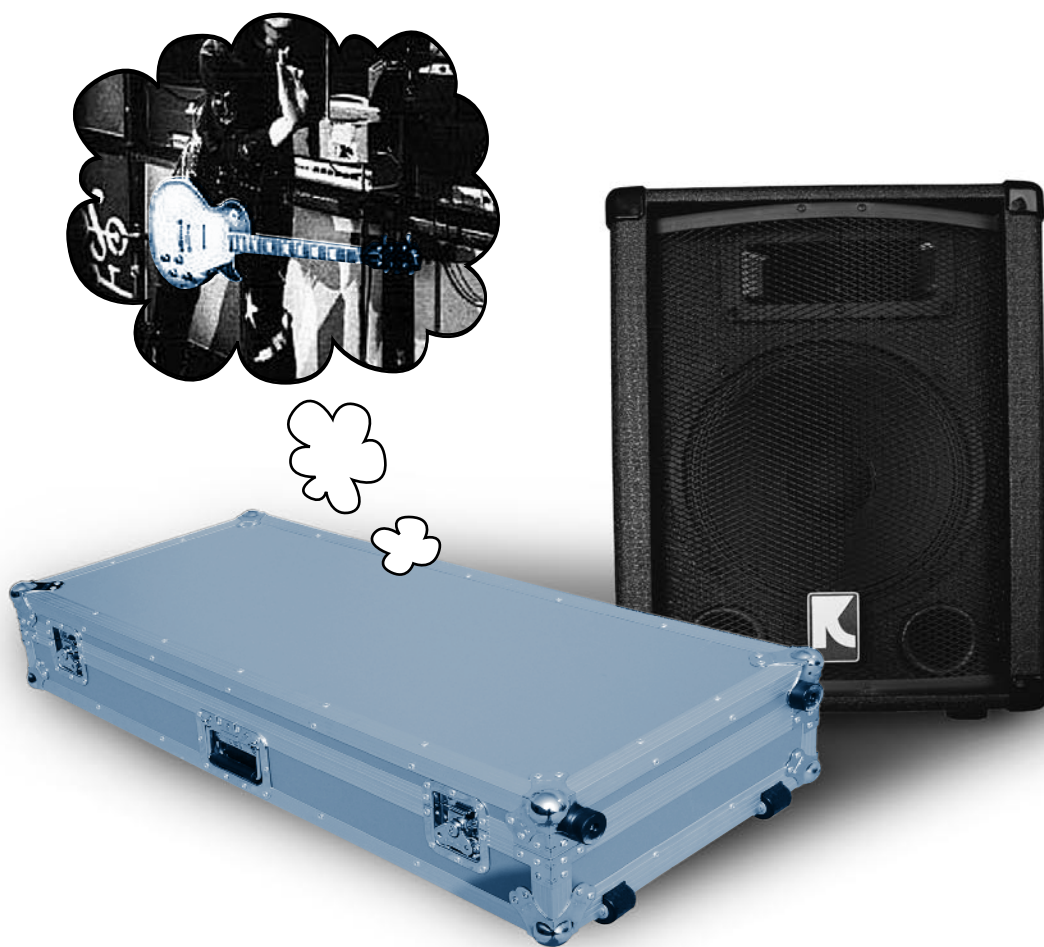


# Oregon

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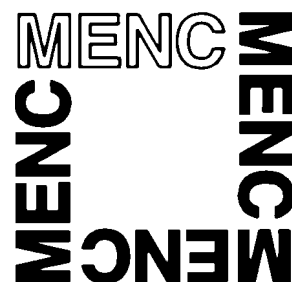
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# North By Northwest

David Weathered  
NWMENC Region President

## “Unique” Conferences are the Norm in the Northwest!

**D**uring my 2 years as the Northwest President, I have had the chance to visit MEA conferences in Alaska, Idaho, Montana, Oregon, and Washington. In January I will finish this swing through the Northwest with a trip to Wyoming’s conference. I have also recently been part of the first Northwest CMENC leadership symposium. This symposium was attended by at least one student president from each of our six states, plus various other collegiate officers and advisors.



Each of these experiences was unique. Each state conference, although having many similar offerings and speakers, took on the flavor of their state traditions and leadership. Montana’s collegiality, Oregon’s massive conference dinner, Idaho’s special award “the thing,” Alaska’s speakers from as far away as Florida, and Washington’s emphasis on elementary music as well as CMENC, suggest only a sampling of individual strengths and unique characteristics of each of these conferences. Each of our Northwest states has found a way to make their MEA conference a truly special event that members should never miss. Probably the most impressive aspect on display at each visit was the abundance of skilled music education professionals and superb leaders. The success of these conferences is the obvious product of this outstanding leadership.

Following these experiences, the CMENC Leadership Symposium has left me very optimistic about who we are and where we are headed. Not only do we have skilled veteran music educators, but also we have a generation of enthusiastic, energetic, and sharp leaders waiting in the wings. On display were approximately 50 young music education majors who asked the right questions and were willing to learn from their peers as well as those who have come before them. These college students are poised to continue the

ongoing battle to keep music education in its rightful place in our schools: at the core of quality education for all children. The future is extremely bright!

So now there are two major events remaining for me in my role as president. First, the Wyoming conference (held in January). Oregon’s is in January, too, but I am unable to attend. This conference, by every indication, will show off the same level of professional presentations and outstanding leadership demonstrated in the other states. I am excited and honored to take part in another unique event; I can’t wait to see what sets the Wyoming conference apart from the other state conferences.

