

Oregon

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Fall 2016

**Engaging Orchestra
Students in Higher-
Level Thinking**
DIJANA IHAS PG. 10

**Closing Remarks
at the National
Leadership
Assembly in DC**
MICHAEL BLAKESLEE PG. 13

**Sitting on the Couch
Jammin' on Guitar**
JOHN T. OWENS PG. 19

**Developing a Well-
Rounded General
Music Curriculum**
MARI SCHAY PG. 24

**Advocating for
Oregon Music
Students**
JENNIFER MOHR COLETT PG. 26



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2017-2018 SCHOLARSHIP AUDITIONS

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BEAVER MUSIC PREVIEW DAY

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PROGRAMS OF STUDY

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OMEA Dates and Deadlines

2016 / 2017

OMEA Conference

Jan. 12-15, 2017 Walls Giving Way! Eugene Hilton Conference Center

All-State Dates

Dec. 5, 2016 Music Mailed (To students' directors at school)
Jan. 12, 2017 All-State Jazz and Middle School Groups Begin
Jan. 13, 2017 All-State High School and Elementary Groups Begin

OMEA Board Meetings

Dec. 3, 2016 Conference Team - Eugene Hilton
Jan. 15, 2017 Full Board - 8:30-12:30, Eugene Hilton
May 20, 2017 Full Board - 8:30-3:30, Home Builders Association,
15555 SW Bangy Road, Lake Oswego

All-Northwest Conference

for more information go to <http://nafmenw.org>

Feb. 16-19, 2016 Orchestrating Success

Oregon Music Educator Journal

Submit articles for the journal to admin@oregonmusic.org

Sept. 1, 2017 Fall Journal Submissions (Mailing date: Oct. 30th, 2017)
Mar. 1, 2017 Spring Journal Submissions (Mailing date: Mar. 30th, 2017)

State Small Ensemble Contest

OMEA Chair: Dan Judd, dan.judd@bend.k12.or.us

Mar. 20, 2017 Registration Deadline
Apr. 28, 2017 Contest, Pacific University

OSAA State Solo Contest

OMEA Chair- Tom Muller, tom_muller@ddsd40.org
OSAA Solo Administrator- Kyle Stanfield, kyles@osaa.org

Mar. 20, 2017 Registration Deadline
Apr. 29, 2017 Contest, Pacific University

OSAA Choir Championships

OMEA Chair- Matt Strauser, oregonacda@gmail.com
OSAA Solo Administrator- Kyle Stanfield, kyles@osaa.org

Apr. 15, 2017 Registration Deadline
May 4-6, 2017 Championships, George Fox University
May 4, 2017 2A, 1A and 3A Choir
May 5, 2017 4A and 5A Choir
May 6, 2017 6A Choir

OSAA Band/Orchestra Championships

OMEA Chair- Chuck Bolton, tubasat@aol.com
Band/Orchestra Administrator - Cindy Simmons, cindys@osaa.org

Apr. 15, 2017 Registration Deadline
May 10-13, 2017 Championships, Oregon State University
May 10, 2017 3A and 4A Band
May 11, 2017 String and Full Orchestra
May 12, 2017 2A and 5A Band
May 13, 2017 6A Band

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2016 / 2017

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Portland, Oregon 97203
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Willamette Valley Music Company

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Salem, Oregon 97301
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Make Your Nominations for the



at oregonmusic.org

Welcome to Fall in the Great Northwest!

Camille Blackburn

NAfME Northwest President



Honestly, is there any other place you would rather be? And welcome back to school! Now, maybe there are some places you would rather be than school, but then again... It's amazing to me at the end of every school year how anxious and excited the students are for that year to be over. But when I see them again the first day of school they are just as anxious and excited to be back. It's wonderful, really.

We have new leadership at NAfME with Denese Odegaard as our National President, Kathleen Sanz, President-Elect, and Glen Nierman, Past President. Mike Blakeslee is our new Executive Director and CEO and Marlynn Likens, Associate Executive Director with Kim Henry and Patricia Sweeney as their assistants. Christopher Woodside is serving as Deputy Executive Director, Center for Advocacy, Policy and Constituency Engagement, and Jane Balek as Deputy Executive Director, Center for Marketing and Resource Development.

This coming school year holds many exciting experiences for music teachers and for music students. NAfME is headed in a positive direction in providing music education for all students and increasing diversity in our music programs and among the demographic of our music teachers. This is an important topic in today's world and NAfME is working hard to make sure we are providing opportunities for all – music students, prospective music teachers, and current music teachers alike.

As you prepare for your students this fall keep in mind the things you can do to foster inclusion and diversity in your school's music program. Think about the literature you select, the names you have for your ensembles and the subtle messages that you may be sending to your students about who is welcome in your program. Music programs and ensembles are inherently diverse. Think of the number of different instruments it takes to make up a band or an orchestra or the number of different voices it takes to create a choir. Be sure that all your students feel like they have a voice.

In addition to planning for your students make sure you have a plan for yourself. Six years ago someone sent me a list titled "2010 Handbook." You may have seen it. This is my updated version for this coming school year.

2016-2017 Handbook

1. Drink plenty of water and not too much caffeine.
2. Eat breakfast like a king, lunch like a prince, and dinner like a pauper.

3. Eat more real food and less processed food.
4. Sleep for at least 7 hours.
5. Sit quietly for at least 10 minutes.
6. Take a 10–30 minute walk every day, even if it's just around the halls at school.
7. Don't compare yourself, or your ensembles, or your program to others. You have no idea what their journey is all about.
8. Don't think and worry about things that haven't happened. Use your energy to respond to the present moment in a positive way.
9. Don't take on too much. Remember there is a difference between your life and your career.
10. Don't take yourself too seriously. No one else does.
11. Envy is a waste of your time and energy. You already are and you already have everything you need.
12. Make peace with the past; yours, your ensemble's, your school's, your colleague's, your family's, and your significant other's. You'll be happier!
13. No one is in charge of your happiness except you. Choose to be ok, no matter what happens.
14. Make time for your family. Call your parents if you are lucky enough to still have them.
15. Forgive everyone for everything. Not forgiving is like you drinking poison and hoping the other person dies.
16. Get rid of anything, tangible or nontangible, that is not useful, helpful, beautiful, or makes your life better.
17. However good or bad a situation is you can count on one thing, it will change.
18. Always do the right thing. You will know what that is, so don't rationalize your way out of it.
19. When you wake up in the morning give thanks that you are alive.
20. Take advantage of professional development and in-service opportunities designed specifically for music educators. The best is yet to come!

We have two wonderful events to look forward to this year. The first is the 2016 National Conference in Grapevine, TX (November 10–13, 2016). This is the fourth year of a re-imagined national conference for music educators, future music educators, students and performers who will have the opportunity to gain in-depth practical knowledge through hundreds of professional development sessions, participation in the National Honors Ensembles and outstanding nightly entertainment.

