

# Oregon

Music Educator



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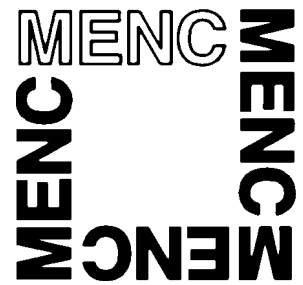
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# Music Makers

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## Furniture Repair

**D**id you know that a good teacher is kind of like a sturdy three-legged stool? I had a three-legged stool when I was younger. It was the sturdiest piece of furniture in my house. It never rocked; it never wobbled; and it could hold a great deal of weight! One day I was using it incorrectly and had placed it upside down. One of my family members didn't see it there and tripped over it, breaking one of the legs in half. I glued and bolted it, but part of it was missing and splintered—it was never quite the same.



So what does a three-legged stool have to do with the outstanding music educators who read this journal? Absolutely everything! Our students, parents, administrators, and community count on us to make the core course of music what it needs to be to provide the necessary balance in our students' total education. Back to the stool. In the same way that a three-legged stool cannot stand if one of the legs is missing, a teacher cannot be a master of his/her craft if one of the three following attributes is missing:

- Leg #1—Competence: A master music teacher must have knowledge, skills, and experience indigenous to his/her field.

a) Musicianship is a critical component in the competence of a music teacher. An understanding of tone quality, phrasing, pulse, rhythmic subdivision, reading, and musical expression contributes to passing that information along to students. Applying

that understanding to performance enhances student learning greatly.

b) Problem solving is another skill of the master teacher. Every day in education holds surprises and a need for flexibility. A problem solver does not become overwhelmed and burned out by these unexpected events.

c) Researching resources gives the competent teacher that extra advantage in the quest for excellence. Knowing who to ask, where to look, what is available, and when to search: all are intrinsically linked to being fully competent.

- Leg #2—Organization: I have known many creative teachers who are random and abstract by nature. The master teacher figures out how to master the completion of concrete tasks, even when anticipating all the details isn't something they come by naturally.

a) Plan your classes and rehearsals, even if you fly well by the seat of your pants! Creating an outline saves time. When teaching is planned, important points are not forgotten. Include pacing, motivating activities, challenge, tension and release, and educational closure. Doing this helps students want to learn in your class.

b) Prioritize your day. Most teachers cannot do everything there is to be done. Give yourself a set time to answer phone calls and emails. Schedule time to file music, set up your room, and attend to proactive planning that ensures successful performances.

c) Delegate! Train students and parents to be leaders. They benefit and you save your sanity. There are so many details having to do with paperwork, room cleanup, uniform checkout, and event planning that others can be trained to do. It takes a little longer the first time, but it gets easier.

- Leg #3—Interpersonal Skills: If you set others up for success, support them, take an interest in them, and really care—you are well on your way to being a master teacher.

a) Care! You have to love what you do and like people. I am reminded of an article I read awhile back in the *NFHS Music Journal* titled, "How Can You Be Burned Out When You Were Never On Fire?" As this title suggests, it's critical to stay fired up.

b) Listen! Call parents once in a while when their child shows some improvement. Go to a student's soccer game. Have a potluck for helper parents. Listen to others' ideas and dreams and incorporate them into your own dreams.

c) Praise! Give others credit for their part in your students' successes; in turn, they will give you credit for being a master teacher.

We all have a leg of our stool that needs repair now and then. Whether you are seeking to improve your competence, your organization, or your interpersonal communication skills, a great way to equip your toolbox to make the needed reparations is to attend the Northwest Conference in Bellevue in February. By participating in the fabulous professional development workshops, you will rediscover the energy, motivation, skill, and vision that will help you ably restore the balance you need to perform at the master level of your craft.



# President's Column

Patrick Vandehey  
OMEA Board President

As President of OMEA, I receive MEA journals from around the country. While I don't read each one cover to cover, I try to at least scan them and read articles of interest. I pay particular attention to the various state presidents' articles. After perusing the nation, if you will, it's easy to draw one conclusion: We are not alone in our struggle in Oregon. That conclusion should not be news to any of us. As I read these articles, there is a certain camaraderie I feel with my fellow music educators around the country. We are all in the same battle, fighting the same fight and having the same kinds of dialogues with each other, school administrations as well as legislatures. To quote George Bush, "It's hard work, it's hard work, it's hard work, it's hard work..." (I'm sorry, I couldn't resist). It is hard work, but isn't it nice to be part of a team? Isn't it great to be able to commiserate with colleagues, to have a forum in which to listen, and, in turn, be heard?

Parker J. Palmer is a highly respected writer and traveling teacher who wrote the book *The Courage to Teach*. In it, he has a chapter entitled "Learning in Community – The Conversation

of Colleagues." I would like to quote him on a particularly pertinent issue.



Academic culture builds barriers between colleagues even higher and wider than those between us and our students. These barriers come partly from the competition that keeps us fragmented by fear. But they also come from the fact that teaching is perhaps the most privatized of all the public professions.


Though we teach in front of students, we almost always teach solo, out of collegial sight—as contrasted with surgeons or trial lawyers, who work in the presence of others who know their craft well. Lawyers argue cases in front of other lawyers, where gaps in their skill and knowledge are clear for all to see. Surgeons operate under the gaze of specialists who notice if a hand trembles, making malpractice less likely. But teachers can lose sponges or amputate the wrong limb with no witnesses except the victims.

When we walk into our workplace, the classroom, we close the door on our

colleagues. When we emerge, we rarely talk about what happened or what needs to happen next, for we have no shared experience to talk about. Then, instead of calling this the isolationism it is and trying to overcome it, we claim it as a virtue called "academic freedom": my classroom is my castle, and the sovereigns of other fiefdoms are not welcome here.

Does this sound like you or anyone you know? OMEA is an organization whose very existence is to combat this scenario. We are the only professional organization that speaks to the needs of all disciplines in music education. Coming up very soon in January 2005 is our next OMEA Conference. It is our forum. It is the only vehicle where all music educators gather together as one voice to support our passion. This is why going to the OMEA Conference in January is so vital. Here is your opportunity to rub shoulders with the rest of your "team."

We have instigated a yearly conference for several reasons. First, it provides a conference/honor ensemble setting for small schools. We did this a few years ago with tremendous results. The honors groups were outstanding and the experience for those students, many of whom would have difficulty being a part of the All-Northwest or All-State groups that include 4A students, was terrific.



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# President's Column

Second, it is an In-service for all of us, at all levels, in all disciplines. Having moved to the university level of teaching, I have found that, more than ever, I need to hone my skills. I am reminded daily how little I know and how much learning still needs to take place. So there you go! I need to go to the State conference to soak up the great information provided by my colleagues.

Third, and most important, it is an opportunity to hang with our colleagues. I continue to scream from the rooftops that "we need each other!" Don't be an island! Come and share; come and receive. We need to get together as a community and discover how each other operates; handles the tough issues; and prepares and evaluates—and keeps a balanced life while doing it.

The big concern about having an annual OMEA conference is that it might negatively impact Oregon's attendance at the MENC

Northwest Convention. Northwest will be held in Bellevue less than a month after our state conference. Our State conference might have an impact, but it doesn't have to. The

I continue to scream from the rooftops that "we need each other!"

board has discussed this at length and we agree that the positives of a yearly conference are worth the risk. I would hope that, as a professional, you will see the value of attending both events. It is also important to note that if your students are participating, you are expected to attend.

As I re-read this article, I sense that I am lecturing. I am! That's because I am a listener. I have listened and listened to the concerns you have about the state of music education

in Oregon. Your concerns are valid. My premise is that gathering once or twice a year at our conferences is one solution to the problem. We need to meet with our colleagues from Oregon and other states in the Northwest. Many people are putting in unbelievable hours and expense to provide you with the best professional experiences possible. In addition, and bluntly put, our very existence as an organization depends on your support and attendance.

Tom Muller is planning the OMEA Conference in January, and it is shaping up to be something very special. I would like to encourage you all to plan ahead and carve out the time and funds necessary to support your professional organization, your students, and your colleagues by attending it as well as the MENC Northwest Convention in Bellevue in February.

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# First VP's Column

Steve Zielke  
First Vice-President

## Music Fundamentalism

It seems that about every 10 years a back-to-basics movement in education is launched. Those of us who have seen more than one of these movements are rightly cynical about this kind of "educational progress." The implication is that we need to get back to the important parts of education and rid ourselves of the frills and fluff. Such movements also seem to coincide with the call for budget cuts. It is in this environment that music educators might find themselves adrift. Simply put, the question comes to mind, "Are we really necessary?" Sure, we are valuable and worthwhile, but do we fill a basic need? Everyone likes music, but should this be where the State invests valuable and limited educational funding? Are we fundamental to a quality education?