Second, the Northwest MENC Conference (held in February)! Just like the state conferences, this is also a conference that belongs to each one of you as Northwest music educators. It has been designed by a dedicated leadership team who want nothing more than for you to experience excellent professional development, inspired performances, and friendship. This conference, too, will have its own unique characteristics. I ask nothing more of you than to come to your own Northwest MENC conference in Spokane over Presidents’ Day weekend; let us offer you what we have designed. I am positive it will be an experience that will strengthen your skills and inspire your teaching. Come celebrate music education with us. Spokane is rolling out the red carpet for you, and, although we can’t guarantee the weather in February, we can guarantee the hospitality and quality of this event. See you in Spokane!

## Thank you, teachers.

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# President's Column

Christopher D. Silva  
OMEA President

**2009** may prove to be a difficult year for music education in Oregon. The current economic climate in our state and the nation doesn't bode well for adequate funding of education and other essential government services. With unemployment reaching new highs and tax revenues taking a serious downturn, state and local governments are bound to look to a combination of tax increases and budget cuts to balance their bottom line.



be subject to budget cuts but, when large budget deficits are being addressed, the quality of programs being considered for cuts or elimination is sadly, not often a primary consideration.

So, what do we do if our programs are threatened with cut-backs or elimination? While the creation and maintenance of an excellent music program that is highly visible in the community is the first line of defense, there is more we can do. We must make it our responsibility to

educate our communities on the value of music education. A good start is to access the many advocacy materials available through national MENC. There are videos, pamphlets, and public service announcements available at little or no cost through the national office ([www.menc.org](http://www.menc.org)).

Many of us know all too well that music and other arts programs are often negatively impacted by recessionary budget decisions in tough economic times. When I was a great deal younger and more naive, I assumed that only programs that weren't excellent would


On a more local front, an OMEA board of control committee headed by past president, Dr. Stephen Zielke, is working on an "Oregon Standards for Music Education" document to place in the hands of public and private school administrators at the end of this school year. In reality, OMEA has really done little in the area of advocacy and this effort represents a first step to head in a new direction. I am well aware that simple mention of the word advocacy makes most music educators roll their eyes, but we have too much to lose, as do our students, if we don't advocate for our programs.

If you have some time and passion to dedicate to music education advocacy in Oregon, please contact me with your ideas.

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## Be Like the Tree

**G**reetings friends and colleagues. As we all prepare to join together in Eugene for our annual conference, I have a thought I would like to share with you.

This past summer, my family and I took a road trip through Utah and Colorado, visiting national parks, friends, family, and solitude: 4,283 miles, 19 days, 5 states, 1 new tent, 8 national parks, and even some alligators. It was the best 2 ½ weeks I have ever spent in a car. If only we could have a nickel for every time we turned a corner and one of the three of us said, “amazing!”



I suddenly really admired this little tree and its tenacity and ability to patiently wait to share its sunlit beauty once a year. I pondered this miraculous act of nature as we walked. There are people I know who would grow in that situation. I thought about how the OMEA conference has about 30 hours a year of clinics and concerts for us to attend. The amount of energy and patience that it takes to offer this annual dose of sunshine and growth is, well, amazing! Danny Hunt has been working diligently for 12 months, since last year’s conference rotation set on the horizon until this very moment to prepare our lives for incredible growth and inspiration.

Let us all be like the tree. As we gather in Eugene for our annual dose of sunshine and energy, let’s remember why it is we do what we do. Is it for the roots that created and supported the teachers that we are? Is it for the branches that reach out for the minimal resources that are provided to us to grow? Or, is it for the students who grasp on to the light and energy that we share, in turn giving life to our branches and a stronger footing for our roots?

Whatever reasons you have to be the tree, come and nourish yourself and share your life for these precious few hours that we are given once a year.

In Arches National Park, which is an amazing meeting of time and nature, we felt compelled to visit the “Delicate Arch,” which is so inspiring and wonderful to look at that it is pictured on Utah’s license plate. The hike to the arch takes about 1 hour, over rock and weeds, up and up. We counted lizards along the way. As we approached the arch and caught our very first glimpse of this national icon, I immediately realized why people travel the world to see this landmark. We couldn’t wait to see it from every angle. We were practically sprinting, as much as we could, that is, on a cliff ledge 100 feet above solid rock, to get to the arch.

And, then, Brenda, the consummate observer of beauty and subtle magnificence, noticed a single tree off to the left. This tree was so alone and isolated, I actually felt sorry for it at first. But, then, I noticed it was in the sun at that moment, and the sun was coming through a hole in a rock wall. Knowing what little I do of natural science, I realized that this little tree was not in a place to take any single moment of sun for granted. When we walked past this same tree on the way out 1 hour later, it was in the shadows, where it would remain until the next day. I thought about the earth on the axis and realized this tree probably only receives sun for about 1 month of the year, for about 1 hour at a time—30 hours a year.





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# Conference Chair Column

Danny Hunt  
2nd Vice President

I hope your winter performances were well received and that you had a chance to play in the snow! I can happily report that your conference planning team is ready to present an outstanding line-up of sessions and performances at the 2009 conference in Eugene, January 16-18.

