Community College
26000 SE Stark St.
Gresham, OR 97030

District News

District 4 News:

- Our annual Middle School Honor Band Concert was Sunday, November 16th, at West Salem High School. Pat Vandehey was our guest conductor.
- Our High School Solo/Ensemble Festival

will be Saturday, February 28th, at Western Oregon University in Monmouth.

- Our Middle School Solo/Ensemble Festival will be Saturday, April 24th, in Dallas.

Lisa McIntyre, District 4 Chair

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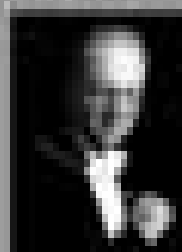
MUSIC SCHOLARSHIPS



Dr. James Miller
Chair, Music Department



Dr. Christopher Miller
Assistant Chair, Music Department



Dr. Robert Johnson
Assistant Chair, Music Department

Scholarship Auditions

11/12 Auditions: December 12th
12/12 Auditions: December 12th
12/13 Auditions: December 13th

For scholarship application materials, visit us soon after
these dates at OSU: www.music.osu.edu

For more information, contact:
Dr. Robert Johnson, 101 Benton Hall
Corvallis, OR 97331-3000
541.757.4301
robert.johnson@oswego.edu

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sons behind their demands. For students, the management of their own behavior becomes a matter of submitting to the more powerful person in the room instead of using self-regulation and practiced personal judgments.

Authoritative teachers and conductors discourage thinking by demanding conformity and submission. Often there are threats of punishment directed at students through intimidating voices rather than a demonstration of ethical or moral justification of actions. Unfortunately, the students often cope with this uncomfortable situation by becoming docile individuals who learn to obey without thinking and whose behavior is ruled externally rather than internally. They may become “pleasers” who do not learn to manage themselves without the external motivation of the teacher. Musicians in a large ensemble may be much more focused on pleasing the conductor than on developing their own musicianship. One frequent result is that when the teacher leaves or when the students graduate, students have little interest in continuing to sing or play. It may be that, over the short-term, teaching with an authoritarian style seems like a good idea for classroom management and the musical ensemble. However, the effects may be very detrimental when teachers leave students with little ability to self-manage, a high level of teacher dependence, and motivation that relates directly to the specific teacher, all of which can cause high attrition rates when the context changes.

Laissez-faire teachers operate in quite the opposite manner. They tend to ignore the students as much as possible and make little attempt to create an organized, smoothly functioning classroom. Laissez-faire teachers allow students to do as they please until their behavior becomes destructive, dangerous, or annoying. Students learn to experiment with the teacher’s limits, often attempting actions that would not be even remotely considered in other settings. Class members frequently become frustrated with the teacher’s disinterest in creating an orderly classroom—a classroom that encourages thinking, creat-

ing, and interacting in an effective way. We have all had teachers like this, and these stories provide viable fuel for encouraging our student teachers to expect more from themselves and their students.



Somewhere in the middle-of-the-road lies the authoritarian teacher, whose goal is to provide students with the cognitive skills and emotional freedom to make appropriate choices regarding their own behavior and learning within the context of the music classroom.

This teacher serves as a guide to help students develop their own moral and ethical philosophies that encourage self-regulation and provide opportunities for independent learning. Authoritarian teachers have definite limits and expectations but provide students with a consistent model of moral philosophy and encourage them to consider their own choices and the consequences of those choices. This method of teaching requires a focus on the long-term

A teacher who demonstrates respectful, not overly powerful, actions toward students encourages respectful responses in return.

with consistent actions by the teacher. It encourages students to reflect on their own behavior, and it fosters lasting skills of self-assessment and internal motivation. It is not necessarily the shortest route for the teacher to take, but the benefits over the long-term provide the students with a strong sense of personal responsibility and the ability to reflect regularly on their own moral codes. The learning environment fosters dynamic interactions, questioning, problem-solving, and independent musicianship rather than blind obedience. A teacher who demonstrates respectful, not overly powerful, actions toward students encourages respectful responses in return. Over a period of a few months, the authoritarian teacher is able to

promote self-regulation within the classroom or ensemble and, by doing so, provides students with the opportunity to develop a much better sense of self while enjoying a climate that fosters student buy-in with regard to classroom philosophies and guidelines. It does not mean there is never a problem, but by holding the student responsible for his or her own behavior, the onus is never on the teacher to maintain discipline through intimidation and fear. The payoff for the teacher is not necessarily less preparation time, less energy required while teaching, or easier planning. The payoff is seeing and enjoying the development of independent, self-motivated learners whose interest in music continues beyond the time spent with any one particular teacher.

Sometimes we teach using a certain style because our internal models, memories, and experiences lead us in that direction. However, I encourage you to take a hard look at the way you force or encourage compliance of behavioral expectations within your classrooms and ensembles. Is there a sense that you value and respect your students and their abilities to make decisions, both musical and non-musical? Or have you fallen into the trap of not expecting enough and withdraw from your attempts to create an orderly environment? I think too often music teachers who are also conductors become authoritarian in style and fall into the trap of using fear and intimidation as the main thread that binds the ensemble. In thinking about the short- and long-term results of this style of teaching, it may be time to experiment with something new. If done successfully, changing your actions can free students emotionally and cognitively to the extent that they grow into well-balanced and insightful independent musicians.

