

Oregon

Music Educator



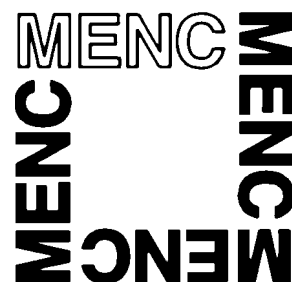
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The Importance of Spirit: A Heretical Proposal?

We spend a lot of time focusing on teaching techniques, always searching for tricks of the trade, new pedagogy, and fresh ideas. As a teacher of future teachers, this is an important part of what we teach everyday. To be successful, young teachers need a tool chest of powerful techniques to affect change in the classroom. Even master teachers must constantly hone their skills in order to continue to grow and be effective teachers.



This thought process reminds me of a favorite quote by Nadia Boulanger, the famed French composition teacher: "Without joy, everything is zero." This quote has fascinated me for years. If anyone understood the importance of technique, surely this would be Boulanger, the great teacher of the 20th Century's best American composers.

I would like to suggest that, too often, we place too much emphasis on technique and discount the importance of energy. Indeed, the value of spirit, in my opinion, cannot be understated. While it does not replace knowledge of subject matter and a grasp of pedagogy, it is perhaps the key to making those tools work successfully. It is the connective tissue that allows the rest of the body to function. Certainly, all of us have known teachers who were deep in understanding and rich in musical skill but failed because they were cold and soulless in their relationships with both the students and the music. Perhaps there is something more than the simple equation of sequential steps in teaching, perhaps an additional component that brings humanness to our work. I believe that Boulanger was speaking about this joy and its absolute vitality in the process of learning and growing.

Maybe you remember what it feels like—that feeling of excitement when students walk into the room, or the feeling in the morning when you leap out of bed, or the anticipation you feel as a

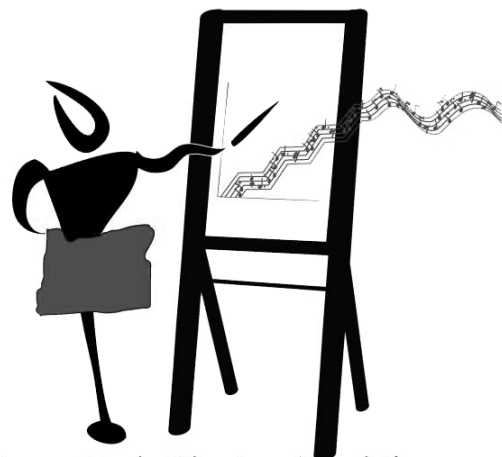
concert approaches, or the delight experienced when a light blinks on in a student's mind. What if this feeling were not the reward but rather the fuel that makes great teaching possible?

Joy is not inexhaustible, with an unlimited supply at our disposal. Indeed, joy is not in the effort; although, certainly giving of one's self generously is an important part of the process. There is nothing perhaps more pathetic than when we flail away, giving our all, but lack the inner energy, or joy, to support our efforts. The energy that comes from joy gives us creativity, inventiveness, and tenacity. Rather than replacing technique, it assists us in discovering new and fresh pedagogical ideas. Joy reminds us to focus on the process of teaching and avoid the trap of the ends justifying the means, which is particularly dangerous for secondary teachers, who can be tempted to base teaching goals on attaining success at competitions. It prompts us to focus our efforts on teaching students, rather than on trying to grind out good music. Joy helps us remain humble and reminds us to laugh at ourselves.

If joy is the magic ingredient, it certainly is not free. Attending to the needs of who you are is of vital importance. This is where reading, friendships, family, listening, and being quiet can make all the difference, not only in a successful professional life, but, more importantly, in your personal life. We all know what it feels like to have nothing left in the tank. For a time, the extra effort will fool most of your students. But, eventually, the only way to refill the tank is to stop for gas. Such time is not wasted but rather is time well spent for all involved. For me, being with friends and colleagues at conferences, attending concerts and clinics, has been an important part of staying vital. Christopher Silva, the OMEA 2008 Conference chair, along with his conference planning team, have spent hundreds of hours preparing an in-service that will give you just the boost you need in your work.

I look forward to seeing each of you this January in Eugene for our annual boost of energy, a boost that is critical to our ability to sustain that feeling of true joy that comes from knowing we are doing what we love to do.

RAISING THE BAR



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First VP/Conference

Christopher Silva
OMEA Board First VP

Raising the Bar

Your conference planning team has been hard at work for months planning a conference that truly raises the bar. This year's conference showcases some of the best performing ensembles in the state in addition to a young women's choir from China and Three Legged Torso in concert with the Pacific Crest Wind Ensemble.

One look at the developing schedule posted for your viewing at www.oregonmusic.org reveals an exciting schedule of clinicians and topics for all interest areas. Some changes that I hope will enhance this

year's conference include having the middle school honor band and orchestra rehearse Thursday at the Hilton, shortening session lengths to 50 minutes, and eliminating the keynote speech from the banquet.

The Eugene Hilton now charges for parking in their facility, so plan ahead for the extra expense. Honor ensemble fees remain the same as last year. The Eugene Hilton rate was contracted ahead so you can count on the 2009 All-State hotel rate being the same as it was for the previous conference.

Please take a moment to check out the schedule of sessions and clinicians on the

website and plan ahead to make the most out of a great conference. The conference committee has planned sessions in which you will gain tools and insights to help make the great job you do even better. You will find an evaluation form included in your conference program. I encourage you to turn it in at the registration desk Sunday morning at the conference. Your input is needed if we are to keep raising the bar to make our conference as excellent as it can be—for both you and your honor ensemble students.



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The Conference Call

Bruce Caldwell
WMEA Executive Manager

Greetings from the Washington Music Educators Association. We are pleased that the MENC National Executive and Northwest Division boards have decided that the management of the Northwest Division conference and MENC All-Northwest student groups will be transferred to the Northwest for a more grass-roots oversight. We will do all we can to ensure that the great traditions of our long-standing, six-state alliance will continue and, hopefully, even grow as we blend in a few features that we hope will allow even more Washington members to attend the Northwest years.