We need a fixed point that can guide us through the daily battles and struggles. Here are four suggestions.

First, music is more than just a part of our culture. It is an essential part of what makes us uniquely human. If music education ended today, people would still sing and play. Songs would still be written, and music would still accompany every significant human ceremony, from birthdays and baptisms, to weddings and funerals. As a graduate student at Florida State University, I used to marvel at the 85,000 football fans who would sing the war chant in unison to a tremendous effect. It is not an accident that after 9-11, our country turned to community singing as a symbol of our spirit and unity. Music education does not exist because music needs it to survive; rather, it exists because we are a reflection of the human need and desire to commemorate the journey of life with music. We are simply the humble servants charged with the task of helping others along this journey.

Second, we make our schools better places. This is true not only in the practical sense in that we offer vocational training for future professional musicians but also we provide

valuable music for athletic events, school ceremonies, and public concerts. While these are worthwhile benefits, a more fundamental value of music education is how the study of music affects our students. The discipline inherent in the long-term study of an instrument teaches patience and perseverance. The compromise and sacrifice of choosing the group sound over an individual sound is a key lesson in working toward group goals that is absolutely necessary for success in the professional world. The mental and emotional growth needed to understand complex poetry and its relationship to melody and harmony develops the kinds of cognitive skills needed to deal with difficult problems later in life. This is all accomplished through the filter of feeling as students respond to the emotional part of music. Sure, go head and supply music for graduation; it's part of our job. But, don't forget that the real service we provide is a fundamental educational opportunity that is unavailable in any other academic discipline.

Third, music is for every student, not just for elementary students, or the gifted, or the economically advantaged. If music is truly fundamental, then it benefits all students, and we serve our students best when we make access to opportunity a key part of our music programs. I am reminded of the MENC slogan from the early days of the conference, "Music for every child: every child for music." It was a wonderful saying that served the conference well by reminding the profession that we need to fight for music opportunity for all students. If we want to combat the view of music education as a frill, then we need to demonstrate that music education enhances the education of all students.

Lastly, when we teach musical fundamentals, we provide students with building blocks that will be part of a life-long participation in music. These building blocks not only provide dynamic experiences in the near term that give students pride and enjoyment, but they also provide skills that will allow students to participate in music for a lifetime. When we short-change students and avoid the fundamentals, we steal that education from them. They deserve to have music making be a part of their life. We are there to help them along the way. All people will participate in music for a lifetime, but we are the link that provides for that opportunity to be a richer and fuller experience. Instead of listening to a band in the park, they will play in one. Instead of mumbling a hymn at church or faking happy birthday at a party, they will sing out with confidence. Instead of looking at the piano like an expensive piece of furniture, they will sit down and make music. The right to these kinds of skills is fundamental.

We are not a frill. We are not fluff. We are not an extra. We are not just for the musically gifted or the socio-economically advantaged. We are not a hobby or a toy. We are not background music. We are not entertainment. We are fundamental.

**MUSIC FOR A LIFETIME**  
OMEA 2005 CONFERENCE AND ALL-STATE  
JANUARY 13-16  
EUGENE, OREGON



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# Second VP's Column

Tom Muller  
Second Vice-President

## OMEA Conference 2005 —Music For a Lifetime!

I hope you all have had a successful start to your school year! A lot has happened with the planning for OMEA Conference 2005. The area chairs have been working very hard to find incredible conductors, and the sessions appear to be full of valuable hands-on information. I invite all of you to browse through the program on the OMEA website at [www.oregonmusic.org](http://www.oregonmusic.org). Information is being updated all the time, so continue to check back.

Along with the conference planning, a call for volunteers has been made to help with chaperoning All-State students and to pre-

side over sessions. If you would like to help out with either of these, please contact me at [tom\\_muller@reynolds.k12.or.us](mailto:tom_muller@reynolds.k12.or.us) or call Reynolds Middle School at 503.665.8166 x3540.



I have learned so much over this past year about how this organization functions. Many times we hear about how we all should get involved. I would like to add my own spin to this. A director who has influenced me greatly once said, "If not me then who, and if not now, then when?" It was this statement that got me involved with OMEA, and I have truly

enjoyed watching its evolution. My time as the Middle School Band Chair enabled me to develop relationships with the guest conductors, many of which continue to this day. As Second Vice-President, I have been exposed to the inner workings of the organization and

have found newfound respect for those who have organized prior conventions. The time has come for more people to help with this organization. In other words: Get involved! Talk to your district chairs; help with the conferences; get in touch with any members of the Executive Board; and ask how you can help.

I have found that some believe they must be seasoned veterans to have a say in OMEA. This is not true. When I first started serving on the Board, I was in my fourth year of teaching and very, very green. Great ideas come from those willing to take the risk of offering an opinion.

I want to thank all of the fine teachers who have volunteered and helped with the upcoming conference. Without your assistance it would not look as exciting as it does.

I will see all of you in Eugene!

# Elementary Column

Judy Trohkimoinen  
Elementary Music Chair

Have you started thinking about New Year's resolutions yet? It isn't too soon! One of the things that we as music teachers can do to help our students is to reflect on our teaching and think of ways we can build on our strengths and improve on our weaknesses. What better way than to make a resolution to shake things up a bit?

You can begin by attending the OMEA Conference, January 14-16 in Eugene. Besides our annual conference presenting us with an excellent venue for fending off the winter blahs and for networking with fellow music teachers from across the state, it also affords us with the opportunities to watch top-notch clinicians work with our students and to share best practices as well as learn something new in the numerous and varied workshops.

For example, this year we will have the wonderful learning experience of watching Lynn



Brinkmeyer, former MENC Northwest District President and current MENC National President Elect, as she works with our elementary honor choir. She will, no doubt, use some techniques we know but have forgotten, as well as many that are brand new to us. It is always enlightening to watch another conductor work with a choir as it affords us the opportunity to objectively analyze different approaches and gain new insight as to what works best.

Also, we will have the privilege of having composer/arranger Sally K. Albrecht with us, courtesy of Alfred Publishing. She will present three choral workshops (complete with choral music packets) to give us ideas for new music we can use with our choirs. Her sessions will also offer ideas for staging, programming, and teaching two-part music to elementary students.

Additionally, composer/arranger/choreographer John Jacobson will bring his unique blend of enthusiasm, movement, and inspiration to the conference as well, courtesy of Hal Leonard Publishing and McMillan/McGraw Hill. His sessions will demonstrate resources and techniques for energizing our elementary and junior high programs and will include expertise on the topic of riser choreography.

And, Denise Gagne, publisher and music teacher from Red Deer, Alberta, Canada, will present three information-packed workshops full of tried-and-true materials and techniques for teaching kindergarten, playing the recorder, and helping young students discover their head voices.

All of these sessions promise to "shake things up!"

January is a great time to try something new. Come join us for the OMEA Conference! You will be thrilled you did!

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*Together... Encouraging Young Musicians*

# Conference Program

Friday, January 14<sup>th</sup>

**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 Elementary/General ..... Hult Studio 1**  
*Drum Circle*  
Learn about the instruments and techniques used at drum circles and how to facilitate your own rhythm-based event.  
Clinician: ..... Jill Sager  
Hands On Rhythm Drum School

**10:00-11:15 Band ..... Joplin/Seeger**  
*Inspire Creativity and Musicianship in your Beginning Band Class*  
With an eye toward the National Standards for Music Education, this clinic explores concepts for developing creativity and musicianship in the beginning band, with particular focus on performing, composing, listening and improvising. (courtesy of Alfred Publishing)  
Clinician: ..... Mark Williams

**1:00-2:00 Band Concert Hour ..... O'Neill**  
*Stephens Middle School*  
Director: ..... Jaimie Hall  
*Sam Barlow High School Band*  
Director: ..... Paul Nickolas

**1:00-2:15 Elementary/General/Choral ..... Hult Studio 1**  
*How to Succeed...In Choir*  
Sally K. Albrecht presents new choral materials from the popular Alfred Choral Designs series designed to make YOUR choir successful. Sally's enthusiastic presentation includes idea on programming, staging and vocal techniques, as well as brief information about the featured composers. A complimentary packet of choral music (all levels) will be given to each director in attendance. (courtesy of Alfred Publishing)  
Clinician: ..... Sally K. Albrecht