Choosing Your Teaching Style

Over the past few weeks, my department chair and I have been playfully teasing each other about our contrasting teaching styles. This came about after I informally observed his orchestra rehearsal and remarked the next day about his authoritative style of running the rehearsal. Verbal sparring ensued, with me tossing about names like “Bobby Knight”

and “Attila the Hun.” He returned with his own comments, such as “touchy-feely” and “nicey-nice.” It has been food for thought lately. How many teachers fall into the trap of using fear and intimidation as their primary tool for classroom management, and what are the short- and long-term effects of this? Conductors are traditionally considered dictatorial, but there are a number of research studies that show this is not the best teaching model for the kind of musicians most of us hope to develop.

Jere Brophy, a researcher in teacher education, refers to teaching styles in three broad categories: authoritative, authoritarian, and laissez-faire. Authoritative teachers accept their role as the person primarily responsible for student behavior. These teachers demonstrate a “you’ll do it because I said so” attitude and make little attempt to help students understand the rea-

continued
from page 16...

OSAA Choral Competition

Who records performances? Who provides the recording supplies? Who runs the lights?

- Who contacts and hires the clinicians and adjudicators? Who compiles their biographical information for the program?

3) Money

- How will the event be funded? Who pays and how? Will the fees be collected on site? Will there be supplemental income from the sale of food, sweat shirts, programs, photos, CDs, etc?
- What are the expenses? Here are some possibilities: clinicians, technical help, security, facilities, food, facilities, parking, recording supplies, and printing/copying.
- What if a school is unable to attend? Will their registration be refunded? Who writes the check and sends the refund?
- Did I ask the question of who collects and accounts for the money?

During the Festival

- Who takes care of check-in, equipment storage, and personal item storage? Who will be the guides and helpers? Who will

schedule the guides and helpers? Who will keep secure watch over valuables?

- Will performances be recorded? Who will run the equipment? Are they knowledgeable? Who monitors the work for quality and completeness?
- How will tapes, forms, CDs, and lost and found be returned to the directors?

After the Festival

- Who puts things back? Who makes sure that the facility is in order? Will a festival evaluation form be completed and returned by the participating directors? Will there be a time for festival personnel to meet and debrief? Will they review the festival and the evaluation forms? Will it be better next year?

In Conclusion

Wow, that was a lot of questions! You probably added more. Are you hosting a festival? As you can readily see, doing so can be a great service to your fellow music educators. Don't

overlook involving others in the planning and running of your festival, as having help will make it easier to handle the many glitches that can occur and better ensure the festival's overall success. When thinking of people to ask to help, remember that it is essential to have other people around who know enough about the event to troubleshoot problems and to make competent decisions independently.

Hosting a festival can be a great service to your fellow music educators.



Facilitating Human Potential through Rhythmic Activities

Ten scholars will present findings of their latest research on Saturday, January 31, 2004, at the Oregon Music Educators Conference in Eugene. There will be four studies in choral music education, three in instrumental, and three in general music teaching. This article reviews one study in the latter category that has implications to all areas of music teaching.

People have been drumming since time immemorial (Hart & Lieberman, 1991). From personal to professional levels, drumming activities have the potential for transforming individuals outside their problems (Hart & Stevens, 1990). Some medical studies (Bittman, et al., 2001) suggest that group drumming has positive affects even on neuroendocrine-immune parameters of normal subjects. One of the widely acknowledged leaders in the field of drumming circles is Arthur Hull; his book, *Drum Circle Spirit, Facilitating Human Potential Through Rhythm* (1998), is a terrific resource for anyone interested in the power of rhythmic activities and how to organize and teach them. Hull has trotted the globe showing various audiences from disabled children to corporate executives the magic of drumming and how involvement in individual and group rhythms can be uplifting personally and uniting socially. Both benefits are applicable to music educators. A percussion section is a key part of most instrumental ensembles and often is used in choral settings to enhance performances as well.

The study's authors decided to implement percussion activities with two types of university students to study how this involvement would affect their perceptions and attitudes about music making and the group of people in their ensemble. Ninety students were divided into two groups, one with 45 musicians and one with 45 non-musicians-musicians were noted as having studied music for 6 years or more, non-musicians were noted as lacking such an extensive music background.

Participants were further divided into groups of 4-12 persons to experience the setting of a chamber ensemble. The authors functioned as facilitators or observers in all 12 groups.

Rhythmic activities were created in a circle and progressed from body percussion of echo clapping and group layering of different rhythms to the use of percussion instruments in group ensembles and rhythmic conversations. One intention of the small groups was to allow each participant to function as a leader as well as a follower. Each person led echo clapping and group layering of creative rhythmic patterns. Since no rhythmic patterns were written, students had to improvise their musical ideas for others to imitate or blend into the ensemble. The addition of percussion instruments (such as, hand drum, maracas, claves, djembe, cabasa, wood block, agogo bells, cow bell, and guiro) added the challenge of learning the names of each instrument.