As Washington's state manager, I will be working closely with division president Dave Weatherred and the Northwest board in overseeing the development and execution of the conference and the student groups. We believe that, with the management being focused locally, it will be much easier to meet our members' wishes and needs. Policy decisions will be made by the Northwest board rather than the national office. Implementation of those policies will be "on-site" and a primary function of the WMEA office.

Staff

I'd like to have you meet the other WMEA staff members who will be working closely with me in managing this conference.

Jo Caldwell (yes, there's a connection). My wife is the publications manager and development officer for WMEA. She will be overseeing all Northwest conference and concert program publications as well as providing general assistance wherever needed at planning sessions, meetings, and the conference itself.

Gayla Stewart is the office assistant for WMEA. If you call with questions (1.800.324.WMEA or 425.771.7859 if you have free long distance), she will most likely answer the phone and assist you in meeting your needs. She's in her sixth year with us and knows lots of answers, and she also knows where

to direct you if she doesn't know the answer! Gayla also serves as conference registrar.

Todd Giltner will be our MENC All-Northwest and WMEA All-State manager. He has managed the past six WMEA All-State events and understands the challenges and strengths of organizing such a large event for students. Rather than "reinvent the wheel" every year, Todd brings great continuity to our state's groups and will call on that experience to ensure a smooth-operating and educational event for our divisional honor groups.

Bill Kunze has been housing manager for WMEA All-State groups for the past 5 years and will do the same for the Northwest. Already, he has firmed up the student hotels for Spokane. He will oversee assigning students to rooms, lining up chaperones, communicating expectations to students, and overseeing the non-rehearsal times the groups are in Spokane.

Bruce Gutgesell is a past WMEA president and joined our staff a year ago after retiring from a 30-year career teaching high school band. Bruce oversees the registration and business needs of the MENC All-Northwest and WMEA All-State groups. His familiarity with music education, students, and schools makes for a very efficient processing of student registrations. If you have any questions about this, then he's the one to ask for when you call.

Doug Sutton is WMEA's webmaster. He works with our computer system guru, Rick Lysen, to ensure that our website and online systems stay up-to-date and work for you. We're pleased that Doug has developed a special website for the division—www.mencnw.org. You can go there and propose a conference session online (due by April 15) or download an application for your school group to perform at the 2009 conference (due by June 2). As we develop other conference-related information, such as All-Northwest audition materials and conference registration, that will also appear on the website. Bookmark it and use it!

continued on page 10...

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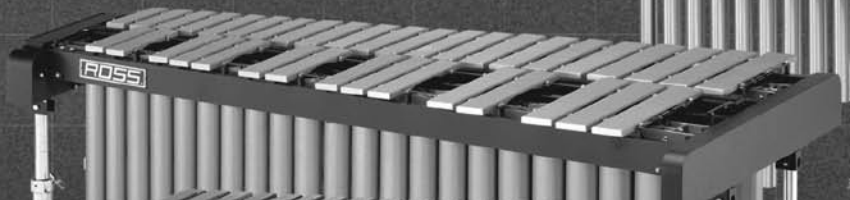


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The Conference Call

continued...

Online All-Northwest Auditions

I'm pleased to let you know that WMEA piloted a new audition process for its All-State groups this year, and it was very successful. We had some glitches, but we believe we have worked through most of them and have streamlined the process. It's a complete online audition—the application and the recording are sent electronically.

Obviously, this will mean that, if you're teaching in grades 9-12, you will need to learn something new. I'll be honest—the younger you are, the quicker you'll pick up the process! But, it is relatively simple and should make your life easier once you get the hang of it. We have had mostly positive feedback from the teachers who have submitted auditions

and the screeners who have listened to them. A few people had problems, but those were fewer than 10%. The number of auditions we had actually increased nearly 10% from our last All-State (we had anticipated a decline with the concept of changing systems). Most of the older teachers found that their students were able to help them through the process, and they actually found it to be easier than the old snail-mail cassette/CD system.

I'm forewarning you now so that you will be alerted to watch for the spring edition of your state MEA publication. We will have an article that will be a "how-to" instruction on what you need to know to complete the audition process. It'll give you a "heads-up" toward what you might expect. You can do the recording on any computer. You may need to purchase a mic, but the one you need is inexpensive (and

hopefully your school will buy it for you, as it will be used to benefit your students).

We are requiring that all auditions be uploaded as .mp3 files. Our spring information and the instructions that will be published with the audition materials will give clear methods to make an .mp3 file of the sound. We also are asking each state president to give us a "techie" from his/her state, to be trained by Doug, who will then be available to assist that state's members.

One change that will impact some states is that WMEA does not accept honor group fee payments from students, families, booster clubs, etc. Audition fees (\$10/student) must be paid by a single school PO, school credit card, school check, or the sponsoring MENC member's check. Participation fees for those accepted (approximately \$310/student) must be paid by school PO, school credit card, or school check. We do accept payments from ASBs, but not booster clubs or other entities. We were advised to do this many years ago for liability and other reasons, and we do enforce those guidelines. More information will be in the audition and registration instructions.

Don't be afraid of this—we believe it will work as well for the division as it did for our state. And it saves everyone a lot of time and money (think about just the mailing costs that will be avoided!).

Looking Forward to Spokane

I hope you've all seen the adaptation of the MENC logo we developed in conjunction with the national office. It has the NW—in the NW corner! Subtle, huh? Look for it and follow it to learn more about what we're doing. Remember, this is YOUR conference; we want to make it relevant to your needs.

I look forward to developing the 2009 event together and welcome your input and assistance. WMEA is honored and excited about the changes we're all undertaking. We hope that you will plan now to join us in Spokane, February 12-15, 2009, for the "new traditional" conference. I look forward to meeting you there.

Thank you, teachers.

The Portland Youth Philharmonic recognizes your hard work and commitment to tomorrow's musicians and music lovers. We want to strengthen our relationship with you through shared communication and collaboration.