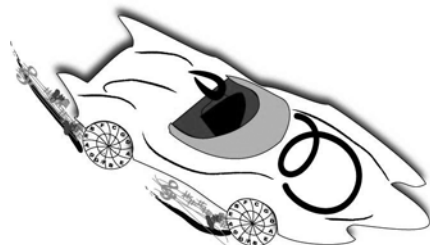
Please take a moment to look over the schedule published in this issue and on the OMEA website. You will note that we are featuring some of the finest ensembles in our state in all performance categories. I strongly encourage you to support your fellow colleagues by attending the performances of their outstanding ensembles! We can appreciate the challenges they have faced as they prepare a polished performance for mid-January with one less week of rehearsal due to the weather. Please honor their significant contribution to our conference with your attendance.

I would also like to encourage you to attend the conference banquet on Saturday evening. There you will have the opportunity to enjoy an outstanding meal (thanks, Christopher, for "upgrading" this meal from previous years!), be enraptured by Samuel Hazo's inspirational keynote, and to listen to perhaps the finest and most entertaining chamber ensemble in the U.S., the Synergy Brass Quintet. Also, it is a wonderful opportunity to spend quality time with fellow educators from our state! I can assure you that all of this is more than worth the price of the banquet ticket for you and yours.

Finally, I would like to recognize the exemplary contribution of several individuals who have gone above and beyond the call of duty to prepare this conference. First, Christopher Silva for his outstanding vision and wonderful blueprint he left me of last

year's conference. Second, Tracy Ross. We all know that she is really the one who runs this conference! Without her knowledge and guidance, I would have been lost. Third, Jeff Simmons. Very talented and willing to take on any and all responsibility. And, finally, Ben Lawson, who has been my right-hand man. His expertise in developing the conference schedule has been invaluable. If you get a chance, please thank these outstanding leaders of our organization!

I look forward to seeing you at the conference! Get ready to Modulate and Motivate in 2009!



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# Elementary Column

Nancy Milliron  
Elementary Chair

## Elementary Sessions Will Motivate

The annual OMEA conference has a strong line-up of national and local presenters to motivate you and give you fresh ideas for your music classes. Friday and Saturday sessions feature the always popular and energetic Kalani; renowned music educator and author, Rene Boyer; and professor and specialist in musical development in children, Patricia Flowers. Cak Marshall, educational director of Peri-



pole-Bergerault, Inc., and noted author with GIA publications, and Mark Adams round out the list of nationally recognized clinicians.

Sunday's schedule is equally strong. David Adee, noted Orff/Schulwerk clinician; Dr. Randall Moore, with the Junior Girl Choir from the Oregon Children's Choir; and Peter Robb who will work with boys in grades three through eight, all bring outstanding sessions that you won't want to miss.

If these high-level, motivating clinicians aren't enough to satisfy your interests, you will also have the opportunity to meet with colleagues, visit with vendors, find those new books and materials you need for your classroom, hear great concerts (including the Elementary Honor Choir at the general session), and leave refreshed and energized.

Don't miss out—the conference is here to encourage, strengthen, and give you the support you need in your profession. You'll be glad you came!

# Collegiate Column

Dr. Chris Chapman  
Collegiate Chair

## Our Future Colleague: Traits to Look for in a Music Education Student

Have you ever looked out at your ensemble and thought, "I wonder if anyone in this room is thinking about joining me in this great profession?"

Like many of you, when I was in high school, I was "pulled to the side" by my ensemble director. The conversation went something like this:

*Director:* "Son, I think you would be a very good music teacher; people look to you for musical advice and you seem to be calm in stressful situations."

*Student:* "How could you know this? I've never taught anyone before."

*Director:* "I don't know exactly; I just have a good hunch."



Now, confronted on a regular basis with the task of finding good students to become future colleagues, I often wonder exactly what traits to look for in a music education student. Below is a brief list of eight traits to look for:

- Plays very well on their instrument—success at their main instrument suggests that they will take their studies in music education seriously.
- Loves music—the student lives in the practice room and listens to a variety of music from the New York Philharmonic to the Count Basie Orchestra.

- Is an excellent communicator—the student is able to effectively speak to his/her peers and adults with ease.
- Is organized—the student is able to maintain good control of their daily activities, while continuing musical growth.

- Has a good sense of humor—the student can see the forest for the trees and finds a silver lining during stressful times in the rehearsal setting and in daily life.
- Inspires others—the student is respected by their peers and teachers alike; he/she does the right things for the right reasons.
- Has empathy for others—the student is able to understand several points of view and can work with other students on their level.
- Has a good personality—the student is a good human being who cares about others and themselves; he/she is even keeled during stressful situations.

The positive influence that we have on our students can significantly impact their career choice. If we can keep these traits in mind, we can help future music educators maintain the high quality of music education in our state and beyond. Here's hoping that we can all "pull a student to the side" this year.



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# Orchestra Column

Sean Williams  
Orchestra Chair

Please join us at this year's OMEA conference! As always, this is a wonderful opportunity to meet and visit with your colleagues, hear some outstanding performing ensembles, and perhaps pick up an idea or two to enhance your teaching.

Featured clinicians in the orchestra world this year include the following:

Ian Edlund, longtime teacher and owner of String Instrument Specialists in Olympia, Washington, presents three sessions on the nuts and bolts of teaching, covering diverse topics, such as training bass players, developing fundamental playing techniques, and improving intonation. Ian's sessions are always informative and entertaining, so please join us!