**2:30-3:30 Orchestra Concert Hour ..... O'Neill**

**2:30-3:45 Choral ..... Bloch**  
*Meet the Great Composers*  
You and your choirs deserve to sing the best music available. Sally K. Albrecht presents a variety of masterwork editions and contemporary American masterpieces for Middle School and High School choirs of all levels. Discover the unique vocal writing styles of the major composers from the various eras of choral literature. A complimentary choral music packet is given to each director in attendance. (courtesy of Alfred Publishing)  
Clinician: ..... Sally K. Albrecht

**2:30-3:45 Jazz ..... Board**  
*Teaching Jazz Theory*  
Theory doesn't have to be dry and "theoretical." This session shows you how to teach theory in a compelling manner, so that students can use it to better understand and hear the music they play. (courtesy of Alfred Publishing)  
Clinician: ..... Shelly Berg

**2:30-3:45 Band ..... Joplin/Seeger**  
*Creating an All-Around Cooperative*  
Performing Arts Program  
This session will cover a variety of issues confronting the modern performing arts program including: Working in the block system, Sharing kids, Recruiting, and Computer Applications.  
Clinician: ..... Jaime Hall, Andy Thomas, and Sean Williams

**2:30-3:45 Elementary/General ..... Hult Studio 1**  
*Just Add Kids!*

Elementary Music and Materials  
It's amazing what kids CAN do when given the right materials! Sally K. Albrecht shares some of her favorite two-part chorals, songbooks, movement ideas, musicals, and other classroom resources perfect for those energetic young singers of yours. A complimentary choral music packet is given to each director in attendance. (courtesy of Alfred Publishing)  
Clinician: ..... Sally K. Albrecht

**4:00-5:15 Band ..... Joplin/Seeger**  
*Low Brass Pedagogy*  
Can you get them excited about fundamentals? Do you have a recommended list of repertoire from a knowledgeable professional? Can you learn about low brass and not be bored? YES. YES! YES!! Rehearsal concepts that will energize your low brass players interest and assist in knowing the foundations for low brass playing as well as a presentation of repertoire for middle and high school low brass players -including solos with piano, some solos with band, duets, quartets, and even large ensembles!  
Clinician: Adam Frey

**4:00-5:15 Choral ..... Bloch**  
*Style Dictates the Sounds:*  
*Examining style and the "ideal" choral tone.*  
This lecture/demonstration will use examples from the Treasure Valley Community College choirs. Here we will look at using an appropriate variety of tone colors to authentically replicate style.  
Clinician: ..... Frank Eychaner

**4:00-5:15 Elementary/General ..... Hult Studio 1**  
*Two for the Show!*  
Sally K. Albrecht offers a wealth of ideas for beginning 2-part singing in the young choir. Using rounds, partner songs, quodlibets, descants and other 2-part music, Sally demonstrates how to develop part-singing in your choirs. Generate vocal confidence in young singers by selecting music with easy-to-sing, independent voice parts. A complimentary choral music packet is given to each director in attendance. (courtesy of Alfred Publishing)  
Clinician: ..... Sally K. Albrecht

**4:00-5:15 Orchestra ..... Sousa**  
Clinician: ..... Mancho Gonzalez

**4:00-5:00 Jazz Band Concert Hour ..... O'Neill**  
*McLoughlin High School Jazz Ensemble*  
Director: ..... Michael Agidius  
*Mount Hood Community College Jazz Band*  
Director: ..... Susie Jones

**4:30-6:30 All-State Middle School Honor Groups Concert - Willamette HS**  
Presiding: ..... Joe Ingram  
*Middle School Honor Choir* ..... Constance Branton, Conductor  
*Middle School Honor Orchestra* ..... Doris Gazda, Conductor  
*Middle School Honor Band* ..... Eric Hammer, Conductor

**9:30-11:30 All-State Social Event ..... Hellman/Williams/O'Neill**

Saturday, January 15<sup>th</sup>

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

# Conference Program

**8:15-9:30 Band .....Joplin/Seeger**

*The Conductor as Coach*

Ensemble leaders often claim to promote "life skills" as well as musicianship and in this pursuit we take on a role similar to that of an athletic coach. What strategies for rehearsal leadership can help us propel development in these non-musical areas while also serving our primary mission for the musical development of our students?

Clinician: ..... Eric Hammer  
 Presiding: ..... Gene Burton

**8:15-9:30 Choir ..... Bloch**

*Middle School Honor Choir*

Conductor Session

Clinician: ..... Constance Branton  
 Presiding: ..... Debra Gaddis

**8:15-9:30 Orchestra ..... Sousa**

*We Are the Music Makers*

How the dreams of our heritage of great teachers have affected us. What has happened to those dreams? What materials and methods will help us continue the legacy?

Clinician: ..... Doris Gazda  
 Presiding: ..... Jeff Simmons

**8:15-9:30 Elementary/General ..... Hult Studio 1**

*Musicplay for Kindergarten - Sing and Learn through the School Year*

In this session a year's curriculum for kindergarten will be outlined with songs and games that are successful with this age group. Learn songs and games for all the themes that you teach! Support early literacy and teach basic concepts through music. Learn songs and singing games for every month of the school year!

Clinician: ..... Denise Gagne

**10:00-12:00 General Assembly ..... Williams/O'Neill**

Presiding: ..... Tom Muller, Conference Chair  
 Welcome and opening remarks: ..... Patrick Vandehey, OMEA President

Guest Speaker: ..... Renee Westlake – MENC NW President  
*Oregon All-State Elementary Honor Choir*

Director: ..... Lynn Brinkmeyer  
*Portland State University Chamber Choir*  
 Director: ..... Dr. Bruce Browne

**1:00-2:15 Choral Session ..... Shedd**

*Where the Boys Are...*

The boy's voices in your choir are all over the staff-some haven't changed, some are changing and some have changed! Which choral music do you pick? Which voicing is appropriate? Are you ready to move on from 2-part chorals and put the 'men' on their own part? Sally K. Albrecht takes a look at the choices and possible solutions. A complimentary choral music packet is given to each director in attendance. (courtesy of Alfred Publishing)

Clinician: ..... Sally K. Albrecht

**2:30 ..... Stephens Middle School**

Director: ..... Andy Thomas

**3:00 ..... Wahtonka Union High School**

Directors: ..... Lloyd Walworth

**3:30 ..... Western Baptist College Chamber Choir**

Director: ..... Matthew Strauser

**4:15-5:30 ..... Choral Session**

*Singing Around the World*

We can learn so much about our world through music. Explore

different languages and styles of choral music in this exciting world-wide presentation by Sally K. Albrecht. Each director will receive a complimentary packet of choral music and materials to help them develop a cross-cultural music program. (courtesy of Alfred Publishing)

Clinician: ..... Sally K. Albrecht

**1:00-2:00 Band Concert Hour ..... O'Neill**

**1:00-2:15 Orchestra ..... Sousa**

*How Firm a Foundation! A Standards-based Vision for Beginning String Instruction*

Instructing students in fundamental string performance skills while simultaneously developing comprehensive musicianship-all with limited time resources- can be a daunting challenge for even the most experienced string teacher. New and old materials and a variety of creative activities will be presented discussed and performed by participants. Bring an instrument and join in. (courtesy of Alfred Publishing)

Clinician: ..... Andrew Dabczynski

**1:00-2:15 Elementary/General ..... Hult Studio 1**

*Music Express! And More*

Magazine, musicals and more helpful resources for the elementary and middle School music program. (courtesy of Hal Leonard publishing)

Clinician: ..... John Jacobsen

**1:00-2:15 CMENC ..... Directors**

Academic, musical and professional preparation for teaching: developing exemplary job skills

Clinician: ..... Shannon Chase

**1:00-2:15 Jazz ..... Board**

*You can Play and Teach Chord Changes*

There are several harmonic idioms that combine to make up the vast repertoire of standard songs. This clinic shows you how to harness those idioms to tackle jazz progressions, using as an example, Billy Strayhorn's "Take the 'A' Train." (courtesy of Alfred Publishing)

Clinician: ..... Shelly Berg

**2:30-3:45 Elementary/General ..... Hult Studio 1**

*Showstoppers for the Young Choir*

Popular methods and materials for Elementary and Junior High Choirs (courtesy of Hal Leonard publishing)

Clinician: ..... John Jacobsen

**2:30-3:45 Orchestra ..... Sousa**

*How Firm a Foundation! A Standards-based Vision for Beginning String Instruction, Part II*