Please use this list to contact us with any concerns or questions you might have regarding our outreach programs, low-cost peer mentor music lessons, school visits, orchestra requirements, and schedules. We can connect you with the right person to talk to. Just call our offices at **503.223.5939**. You can also find our Musician's Handbook and concert schedule available on-line at www.portlandyouthphil.org

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Tone Production and Throwing Trout

Greetings, friends and colleagues! It is amazing to think that we are in the midpoint of the school year already. The conference is upon us; contests are rapidly approaching; tours are coming soon; and then, in a blink, it is graduation.

If we were to think of the school year as a reverse bell curve rehearsal, we are now at that point in the middle. The excitement of the new school year is behind us, and the anticipation of the end is still a ways away. And, all of the students are looking to us to set the tone for the next few months. Will our next phase of time be a long, hard-worked series of successes, building upon each other into one larger monumental moment? Or, will we be slogging forward because we have to and it is what we do?

This is such a pivotal time for everyone involved. How we guide our students through

the challenges that we put in front of them sets the tone for them for the remainder of the year, and quite often impacts their future years as well.




It always is an educational experience for me to watch directors and their students in the 5 minutes immediately after a contest performance. How directors communicate their perception of how their students perform greatly influences how the students themselves feel about how they did.

We have all witnessed a group leave the stage, all smiles and obviously optimistic, only to see their director slump and complain about the fourth measure after C that they all worked on so hard. This type of response immediately sets the tritone in these students' post-performance harmony. These groups tend to go into clinic a little longer in the face than when they came out of their performance.

We all are inspired, however, when after watching a phenomenal performance by a group of young people we see their director

throw praises left and right as he leaves the podium to every member of the ensemble that they see. The parents notice; the administration notices; the kids notice—and these kids really get excited about their next performance. This type of director response imparts a tone of euphoria that radiates from the students and infects everyone who sees them.

So, as we enter the contest season, let us make a goal of perfect tone in the rehearsal and performance hall. As we go through the conference, which has all the framework of great tone, let us keep that tone. An administrator of mine once set a school year goal of "Make their day." The inspiration for this was the Pike Place fish market in Seattle, where the employees throw fish and have a great time with the exuberance of every sale. This image has stuck with me in my classroom. The fact that there is someone in the world who can treat the throwing and selling of a trout as the highlight of the day really sinks in when we think of what it is that we do everyday. We have the best job in the world! Eager students and music, all day every day! So go forth and with your beautiful tone, MAKE THEIR DAY!!!!

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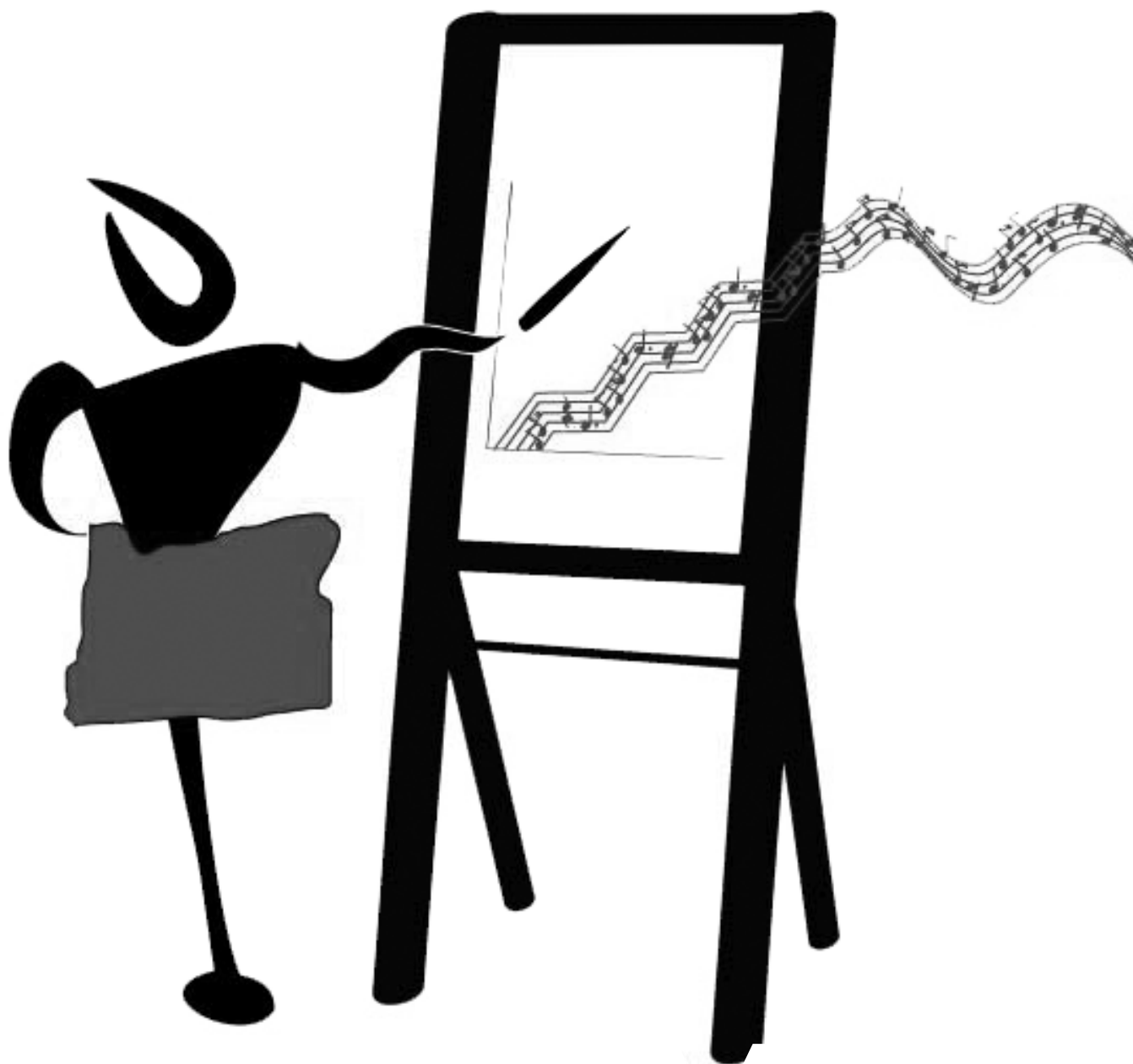
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RAISING THE BAR



Conference Schedule
Oregon Music Educators Association
2008 Annual Conference and All-State
Eugene, Oregon · January 24-27, 2008

Conference Schedule

Times and locations subject to change.