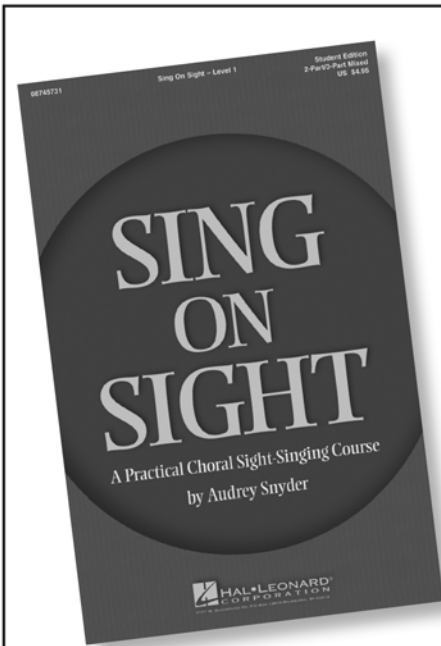
Richard Meyer, noted composer and educator, and this year's All-State Middle School Honor Orchestra conductor, speaks about developing lesson plans for comprehensive musicianship. Comprehensive musicianship is the idea that students should know more about music than simply how to play their instruments. I attended one of Richard's sessions at the ASTA Conference last year, and it was outstanding! You won't want to miss this one.

Donald Schleicher, chair of the Orchestra Division at the University of Illinois at Urbana-Champaign and this year's All-State High School Honor Orchestra conductor, will speak on Sunday morning. You will certainly want to hear what this fine conductor has to say!

Finally, we are pleased to host a panel discussion among several of Oregon's most highly regarded high school orchestra teachers. We will field questions from the audience. This is an excellent opportunity to pick the brains of the best and the brightest in our field.

Add to all of this the performances of the Middle School and High School Honor Orchestra on Friday night and Sunday afternoon, respectively, and it's sure to be a conference to remember.

It is an exciting time to be an orchestra teacher in Oregon! I hope that you all will join me at this year's conference.



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## All-Northwest - Dispelling some myths

Thanks to all of you who submitted applications for students to participate in the 2009 MENC All-Northwest honor groups. We had a record number of more than 5,600 applicants for the 950 positions. We feared that the new on-line audition procedure might scare off some students (or maybe I should say their teachers), but the reverse happened—applications were up nearly 15% over last time. Considering the state of the economy, that speaks well for the job you are doing in your classrooms to keep music alive, well, and important to all.

Now that we've completed the auditions, I'd like to summarize what happened, and perhaps in the process clear up some of the procedural myths that have crossed our desks during these past few months. First and foremost, I would like to thank all those who had a part in the management, organization, and screening procedures. Those people, some of whom receive a token honorarium, most of whom don't, spent untold hours making sure that the All-Northwest application/audition experience was as seamless, consistent, and fair as possible.

### The first step

All applications were to be submitted by October 6. While we had to extend that one day because of the number of uploads being done at the last minute, causing the server to slow down, it certainly saves questionable "post mark" decisions on snail-mail. The system was closed October 7. This ensured that all students had equal time to prepare and record their auditions, but once that deadline had passed, there could be no additions or changes.

When auditions were uploaded to the server, they were sorted by state. Each state president or board appointed three screening coordinators: winds/percussion, strings and vocal. Those coordinators, in turn, appointed individuals to screen each category in their areas. The screeners needed to be members of the state MEA as well as have expertise in the category being screened. Those screen-

ers were able to go on-line and listen to each excerpt for each student and then rank the students from first to last. The auditions were only identified with a number—the screeners knew neither the student's name nor school.

### Moving on

Once the screeners completed their ranking, each state's screening coordinator took all the categories and marked a predetermined number of those to be moved to the Northwest level for consideration in the All-Northwest groups. Each state has a quota for each ensemble; twice that number are moved on for Northwest consideration. While screening coordinators are asked to keep a reasonable category balance ("try to create a 46-piece string orchestra, don't just select 46 violins" for example), those coordinators do some listening, especially at cutoff lines, and then work with both section balance and individual quality in determining which auditions to forward.

Once state screening is complete and those being considered for All-Northwest are identified, the Northwest group managers become responsible for the final selections. They appoint screeners for each category who are members of one of the six state associations and experts in their category. All screening remains blind, with only the student's audition number visible to the screener.

The Northwest group managers then take those final rankings and build their groups. They must use the state quotas, which are applied by group and not by category/section. They are the only ones who have access to knowing the students' states.

### Assigning to groups

Once the student selection is complete, decisions are made about two types of placement—band/orchestra and mixed/treble choir. In both cases, students are simply alternated between groups. For example, if he first-ranked Alto I is placed in Mixed Choir, then the next is placed in Treble Choir. And then we would place the first-ranked Alto II in Treble Choir and the next in Mixed Choir.

The same process is used with band and orchestra winds and percussion. Again for example, if the first-ranked oboe is placed in band, the next is placed in orchestra. They alternate until the orchestra is full, then those remaining are placed in band. And if the first-ranked oboe was placed in band, then the first-ranked bassoon would be placed in orchestra and the remainder would alternate until the needed numbers were met.

The intent behind all these placements is to keep the artistic level of the groups comparable. The group managers are given guidelines about alternating students and alternating "starting" categories so that all groups have some of the top-ranked musicians, and no group has all the best musicians.

### Jazz groups

Because of the smaller numbers and specialization of groups, the All-Northwest jazz group screening is done only at the Northwest level and is not subject to any state quotas. Students who applied for both jazz and large groups were placed in the jazz groups and removed from the large group if they were accepted in both.