(A continuation of the previous session) By carefully and creatively constructing a curriculum for second and third year string students, strong performance skills can be reinforced upon a foundation of solid musicianship. New materials, complete resources, and a variety of creative activities will be presented, discussed, and performed by the participants. Bring an instrument and join in. (courtesy of Alfred Publishing)

Clinician: ..... Andrew Dabczynski

**2:30-3:45 Band ..... Joplin/Seeger**

*Develop and Maintain Balanced Instrumentation in the Beginning Band Class*

Learn Strategies for achieving balanced instrumentation starting with your beginning band class and continuing through your high school band. The discussion explores the roles that familiarity, peer pressure, and feelings of belonging play in instrument selection, and presents a practical plan for maintaining balance while optimizing student choice. (courtesy of Alfred Publishing)

Clinician: ..... Mark Williams

# Conference Program

**2:30-3:45 Jazz ..... Board**  
 Clinician: ..... Hal Sherman  
 Presiding: ..... Jennifer Muller

**4:00-5:15 Research..... Studio B/C**  
 Clinician: ..... Randall Moore

**4:00-5:15 Orchestra ..... Sousa**  
*Fiddling from Scratch in the Classroom*  
 Many classically trained string teachers recognize the musical and motivational values of incorporating fiddling in to the ongoing string/orchestra class, but simply don't know how to get started. This session will familiarize teachers-even those with no fiddling background-with clear and uncomplicated strategies fro introducing fiddling to all string students of any age level. Bring an instrument and join in! Teachers will receive free materials from Alfred's Fiddlers Philharmonic Series. (courtesy of Alfred Publishing)  
 Clinician: ..... Andrew Dabczynski

**4:00-5:15 CMENC ..... Directors**  
*Interviews and Resumes:*  
 How to make the most of YOU  
 This session will deal with specific issues encountered by neteachers who are looking for their first teaching positions.  
 Clinician: ..... Renee Westlake

**4:00-5:15 Elementary/General ..... Hult/Studio 1**  
*Recorders - Rap, Rhythm, Read and Rock!*  
 Successful strategies for teaching recorder will be shared including recorder raps, recorder karate, practice bugs, mad minutes, flashcard games, recorder warts, kids notes and more! Recorder accompaniments are always too fast or too slow for your students. Learn simple ways to make accompaniments work for your students.  
 Clinician: ..... Denise Gagne

**6:00-8:30 All Conference Banquet ..... Wilder/Hansberry/Ferber/O'Neill**  
*Presiding and Presentation of Awards:*  
 Patrick Vandehey, OMEA President  
 Banquet tickets were included in your registration packets. Extra tickets must be purchased before noon on Saturday, January 15<sup>th</sup>

**9:15-10:30 All-State Jazz Concert ..... Wilder/Hansberry/Ferber/O'Neill**  
 Presiding: Susie Jones, OMEA Jazz Chair  
 Your name tag is your admission. Extra tickets may be purchased at the registration desk or at the door.  
 All-State Jazz Band  
 Director: ..... Chris Vadala

**10:30-11:30 President's Reception .....(by invitation)**  
 Presiding: Patrick Vandehey

## Sunday, January 16<sup>th</sup>

**9:00-10:15 Band ..... Joplin/Seeger**  
*Learning Styles in the Beginning Band Class*  
 Examine how various preferred learning modes affect the learning of music notation. Strategies are outlined for ensuring that all students become skilled readers of skilled music. (courtesy of Alfred Publishing)  
 Clinician: ..... Mark Williams

**9:00-10:15 Jazz ..... Board**  
*As the Rhythm Section Swings, So Swings the Band*  
 This session presents simple and attainable concepts for vast improvement in your rhythm section, both collectively and individually. Concepts of groove and sound are explained, and also bass lines, piano/guitar voicings and rhythms, and drum feels.  
 Clinician: ..... Shelly Berg

**9:00-10:15 Choral ..... Bloch**  
*New Choral Music Reading Session*  
 There's just not a better way to review music for you choirs! Join your fellow teachers in song. Sally K. Albrecht shares the news Alfred Choral Designs titles for all levels. A complimentary choral music packet is given to each director in attendance. (courtesy of Alfred Publishing)  
 Clinician: ..... Sally K. Albrecht

**9:00-10:15 Elementary/General ..... Hult Studio 1**  
*Concert Staging and Riser Choreography*  
 Methods and materials for upper Elementary and Middle School choirs who are confined to traditional choral risers. (courtesy of Hal Leonard publishing)  
 Clinician: ..... John Jacobsen

**10:30-11:45 Band ..... Joplin/Seeger**  
*All-State Band Conductor Session*  
 Clinician: ..... Dr. Gerald King

**10:30-11:45 Choral ..... Bloch**  
*All-State Choir Conductor Session*  
 Clinician: ..... Dr. Karen Kennedy  
 Presiding: ..... Sue Schreiner

**10:30-11:45 Orchestra ..... Sousa**  
*All-State Conductor Session*  
 Clinician: ..... Henry Miyamura  
 Presiding: ..... Ben Brooks

**10:30-11:45 Collegiate ..... Wilder/Hansberry**  
*Video Supervision of the Student*  
 Teaching Practicum  
 This session will describe video supervision in use at Southern Oregon University including video conferencing, and evaluative tools for process evaluation of music student teachers in remote assignments.  
 Clinician: ..... Dr. Fredna Grimland, Southern Oregon University

**10:30-11:45 Elementary/General ..... Hult Studio 1**  
*Let's Get Them Singing!*  
 Do you have students who haven't discovered their head voice? In this session you will learn successful strategies and songs for helping children develop their singing voices. This is a very practical workshop with ideas that you will be putting to use on Monday morning!  
 Clinician: ..... Denise Gagne

**1:00-2:15 Research Poster Session ..... Studio B/C**  
 Clinician: ..... Dr. Randall Moore

**1:00-2:15 Choir ..... Bloch**  
*Elementary Honor Choir Conductor Session*  
 Clinician: ..... Lynn Kraus  
 Presiding: ..... Toni Skelton

**3:00-6:00 Gala All-State Festival Concert**  
**Hult Center for the Performing Arts**  
 Presiding: ..... Joe Ingram, All-State Honor Groups General Chair

# Conference Registration

OMEA 2005 Conference Registration — Register On-Line at [www.oregonmusic.org](http://www.oregonmusic.org)

## Music for a Lifetime

January 13 - January 16, 2005

Hilton Eugene & Conference Center • Hult Center for the Performing Arts  
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### Hotel Information

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Reservations: 1-541-342-2000  
OMEA Conference rate: \$124/night plus 10.5% tax, total \$137.02

### Directions

From Interstate 5: Take exit 194B onto I-105.  
Follow I-105 until it ends at Jefferson Street.  
Take left hand exit onto 7th Avenue as freeway ends.  
Turn left on Oak Street. Turn left on 6th Avenue

### Personal Information

First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Spouse First Name (if they are attending) \_\_\_\_\_ Spouse Last Name \_\_\_\_\_

Email Address \_\_\_\_\_ School \_\_\_\_\_

### Contact Information

Address 1 \_\_\_\_\_  
Street City State Zip

Address 2 \_\_\_\_\_  
Street City State Zip

Phone Number \_\_\_\_\_ MENC # \_\_\_\_\_

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

	QUANTITY	RATE	TOTAL
OMEA Members* (\$125.00 on-site) .....	_____	\$115.00	_____
Non-Members (\$145.00 on-site) .....	_____	\$135.00	_____
Retired OMEA Members* .....	_____	\$40.00	_____
Collegiate OMEA Members* .....	_____	\$0.00	_____
Collegiate Non-Members .....	_____	\$40.00	_____
Non-Music Educator Spouse .....	_____	\$55.00	_____

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

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

### Additional/Single Tickets

Single Session Ticket .....	_____	\$30.00 ea	_____
Additional All-Conference Banquet Tickets .....	_____	\$30.00 ea	_____
Additional All-State Gala Concert Tickets .....	_____	\$12.00 ea	_____
Additional All-State Jazz Night Tickets .....	_____	\$8.00 ea	_____

**TOTAL ENCLOSED** \_\_\_\_\_

\*Must provide MENC number in space above.