Friday, January 25

7:45 a.m.	Exhibitors Breakfast – Directors
9:00 a.m.	Registration Visit Booths
9:00 a.m. Session I	<p>BAND Football 101: A Band Director's Guide to Football Games Clinicians: Brad Townsend and Chris Chapman, OSU – Robyn Chapman, Presiding – Bloch</p> <p>CHOIR Thematic Choral: Programming for Fun and Profit Clinician: Solveig Holmquist – Stacy Swartout, Presiding – Sousa</p> <p>OTHER As Easy As I, II, III: What Research Tells Us about Festival Adjudication Clinician: Martin Bergee – Harry E. Price, Presiding – Board</p>
10:00 a.m. Session II	<p>GEN/EI Elementary Session Clinician: Doug Goodkin – Wendy Appleton, Presiding – Hult, Studio I</p> <p>BAND Podium Preparation and Other Tasty Rehearsal Treats for Your Concert Bands Clinician: Gary Gilroy – Dave Mann, Presiding – Bloch</p> <p>CHOIR Middle School Rehearsal Pedagogy: Teacher Delivery in Rehearsal Clinician: Judy Bowers – Mandy Lefebvre, Presiding – Sousa</p> <p>JAZZ The Middle School Jazz Band Clinician: Cynthia Plank and Joe Ingram with the Mt. Shasta Middle School Jazz Band Kenney Polson, Presiding – Hellman</p> <p>OTHER Working Together to Help Kids: Teacher and Researchers Clinician: Martin Bergee – Harry E. Price, Presiding – Board</p>
11:00 a.m. Session III	<p>GEN/EI Elementary Session Clinician: Doug Goodkin – Mari Schay, Presiding – Hult, Studio I</p> <p>BAND Concert Hour: Leslie Middle School Chamber Orchestra and Symphonic Band Bill Snyder, Presiding – O'Neill</p> <p>CHOIR Developing Inexperienced Singers: Building Sound and Skill Independence Clinician: Judy Bowers – Mandy Lefebvre, Presiding – Sousa</p> <p>ORCH Concert Hour: Leslie Middle School Chamber Orchestra and Symphonic Band Bill Snyder, Presiding – O'Neill</p> <p>OTHER Your new or renovated music facility: how to fund it, design it, build it, and cross the finish line a winner! Clinician: Tom Wakeling – Bret DeYoung, Presiding – Board</p>
1:00 p.m. Session IV	<p>GEN/EI Elementary Session Clinician: Doug Goodkin – Toni Skelton, Presiding – Hult, Studio I</p> <p>BAND Concert Hour: Lake Oswego HS Wind Ensemble & George Fox University Symphonic Band Dave Sanders, Presiding – O'Neill</p> <p>CHOIR Special Concert Hour: Young Women's Choir of the China National Symphony Orchestra Randall Moore, Presiding – Sousa/Joplin/Seeger</p> <p>ORCH Connections: From Classical Through Contemporary in the String World Clinician: Daryl Silberman – Studio B/C</p> <p>OTHER Music Teacher Self-Assessment: Observing yourself as your students do Clinician: Molly A. Weaver – Steve Zielke, Presiding – Board</p>
2:00 p.m. Session V	<p>GEN/EI Elementary Session Clinician: Susan Brumfield – Nancy Milliron, Presiding – Hult, Studio I</p> <p>BAND Rehearsal Techniques for a Stellar Marching Band Clinician: Gary Gilroy – Ted Burton, Presiding – O'Neill</p> <p>CHOIR Special Concert Hour: Young Women's Choir of the China National Symphony Orchestra Randall Moore, Presiding – Sousa/Joplin/Seeger</p> <p>ORCH Creative Strings: Cultivating Creative, Motivated, Musical String Students Clinician: Daryl Silberman – Vista I</p> <p>OTHER Telling Isn't Teaching; Asking Isn't Assessing: Nonverbal strategies to improve Pedagogical Performance Clinician: Molly A. Weaver – Board</p>
3:00 p.m. Session VI	<p>GEN/EI Elementary Session Clinician: Susan Brumfield – Val Ellett, Presiding – Hult, Studio I</p> <p>BAND OBDA HS Panel Discussion: OSAA State Band Contest proposed changes Dave Mathtys, Presiding – O'Neill</p> <p>CHOIR Choral Pedagogy: Utilizing Contemporary Approaches to Foster Learning in Choral Settings Clinician: Judy Bowers – Mandy Lefebvre, Presiding – Sousa/Joplin/Seeger</p> <p>ORCH Improvisation Basics for Strings: Beginning Through Advanced: Part I, Free and Unstructured Improvisation Clinician: Daryl Silberman – Vista I</p> <p>OTHER Preparation or success in getting and keeping a music teaching job Clinician: Karl Rashkes – Maddy Banahene, Presiding – Board</p>

4:00 p.m. Session VII	GEN/EI	Elementary Session Clinician: Susan Brumfield – Marsha Kelly, Presiding – Hult, Studio I
	BAND	OBDA General Business Meeting Mary Lou Boderman, Presiding – O’Neill
	CHOIR	Aspects of Performance Practice and Related Rehearsal Techniques Clinician: Steve Coker – Sue Hale, Presiding – Sousa/Ioplin/Seeger
	ORCH	Improvisation Basics for Strings: Beginning Through Advanced: Part 2, Structured Improvisation both Classical and Contemporary Clinician: Daryl Silberman – Vista I
	OTHER	Does the question make a difference? Clinician: Russ Otte – Erin Luce, Presiding – Board

5:00 p.m. Middle School All-State Gala Concert
Silva Hall, Hult Center for the Performing Arts