If you have not looked into registering for the conference, please do so immediately. Below is the link for all information regarding the conference, including a “Justification Worksheet” to get administrative support for attending: <http://nationalconference.nafme.org/>

The second event is our own NW Division Conference in Bellevue, WA (February 16–19, 2017). We have a wide variety of sessions planned and exciting concerts. Our headliners are: Paula Crider (Band), Eph Ehly (Choral), Jim Solomon (Elementary), Jeremy Woolstenhulme (Orchestra), Tim Lautzenhieser (Collegiate/General), John Feierabend (Elementary/General), and Darva Campbell (Elementary/General).

I trust that you will begin the school year with preparing and submitting your students’ auditions and making plans for your own attendance and participation. Audition materials for honor

groups are available now: <http://nafmenw.org/subcontent.aspx?SecID=925> I have benefitted throughout my teaching career from professional development opportunities provided by state, regional, and national conferences. Plus, what could be better than spending time with people who share your dreams and understand your passions?

To recap, it is challenging to do what we do as music educators, teaching students of all ages and backgrounds and who bring to our classrooms their hope for acceptance and opportunity mixed with a variety of skill levels and personal development. And now I offer a little more advice in parting.

Calm is strength. Upset is weakness. When you are calm, you can bring all of your wisdom, experience, and social skills to bear in solving a problem. When you become upset, none of that knowledge or wisdom is available to you.

If you are upset, who is in control? “They are.”
If you are calm, who is in control? “You are.”

You will never be able to manage a classroom until you are first able to manage yourself. Take good care of yourself this year. You have something to offer your students that no one else in the world can. “You!”



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Every Ending is a New Beginning

Todd Zimbelman

OMEA President



I hope you've had an amazing start to the 2016–2017 school year. I think it's important to reflect on the end of our last school year. The cyclical aspect of teaching is one of our most important attributes. As life-long learners, we grow and continue to refine our skills throughout our teaching careers. As we look toward our annual conference, I truly hope everyone will view this as one of our best opportunities to grow. Supporting our students by encouraging them to audition for All-State and All-Northwest Honor Ensembles is critical. Attending the conference is absolutely necessary. Corey Alston will be in charge of the 2017 OMEA conference. Conference sessions should be about finalized, but if you have any questions or ideas, contact Corey as soon as possible (alstonc@loswego.k12.or.us). The entire planning committee is working hard to bring you an outstanding conference.

OMEA New Role and Communication

As I entered the position of President this past May, I found your ideas and suggestions paramount. Please contact me with your thoughts, concerns, and suggestions throughout the year. I view this new role as representing what the membership needs to be successful and thrive. Please visit the website regularly. This is an incredible tool for calendar planning, policies, procedures, updates, and sharing information. Make sure your membership information is up to date as well. This is critical for us to reach you through email and regular mail. Please read the email newsletters from OMEA and stay ahead of all listed deadlines.

From The Band Room TONE!

Keep the focus on RESONANT, DARK, and BEAUTIFUL sounds. The vibration starts the sound, not the tongue, not the air, and not the mouthpiece/reed alone. If you have students focus on starting the vibration at the attack, the sound will be free and without tension. Of course you need a great embouchure and lots of air, but the vibration is the tone generator. Keep the body of the note consistent. So often, students die away toward the ends of the notes. Focus on consistent horizontal sound (unless it's a decrescendo of course). Sounds must connect the notes when possible! Avoid breathing on bar lines and note changes. At the release, focus on a beautiful, resonant release without the tongue or throat being involved. Just suspend the air with the diaphragm or breathe at the release point. The opening of the mouth cavity can drastically affect the sound. Each instrument has different requirements from the mouth cavity shape, but generally speaking, students are often too closed and small when it comes to creating the largest, darkest, and most resonant tones possible. Tongue position and properly voicing the tone are critical to better tone and consistent pitch.

TUNING/INTONATION!

There are many definitions and complex aspects to intonation and playing in tune. I find by separating two aspects, students

tend to gravitate toward a better result more quickly. I define TUNING as once you're on the note, you have the ability to adjust and tune the note so that it's "beatless" (matching frequencies) and everyone matches pitch. INTONATION is defined as hearing the next note before you play it and your ability to tune "between" the notes (in other words, the relationship between two different intervals). Singing (I like to use solfege) and defining intervallic relationships is key. It's very important to spend time teaching your students how to listen and how to adjust pitch. The initial lessons take a lot of time and patience, but the end reward is well worth it. I find that all students can hear when pitches are in tune or out of tune. What they often lack is the ability to adjust pitch and hear if they're sharp or flat. It just takes tons of time and training. There are no shortcuts. Singing solfege is the only "quick" tool that I find to be most helpful. It's almost impossible to tune a bad sound. Continue to go back to perfect embouchures, proper use of air, mouth cavity shape, relaxed vibrations, and listening skill sets.

ARTICULATION!

Matching articulations is one of the key components to ensemble cleanliness. Having your ensemble sing unified articulation syllables will help match articulations across the ensemble. There are many version of this that work, but here are some that I use often: Doh (legato), Dah (accent), Du (staccato), Daugh (marcato). If the music requires a more "crisp" articulation, use Toh (legato), Tah (accent), Tu (staccato), Taugh (marcato). For lighter articulation, woodwinds with reeds, tip of the tongue to the tip of the reed. For brass, only use the front edge of the tongue. For heavier articulations, use more tongue and air compression at the articulation point. When matching similar articulations across the ensemble: Lower/Larger/Longer instruments need to play slightly shorter. Higher/Smaller/Shorter instruments need to play slightly longer.

I would love to see more educators share ideas and "tools" that work well for them in this journal. Almost everything I share, I've learned from my mentors and by watching master teachers. Everyone can use more "tools for their toolbox." If you have any suggestions or would like to contribute ideas similar to "From The Band Room," please submit your ideas through OMEA for future journals. (admin@OregeonMusic.org).

I hope you have the best school year yet!

Walls Giving Way!

Corey Alston
Conference Chair

The slogan for this year's conference is "Walls Giving Way." It might seem cheesy -- until you find out that it is attributed to Gustav Mahler! Mahler is quoted, "I am banging my head against the walls, but the walls are giving way." Mahler was obviously not talking about squirrely children, but rather of existing tonality and symphonic form. I found this quote applicable to Oregon music teachers for two specific reasons.



First, as music teachers we all understand what it's like to feel as though we are banging our heads against the wall. For example, a concept is not sinking in, our soloist is absent again, that student is hitting his partner instead of his marimba, those kids have sung it incredibly the last four classes, what happened this time!? We can find solace (and humor) when we get together and share these stories. You are, thankfully, not alone in hitting your head against the wall.

Second, I want this conference to serve as a means to help those walls give way. Sharing of ideas can be the catalyst for breaking through a roadblock. We can inspire each other to break down those walls to ignite even one aspect of our teaching during the coming year. There will be so many opportunities to be inspired.



There will be sessions, clinics, performances, and rehearsals, each offering something unique and special.