### Alternates

For cancellations, alternates were selected by taking the next student in line without regard to state quotas. Because the alternates in general have less time to prepare, the hope is to have the best possible student moved into the group. If an alternate was needed, the teacher was contacted by our staff and asked if the student would accept the position.

We don't announce alternates except for those taken, and we also do not release rankings at any level. We'd rather have all the kids think they may be next in line than have someone find out he came in 252nd out of 254 applicants. Be assured, though, we do follow our screeners' recommendations very carefully, both in the original and alternate selections. And when concerns are expressed by teachers, we do review the auditions and placement, though we rarely change our screeners' decisions unless we believe a significant mistake was made.

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## Announcements and misfires

Of course, the excitement for everyone is the announcement of those who are in the groups. It was our intent this year to send all teachers their lists of who made the groups as well as those who had not. However, two weeks before our planned announcement it was discovered that one of our states had an earlier nonrefundable All-State deadline, and those students really needed to know who had made All-Northwest in order to make some personal choices which carried a significant financial impact.

We already knew who the All-Northwest students would be at that point. But because we were using the same auditions for Washington All-State groups and were in the final screening stages, we could not speed up the overall decision-making

process. We also could not retool our new program to let us send the “not accepted” lists to some of the states since Washington’s selection was not completed. So we reluctantly announced the All-Northwest students early, but did not send the “not accepted” or Washington All-State lists out until the next week, which was still prior to the target announcement date of November 25.

We’ve learned! In 2011 we’ll be sure to coordinate all due dates with all six states before we determine timelines.

## The event and the future

The memories of these honor groups will last a lifetime, and the students will take their newly found level of musicianship and their enthusiasm back to their school programs to rub off

on others and benefit many more students than just those who were in the groups.

We will have the audition materials for All-Northwest 2011 on-line by January 1, 2010, and auditions will again be done on-line during September and early October 2010. Encourage your students to apply. That, in itself, is a musical and personal growth experience.

And in 2011, please don’t leave all your uploading to the final day and cause the system to overload again. Plan ahead—record earlier, upload daily, and relax on the final weekend before auditions are due (because you’ll be done!).

For everyone, MENC All-Northwest and your state’s All-State groups help keep music education alive, healthy and in the public eye. Thanks to all of you who had students apply.

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## Building Musical Bridges Across the Grades

The music education of all students in a school district is the responsibility of every music teacher in the district. It is easy to become so involved with our individual buildings and programs that we ignore the broader aspects of the K-12 music experience. When music teachers within a district work cooperatively, students in all grades benefit and the music program as a whole becomes stronger.

The spiral curriculum is, of course, the foundation upon which a strong K-12 is built. When teachers working with the youngest students know what will be expected of those children as they progress into the upper grades, their daily, weekly, and yearly plans can support those long-term educational

goals. If your district has already created such a plan, congratulations; if not, I encourage you to find time to work with the other music teachers in your district to develop one.




Beyond curriculum, there are many ways in which music educators can work across grade levels to support the K-12 music program in their school districts. Here are a few simple suggestions:

- When teaching instruments of the band and orchestra units in the primary grades, encourage students to begin thinking about what they will play when they reach the magical band or orchestra grade level. Build up the idea of joining band or orchestra and ask about older siblings who play in instrumental ensembles.
- Primary students performing simple sight reading exercises can feel important when

they know that this type of activity is part of the high school choral competition. Talk to your students with the assumption that they will be participating in secondary choirs.

- Invite bands and choirs from one level above yours to perform in your school.
- If you direct an ensemble of older students who will play for younger ones, select one piece of music that will be familiar to them and let the other music teacher know ahead of time what this is so the students can be ready to enjoy it.
- Elementary band/orchestra/choir students enjoy field trips to the middle school to participate in rehearsals. Inviting the elementary students to participate in middle school rehearsals is a great way to ease fears and make the younger students feel as though they already belong.
- Send home the music for the school song with graduating middle school band students so they are ready to play it with their high school band in the fall.
- Invite high school students to work with elementary and middle school students in supervised after school practice times. This will strengthen the skills of both groups.
- Invite elementary school students to sing the "Star Spangled Banner" with the band at a ball game.
- Cross grade level performances or district wide concerts provide the opportunity for younger students to see and hear the top performing groups and encourages them to stay involved. Don't use this as a time to play everything your ensemble knows; keep the concert short so the younger performers and their parents want to come again next year.

As you work across the grades, make use of the many resources available at <http://www.menc.org>.



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# Guest Column

Andrew Perry, President  
Peripole-Bergerault, Inc.

## World Rhythms Part I and Part II at this Year's OMEA Convention – A Special Opportunity

When Ryan Mehlmauer was 19, the young percussion student traveled to Guinea, West Africa, to study Jembe (also spelled Djembe). He had little knowledge at that time that he would end up an adopted son of Master-Drummer, Dibo Camara, who would train him in a traditional apprenticeship in the drumming traditions and techniques of the Mande people, the people descended from the citizens of the former Mali Empire.

The adoption was serious, both for the Susu people (one group of Mande people in Guinea) and for Ryan. Ryan lived extensively in Guinea and learned its language, culture, and traditions and married a woman from Guinea with whom he shares a son. Ryan learned the Jembe and other percussion instruments of the Mande people, and he came to have a superb level of skill with these instruments that has led him to play with famous musicians from around the world. He also completed additional training in ethnomusicology, which led to his current role as an adjunct

professor at Southern Oregon University and his work as an artist-in-residence at several local schools in Southern Oregon.