Make checks payable to Oregon Music Educators Association

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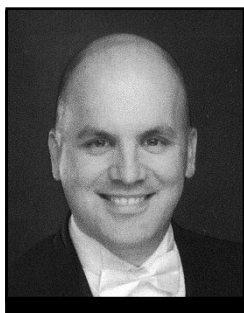


## Chamber Music— Well Worth It!

A number of years ago I read an article in a music educator's journal that was written by an accomplished music educator. He suggested that we should restructure how instrumental music is taught in public schools: We should not center our instruction around large ensembles, but around chamber ensembles instead. A few years ago our own OMEA president, Pat Vandehey, wrote an article in the *Oregon Music Educator* about the virtues of chamber music and how much of an impact it made at his school. I knew that it made sense to have a chamber music program as it had obvious benefits. But I said to myself what so many of us do: It's just too hard. I needed to build a chamber music library, make it work in our block schedule, and convince our administration and kids that it was worthwhile. While delayed at the Phoenix airport this past summer, I took out a pencil and paper and started working out solutions to these challenges.

First, I split my Symphonic Band into 10 chamber ensembles: flute choir, clarinet choir, 2 woodwind quintets, 2 saxophone quartets, 2 brass quintets, a low-brass ensemble, and a percussion ensemble. I made sure that each ensemble had a person I knew who would take the work seriously and be able to lead a rehearsal. In July, I spent 3 days selecting chamber music that I knew the ensembles could master. I found at least 5 pieces for each ensemble.

Next I had to find time for them to rehearse. At Sam Barlow High School, we have a block schedule that allows me to see my students only every other day. The Symphonic Band meets during the lunch period, which lasts 2 hours as it encompasses early, middle and late lunch times. I decided I would have the full Symphonic Band meet the first day of every week and would hold chamber ensemble rehearsals the rest of the week. Five of the groups would rehearse the first hour, and the



other five would rehearse the second hour. We would keep this schedule for the first 6 weeks of school (what we called our "marching season"). We would use our band room, auditorium, practice rooms, and other classrooms for these rehearsals. My student teacher and I would rotate between these rooms for ensemble coaching while students would rehearse. The two requirements of students taking part in this program would be (1) participation in a chamber music night and (2) participation in one community service concert of their choosing. Examples of community service concerts are performing at a staff meeting, retirement center, or school board meeting.

Once the details were laid out, I met with our administrators—they were open minded enough to give their approval. When school started I spoke to a few of my student leaders about the program. I talked of how exciting it would be and how much "our" band would benefit from it. This got a buzz going among the students. By the time I spoke to the Symphonic Band about it, they all knew what we were going to do and were excited about it.

The first day that we rehearsed in chamber groups was one of the most exciting days of my career. I had put a lot of time and money into this program. Not knowing whether it would be successful made me a bit nervous. Walking through the halls and hearing the sounds of brass ensembles, woodwind quintets, and flute choirs was music to my ears. Seeing kids working together was very exciting. After I gave them a few minutes to get started, I began going into their rooms to ask how they were doing. Without exception, they loved it. I went home that first day inspired that we had done it! I also went home hungry, not realizing that I had worked through my lunch period. Two hours of hustling among all the groups was well worth it.

The following rehearsals were equally exciting. The ensembles played through their literature and had to select a piece for chamber

music night. They took the responsibility of selecting the piece they would perform seriously. When I entered their rooms, I tried being more of an observer than an instructor. I would suggest ways of correcting things and demonstrate rehearsal strategies. By the time we were half way through the program, most groups were efficiently running their own rehearsals. It was amazing to me to see how the students grew during this program. Some weaker players, now responsible for their own part, practiced more than ever so as not to let the group down. Some stronger players worked on higher-level concepts, such as how to tune chords, efficiently rehearse, and how to be a positive leader. These students improved their musicianship in ways that would have never been possible in a large group.

The culmination of our chamber music program was at our chamber music night. It took place at a local church that we decorated. We covered tables with tablecloths, centerpieces, and candles. Our parent volunteer group sold cheesecake and coffee. Members of our Concert Band were on hand to seat people as they arrived and to serve them throughout the evening. One by one I introduced each group. They performed in front of an ivy-decorated lattice backdrop. There was a look in the parents' eyes that I had not seen at our large ensemble concerts: They were able to hear their son or daughter as an important member of a fine-sounding chamber ensemble. I received more compliments and thank-yous at the end of that night than I had ever received before. One parent, who was able to make a donation through her company, gave \$500 to help our chamber music library grow. Now that's parent buy-in!

We have long heard people say that nothing worth having comes easy. The Chamber Music Program that we started at Sam Barlow has been quite a bit of work. Next year should be much easier now that all of the ground work has been laid. I hope that many of you will give chamber music a try in your programs. It requires a little problem solving at first, but the rewards are well worth it.



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## What color is your band director parachute?

Finding the right career or job is a journey, much like discovering your soul-mate or buying the perfect house. It takes time and energy to discover what you really want. There are so many details to consider. Choosing band directing as a career is much like this. It is not your typical American work-a-day job, or even a normal teaching job! In my 5 years of band directing in the public schools, I've become more aware of who I am, what I want, and where I want to be in the future. I've taught elementary music, middle school band, high school concert band, jazz band, and the ever timing-consuming marching band! To be successful and satisfied in my job, I've learned that I must realize who I am and what I want. Who are you? What do you want? Do you know? My goal in this article is to stimulate your thinking, particularly you who are student teachers and young directors and just beginning your careers as well as you who are mentor teachers and university professors whose work it is to guide young people into this great world of band directing.

### Young Teachers

Band directing is a difficult, but worthwhile, career. Many of you already know this or you would not have entered the field. But maybe you didn't know how hard it would really be! That was me. I experienced the great features of being in a fine band program under a good director without seeing all the behind-the-scenes work! I loved band and being part of an excellent organization. I still do. But when you become the person in charge, it's a whole different ball game. There are many demands placed on you emotionally, physically, and even spiritually. There are triumphs and losses, and some hardships in teaching never pass away. How can you be the best teacher you can be? Having supportive administrators, parent helpers, adequate funding for your program, and professional development workshops are important, but, understanding who you are and what you want is key.

A personal anecdote may help you identify where I am coming from. I entered my career not knowing who I was and what I needed. I learned a great deal about myself when I became a band director! I've realized I'm more of an introvert than I thought. I need recharge time away from people. Generally, extroverted people are energized by more people-time. Not me. It's not that I don't enjoy people, teaching, or hard work. I love accomplishment and relish a great performance with my students! But, I do value the nights I have at home to regain perspective! It's all about balance. At times in my job I haven't had that balance. My precious time to rest, exercise, and sometimes eat has been snatched away by many evening and weekend obligations. And it's especially difficult in a small district when I am the only band teacher. Right now I have to be at every event, game, and small performance. Often I need to play with the students in the stands at a game because I'm missing a trumpet player! A position with not as many evening commitments may be a better fit for me. By discovering what I need as a person, my emotional and physical health will be enhanced, as well as my teaching.

For you too, determining the right job situation for your talents and needs is essential to being a successful band director. Here are some ideas to contemplate. Only you can uncover the answers.

### Find out who you are.

Know yourself and what you need. Are you an introvert or an extrovert? What are your strengths? What are your weaknesses? Do you need to be in charge all the time or only sometimes? Do you like the challenge of many responsibilities or get easily overwhelmed by doing too much? Are you better with small or large groups of people? Which ages do you relate to the best? Discover what your natural talents are and concentrate on those. Establish a place where you can be yourself!

### Find out what you want.

Once you know who you are, then you know more of what you want. Do you like working

with elementary, middle school, high school, or college age students? Do you enjoy working in a large school with a huge program or just the opposite? How many evenings a year do you want to work? Do you need the challenge of teaching advanced music or are you content teaching beginning-level material? Do you want to be in the spotlight or lead a more quiet life?

### Strive to be your best.

Once you find a situation that is suited to you and your wants, find other people to help you be your best. Seek professional development opportunities to improve your teaching. Better yourself as a person to be a better teacher. Always aim for excellence in your band program! Conflicting personal traits and/or desires do not constitute an acceptable excuse for abandoning hard work or growing in your teaching.

Band directing is a worthy endeavor and always will be! Discover who you are and what you need to be truly successful.

### Mentor Teachers and University Professors

I sometimes hear experienced band directors tell young teachers, "Stick it out. Persevere! Teaching will get easier." Yes, that is true to a certain extent. It does get easier over time. But if a teacher is not employed in a post that best suits their true gifts and personality, it may become too overwhelming and cause the inexperienced to give up. I would challenge mentor teachers and professors that it is more about your subjects discerning what their strengths and needs are than struggling to persevere.