The conference planning committee and the OMEA executive board have already put in many hours of work to help bring you a worthwhile conference, and it won't stop here. I want to extend my deepest appreciation to those that have gone above and beyond to ensure the success of this conference. In addition to all of the hours they put into their own excellent programs and lives, they have spent time organizing clinics, contacting all-state conductors, assembling ensemble lists, and so much more. I also want to thank those who have been a sounding board as I have tried to explore new ideas. This conference is not the product of just one person, but the brainchild of a community of creative and committed individuals. So, from the bottom of my heart, thank you!

The final and most important step of the conference is up to you. Attend! You are an important part of the idea sharing process, and your presence is a vital part of strengthening our amazing community. Register today, and encourage your friends and colleagues to do the same. Is there a new teacher in your school or school district? Invite them to join our community and be part of the network that helps so many of us achieve success. We look forward to seeing you in Eugene to learn, collaborate, hang out, and come away invigorated for spring!

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Engaging Orchestra Students in Higher-Level Thinking

Dijana Ihas
Orchestra Chair



Jean Piaget (1896–1980), Swiss biologist and psychologist, identified four stages of cognitive development that are generally associated with specific ages: sensorimotor (birth to 2 years old), preoperational (ages 2 to 7), concrete operational (ages 7 to 11), and formal operational (ages 11 to adult). Each stage is associated with unique cognitive processes and abilities that were not available at the previous developmental stage. The final stage of Piaget's cognitive development model, formal operational stage, is associated with hypothetico-deductive reasoning which manifests itself in sophisticated thinking skills such as critical thinking, problem-solving, evaluating, and creating. Research suggests that while the first three stages of Piaget's theory are natural to most people due to biological maturation of the brain and physical realities of the environment, the question of whether universal formal operational thinking is actually common, even among adults, causes concerns, as about 50% of undergraduate students fail Piaget's formal operational tasks (Berk, 2005). It seems that teaching students to think hypothetically, to consider alternatives, to deconstruct and integrate, to judge and reflect, and to assemble learned materials in new original structures, may serve as a mediating factor in facilitating the formal operational stage of thinking in adolescent and young adult students (Beyer, 2008).

Middle school and high school orchestra teachers are in a unique position to contribute to the development of students' higher-level thinking as they have the privilege of being involved in the education of their students over a period of several years at the time when students are at the peak of cognitive capacity to develop into formal operational thinkers. However, the time constraints placed on orchestra teachers due to preparations for performances, festivals, and contests, as well as daily classroom responsibilities that orchestra teachers need to facilitate, dictate that most of the classroom time be utilized on drilling playing and performing skills that reinforce development of lower-level thinking skills. Blocher, Greenwood, and Shellahamer (1997) investigated the amount of time that high school band directors use on conceptual teaching, that is teaching that supports the development of higher-level thinking, and they found that high school band directors tended to spend less than 3% of rehearsal time engaged in conceptual teaching. Ihas (2011) replicated the Blocher et al. study with orchestra directors. While the findings of Ihas' study were somewhat more promising because high school orchestra directors tended to dedicated 5% of instructional time to conceptual teaching, the low percentage of time devoted to the development of higher order thinking skills still seems to be rather discouraging.

The purpose of this article is to examine several teaching strategies designed to promote higher-level thinking skills.

Examined strategies are modified and adapted for use in orchestra classes while keeping in mind the preservation of valuable performance preparation time.

Teaching Strategies

Teaching higher-level thinking processes is informed by the constructivist view of learning. This orientation based on research of Piaget, Vygotsky, Barlett, and Bruner as well as the philosophy of John Dewey, to mention just a few of the intellectual sources, assumes that "learners are active in constructing their own language and that social interactions are important to knowledge construction" (Bruning, Schraw, Norby, & Roning, 2004, p. 195).

Cognitive Apprenticeship

Over the centuries, apprenticeship has proven to be an effective strategy for teaching music. By learning alongside a master teacher/performer, generations of young musicians have mastered playing and performing skills and have learned trades and crafts that constitute the music performance domain. Efficient apprenticeship in performance-oriented music classes, one that supports development of higher levels of thinking, and one that does not take much time from performance preparations, includes the following features (adapted from Shuell, 1996):

1. Students observe as the teacher models the performance.
2. Students imitate the modeled performance while receiving conceptual scaffolding including feedback, repeated modeling, and reminders.
3. Students continually articulate their knowledge by putting into words their understanding of the processes being learned. This may be done in oral or written form.
4. Students reflect on their progress, comparing their performance to that of the teacher or to their own earlier performances.
5. Students are required to apply what they have learned in new ways.

While apprenticeship seems to be a familiar technique of music instruction, following the above stated steps (including reflection and application) may transform this frequently-used strategy into a powerful strategy for development of higher-level thinking.

Discovery Learning

Discovery learning refers to learning that requires students to identify ideas, concepts, and skills themselves rather than

memorizing information presented directly by teacher. This way of learning received considerable impetus through research of Jerome Bruner who proposed that, "To instruct someone... is not a matter of getting him to commit results to mind. Rather, it is to teach him to participate in the process that makes possible the establishment of knowledge" (Bruner, 1966, p. 72). Discovery learning may take many forms and the following is a variation of the discovery approach that can be adapted to orchestra class. This strategy, called simulations, is also known as simulation games.

Simulations are simplified slices of reality that place the participants in a simulated situation such as that in which the composer lived or in which the piece of music was composed or premiered. Learning about the composer and analyzing the choices available to him or her as well as the consequences that followed assists students in discovering principles and engages them in higher-level processes. Simulations are often motivating to middle and high school age students because they are a different way of learning, have a game-like quality, and usually involve a social aspect. The basic steps in using a simulation in orchestra classes are as follows (adapted from Paul & Elder, 2009):
Assign roles to students.

1. Explain the objective of the play and the role of each student.
2. Explain the rules and operating procedures.
3. Conduct a demonstration.
4. Conduct the simulation activity.
5. Debrief the activity and allow students to reflect on their experience.

While proven to be a powerful way of stimulating higher-level thinking, simulations tend to use a considerable amount of time. For that reason orchestra teachers may consider using this strategy sparingly and to maximize the effect, simulations can be part of public presentations/performances.

Visual Strategies That Stimulate Thinking

Visualizing as a teaching strategy refers to the process of consciously organizing information so that the relationships between various parts of the information are identified. Organizing information into some sort of visual presentation (e.g., chart, graph, diagram) for the purpose of enhancing students' cognition is grounded in research on reading comprehension (Buehl, 2001). This strategy carries potential for the development of students' higher-level thinking because it can: (1) elicit students' interest in encountering new content, (2) guide students in their learning, and (3) enhance or build on the learning.