Kalani, an internationally renowned and respected percussionist, author, and music educator, who has played with many top recording artists, began working with Ryan some time ago. Their easy collaboration led to their co-authoring a curriculum, published by Alfred Publishing about 2 years ago, which is a ground-breaking study of the Mande culture, focusing on its music and dance but also incorporating geography, history, and other cultural areas. The curriculum comprises a teacher's guide, a DVD, a CD, and student workbooks. The DVD has actual footage of the Susu people in the Isle De Los, Guinea, performing the music and dance of the Yankedi-Macrou Celebrations and also shows their culture as a whole. The DVD also features step-by-step instruction, in both slowed and regular time, of all percussion parts and dance steps needed to learn and perform the celebration.

Peripole-Bergerault has been privileged to be a partner in this adventure, both in providing a financial grant to the village, where the filming occurred at the outset of the project, and in being the only company to work with the authors to establish Mande in-

strument sets designed to exactly fulfill the needs of the curriculum. The instruments in these sets had to be of consistent excellent quality of manufacture and musicality to satisfy these exacting professionals. They also had to be the correct size and shape for the age of the student for execution of correct playing techniques. Lastly, it was important to the authors that the instruments in the kits were actually made by Mande people, thus insuring that the people who created this music would be the ones who would benefit from it.

This work has been an amazing success. This past year, Kalani and Ryan were featured at the National MENC Convention in Milwaukee, WI, in an unopposed special time slot, as well as at the American Orff Schulwerk Association National Conference. In addition, Ryan was invited to perform at the 2006 Percussive Arts Society Convention in Austin, TX, where he received a standing ovation from an audience of 500 percussionists!

It is truly a privilege for Peripole-Bergerault to sponsor World Rhythms Part I and Part II at this year's OMEA Conference in January in Eugene. I hope that many of you will seize this incredible opportunity to participate in these sessions and that, perhaps, some of you more adventurous music educators will actually use the curriculum in your programs.



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## The Octaband™

Once again, your MIC representative is traveling all over the USA and, once again, I am finding all sorts of stuff my fellow Oregonians might like to investigate!

At the annual American Orff-Schulwerk Association Conference in Charlotte, North Carolina, last November, there was a buzz about a product called the Octaband™, an item newly introduced to music educators and music therapists. A new eight-instrument musical instrument ensemble, I asked myself? Naturally, I had to go over and check it out; and, yes, I bought one . . . even though I am no longer in the classroom! I asked dance/movement therapist, Donna Newman-Bluestein, who designed the Octaband, to help me write an article about it, and she gladly gave me lots of information about her product.



The Octaband is a fun, interactive tool that promotes individuality and group cohesion through movement. Its stretch material, bright colors, and innovative design stimulate self-expression, spontaneity, and awareness of others for people of all ages and abilities. The center circle provides a strong visual focus, and the 5 ½-inch hem at the end of each arm allows those with limited grasping ability to participate. Like its namesake, the octopus, the Octaband is very adaptable in that it squeezes into smaller spaces by rolling the band around one's arms several times and expands into larger spaces by pulling on the arms.

Adding to its adaptability, participants can hold one leg, or as many legs as needed, in one hand or 1 leg in each hand and they even can put the legs over their ankles. Two children can share a leg by slipping their hands inside the hem. Because the hands at the end can be slipped over hands or feet, it is a wonderful tool for inclusion. The Octaband can be used similarly to the traditional parachute, but with some differences.

The Octaband allows for a greater range of physical movement, as individual participants can move to the limits of their physical range, regardless of what others are doing. Therefore, each person can reach out to their farthest limits in all directions. One benefit to this is that, if one person has a limitation; e.g., they need to keep their arm/elbow close to their body, but the person next to them wants to reach farther out, the person who needs to keep their arm close is able to do so, without being pulled. Thus, the Octaband promotes greater physical range of motion and flexibility as well as safety.

As teachers, we frequently ask children to work cohesively as a group. However, there are many who cannot give themselves over easily to a group, needing to assert their autonomous selves. The Octaband allows children to move as individuals while simultaneously feeling their connection to the group. Music educators who use movement as a kinesthetic mode of learning will find that children can see as well as kinesthetically and tactilely feel the steady beat or common pulse.

How are teachers using the Octaband? One teacher in Newton, Massachusetts, used the Octaband with the traditional children's song, "Pop Goes the Weasel!" While seated, her preschoolers bounced the Octaband on the beat while singing phrase one ("All around the monkey's bench"). Still seated, they swayed left and right while singing the second phrase ("The monkey chased the weasel"). The class stood on phrase three, again swaying left and right ("The monkey thought t'was all in fun"), and finally, on the word "POP" the entire class jumped together ("POP goes the weasel!").

Another teacher suggested that the Octaband would be great for a Maypole dance—stepping in toward the center, stepping back, and side stepping, first to the right, then to the left. And, then, using the traditional "Maypole weave," the children weave the Octaband. Really cool, huh! There are loads of other creative teaching

ideas on the Octaband website.

The Octaband is made of 80% nylon and 20% spandex and is washable. Oh, and Donna wanted me to mention that 10% of the net profits from the sales of the Octaband go to the Alzheimer's Association.

Additional benefits of the Octaband include the following: The Octaband

- can be used by people of all ages and abilities.
- increases self-expression.
- builds awareness of others.
- encourages cooperation.
- magnifies recognition of one's effect on others.
- promotes group cohesion.
- provides focus for attention.
- heightens spontaneity.
- invites a playful environment.
- reinforces resilience.
- stimulates imagination.
- increases alertness.
- furthers individuality and creativity.