The group layering activity took the most time and allowed each person to lead the ensemble by first establishing the tempo and initial rhythmic pattern to which other ensemble members had to join in the circle. As each participant added a new rhythmic pattern, the ensemble sound grew in complexity and dynamics. Conversely, as participants exited in the same order as entering, the group diminuendo happened naturally. Rhythmic conversations were designed to allow extended individual improvisation without literal echoing of rhythmic patterns. Rules stated that, when in conversation with someone, eye contact must occur regularly.

When the rhythmic activities ended, usually within 45 minutes, subjects completed a survey of their responses to the experience. In eight questions, participants were asked to rate responses on a 6-point scale and they were asked to enter reflective comments in response to five open-ended questions. Results showed that both musicians and non-musicians noted very positive responses to these rhythmic experiences. Their responses indicated that they felt comfortable improvising rhythms and enjoyed

themselves and others when involved in making music. One area where musicians and non-musicians varied in their feedback had to do with listening behavior-musicians thought they listened well to others and sensed that other musicians listened to them more often than did non-musicians.

Open-ended comments were equally positive between types of participants. Non-musicians were more conscious of their lack of music background and of the difficulty of improvising on the spot than musicians. Both groups liked leading as well as following others, but non-musicians expressed some reservation in leading. The authors observed that all participants smiled frequently and interacted warmly with their group throughout the process of music making.

We conclude from this study that rhythmic activities that allow creative expression within the limits of the group action will engender positive social behaviors and increase musical knowledge and can transform individuals into a cohesive team.

We hope you will join us at the research poster session for discussion with all the authors present about their studies that address current issues in our profession. See you at the conference!

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Oregon Society for General Music

Lynnda Fuller
OSGM Chair

General-music teachers have a wide variety of songs from which to choose when building their curricula. Music textbook series, music magazines, songbooks, college textbooks, and sheet music are abundantly available in our schools, online, in catalogues, or in local music stores.

Respected composer and music educator Zoltan Kodaly strongly believed that children should be taught through the use of “authentic children’s games, nursery songs, chants, authentic folk music, and good composed music; that is, music written by recognized composers.” Kodaly felt that the simple, expressive forms of nursery songs and folk music are more suitable for children because they are living music, “not fabricated or contrived for pedagogical purposes” (Chosky 15).

Some of the more accessible sources for such songs include:

- *150 American Folk Songs to Sing, Read and Play*, selected and edited by Peter Erdei, Boosey & Hawkes.
- *Sail Away, 155 American Folk Songs to Sing, Read and Play*, selected and edited by Eleanor G. Locke, Boosey & Hawkes.
- *Music in Preschool*, by Katalin Forrai, translated and adapted by Jean Sinor, Clayfield School of Music, Brisbane, Australia.
- The series by Jill Trinka, including *My Little Rooster and Other Folk Songs, Singing Games & Play Parties*.
- *John, the Rabbit and Other Folk Songs, Singing Games & Play Parties*, The Kodaly Method I, by Lois Chosky, Prentice Hall
- *Folk Songs of Old New England*, collected and edited by Eloise Hubbard Linscott, Dover Publications, Inc.

Check the folk music section of local bookstores and libraries for additional resources.

Look for editors and compilers who provide background information on the songs and the aural source for their versions of the songs. You will be able to find sources that focus on particular ethnic groups or regions of America to enrich your curriculum. You may also find some appropriate songs in your music textbook series.

Before you select the songs for any particular lesson, you must determine the curricular objective for that lesson. The element on which you focus must be easily extractable from the chosen song. Here is an example:

Curricular objective: Prepare for introduction of sets of four sixteenth notes (tik-a-tik-a).

Behavioral objectives: Students will clap rhythms that include the sixteenth note pattern. Students will identify this new pattern as having four sounds on a beat.

Activity 1: Students will sing *Dance Josey* (Erdei 51) and pat the beat.

- Students will sing the song again and clap the rhythm.
- Half of the class will pat the beat while the other half claps the rhythm.
- One student will write the known rhythm of the last four beats on the board.
- The teacher will clap the first four beats of the song and ask the students if that was the same or different than the pattern on the board.
- The students will answer that it was different.
- The teacher will guide the students to discover that there are four sounds on the

first beat of the song.

Activity 2: Students will sing *Old Brass Wagon* (Chosky 213).

- While singing, students will keep the beat through a movement chosen by a student.
- Students will tap the rhythm while singing the song.
- Students will tap the rhythm while singing the song in their heads (internal hearing).
- The teacher will ask students if there are any places in the song with four sounds on a beat.
- Students will sing and do the dance with *Old Brass Wagon*.

These same folk songs can be used in other lessons for rhythmic dictation or to extract melodic patterns (both songs include low la and low so). They can also be accompanied with student-composed rhythmic ostinatos. Additionally, Orff-style accompaniments could be developed. With children in the 5th or 6th grades, the folk music chosen is more complex and reflects their higher degree of musical skill. Students of all ages respond to authentic folk music, particularly if a game is included.



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