7:00 p.m. BAND OBDA Dinner – offsite

8:00 p.m. OTHER District Meetings
District 12 – Directors
District 15 – Board

Saturday, January 26

9:00 a.m. Visit Booths

9:00 a.m. Session I	GEN/EI	Play . . . and develop ensemble teaching skills Clinician: Jim Solomon – Lars Jefferson, Presiding – Hult, Studio I
	BAND	Middle School Conductor Session Clinician: Robert Sheldon – Gene Burton, Presiding – Bloch
	CHOIR	Middle School Conductor Session Clinician: Marcia Patton – George White, Presiding – Vista I
	ORCH	Before During and After the Downbeat: Rehearsal Techniques that have stood the test of time Clinician: E. Daniel Long – Jeff Simmons, Presiding – Hellman
	JAZZ	Jazz Ensemble Rehearsal Techniques Clinician: All State Jazz Conductor Ellen Rowe – Kenney Polson, Presiding – Composers
	OTHER	If Only They Could Play “By Ear” – Imagine the Possibilities! Clinician: Molly A Weaver – Christopher Silva, Presiding – Board

10:00 a.m.
Session II All Conference Session
All State Elementary Choir – Robert Duke, University of Texas, Keynote
Steven Zielke, Presiding – O’Neil/Williams

NOON Visit Booths

1:00 p.m. Session III	GEN/EI	Play and Develop: Ensemble teaching skills-Concrete ways to develop skills from beginning to advanced. Exercises for congas and tubanos. – Clinician: Jim Solomon – Mari Schay, Presiding – Hult, Studio I
	BAND	Concert Hour: OSU Symphonic Wind Ensemble Oregon Symphonic Band – Kristine Janes, Presiding – O’Neill
	CHOIR	Conducting Rubato and Encouraging Flexibility in A Capella Singing Clinician: Simon Carrington – Kim Kroeger, Presiding – Vista I
	JAZZ	Running a High School Jazz Combo Clinician: Jody Henderson – Kenney Polson, Presiding – Directors
	OTHER	Make the Discovery! Clinician: Audrey Snyder – Marianne Heater, Presiding – Vistas II

2:00 p.m. Session IV	GEN/EI	3 pieces from the book “Hands On”. The incorporation of recorders with drums. Clinician: Jim Solomon – Lars Jefferson, Presiding – Hult, Studio I
	BAND	New Directions in Winds Teaching Clinician: Molly A Weaver – Jeff Cumpston, Presiding – Board
	CHOIR	From Blend to Bland, a short walk downhill Clinician: Simon Carrington – Kim Kroeger, Presiding – Vistas I
	ORCH	Concert Hour: Summit High School Chamber Orchestra Christopher Silva, Presiding – Hellman
	JAZZ	Concert Hour: U of O Jazz Ensemble Jeff Cumpston, Presiding – Composers
	OTHER	Sing on Sight! Clinician: Audrey Snyder – Nancy Milliron, Presiding – Vistas II

Conference Schedule

3:00 p.m.
Session V

GEN/EI	Vocal Health: K-12 Clinician: Kristina Ploeger – Toni Skelton, Presiding – Hult, Studio I
BAND	Concert Hour: Dexter McCarty MS Wind Ensemble & PSU Wind Symphony Paul Jolstad, Presiding – O'Neill
CHOIR	Concert Hour: 3:00-4:30 – Sprague HS Concert Choir / OSU, Bella Voce / West Orient MS Concert Choir Kim Kroeger, Presiding – Soreng Theatre
ORCH	The "Standards" Based School: Assessing and grading in an ensemble class Clinician: David Weatherred – Steven Zielke, Presiding – Vistas I
JAZZ	All State Jazz Sound Check
OTHER	Kid Tested, Teacher Approved All Aboard the Music Express Clinician: Mark Adams – Mari Schay, Presiding – Vistas II

4:00 p.m.

All State Gala Jazz Concert

6:30 p.m.

Banquet
Williams/Hellman

7:30 p.m.

Three Legged Torso in Concert with the Pacific Crest Wind Symphony
Wilder/Williams/Hellman

Sunday, January 27

9:00 a.m.
Session I

GEN/EI	Britt "Music in the Mornings" Clinician: Joelle Graves – Marianne Heater, Presiding – Hult, Studio I
BAND	High School Conductor Session Clinician: Timothy Saltzman – Dave Sime, Presiding – Board
CHOIR	High School Conductor Session Clinician: Bruce Rogers – Sue Schreiner, Presiding – Directors
ORCH	Tips for Building a Comprehensive Orchestral Program Clinician: Jeff Edmonds – Travis Sipher, Presiding – Vistas II
OTHER	Open OMEA Board Meeting – 9:00am-2:00pm: Come sit in to see your board at work. Steven Zielke, Presiding – Vistas I

10:00a.m.
Session II

GEN/EI	Techniques for Keeping Your Choir Rehearsals Fun and Energized Clinician: Carol Nelson – Wendy Appleton, Presiding – Hult, Studio I
BAND	Clinician: Robert Duke
CHOIR	Songs and Suggestions for Solo Sopranos Clinician: Fredna Grimland – Barbara Fontana, Presiding – Sousa/Joplin/Seeger

11:00 a.m.
Session III

GEN/EI	"Should we issue singing licenses? If we did, what criteria would the students have to meet?" Clinician: Sandra Williams – Val Ellett, Presiding – Hult, Studio I
BAND	Perspectives on Percussion: A view from the podium and the performer Clinician: Vu Nguyen and Jonathan Latta – Tim Vian, Presiding – Hellman
CHOIR	Master Class: The Singer and Voice Teacher Clinician: Fredna Grimland – Barbara Fontana, Presiding – Sousa/Joplin/Seeger

3:00 p.m.

All-State High School Gala Concert
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CMENC Column

Robyn Chapman
CMENC Representative

You, too, can be one step closer to your teaching license with a little “Praxis”: What to expect and how to prepare for the Praxis II Music Exams

This is it—the home stretch. After years of school, you will soon be the teacher standing in front of a class full of students eager to learn music. But, first, you must become a licensed educator, and one of the steps to achieve that goal is passing the Praxis II Exams. How do you prepare for the Praxis Exams? In this article, I offer some tips to assist you in your preparation.