Donna does caution that it is vitally important to present the Octaband in a very structured way with children to ensure safety. (In "Cak" language, set the rules and consequences for not following them!)

Donna says, "It is the uniqueness of each one of us and our connection to a larger whole that is manifested in the image of the Octaband—a whole that is greater than the sum of its parts—a whole that bubbles up with synergy."

Interested? (Hey, folks, it's a definite winner in my book! As I said, I bought one and I'm not even in the classroom, but, boy, do I have some cool ideas brewing for using it in my workshops!) Contact Donna by just Googling the Octaband on the Internet. She even gives workshops, so you might be interested in having her come out for an in-service day at your school.

Next issue: Muzak Heart & Soul Foundation (or Money for Instruments!!!)

# Spider Web Song

Cak Marshall

Voice

SG/AG

SX/AX

BX/CBX

Bean - ie play - ing on the spi - der web!

This system contains the first four measures of the song. The voice part has lyrics: "Bean - ie play - ing on the spi - der web!". The SG/AG part has a whole rest in the first two measures and a half note chord in the last two. The SX/AX part has a steady eighth-note melody. The BX/CBX part has a simple bass line with quarter notes.

5

Hav - ing so much fun!

This system contains measures 5 through 8. The voice part has lyrics: "Hav - ing so much fun!". The SG/AG part has a whole rest in the first two measures and a half note chord in the last two. The SX/AX part continues with the eighth-note melody. The BX/CBX part continues with the bass line.

9

Jump - ing, boun - cing all a - round; he

This system contains measures 9 through 12. The voice part has lyrics: "Jump - ing, boun - cing all a - round; he". The SG/AG part has a whole rest in the first two measures and a half note chord in the last two. The SX/AX part continues with the eighth-note melody. The BX/CBX part continues with the bass line.

# Spider Web Song

13

called for a - noth - er bean - ie pal to come!

17 **Solo** **Solo Response**

Squir - rel come on in! Here I come!

## Objectives:

Steady Beat in a Group Setting  
Solo/Response for Vocal Evaluation

## National Standards:

Content Standards: 1, 2

## Materials:

Beanie babies for each child and Octaband™ or parachute

## Procedure:

- Teach the song using traditional line-by-line rote process.
- Introduce the Octaband™ as the "spider web."
- The teacher's beanie baby is the first to bounce on the web.
- On "Solo," the teacher sings the name of the next beanie baby to jump on the web. That beanie baby's owner sings the "Solo Response" for the beanie. (*Teacher is listening for accurate pitch response. During a different activity, a chance for vocal remediation occurs, NOT during this game format.*)
- Repeat the song with two beanies on the spider web. The new beanie owner sings the next beanie animal to join in.
- Teach the Orff arrangement
  - BX/CBX--Lines 1, 2, 4: Pat, pat, snap, snap, snap. Line 3: Clap, clap, pat, pat, pat. (*Always prepare Orff instrument parts in the body first before going to actual instruments.*)
  - SX/AX--Lines 1, 2, 4: Teacher's left knee for the "G" and just to the left of the knee for the "A." Line 3: Teacher's right knee for the "C" and just to the left of the right knee for the "D."
  - SG/AG--Show motion for rest (mine is just the palm up, keeping the beat for 7 counts) and then snap with both hands for the octave G.
- Have part of the class play the game while the other part plays the instruments. Make sure to switch so that all the children have the opportunity to participate in both activities.



# Conference Registration

## OMEA 2009 Conference Registration

January 16th thru 18th • Hilton Eugene & Conference Center • Hult Center for the Performing Arts

### Hotel Information

Hilton Eugene & Conference Center  
66 East 6th Avenue • Eugene, OR 97401-2667  
Reservations: 1-541-342-2000

### 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 \_\_\_\_\_  
Address 2 \_\_\_\_\_  
Phone Number \_\_\_\_\_ MENC # \_\_\_\_\_

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

OMEA Members* (\$135.00 on-site).....	_____	\$120.00	_____
Non-Members (\$155.00 on-site).....	_____	\$140.00	_____
Retired OMEA Members*.....	_____	\$50.00	_____
Collegiate OMEA Members*.....	_____	\$0.00	_____
Collegiate Non-Members.....	_____	\$40.00	_____
Non-Music Educator Spouse.....	_____	\$60.00	_____

(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 Jazz Tickets.....	_____	\$10.00 ea	_____

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

\*Must provide MENC number in space above.

Make checks payable to Oregon Music Educators Association

**Send to: OMEA • P.O. Box 69429 • Portland, OR 97239**

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**Music Educators Journal**—Articles on teaching approaches, current issues, classroom techniques, and products and services.  
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- Yes, I want to join MENC and Oregon MEA. I understand that membership extends for one year from the date dues are received. Credit card holders may join by calling 1-800-828-0229, Monday-Friday, 8:00 a.m. - 4:30 p.m., Eastern Time. Rates expire 5-31-2009.

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

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# Guest Column

## Text Analysis—Getting Beyond the Notes

Rowe Middle School Music Department  
 Mary Bennett, Band  
 Erin Ferree, Orchestra  
 Cinda Reeves-Snyder, Choir

**A**cross the nation, each state is taking on reforms to improve the literacy of our students. Oregon is no exception. Rowe Middle School has embraced five reading strategies as part of our school improvement plan. The reading strategies are Making Connections, Developing Vocabulary, Summarizing, Organizing Graphically, and Analyzing Text. Our goal is to teach each strategy explicitly throughout all classes and to encourage students to integrate the strategies in their everyday lives.