If new directors don't understand what they personally need or how difficult the profession is, then *mentor* them. Prepare them to make good choices in their job selection. Ask your student teachers questions, such as

*continued on page 20...*

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- What are the most important priorities in your life?
- How does your personality affect your job choice?
- What are your strengths? Weaknesses?
- Do you mind evenings away from home?
- What ages of children do you enjoy teaching?
- Do you prefer living in urban or rural areas?

These are personal questions; band directing affects your personal life! University music professors and mentor teachers will best serve their student teachers interests and lead them to greater success by asking just these kinds of questions.

## Everyone

All music teachers need the freedom to choose what is personally best for them. Once the right people are matched with the right job, based on their strengths and needs, I believe more directors will stay and not leave this treasured profession. The "burn-out" syndrome even might be prevented if

new directors were to understand what they need, what they want, and where their true talents lie.

Let's encourage each other to focus on strengths, personal needs, and desires to create and maintain successful band directing careers everywhere.

What color is your band director parachute?

*Tracy Hafer teaches six bands, plus extra-curricular marching band, grades 5-12 at 3 schools (Lewis and Clark Elementary, Astoria Middle School, and Astoria High School) in the Astoria School District.*



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First of all, I want to wish Debi Noel, your elected General Music Chair, the best of luck in her new position at Lane Community College. Due to her new professional obligations, she resigned her position as OMEA General Music Chair. Pat Vandehey asked me to complete her term, and I am pleased to be able to do so. I look forward to serving you in this position. If you have any ideas to share or concerns you wish to discuss, please email me at: lynnda.fuller@ttu.edu.

We all seek to provide the best music education possible for our students. In order to do this, we attend conferences like the OMEA Conference and the MENC Northwest Conference. Elementary General Music Chair Judy Trohkimoinen has arranged for clinicians of national stature to present workshops for us at the upcoming OMEA Conference in Eugene. We will all benefit from working with Sally K. Albrecht, Denise Gagne, and John Jacobsen. I hope you are planning to take advantage of this opportunity.

Another way we can find the best practices in music education is by reading our state and national publications. We owe it to ourselves and our students to keep abreast of useful information gleaned by reading publications, such as the *Journal of Research in Music Education*. Over a period of several years, researchers have investigated the effects of different types of listening experiences on the musical preferences of students. This research often holds practical implications for our teaching.

For example, Larson (1971) found that specific types of educational programs can have an impact on student musical preferences. Working with four groups of sixth-grade students, Larson provided two styles (an extramusical approach and a modified discovery method) of instruction revolving around Bizet's *Carmen*. He concluded that the students receiving the extramusical program did not change their liking for *Carmen*, while the group experiencing the discovery method increased their liking for the work.

Also, Evans (1965) found that a 19-week seventh-grade general music course focusing on music listening had a positive impact on students' attitudes toward various styles of music. The experimental program included specifically designed listening experiences, instruction about musical structure, repeated listenings of specific examples of music, and the introduction of related nonmusical information. "Students in the experimental class showed positive gains in affective response scores to various serious musical styles" (p. 121). Bradley (1972) reports similar results from a study of seventh-grade students and contemporary art music. Hargreaves (1984) working with adults found that while "repetition can change levels of liking within different musical styles, it seems that the rank order of preferences between styles can not be changed" (p. 44).

What are the implications of this research for general music teachers in K-12 teaching situations? One of the standards included in the *National Standards for Music Education* is listening to a variety of music. The research seems to indicate that the way in which we present listening lessons can impact student liking of the music.

As I read the literature, it appears that providing more than one opportunity to hear a particular piece of music is important. It has been my experience that when children become familiar with a musical selection, they are more likely to like that selection. If we use one selection for repeated listenings, we can vary our approach to the music to encompass various styles of learning and to make it interesting for our students.

Consider including various activities to enrich multiple listenings of music. Locate examples of rhythmic and melodic elements in the work that are part of your curricular sequence. In my experience, the "Menuet" from Handel's *Music for the Royal Fireworks* provides an excellent example for students to practice conducting triple meter. They might also compose simple triple meter ostinati that may then be played on untuned

percussion during subsequent listenings. Students might also derive the rhythm of the first eight measures of the "Menuet" and perform it on rhythm instruments while listening. Students who are learning *fa* could derive the melody of the first eight measures. Younger students could simply do a pat-clap-clap pattern to show the triple meter. Using a score, you could present the rhythm of the tympani part for students to read and perform on drums. Subsequently the pitches of the tympani part could be read and performed on Orff instruments. Each of these activities can be done in isolation and with the music. Movement is always a useful tool for listening lessons. Creative movement and mirror movement are two useful options. Students as young as those in the second grade can learn simple minuet steps. By using these or other techniques, our students can hear selections more than once and perhaps develop a deeper understanding and appreciation for the works.

I encourage you to keep abreast of current research in music education and to look for ways to use that research to benefit your students.

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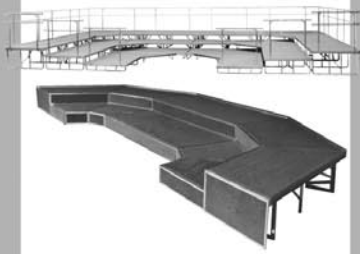
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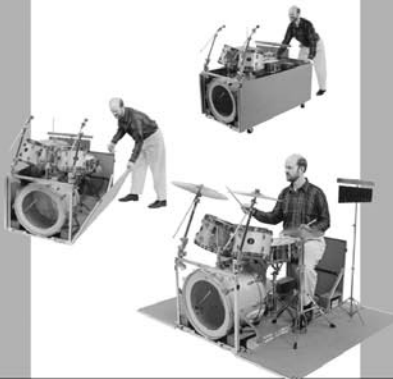
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# OSAA Column

Chuck Bolton  
OSAA

## OSAA State Band/ Orchestra Contest

**B**ack in the 80's when the OSAA Band/Orchestra Contest was proposed and approved, it was hoped that it would improve the performance level of bands and orchestras in Oregon. The event has been a great success. This past year there were more groups qualifying in the 4A, 3A, 2A/A band, string orchestra, and full orchestra categories, than there were slots available. On the one hand, it is disappointing that there is not enough room for all the qualifying groups to perform. On the other hand, it is gratifying to see the large number of groups who now are musically accomplished enough to qualify for the State contest.

As contest chairman, I would like to clarify a few of the rules and make a couple suggestions.

### Band

1. Be sure to use certified judges for your band contests. Check at [www.obda.org](http://www.obda.org) to find a current list of adjudicators.
2. Many festivals are now making their recordings on a CD with a tape backup. The CD recordings usually are of a superior quality and make it easier to fairly judge the performance. If possible, make a CD

recording at your festival; however, a tape is also acceptable.

3. In leagues where there is not a league competition, the directors must vote and designate one district or invitational festival to be their league contest. If this is done, the league winner with appropriate scores will have the automatic slot at State. Where there are no qualifying scores, the league winner will be placed in the tape pool.
4. Remember that the contest chairman needs to submit a summary sheet to Mike Wallmark at the OSAA as soon as possible—the form can be downloaded from the OSAA website.



### Orchestra

1. Orchestra festivals need to use adjudicators who are experienced conductors and who have knowledge of the level of competition at the State contest.
2. OSAA rules state that orchestra festivals are to use the OBDA adjudication form. All orchestra festivals must use the same form and scoring system to insure a fair comparison of groups in the tape pool.

Due to a great number of people, including directors and their students, working hard to make it a positive experience, the State contest has been running very successfully. Your continued cooperation is very much appreciated by everyone involved. Thank you.



Oregon State University Department of Music 101 Benton Hall Corvallis OR 97331

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Dr. Marlan Carlson

Department Chair

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Dr. Tina Bull

Music Education Coordinator

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## Collegiate Activity: Local, State, Regional, and National

### Your CMENC Chapter!

I am collecting information about collegiate chapter activity in Oregon. This information will be shared in the upcoming Collegiate Sessions at the OMEA Conference (January 14-16) and will be passed along to the national organization through reports concerning the welfare of student chapters in Oregon. Ideally, I would like to collect this information from faculty advisors as quickly as possible. In order to facilitate accessible communication among us, I will post a form that you can readily complete on the OMEA website. Please look for an email with a link to the form—thanks in advance for your responses!

### OMEA Conference

#### CMENC Volunteer Program (Get involved and attend for free!)

All student chapter members who attend the conference are asked to volunteer a minimum of 2 hours. In exchange, collegiate members of MENC attend the conference at no charge!