One of the frequently used visual teaching aides that has the potential to activate students' prior knowledge and to elicit interest in further learning about the instructional topic is the Know-Want to Know-Learned (K-W-L) graphic organizer. This easy-to-create and administer organizer aims to focus students' attention on learning with a specific purpose (Ogle, 1986). It involves three columns labeled "K-W-L" that become students' study guide as they progress through the process of acquiring knowledge about the learning objective. Several copies of K-W-L graphic organizers can be placed in orchestra music folders for

students to use throughout the semester as a worksheet while the orchestra teacher is tuning, taking care of attendance, or initiating the teaching of new playing techniques. To learn more about how to develop the K-W-L graphic organizer and to get more ideas on how to use it efficiently go to <http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html>.

A good example of a graphic organizer that has the potential to guide students in their learning is the Inquiry Chart (I-Chart). This graphic organizer is easy to develop and adapt to orchestra teachers' needs. The purpose is to help students generate meaningful questions that determine where to focus while inquiring about new knowledge. The I-Chart consists of several columns and rows with provided spaces for questions, sources, and summaries. For a sample I-Chart template go to <http://www.readingrockets.org/pdfs/Inquiry%20Chart.pdf>.

Another visual aid that has the potential to enhance and build on students' learning and that is also easy to adapt for orchestra classes is Learning Logs. This consists of a simple notebook that students keep in their orchestra folders for students to engage in informal reflective writing about what and how they are learning throughout the school year. Students may reflect on a piece of music they are learning, they may express their personal opinions related to music choices, or they may summarize their understanding of the process of instruction. If Learning Logs are to truly benefit students and instruction, orchestra teachers need to give regular prompts to students to express themselves, and from time to time orchestra teachers need to read and give feedback on the content of the logs. To learn more about Learning Logs, go to http://www.ode.state.or.us/opportunities/grants/nclb/title_iii/28learning-logs-and-learning-journals.pdf

Marzano, Pickering, and Pollok (2001) identified advance organizers as one of nine high impact teaching strategies. Advance organizers originated in the research of David Ausubel who proposed that students acquire knowledge through reception and not discovery (the opposite of Bruner). Ausubel described advance organizers as, "appropriately relevant and inclusive introductory materials," which have the potential to "provide ideational scaffolding for stable incorporation and retention" (Ausubel, 1968, p. 148). The following is an example of an advance organizer developed for a full symphony orchestra with the aim of providing students with a comprehensive view on the piece of music being learned while not taking away valuable rehearsal time. On the second page of the presented advance organizer is the space where, after several weeks of working on a piece, students have an opportunity to summarize their thoughts about the "heart" or entry point of the piece.

Example

Romeo and Juliet, Fantasy-Overture in B minor

by Peter Ilyich Tchaikovsky

"Where the heart does not enter, there can be no music."

P. I. Tchaikovsky

About Peter Ilyich Tchaikovsky

- Arguably, the greatest Russian composer of the 19th century
- Born: May 7th, 1840, in Voltkensk, in the district of Vlatka, Russia
- Died: November 6th, 1893, in St. Petersburg, Russia
- The generous financial support he received from a wealthy business woman named Nadezhda von Meck enabled him to concentrate on composition. There was only one condition from her: that they never meet!

Tchaikovsky's music

- His music has a special appeal to people of all ages for its passion, innocent lyricism, extravagant emotionalism and glowing orchestral colors. He is considered to be the "most popular" of classical music composers.
- He composed six symphonies, three ballets (*Swan Lake*, *The Nutcracker*, and *The Sleeping Beauty*), one opera (*Eugene Onegin*), one Piano Concerto and one Violin Concerto, among other significant pieces.

About Romeo and Juliet

- It was composed in October–November 1869; revised in the summer of 1870 and again in the summer of 1880 (so called third version; that is the one that we play today).
- It was dedicated to Mily Balakirev (1837–1910), one of the leading figures of "The Mighty Five," a group of 19th-century Russian composers who were united in their aim to create a distinctive Russian school of music. Interestingly, Tchaikovsky was not part of that group
- It is based on Shakespeare's play, *Romeo and Juliet*, that portrays the tragic love between two young lovers whose death ultimately reconciles their feuding families.

At that Time

In the years 1869, 1870, and 1880 when Tchaikovsky was composing and revising *Romeo and Juliet* the following events took place:

- Helen Keller was born in 1880, the same year when the construction of the Brooklyn Bridge began and when canned food products began to appear in stores.
- In Egypt, the Suez Canal was opened in 1869, linking the Mediterranean Sea with the Red Sea.
- In India, Mahatma Gandhi was born in 1869.
- In France, Rodin created "The Thinker" in 1880.

About Romeo and Juliet Music

Three main themes of the piece are:

Friar Lawrence's piety:

- The opening quiet chorale of clarinets and bassoons, joined by strings and woodwinds with a series of prayer-like, calm chords, accented by fluid glissandos from the harp, represents the couple's friend Friar Lawrence.

The Montagues and Capulets fighting:

Friar Lawrence's peaceful theme is interrupted with trembling timpani followed by whirling woodwinds and swirling strings.

This is a new and agitating theme that represents the warring Capulets and Montagues.

Romeo and Juliet's romance:

The action is suddenly slowed down by the English horn and violas sounding the famous love theme that first represents Romeo, followed by a lush, hovering melody in the strings over which the flute and oboe soar with the love theme once again, but this time representing Juliet.

Heart of the piece:

After learning about the composer and this piece, and after playing it for several weeks, in your mind and heart, what is the significance of this piece and how could musicians in your orchestra communicate its significance to their audience?

Conclusion

Middle and high school students are cognitively ready to engage in higher-level thinking, and orchestra teachers have an opportunity to aid in the development of students' cognition by adopting teaching strategies that are designed for promoting higher-level thinking. The strategies discussed above are adapted from general education and can be used in orchestra classes with great success.

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Closing Remarks at the National Leadership Assembly in DC

Michael Blakeslee

NAfME Executive Director and Chief Executive Officer



Some of these facts are a little dismal, some should give us hope, but they are all descriptors of the world in which we live.

The political and economic environment

Federal Education in the President's FY17 budget is 6 percent (~\$75 billion) of discretionary spending and 2 percent (\$80 billion) of total spending. The political environment with regard to spending is the tightest it has been in some time. Due to the Budget Control Act and sequestration, non-discretionary spending has fallen to a new low of under 3 percent of GDP.

Key swing voters want their political candidates to advocate for greater investment in early childhood education (69% of Hispanics, 62% of millennials, 56% of moderate voters, 56 percent of moms, 53% of independent women). Additionally, 74% of all voters want to get later economic gains from early childhood investment now (55% of Republicans, 91% of Democrats, 73% of independents). The general consensus is that the economy has improved significantly since the 2008 economic crisis, though it has been considered a "slow recovery."

The current unemployment rate is 4.7% compared to the crisis high of 9.5%. However, wages remain relatively stagnant with only a .05% increase in May. Compare this to a 2.3 percent increase in gasoline in May and an 8.1% increase in April. Healthcare costs have also increased. So the reality is that many may not be feeling the full effects of a typical recovery.