First, know what the expectations are. In Oregon, you must take two content area tests

on the way to becoming a licensed music educator: Analysis and Content Knowledge. The Analysis test lasts 1 hour and consists of three questions. Two questions (worth 25% each) deal with error detection in two listening examples: one instrumental ensemble and one choral ensemble. The third question (worth 50%) consists of a written score analysis. The Content Knowledge test lasts 2 hours, with 45 minutes for the listening portion and 75 minutes for the non-listening portion. You will be asked questions about music history and literature, music theory, performance, music learning K-12, and professional practices. For licensure in Oregon, you must pass the Analysis test with a score of 167 and the Content Knowledge test with

a score of 162 (the highest requirement of all the western states and one of the highest in the country).


Next, schedule to take the tests as early as possible. This gives you time to take it a second time if you need to. By taking it earlier rather than later, you still have much of the information from your methods, music history, and music theory classes fresh in your mind.


When it comes to studying for the tests, take your time and start early. A little study each day will better prepare you for these exams than trying to prepare at the last minute. Use the study guides, called *Tests at a Glance*, pro-

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CMENC Column

vided by ETS on their website. The guides are a good resource for what to expect; plus, they present a few sample questions and explain how they are scored. Also, there is strength in numbers. Plan study groups with fellow classmates. Your colleagues can provide new insights and possibly an alternative way to recall information.

The day before the test, give yourself some peace of mind by knowing exactly where the testing site is and how long it takes to get there. Put together everything you need for the next day: your ID, test admission ticket, pencils. You will not be allowed to take in personal items. Get a good night's sleep, knowing that you have studied and are ready to go.

On the day of the test, be sure to arrive on time. Once the test begins, no one will be allowed to enter or leave the test room until the test is complete. Read the questions carefully. Missing one word in a sentence can completely change the intent of the statement. Know that there will be questions you do not know the answers to. For example, an instrumental major may not be able to correctly identify the cause of faulty intonation in a high school choir. It is OK to give those questions your best guess. If you finish early, use the time to review your answers. When you walk out the door, you can leave knowing you've done your best work.

The Praxis exams can seem like an overwhelming obstacle. With preparation, that obstacle can be overcome. So, register for the tests, snuggle up with your favorite music text, and get ready to move one step closer to being a licensed music educator.

Robyn Chapman is a Graduate Teaching Assistant in the MAIS program at Oregon State University. She has taught general music and middle school band in Oregon, Washington, and Nevada.



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Membership Column

Lynnda Fuller
Membership Chair

Your OMEA/MENC membership card is the key that will open many doors. It is the key to OMEA All-State Honor Group participation, Northwest MENC honor groups for your students, and in-service conferences for you. As valuable as these events are, they represent only a fraction of the benefits available to MENC members.

Use your key to the MENC library to find *A History of American Music Education*, *Reaching and Teaching All Instrumental Music Students*, *The Steel Band Game Plan: Strategies for Starting, Building, and Maintaining Your Pan Program*, *Classroom Management in General*,



Choral, and Instrumental Music Programs, and many other titles. MENC members receive a discount on each of these publications (find a link at www.menc.org).

All MENC members receive *The Music Educators Journal* and *Teaching Music*. Additionally *Update: Applications of Research in Music Education* and *General Music Today* are available online.

Although MENC celebrated its centennial this year, it has a state-of-the-art website where members can find copyright information, advocacy brochures, adjudication forms, the

National Standards, curriculum outlines, and special research interest groups.

Each month experienced educators serve as mentors in band, chorus, orchestra, general music, and mariachi. Online forums, podcasts, webinars, network communities, and blogs facilitate communication among music teachers around the country.

Get the most out of your MENC membership. Explore the website, read the journals, attend the conferences, and get involved in your organization. You are part of the world's largest arts education organization—take advantage of all it has to offer you.

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*Includes \$10 each for *Music Educators Journal* and *Teaching Music*

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I Will Be Your Friend

As we plan for Martin Luther King Day and African American History Month, I thought it would be good to introduce or reacquaint OMEA readers with a wonderful resource that was shared with me several years ago.

The journal, *Teaching Tolerance*, regularly publishes articles of interest for all educators, and I've asked Jennifer Smith-Holladay, who is the interim director for the magazine, to share a little about the history of her organization and its goals for educators.

Jennifer writes:

The Southern Poverty Law Center (SPLC) was founded in 1971 as a small civil rights law firm. Today, SPLC is internationally known for its tolerance education programs, its legal victories against white supremacists and tracking of hate groups.

Located in Montgomery, Alabama—the birthplace of the Civil Rights Movement—the Southern Poverty Law Center was founded by Morris Dees and Joe Levin, two local lawyers who shared a commitment to racial equality. Its first president was civil rights activist Julian Bond.



Throughout its history, SPLC has worked to make the nation's constitutional ideals a reality. The SPLC legal department fights all forms of discrimination and works to protect society's most vulnerable members, handling innovative cases that few lawyers are willing to take. Over three decades, it has achieved significant legal victories, including landmark Supreme Court decisions and crushing jury verdicts against hate groups.

In 1981, the Southern Poverty Law Center began investigating hate activity in response to a resurgence of groups like the Ku Klux Klan. Today the SPLC Intelligence Project monitors hate groups and tracks extremist activity throughout the U.S. It provides comprehensive updates to law enforcement, the media and the public through its quarterly magazine, *Intelligence Report*. Staff members regularly conduct training sessions for police, schools, and civil rights and community groups, and they often serve as experts at hearings and conferences.