In teaching Analyzing Text, our staff has a consistent graphic organizer. We ask students to analyze each piece of text, looking for text features, such as Title, Subtitle, Photographs, Italics, and more. Within the music department, we adapted the text analysis structure to add meaning when students analyze a piece of music as text. We have found that our students are making more meaning of the music we teach because of the text analysis. Students are also making connections between analyzing text in music and analyzing text in other subjects.

To try this method, take any piece of music your group is working on and have your students apply the text analysis graphic organizer. In the beginning, you may need to teach students where to specifically locate each feature of the text. Once students apply the same graphic organizer to multiple pieces of music text, their understanding of both the text and the meaning of the text will grow and grow. This tool challenges students to go beyond the notes and look deeper at the form, the dynamics, the composer, and the time period in which the piece was written to begin to see the piece as text with a story to tell.

As all good teachers continue to improve their teaching techniques, we encourage you to take this text analysis structure and fine-tune it to make it work for you and your students.

Embrace the literacy movement; help your students get beyond the notes and become enthusiastic readers of music.

## Text Analysis

<b>Title</b>	<b>Song title</b>
<b>Subtitle</b>	<b>Movements</b>
<b>Photograph</b>	<b>Clef</b> <b>Key signature</b> <b>Time signature</b>
<b>Boldfaced Words</b>	<b>Sharps, flats, accidentals, repeats and D.S. or D.C. al Coda</b>
<b>Italics</b>	<b>Stress markings: accent, staccato legato, tenuto, detache...</b>
<b>First Paragraph</b> <b>Last Paragraph</b>	<b>Form (sentences to paragraphs)</b> <b>Notes = letters (ABC's)</b> <b>Measure = word</b> <b>Multi-measures = sentence/phrase</b> <b>Multi-phrases = paragraph</b> <b>Section = chapter</b> <b>Song/piece=story or paper</b>
<b>Diagram</b>	<b>Dynamics</b>
<b>Focus Question</b>	<b>Questions about the piece of music, composer, time period, etc.</b>
<b>Glossary</b>	<b>Words, phrases to emphasize, and tempo</b>

## OBDA By-Law Change Proposal

### To the membership:

Because of the addition of the second ensemble at our annual All-State Convention, I have been looking at how our role has (or hasn't) been impacting our needs. I have centered on an item that I would like for you to consider and discuss at our meeting in Eugene on Friday, January 16<sup>th</sup> at 4pm. I am sure there are more things we can discuss, however our time limited at the convention

### Sessions & Band Chair

Currently it is the duty of the President to find band sessions for each convention, while the Vice-President (Past President) is the band chair. These duties include: Hiring the conductor, being the clearinghouse for tapes, finding screeners/screening, OMEA meetings, and taking care of the honor band conductor while at the convention. The President-elect position has been a bit tenuous ☺, and with the addition of the second ensemble, these duties are multiplied.

I am proposing a change that will adjust the responsibilities of all three leadership posi-

tions. The leadership roles of each position would remain the same. Our current election schedule has us voting a new President in January 2010. I am happy to continue my current position of band chair and President,



unless there are strong feelings otherwise. This proposed change, however does have an impact on the number of years an officer would serve. I would like to discuss that portion of it at the Winter Meeting. Below is a breakdown of proposed changes of each office:

### President-Elect

- Area chair for the Symphonic Band (hiring conductor, all-state duties that accompany the position)
- Find screeners and assist the President in the screening process

### President

- Area Chair for the Wind Ensemble (hiring conductor, all-state duties that accompany the position)
- Clearinghouse for tapes/CD's
- Work with President-Elect on ensemble placement of students

### Vice-President

- OMEA Band Chair
- Coordinate with OMEA on finding Band Sessions

The second item of business has specifically to do with the sessions and performing groups. As a past conference chair, it is rather disheartening in the summer before your conference when a small package arrives at your home with a few session proposals, and one or two audition recordings (I am speaking specifically about bands.....).

It is not an easy task finding sessions that are not only contain valuable content, but to find topics that all band directors can relate to. Granted, there will always be sessions geared towards specific teaching levels, and the issues they face, but I am sure we have all grown weary of many of the same sessions rehashing the same topics but with a new and catchy title. *This is by no means taking away from the efforts of current and past conference chairs, and past OBDA officers!!!* Without their efforts, we would have no sessions at all.

It is the responsibility the elected officers to take on these tasks, and each person enters into the office (hopefully) with the full knowledge of their duties. However, I would like to somehow create a network of session ideas that are outside the current parameters set up by OMEA. The current system only allows sessions to be proposed by the individuals willing to present them. Maybe it is because I am a past conference-chair, maybe it is because I had to find ideas for this convention, but are lacking an "idea bank." I cannot begin to count how many times I have been with a group of fellow directors who come up with good session ideas.

We could use our website as the vehicle for the idea bank. If I continue in both roles for the next convention, I would offer up my school email to be the clearinghouse for session ideas. The 2010 convention is already in the planning stages, so once we wrap up the 2009 session, please feel free to give me ideas on sessions you would like to see in 2010. I will do my best to bring these sessions to you in 2010.

See you in Eugene!

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