Collegiate Advisors: Please send me the names and email addresses of your student leadership so that the University of Oregon CMENC officers can facilitate the CMENC Volunteer Program for this year's conference. This program has proven to be an incredibly important service to the conference—your assistance and cooperation will be much appreciated toward the task of putting together the master schedule of volunteers.

### Special Session for CMENC Members

In addition, U of O Music Education faculty will present a Collegiate Session at this year's conference entitled: "Academic, Musical and Professional Preparation for Teaching: Developing Exemplary Job Skills." This presentation will address the essential academic, musical, and professional preparation for music teaching, the development of application and portfolio materials, and steps toward achieving professional outcomes during training.



### MENC Northwest Division Convention

#### A Message from Renee Westlake, Northwest Division MENC President

Are any of your students planning to travel to Bellevue, WA, for the Northwest MENC Conference on Friday, Saturday, and Sunday, February 18-20?

There is so much for our college students to look forward to! Friday at 6:45PM there will be a CMENC pizza party hosted by Dr. Tim Lautzenheiser. There will be a fabulous jazz concert featuring professional musicians Allen Vizzutti and Greta Matassa. Ten sessions are planned for college students with David Circle, Steve Morrison, Frank Halferty, Mel Clayton, Michael Powell, and others presenting. Sixty-five sessions for choral, orchestral, band, and general music enthusiasts—including two great general sessions featuring David Circle, Eph Ely, and Peter Boonshaft, plus "Get America Singing ... Again!!" with Kirby Shaw, and "Strum, Drum and Sing" with Will Schmid—are just a few of the wonderful things scheduled for you to choose from! Overall, there are 35 fabulous

performances and outstanding All-Northwest honors concerts.

There will also be Q&A breakout sessions that will help you find the answers to such questions as

- How do I manage my budget in that first job?
- How do I grade music students?
- How do I use theory in jazz rehearsals?
- How do I teach African music in America?
- How do I arrange and transcribe for my group?
- What's MENC doing for me?
- Why I need a mentor?
- How do new teachers cope with classroom management?
- How do I organize my rehearsal?
- Can I actually tune a young band or orchestra?
- How do I motivate and inspire my students?
- I'm graduating, now what?
- Can I travel with my high school students without going insane?

Look for sessions that help you to find answers for all of these questions. There are 35 fabulous performances and outstanding All-Northwest honors concerts.

Do you want free registration? All you need to do is to work 12 hours during the conference by taking tickets, schlepping equipment, being a runner, and working at sessions. You can work before the conference begins or clean up at the end as well as help a little bit in between. If you wish to help, please give your advisor with your name and your email and/or phone and we will make you a part of our team.

For further information about the CMENC Volunteer Program for the Northwest Conference, please contact Renee Westlake at [rwestlake@bozeman.k12.mt.us](mailto:rwestlake@bozeman.k12.mt.us).

# Frequently Asked Questions

Once again, I encourage you to email your questions about OMEA business, or music education in general, to me. I have only a few questions for this quarter's journal. Hopefully you will ask me many more questions for the spring journal. I also want to point out the new OSAA 4A choir rules that Matt Stauser noted in his article in the fall OMEA journal. I'm sure questions in this regard will come up in the spring.

**Q:** Why should I update my information in the directory on the web?

**A:** OMEA uses this directory frequently and extensively. The most frustrating part is not having correct information. Every OMEA



member needs to look at their own information every year to make updates and check for accuracy. We rely on this information's accuracy to be effective and efficient in communicating with you. It is so simple: click on the update button, change info, and save info. That's it. What about non-member information? Executive Manager Mark Jones can update and input non-member information. We have asked the district chairs to find out who the music teachers are in their districts so we have the right people at the right schools. If you notice an error, please email Mark (admin@oregonmusic.org). It takes a community effort to have an updated directory on the web.

**Q:** How can I get involved with OMEA? What can I do to help the organization?

**A:** First of all, attend your district meetings. Most districts have two meetings a year—one in the fall and one in the spring. At those meetings they review events taking place in the district.

Next, volunteer to run or help with an event. Sometimes people have to run multiple events throughout the year—help out by volunteering your time and talents.

What's the next step? Run for a district office. I know that in my district not all the positions are filled. It's a 2-year commitment—if you haven't taken your turn yet, possibly now is the perfect time to consider it.

Why get involved? You will get to know other directors at other schools and be able to establish lines of communication with them. Equally important, by helping out, you will better support your colleagues and help prevent their burnout—Pat Vandehey and Paul Nickolas talked about burnout in their articles in the last journal and, between them, provided great insight for why it happens as well as helpful ideas on how to prevent it. We need to take heed and do our fair share.

Bottom line, we all need to pitch in a little bit to help our districts be successful. It doesn't have to end up with the same three or four people every year doing all the work. Start out small and volunteer in your district. All the members of the board work very hard to make events happen that benefit you and your students throughout the year—please show your support by doing whatever you can—it's the win-win thing to do!

---

OMEA Conference: Earlier dates this year

Please notice that the conference is earlier this year. Even I just realized this last week as I was putting my calendar together for January. The Hilton and Hult Center could not accommodate us on our usual dates, so we are convening over the Martin Luther King holiday weekend. Most of us have students on Friday, so we need to start our preparations early. If you haven't registered yet, you can do so on the web—it is easy! Do it now and be done—plus by registering in advance you will be able to stand in the short, fast line for registration!

A black and white advertisement for the University of Idaho Lionel Hampton School of Music. The top section features the University of Idaho logo and the school's name. Below that is a photograph of a person playing a trumpet. The bottom section contains text about scholarship programs and a website link.

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# Jazz Column

Susie Jones  
Jazz Chair

## Jazz Talk

### News you can use

Did you know that Hal Leonard is now publishing a legitimate and legal edition of the famous *Real Book*? The song list of this new edition is nearly the same as the old, illegal version. The book is selling for the amazingly low price of \$25. All editions (Bb, Eb, Bass Clef, volumes II and III) will be available eventually.



### Summer Jazz Camps

Enrollment in summer jazz camps continues to be strong in our area. Here is a list of some of our summer jazz camps with their enrollment figures for 2004:

- University of Oregon Jazz  
Improvisation Camp..... 75
- Britt Festival..... 30
- Oregon Festival of American Music  
Jazz Academy (Eugene)..... 50
- Mel Brown Jazz Camp..... 163  
(with a wait list)

- Soundsation (vocal jazz camp at Edmonds College)..... 125

### All-State Jazz Auditions

The following is a list of the audition tapes/CDs received by instrument/voice

- Alto Sax – 9
- Tenor Sax – 7
- Bari Sax – 1
- Trumpet – 3
- Trombone – 4
- Piano – 2
- Guitar – 4
- Bass – 2
- Drums – 9
- Soprano Voice – 2
- Alto Voice – 4
- Tenor Voice – 0
- Bass Voice – 2

The number of auditions received for the All-State Jazz Band was slightly up. But, the number of auditions received for the All-State Jazz Choir was down. Even after a second call for auditions for the Jazz Choir, there still was very little response from directors—sadly, the All-State Jazz Choir has been cancelled for this year. Readers respond, please.

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## Reflections on The Music Man and Other Ramblings

This past Fourth of July I was sitting on my couch stuffed with BBQ (me, not the couch) and waiting for it to get dark enough to shoot off the obligatory fireworks when what came on the tube but that hokey old musical, *The Music Man*.

Now, I mean no disrespect to Meredith Willson or anybody from Iowa, but I have to say that this is not one of my favorite musicals. Yet, in my post-BBQ stupor, I found myself watching and thinking deep thoughts like "Gee, I always thought the Beatles wrote that tune. . ."

And before I knew it, it was the end of the show. You know the part, where all the town's kids are doing the concert (sounding God-awful); that Mom in the audience gets all misty-eyed and says something like "That's my boy!"; and the sham band director (Harold Hill) is a big hero. And I thought to myself, "What a load of hoey! If my group sounded like that, I'd be run out of town."

Suddenly, I got this uncomfortable feeling that can't be fully explained by Coors Light and potato salad, that there's some lesson to be learned here, some metaphor for small-town music educators everywhere. I resolved to give it some serious thought.