Education in general

High school graduation rates are at an all-time high. There is an 81% graduation rate for students who attend a four-year high school as compared to 71% in 2001. Dropouts have decreased and more African-Americans and Hispanics are attending college. In 2014 minorities outnumbered whites among the nation's public school students for the first time. While whites will still outnumber any single racial or ethnic group this fall, their overall share of the nation's 50 million public school students is projected to drop to 49.7%. Since 1997, the number of Hispanic students nearly doubled to 12.9 million, and the number of Asians jumped 46% to 2.6 million. The number of black students expected in schools this fall, 7.7 million, has been relatively steady during this time. The composition of the private school student population is markedly different. In 2009, about seven-in-ten (73%) of the estimated 4.7 million children enrolled in kindergarten through grade 12 in private schools were white.

Today, 25 million students are Limited English Proficient (LEP). That is up from roughly 13 million in 1990. For the first time in at

least 50 years, a majority of US public school students come from low-income families. Fifty-one percent of students pre-K through 12th grade in the 2012–2013 school year were eligible for free and reduced-price school lunches. The number of students enrolled in public charter schools between school years 2003–04 and 2013–14 increased from 0.8 million to 2.5 million.

With regard to the trend lines describing the music teacher population we appear to be becoming less diverse in terms of welcoming and maintaining African-American music educators into our profession. A look at the growth of "Hispanic" music educators shows an expected increase based on the trend line from the analysis. That expected increase is slightly smaller but in line with our colleagues in other subject areas.

Demographics

We have talked about how diverse our student populations are – diverse in race, ethnicity, abilities, gender, and economic status among many other factors. The overall US population is also becoming more diverse. A 2015 study by the PEW Research Center indicated that the American population as a whole is becoming more racially and ethnically diverse. By 2055, the US will not have a single ethnic majority. And the majority of this growth will come from immigration – from Latin America and Asia.

In a reversal of one of the largest mass migrations in modern history, net migration flows from Mexico to the US turned negative between 2009 and 2014, as more Mexicans went home than arrived in the US and after rising steadily since 1990, the unauthorized immigrant population has leveled off in recent years, falling to 11.3 million in 2014 from a high of 12.2 million in 2007. Meanwhile, Asians are now the only major racial or ethnic group whose numbers are rising mainly because of immigration. And while African immigrants make up a small share of the immigrant population in the United States, their numbers are also growing steadily – roughly doubling every decade since 1970.

Millennials, young adults born after 1980, are the new generation to watch. They have likely surpassed Baby Boomers (born 1946–1964) as the largest US generation and differ significantly from their elders in many ways. They are the most racially diverse generation in American history. Forty-three percent of Millennial adults are non-white, the highest share of any generation. And while they are on track to be the most educated generation to

date, this achievement has come at a cost – many Millennials are struggling with student debt.

Women's roles in the labor force and leadership positions has grown dramatically. The labor force participation rate for American women has risen steadily since the 1960s. In fact, mothers were the sole or primary breadwinner in a record 40% of all households with children in 2011. The gender pay gap has narrowed over this period of time, especially for young women just entering the labor force, but it still persists. The American family is changing. After decades of declining marriage rates, the share of American adults who have never been married is at an historic high. Two-parent households are on the decline in the US, while divorce, remarriage and cohabitation are on the rise. The share of Americans who live in middle class households is shrinking. The share of adults in the US living in middle-income households fell to 50% in 2015, after more than four decades in which those households served as the nation's economic majority.

The demographic future for the U.S. and the world looks very different than the recent past. Growth from 1950 to 2010 was rapid — the global population nearly tripled, and the US population doubled. However, population growth from 2010 to 2050 is projected to be significantly slower and is expected to tilt strongly to the oldest age groups, both globally and in the US. Public opinion on whether the growing number of older people is a problem varies dramatically around the world. And this means that fewer voters will have children in school.

Music education in the context of this world

We all know that ESSA includes an enumeration of music as a part of a well-rounded education. This solidifies gains that we've made over time, for 28 states have music listed separate as a subject area, while another 18 states have music incorporated into the visual and performing arts.

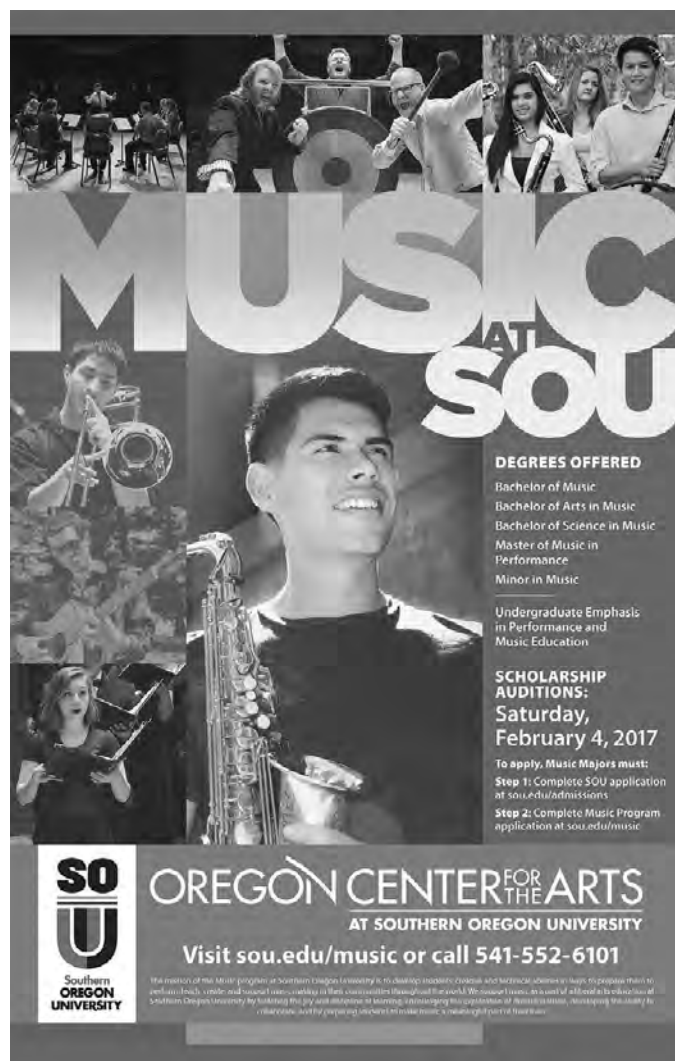
States are taking up the new 2014 Music Standards as they revise and adopt new music standards: 12 states have completed revisions to their state standards as of today; another one, New Hampshire, has constructed competencies based on the 2014 Music Standards; and an additional 13 states are in the midst of revisions currently. And all of this in just 2 years... and in case you are feeling competitive, we are on track to beat the Next Generation Science Standards in terms of state adoption – they have had their standards out for almost 3.5 years, and only 18 states have adopted or adapted state-level standards based on the Next Generation Science Standards so far.