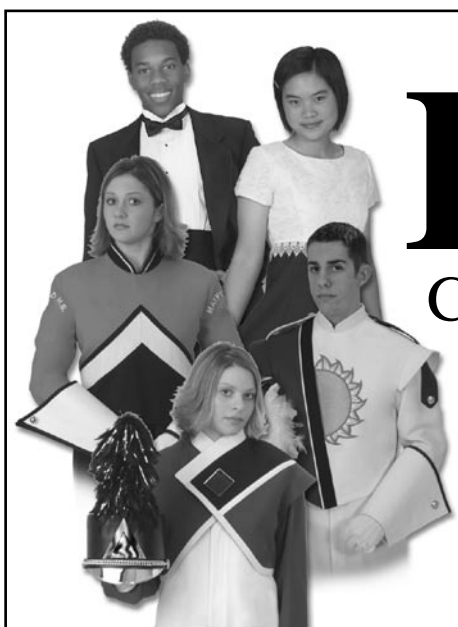
To combat the causes of hate, SPLC in 1991 established *Teaching Tolerance*, an educational program to help K-12 teachers foster respect and understanding in the classroom. *Teaching Tolerance* is now one of the nation's leading providers of anti-bias

resources—both in print and online. Its award-winning magazine is distributed free twice a year to more than 500,000 educators, and its innovative multimedia kits are provided at no charge to thousands of schools and community groups.

Four things every music educator can do to promote our ideals:

1. Include music about diversity and multicultural themes; i.e., songs of welcome, friendship, caring and courage, and many other dimensions of life in a multicultural community.
2. Honor the diversity we find here at home—not just by including songs about diversity, but also by ranging as far and wide as possible in musical styles and sources—rap, folk, jazz, gospel, show tunes, spoken word, and traditional song.
3. Embrace learnable, singable music in languages from numerous immigrant communities, as well as the indigenous languages spoken in North America today.
4. For music educators working with young children, consider using our free music anthology, *I Will Be Your Friend*, available for FREE at www.tolerance.org/teach/resources/your_friend.jsp

continued on page 22...



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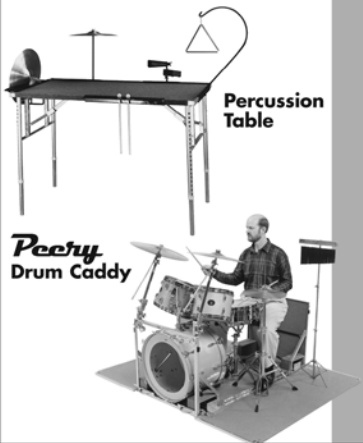
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MIC Column

continued...

A Teaching Kit for Elementary Grades

This groundbreaking musical anthology teaches activism from our nation's proud tradition of singing for social change.

Sing along on a journey through Native American chant, African American poetry, songs of friendship and belonging from immigrant communities across the US, and classics new and old.

I Will Be Your Friend includes:

- a 26-song CD
- classroom activities built around five themes
- melody and chord notation, guitar fingering, and complete lyrics
- biographies of songwriters, performers, and song origins
- a resource guide to musical activism

Each year, as Martin Luther King Day rolled around, I had a non-musical lesson in my classroom. I moved children with blue eyes to the right side of my beanbag chair. I moved all other children to the left side of the beanbag "throne."

Then I began my pretend scenario. I told the students without blue eyes that they were going to get brand new pencils. The blue-eyed group would get only used pencils.

The favored group would get extra recess. The blue-eyed group would have their regular allotted 30-minute recess.

The favored (non-blue-eyed) group would be allowed to go get a drink in the hall any time they wished. The blue-eyed group would have to ask permission, and oh, by the way, sometimes the blue-eyed group would be denied permission to get that drink.

I asked them if this were fair? The favored group usually yelled "Yes!" at first, as would be expected. Then I asked again, "Is this really fair?" We then discussed this type of treatment, and the class predictably came to the conclusion that nobody should be judged by

the color of their eyes, the color of their hair, the color of their skin, their height, weight, or body structure, or how they chose to worship or not to worship. (No, we did not discuss sexual preference at the elementary level.) This then led into a discussion of the inequity of racism, and of course, Dr. Martin Luther King. We then learned *Let Freedom Ring*.

Let Freedom Ring is a song of hope—hope for the world to come together, as one with respect for all races and religions. The second verse is for Martin Luther King Day.

I suggest teaching the melody by having the children listen to you sing it first. Then break it up into phrases.

The alto recorder part is very simple to play. If you do not have alto recorders, it's fairly playable with your more advanced soprano recorder players, but definitely play it down an octave. CBX refers to contra-bass bars. Most folks do not have the higher octave C2, so just play the lower C instead of the octaves. If you do not have a bass metallophone, use a bass xylophone. If you don't have a bass xylophone, use your piano or keyboard by putting little colored dots on the keys for the children.

You most likely notice that this is a "tonic arrangement," which is pretty much an Orff term. Usually Orff arrangements are done with a bordun consisting of the tonic and dominant tones of the key of the song. A tonic arrangement uses only the tonic tone.

I have not included any unpitched percussion in this piece. Feel free to add whatever you wish!

I would love to see the children creatively interpreting the lyrics while moving with scarves.

Evaluation: Performance!

- Permit the children to evaluate their own performance.
- Allow discussion of racism and prejudice: Is it prevalent in today's society?
- What can we do to alleviate racism and prejudice?
- Why should we even try to alleviate racism and prejudice? Is it important?

LET FREEDOM RING! (for M.L. King Day)

Tonic Arrangement

Cak Marshall

Voice

Let Free-dom ring from ev -'ry hill and val - ley. Let Free-dom
He had a dream that all would live in free - dom. He had a

Alto Recorder

AM

BM
CBX

The first system of the musical score is in 4/4 time. It features four staves: Voice, Alto Recorder, AM (Alto Saxophone), and BM/CBX (Baritone Saxophone/Cornet). The voice part begins with a first ending bracket over the first two measures. The Alto Recorder and AM parts play a simple harmonic accompaniment. The BM/CBX part provides a bass line with a few notes.

ring from ev -'ry moun-tain tall! Now is the time for all to dwell to -
dream that ha - tred would cease He had a dream that all could live to -

The second system continues the musical score. It features the same four staves as the first system. The voice part has a second ending bracket over the last two measures. The Alto Recorder and AM parts continue their accompaniment. The BM/CBX part continues its bass line.

geth - er, not black or white, just child - ren one and all!
geth - er Ra - ci - sm gone, one world liv - ing in peace!

The third system concludes the musical score. It features the same four staves. The voice part has a final ending bracket over the last two measures. The Alto Recorder and AM parts play a final chord. The BM/CBX part plays a final note.