### Fast Forward to Halloween . . .

I was back on the couch, but this time I was eating leftover Halloween candy. My wife and I always have lots of leftover Halloween candy. That's because we never get any trick-or-treaters. Not a single one. Next year we're going to try opening the drapes and turning on the lights. But, I think I've figured out the

lesson in *The Music Man*. Here it is: the "River City Syndrome" (the sound that only a mother could love) is perfectly acceptable in small towns. After all, those of us in small towns don't have the resources that those big-city schools have, and, besides (and here's the good part), it really doesn't matter if the band/choir/whatever stinks because the parents are going to love it anyway. If I just ignore those wrong notes, that lousy tone quality, and that skimpy instrumentation and simply believe everything will be fine, it will be! How sweet is that?

I have to admit that there are days when I ache to give it all up—to stop nagging the band to sit up straight; and to stop grinding on tone quality, 'A'-flats, and dotted-quarter notes—but I never do. I guess it's because I know that Harold Hill was not a real music teacher, and nothing magical will happen if I simply "think" that it will. To be sure, the parents will love it and the administrators will be happy; the kids might even be having fun; but I have to live with that sound in my band room every single day. There's not enough Coors Light in my fridge to deal with that. But wait, it gets worse.

After having completed several required educational research classes (thank you, T.S.P.C.), I have come to believe that if you laid all the educational researchers in the world end to end, it would be a good thing. These are the folks who gave us "The Middle School Concept," Cooperative Learning Groups, and Writing/Reading/Math/French/P.E., across the curriculum. But, those researchers are now discovering what we've known instinctively for a long time, that all those benefits of music programs that we talk about on Band Parent Night are only realized in "quality" music programs, programs in which the kids have the discipline and technical wherewithal to perform music

from a wide variety of cultures, styles, and time periods. Think about that.

### Fast Forward to Veterans Day...

This morning it occurred to me that the good people of Idaho should draft a resolution making "Freedom Fries" the official food of Veterans Day, this holiday being one of the few that doesn't have a traditional food associated with it.

It also occurred to me that I have done nothing to inspire those of us in the trenches: we who fight the good fight (mostly alone) in our small towns; and we who are so often the only standard bearers for performing arts in communities where the two types of music are Country and Western. We are heroes and heroes need a battle cry! Here's one I like. "Just because we're a small school doesn't mean we have to sound like one! Rah!!!"


Now, if you really want some inspiration, I recommend that you get to the OSAA State Band/Choir Championships. There you can hear some really fine small school music programs. Take a day off and hear what is possible in small towns.

Or, if you love *The Music Man*, hate this article, love The Middle School Concept, need some inspiration, or just want to share some of your frustrations, come tell me about it at [www.obdaforum.org](http://www.obdaforum.org). We have a growing community of music people from all around the State who know exactly what you're going through because we're dealing with it too. Consider it therapy. Anyway, I need to get busy on my Christmas wish list. I'm hoping that if I've been good and I wish hard enough, Santa will bring me that French horn section I've always wanted!

## Pop Quiz! What do you know about the history of your profession?

### True or False and fill in the blank: Questions:

1. The Pilgrims settled in Plymouth and sang from the Ainsworth Psalter. T F
2. The Bay Psalm Book was the first book printed in the USA. T F
3. The Old Deluder Satan Act mandated Massachusetts the first colony to require and support schools. T F
4. Harvard University was founded to train ministers and educate Indians. T F
5. The "lining out" process that music educators still use today was practiced as early as \_\_\_\_\_.
6. Singing schools were started in the early 1700's to improve intonation in early military bands. T F
7. Moravians settled in Georgia and Pennsylvania in the mid 1700's and had excellent schools and trombone choirs. T F
8. The first performance of Handel's Messiah occurred in \_\_\_\_\_.
9. In the 1770's, Chester and Yankee Doodle were leading \_\_\_\_\_ songs of the day.
10. In the last half of the 18th century, \_\_\_\_\_ was a well-known composer and singing school master.
11. The first community choruses started in the \_\_\_\_\_.
12. The Marine Band was established in \_\_\_\_\_.
13. Francis Scott Key wrote the poem about the Star Spangled Banner in \_\_\_\_\_.
14. Who is known as the father of public school music in America? When and where did it start? \_\_\_\_\_
15. Maelzel invented the metronome in \_\_\_\_\_.
16. Copyrighting music was first established in \_\_\_\_\_.
17. The New York Philharmonic was the first professional American orchestra and started in \_\_\_\_\_.
18. Public high schools were established during a 40 year period, starting about \_\_\_\_\_.
19. State support for higher education started around \_\_\_\_\_.
20. After Matthew Perry, a US naval officer, opened trade with Japan in 1853, \_\_\_\_\_ was invited to take American music teaching ideas there.
21. At the end of the Civil War, Oberlin, New England, Cincinnati, Chicago and Peabody Conservatories were established. T F
22. The rise of town bands and the Fisk Jubilee Singers occurred in \_\_\_\_\_.
23. John Phillip Sousa became director of the Marine Band in \_\_\_\_\_ and then formed his own band in \_\_\_\_\_.
24. Carnegie Hall opened in \_\_\_\_\_.
25. Early New Orleans jazz and ragtime were happening about the same time as which professional orchestras began?
26. School and college orchestras and bands and barbershop quartet singing began in the decade of the \_\_\_\_\_.
27. Junior colleges and high schools came into existence around \_\_\_\_\_.
28. F.M. Christiansen's choir at St. Olaf College and the bands of Arthur Pryor and Patrick Conway started in the same year. T F
29. Recorded music started being used in schools around \_\_\_\_\_ thanks to \_\_\_\_\_ "Talking Machine" that was invented in \_\_\_\_\_.
30. In 1907 the Music Supervisors National Conference was formed and in 1934 it became the Music Educators National Conference. T F
31. Karl Gehrkins coined the phrase, "Music for every child and every child for music" in (1923) (1930) or (1941)
32. Who was the second MENC president? He is the founder of Interlochen Music Camp. \_\_\_\_\_
33. In \_\_\_\_\_, marching bands came into existence in high schools.
34. Two rapid growth periods for school bands occurred in \_\_\_\_\_ and \_\_\_\_\_.
35. The year of the first radio broadcast from the Metropolitan opera was \_\_\_\_\_.



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continued...

36. In \_\_\_\_\_, the International Society for Music Education and the Journal of Research in Music Education began.
37. A cappella choirs were influenced by St. Olaf College Choir conductors Melius and Olaf Christiansen. T F
38. When did national music contests begin and end? \_\_\_\_\_
39. Leonard Bernstein's Mass and the JFK Center opened in the same year. T F
40. Personal computers came into use during a same time as a rash of teacher strikes and MENC began active government relations. T F

### Answers

1. T, in 1620
2. T, in 1640
3. T, in 1647
4. T, in 1636
5. 1647 in church services
6. F, singing schools were intended to aid singing accuracy. Military bands began towards the end of the 1700's.
7. T, in 1732 in Georgia and in 1740's in Nazareth and Bethlehem, Pennsylvania
8. 1770, probably not in a school gym
9. patriotic
10. William Billings
11. 1780's
12. 1798
13. 1814
14. Lowell Mason first taught free music lessons in Hawes Grammar School in Boston in 1838.
15. 1815. Maelzel was a friend of Beethoven, but his invention has not always made musicians friendly.
16. 1831
17. 1842 and the Boston Symphony started in 1881
18. 1850
19. 1855-1870
20. Luther Mason in 1880
21. T, from 1865-1868
22. 1871
23. 1880 and 1892
24. 1891
25. Chicago in 1891, Cincinnati in 1895, Pittsburgh in 1896, Philadelphia in 1900, National in 1902 and Minneapolis in 1903
26. 1890's
27. first junior college in Joliet, IL in 1902 and first junior high school in 1909
28. T, all in 1903
29. 1910 due to Thomas Edison's invention in 1877
30. T, Frances Clark first chaired MSNC and Herman Smith chaired MENC first
31. 1923
32. Joseph E. Maddy, MENC president 1936-38 and conducted the first national high school orchestra in 1926
33. 1920's
34. 1920's and 1945, after both world wars
35. 1940
36. 1953
37. T, Melius was at St. Olaf in the 1930's and Olaf 1948-67
38. They started in the 1920's and ends in 1942 due to W.W. II.
39. T, 1971
40. from 1975 onward, but computers probably didn't cause the others

If you are interested in learning more about the history of music education in our country, please attend the research poster session of Oregon Music Educators Association's state conference in Eugene during the last weekend in January, 2005. The complete historical charts that provide the information for this article will be on display. For more information, please contact Randall Moore at [rsmoore37@msn.com](mailto:rsmoore37@msn.com).



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#### **1 Day Festival**

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