But we continue to have areas in which the availability of music education to every child is far from reality. And that's where the demographics; the issues of diversity, inclusion, equity and access; the politics; and the economics all come together. Many of the states with rapid population growth, as well as with more rapidly diversifying student bodies, are many of the same states which spend the least on public education. I have heard from a few of you that your states are facing funding crises – but I heard

at the same time of ways that you are holding on to, or even expanding, music programs even in those places where funding is clearly inadequate.

That is the nature of the world in which we live and function. We have challenges – economic and political – but we have a wealth of creative solutions. We can grow culturally responsive music teaching. We can continue to advocate, taking our solid gains in helping folks understand the importance of music education to more concrete political and fiscal support. I heard from one state facing a clear challenge in education funding, I also heard the fact that the same state is fielding a large number of educators as candidates in coming elections.

So by everything we do as teachers and as leaders, we can be part of the solution. We can orchestrate success for ourselves and our students. Oh, and if we do it together, we will be and are stronger.



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OMEA Nominations

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Janet Lea

Janet Lea teaches kindergarten through fifth grade general music as well as fourth/fifth grade choir at North Bay Elementary at North Bend School District in North Bend, OR. This is her 4th year teaching general music. The seven years prior she taught secondary choir and drama in various schools throughout Oregon. She currently serves as OMEA District 7 chair.

Janet attended Pacific Lutheran University from 1995 to 1998 where she studied music composition. She received her Bachelor of Arts with an emphasis in music composition from Whitworth College in 1999, and her Master of Arts in Teaching from Lewis & Clark College in 2005. Ms. Lea also holds an Endorsement in Drama from George Fox University.



Mandy R. Mullett

Mandy R. Mullett is the Director of Bands at Highland Park Middle School in Beaverton, OR. The program includes beginning band, symphonic band and wind ensemble, as well as marching band and jazz ensembles. In addition to her current appointment, Ms. Mullett has served as both marching and jazz instructor at Southridge High School in Beaverton. She

attended the University of Oregon, where she earned both her Bachelor and Masters degrees in Music Education. Ms. Mullett is active as an adjudicator and guest conductor for several programs across the state, as well as teaching at summer band camps including Twin Rocks and Metro Honor Band Camp. She currently serves as Area Chair for OMEA District 15.

ELEMENTARY AREA CHAIR CANDIDATES



Sarah Goff

Sarah Goff is in her third year as the music teacher at Portland Village School, a K-8 Waldorf-inspired public charter school. At PVS, she also leads an after-school choir, acts as the school's Events Coordinator, and serves on the Principal's Advisory Committee. In addition to her position at PVS, Sarah directs the choir at Bethel Lutheran Church in North Portland, and has worked

for the Oregon Bach Festival's Stangeland Family Youth Choral Academy for 7 summers.

Sarah earned her Master of Arts in Teaching at Oregon State University, and holds a Bachelor of Arts in Music from Grinnell College in Iowa. She served as an AmeriCorps volunteer through Ethos Music Center for two years in Central Oregon, teaching elementary music and middle school choir in the Jefferson County School District. Sarah's graduate research with Dr. Jason Silveira about music teachers' attitudes toward transgender students and supportive school practices was recently published in the *Journal of Research in Music Education*. Sarah is an active member of OMEA/NAfME, sending elementary and middle school singers to participate in all-state ensembles each year, and attending state and national conferences.



Beth Wheeler

Dr. Wheeler teaches various courses in music education at the University of Oregon, including: elementary music pedagogy, managing behavior in the music classroom, and research in music education. Her research focus is primarily in the area of perception and cognition. She has presented research at the National Association for Music Education Conference, the

International Symposium for Research in Music Behavior, and the Kansas Music Educators Association State Conference.

Dr. Wheeler has served as the Northeast District Elementary Chairperson of the Kansas Music Educators Association, Secretary/Treasurer for the Arkansas School Band and Orchestra Association, flute and woodwind ensemble adjudicator for the Arkansas School Band and Orchestra Association, curriculum and instructional coach for elementary music educators in Kansas, professional development instructor for public school music educators in Missouri and Kansas, guest clinician/conductor in Missouri and Kansas, and as a public school music educator in Iowa, Kansas and Arkansas.

Dr. Wheeler is a member of the National Association for Music Education (NAfME), Oregon Music Education Association (OMEA), Kansas Music Educators Association (KMEA), and the Society for Music Perception and Cognition (SMPC).

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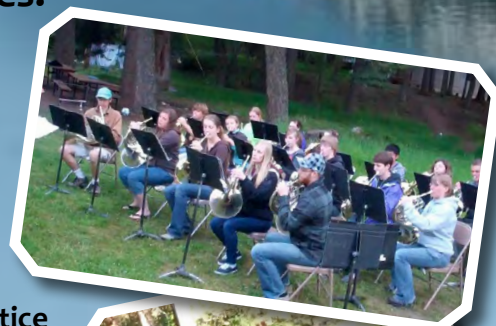
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Sitting on the Couch Jammin' on Guitar

A Multiple Case Study of Learning the Guitar Informally

John T. Owens

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The romantic image of a guitarist sitting, contemplating, and playing his or her instrument in solitude, free from the cares of the world, has been depicted throughout history. Perhaps the best example is Pablo Picasso's renowned painting *The Old Guitarist*. Picasso's use of subdued colors portrays the essence of a guitarist in solo erudition and performance. The intimate and flexible nature of the guitar allows the guitarist to play, practice, and learn independently. As a result, guitar is an instrument that has been learned informally for hundreds of years. In fact, Franciscan friar Juan Bermudo developed Spanish guitar literature during the Renaissance that was designed for amateur self-instruction (Griffiths, 2010).

In the United States, Britain, and many other parts of the world, the guitar is the leading instrument used in popular and folk music. As a result, the guitar has become an important part of the curriculum in many schools (Green, 2008; Mills, 2007; Rodriguez, 2004). A study of the practices employed by guitarists, who commonly learn their instrument informally, could provide insights on improving music education practices.

In his autobiography, the well-known musician Sting (2003) reflected on his experience as a self-taught guitarist. Sting's early musical endeavors were a result of self-interest, social interactions, and dedication. As he learned his instrument, Sting recalled "gazing into the sound hole, playing the same sequence of chords over-and-over again" (p. 60). Kratus (2007) recommended music educators look at self-taught musicians, like Sting, to examine "how music is actually used in the world" (p. 46). So, he urged music teachers to investigate music learning outside of school that focuses on personal, individualistic, technological, non-classical, less formal, homemade, and solo methods of music instruction, which could inform music and potentially improve music teaching and learning.

As he learned the guitar on his own, Sting (2003) recalled finding a place where he would "escape into the hermetically sealed world of my own making" (p. 61). Similarly, Green (2002) found that solitary learning was central to the discovery process of self-taught musicians, along with social implications. In her seminal study, Green found that self-taught musicians engaged in purposive listening, composition, improvisation, and imitation. Moreover, informal musicians in Green's (2002, 2008) studies learned music they enjoyed and found relevant. Though, no universal approach to learning was found among informal learners and popular musicians. She found that some of the approaches used by informal learners included playing by ear, utilizing resources, and relying on others.