Historian's Column

Dave Becker
Historian

Eighth European Tour Announced by Oregon Ambassadors of Music

The summer of 2009 seems far off in the future, but the Oregon Ambassadors of Music staff already has started work on our next tour. High school band and choir directors throughout Oregon will be receiving nomination materials from Oregon Ambassadors of Music in early February as OAM staff members solicit names of each program's top students in grades 9 through 11.

These nominations, which will be due by March 24, are based on character and musicianship. All students identified by this

process will be contacted in April and invited to attend 1 of 15 meetings around Oregon during May. OAM had great success with this recruiting timeline for our 2007 tour and so permanently changed to this schedule instead of recruiting in the fall. The 2007 tour resulted in being the largest tour ever, largely because this schedule gives students and their families an entire extra summer to plan and gather funds to participate.



The Oregon Ambassadors of Music was formed in 1994, when several prominent Oregon music educators wished to recognize the achievements of our best high school musicians through membership in a touring group for goodwill concerts in Europe. Our first tour in 1995 featured an honor band and choir of 160 students from 52 Oregon high

schools. Six biennial tours have followed and now over 1500 students have shared this wonderful adventure. The 2007 tour involved 284 students and 34 staff, representing 80 Oregon high schools. We performed with a 186-piece concert band and a 150-voice choir. Teaching staff performed alongside students, with many students participating in both ensembles.

Our Oregon musicians follow the itinerary that over 30 Ambassadors of Music groups from other states use: After an intensive 3-day camp and farewell concert, the Oregon Ambassador band and choir travels for 16 days with performances to enthusiastic audiences in London, Paris, the Swiss and Austrian Alps, and Germany. Side trips include Venice, Italy, and the Matterhorn. These tours are organized and sponsored by Voyageurs International Ltd., a Colorado organization that has nearly 40 years of experience taking over 65,000 Ambassadors of Music students on similar tours.

The single most important factor in the success of OAM is the quality of staff that participates. Our 2007 staff, shown at the Matterhorn in the accompanying photo, exemplifies this. For 2009 we are fortunate to have many staff returning for their sixth, seventh, or eighth tour; plus, we have some exciting new additions that will help ensure that students have the best possible experience, both musically and socially.




I will share the band podium with Ben Brooks, long-time director of the highly acclaimed band and orchestra program at Reynolds High School and conductor of the Mt. Hood Pops Orchestra. Oregon State University's Director of Choral Activities, Dr. Steven Zielke, will be the primary choral conductor with assistance by Russ Christensen, director of the award-winning choral program at Sprague High School. An experienced staff of teaching section leaders and spouses who act as chaperones and administrators will support us.

It is no coincidence that OMEA leaders have played pivotal roles as staff members from our first tour onward. Former or current

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*Eric Ratica
Director of Bands
Norwayne High School
Creston, OH*

Thanks Eric. Let us know if there's anything else we can do for you.

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Historian's Column

staff included past OMEA presidents Debbie Glaze, John Skelton, Jim Howell, and Pat Vandey and current president Steven Zielke.

Our formula of making music and sightseeing in European locales with wonderful, hand-picked students under the guidance of a distinguished staff can't be beat. The July 3-18 2009 tour promises to be another experience of a lifetime for the students involved, and we look forward to including students from many, many programs from every part of Oregon.

For more information, or to send nominations, please contact me via email at dbecker@lclark.edu.

Dave Becker
Chair, Department of Music and Director of Bands, Lewis & Clark College
Musical Director, Oregon Ambassadors of Music

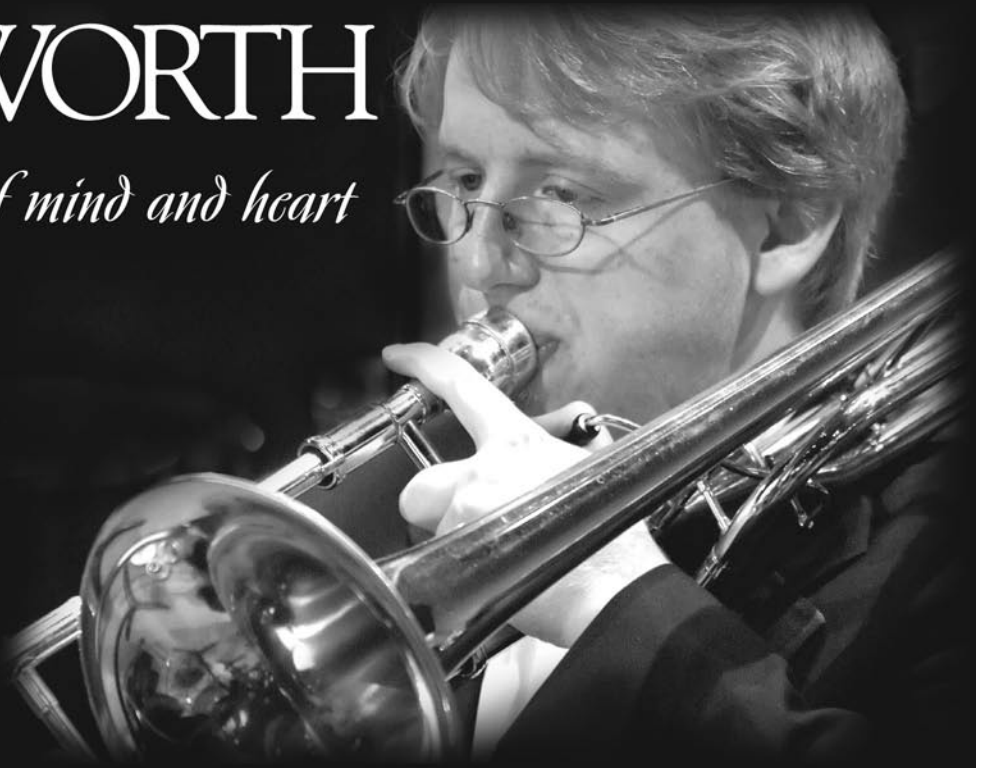


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