In his study of pre-college guitar class students, Ward (1991) found that guitar students had no interest in classical music and found little connection between guitar class curriculum and personal needs. In higher education, Feichas (2010) examined the formal, informal, and mixed music learning backgrounds of university music students at the Music School of the Federal University of Rio de Janeiro. Feichas found discrepancies between teaching methods used in the university and what was used outside the institution. For example, students who were trained informally felt inadequate using notation, but excelled in aural training and improvisation. Feichas concluded that university teaching approaches did not serve students who learned music informally. Furthermore, Swedish schools implemented instructional approaches derived from informal music learning in the home, club, and outside of the school to teach music (Soderman & Folkstead, 2004).

Walderon (2009, 2011) explored approaches, interactions, and exchanges between informal learners in an online music community. As a result, the importance of social media, such as YouTube, and social interactions were identified as essential components of informal learning in modern context. Waldron's findings added to Lave (1989), Lave and Wenger (1991), and Wenger's (1998) social learning theories, which identified informal learning as a social phenomenon. In addition, Salavuo (2006) found that community participation was an essential component of the online learning experience, which was significant to self-taught online musicians.

The previously mentioned sources serve as a catalyst for studying informal learning in amateur guitarists, but there are a number of gaps in the literature. Specifically, there are a limited number of studies that examine informal learning in guitarists. Therefore, the purpose of this study was to examine the lived experience of three guitarists that learned to play music informally. This inquiry investigated the following questions:

1. How does a guitarist, who learned informally, describe his or her music learning experience?
2. What musical preparation is needed to learn guitar informally?

Theoretical Framework

My understanding of informal learning as it relates to amateur guitarists has been constructed from my experiences as a musician, music teacher, and informal learner, which is shaped in context of my working-class background. While I do not identify myself as a guitarist (I am a percussionist), my experience

teaching high school guitar classes, working in a guitar shop as a youth, playing the guitar informally, and performing with popular musicians has made me comfortable with the vernacular, learning tools, and learning styles used by self-taught guitarists. As a constructivist, I assume that participant responses will be unique and individual, thus, socially constructed realities will provide separate and distinct meaning for each participant (Merriam, 2002).

Method

In this case study, I explored the phenomenon of informal learning through the experiences of three purposefully selected undergraduate non-music major amateur guitarists. Specifically, I used homogeneous sampling to examine the lived experiences of individuals with similar characteristics and “investigate a contextualized contemporary phenomenon within specified boundaries” (Hatch, 2002, p. 30). While this study examined three distinct cases, a phenomenological approach was used to retrieve and analyze data, which explored the personal real-world musical experiences in participants’ everyday lives.

Group interview, protocol writing, and observations were used to gather experimental descriptions, or data. The three participants were enrolled in a folk guitar class at a university in the Mid-Western United States; however, they learned some guitar informally prior to taking the course. To elicit responses regarding informal learning, group interview questions were developed from the questionnaire used in Green’s (2002) inquiry. Participants wrote about their experiences using protocol writing, which was collected via email. During small group rehearsals, participants were observed and field notes were gathered. The aforementioned methods align with qualitative approaches recommended by Hatch (2002) and Schram (2003). Further, pseudonyms were assigned to provide anonymity in this final report.

An interpretive model was used to analyze all interview data; so, meaning was derived and constructed from the data and probes more than the analytic (Denzin, 1989). I used the following eight steps in my interpretive analysis recommended by Hatch (2002): (1) read all of the data; (2) record impressions from past research; (3) read data for impressions and record; (4) find salient interpretations; (5) reread data and code; (6) draft a summary; (7) review interpretations with participants; and (8) revise summary to align with interpretations.

Participants

From the folk guitar class, three students were purposefully selected because they had learned to play guitar informally prior to course instruction. Liz was a high-energy nineteen-year-old female whose father also played the guitar. Her father served as a role model for her early encounters with the guitar. Liz said, “I didn’t really know chords, I would just make chords, my dad has always played; so, I would just watch him and make it up and it was obvious.” She received her first child-sized guitar at the age of six or seven and experimented with her instrument independently. Based on my group observations, Liz’s ability to read music, generated from her past experience, was a

trait admired by group members. She also shared leadership responsibilities with her group members as she counted off tunes, provided feedback, and contributed musically.

When he first started playing violin in fifth grade, Zack joined the school orchestra. However, he disliked using the bow; yet, he found holding the violin on his lap like a guitar more suitable. As a result, this seemingly small event led Zack to find his passion for playing the guitar. Based on my observations, Zack (twenty-one-year-old male college student) had a casual and laid back demeanor, acted as the leader of his small group, and provided constructive feedback to his peers.

Josh, a twenty-three-year-old guitarist, started playing at age seventeen because it was in the family. He said “I started because my brother played guitar and then my grandpa used to play the guitar and he had this nice old Gibson and my brother started playing it and I was like eh, that’s cool.” During the interview, Josh described the reaction of his enthusiastic parents when he told them he was going learn guitar. He said, “my mom and dad were in a band when they were in high school; so, they were excited.” Josh plays for fun and really enjoys jamming with friends.

Findings

Jamming Together

All three participants reported that collaboration was an essential component of how they learned to play the guitar. Liz’s early experiences playing guitar were linked to her guitar-playing father and time with her sister. Josh reported an enthusiasm from his parents when he informed them that he wanted to play an instrument. Zack played with friends regularly; but he also noted instances of solitude that were essential for his musical learning. Similarly, Josh’s early experiences were driven by collaboration with friends, which were illustrated when he said the following.

I started playing with one of my best friends and he helped me out a lot with that. He had been taking lessons for a long time so he helped me with technique, with how to put my hands and things like that, I was getting better.

Enjoyment, belonging, friendship, and family emerged as reasons individuals played guitar. For example, Josh noted that technique was directly related to the guidance of a friend. The following statements provided insights about participants’ experiences with collaboration.

Zack: When I was fifteen my best friend at the time got a drum set and I still play with him today...if it wasn’t for him, I wouldn’t play.

Josh: I just like to play around campfires and with my friends...I don’t like playing by myself, it’s not really like fun to me, I like playing with other people and singing.

Liz: It’s a family thing, I would play while my sister sang, but, I never played with a band or anything like that.

The small group observations also revealed collaboration that occurred naturally, which was derived from a common goal. In each group, participants were intently listening to each other as they rehearsed, which was evident in the body gestures and non-verbal responses to musical discrepancies and achievements. Collaborative efforts allowed guitarists to build from their strengths in a group. Comments and brief follow-up discussions were never overly critical, instead, peer comments generally focused on solutions to the issue. While brief social interactions did occur, discussion was secondary to making music. In fact, verbal and non-verbal communication about musical inaccuracies occurred while playing. Group interactions allowed feedback from all group members and no single guitarist dominated any group.

My Music, My Way

Mills (2007) found that relevance and self-interest were essential for lifelong music learning. All three participants interviewed in this study began playing as a result of personal interest and accomplished tasks via self-efficacy. Specifically, self-interest in particular genres emerged as vital to why musicians learned in interviews, writings, and group observations. During group observations, Liz began playing chords or melodic lines from popular songs during short breaks or underneath dialogue between group members. All members only played songs that interested them. Josh stated that he “liked playing popular songs that everyone can sing along to.” Further, musical selection and the type of resource used was chosen based on participants’ preference.

During my observations, I found that participants had little concern for technical matters (skills required to play the guitar). Many participants played their instruments with an array of technique that did not align with any of the standard approaches used in the classical guitar methods (Noad & Webber, 2000). In short, it looked as if technique was made-up or developed informally from the guidance of friends, family members, and the like.

All of the participants in this study were aware of their shortcomings and had to choose if they would spend time to remedy known inconsistencies, or live with irregularities. During group observations participants made continual assessment and provided direction to the group and self. For example, Liz stated that they had rushed through the music. In response, another group member said, “I want to practice that section a little while back, cuz [sic], I always miss that.” This demonstrated a clear awareness of shortcomings and an effort toward a viable solution for improvement, which was developed out of experience. To further iterate participants concern for shortcomings:

Zack: The worst is when you find out your doing something wrong. Like holding the pick with your thumb somewhere and forcing yourself to relearn it. You’ve been in such a habit, you usually don’t find out until like way after.

In contrast, participants did not believe that all technical deficiencies warranted correction. For example, Zack said, “I

know my fingers are not parallel...but it’s like all I do. I don’t have the time to sit down and relearn it. I only play like once a week; so, it would be difficult because that’s all I do.” Liz said that once you “have learned something completely wrong, it’s hard to break habits and learn it the correct way.” Josh noted that he had to choose between technical proficiency and time constraints, he said “I mean if I tried every other day, I could have a song down in a week.”

In addition to being aware of shortcomings, participants were also cognizant of their strengths and maximized their abilities. For example, during the group observations a number of compromises were made which utilized each player’s strengths. When discussing the strategies that worked best for them, the three participants acknowledged approaches that led to success. Josh, Liz, and Zack said that they relied on a blend of aural skills and visual resources to learn a song. For example, Liz stated, “I use a combination and I’m not very good with my ear, but what’s on the tab it’s not always right, so I need my ear.” Similarly, Zack said that he preferred tablature because it was faster. Though, he used his ear when musical learning tools were not available.

Technological Essentials

Over a decade ago, Prensky (2001) identified students as digital natives because technology has always been a part of their world, which is an ever-present and assumed part of life. The participants in this study are digital natives who use technology as their primary source for tools, guidance, and materials related to guitar instruction. Tablature was identified as a preferred tool for learning pieces of music among all participants. However, tablature alone did not provide enough information to learn a new tune on the guitar; instead musical learning resources were used with audio or video recordings. However, not everything can be learned from the tablature. Zack observed that learning rhythms, palm muting, and other non-pitch related issues are done exclusively by ear; as a result, he searched online sources for tutorials and video recordings.

Liz, Zack, and Josh each had a number of unique characteristics that guided their journey of learning the guitar. Simultaneously, collaboration emerged as an important element in social interactions and learning processes, which was experienced differently among individuals. All three guitarists were aware of their shortcomings and made decisions to correct musical discrepancies based on their ability. To solve musical problems, members utilized web-based resources, audio recordings, and video tutorials.

Discussion

In this study, I found that participants were motivated intrinsically to discover and learn the guitar by working on music they found to be compelling and relevant in their lives. That is, members studied music that was enjoyable and as result, individuals learned technical skills that were specific to the song they wanted to master, such as learning how to tremolo pick. As a result, participants acted as autonomous agents in designing, obtaining, and implementing a plan for musical improvement. Likewise, music educators could assist students in selecting

music that students delight in and guide them to solve musical problems independently, which would allow students to engage in self-directed musical study after they leave the classroom and potentially make music for life.

Sociological implications were present and paramount in the learning processes of informally trained amateur guitarists, which varied over time from participants' first contact with the guitar to playing in bands. In collaborative settings, group interaction looked more democratic than hierarchal. Kelly (2009) noted that social interaction encourages students to find a common interest, explore, be challenged, and make music meaningful. As well, musicians in this study learned from peers, acted as mentors in small groups, and sought assistance from technological resources, such as websites. Using informal learning as a model for group instruction, music educators could direct students to work out musical problems by collaborating in groups to find solutions, provide creative input, utilize their strengths, and make musical decisions.

Interviews with participants also revealed a connection between visual and aural modes of learning. Specifically, graphic resources (such as tablature) were identified as useful, but limiting; so, audio/visual recordings were necessary to learn the rhythms, effects, and riffs. Furthermore, the approach used by each participant varied based on their learning style, which aligns with the aforementioned aural/oral traditions of popular musicians (Green, 2002, 2008). So, self-learners have to identify shortcomings and discover solutions on their own. Using the approaches of informal music learners as a model for acquiring aural skills, music educators could accentuate the importance of listening to develop musical knowledge by accompanying musical or graphic notation with audio recordings, which could assist in learning rhythms, pitch, proper tone production, and the like.

Conclusion

In this study, I found that participants learned music informally by discovering musical knowledge and achieving musical success on their own terms. Embracing informalities in music education has the potential to move music learning in a new direction. Music teachers could guide students to work collaboratively, embrace web-based musical resources, develop aural skills, and advise young musicians to listen, study, and play music that compels them. By adopting the approaches used by informal music learners and understanding the varied ways musical skills can be acquired, music educators can potentially have an impact on a greater number of musicians and leave a lasting impression to inspire their future musical endeavors.

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The advertisement for Soundwaves Recording features a logo at the top with the word "Soundwaves" in a stylized font and "RECORDING" underneath. The main text is split into two columns. The left column, on a black background, reads "RECORD YOUR NEXT CONCERT!" in large white letters, followed by contact information: "For information contact: 216-269-9673 Tom@Soundwaves.org" and "We're Social! Like us on Facebook". The right column, on a light background, says "Visit our online music catalog for Music Educators!" and "Thousands of recordings. All teaching levels CDs, DVDs, and audio downloads". At the bottom, the "METONES" logo is displayed in a large, bold font, with "TUNES FOR MUSIC EDUCATORS" below it, and the website "www.soundwaves.org" at the very bottom.

Jazz Column

Dan Davey

Director of Jazz Studies, Mt. Hood Community College



Welcome back to the start of a new school year! I am excited to start my first year as your Jazz Chair and am happy to serve as a resource for your program in any way possible. As this year's rehearsals begin and your jazz ensembles are finding their groove, I wanted to provide some tips and resources to consider in the early stages of your ensembles.

Ensemble Swing

We know the responsibility of time and pulse belongs to each member of any ensemble; however, we can also dive deeper to find the timekeeper within the rhythm section. For many years, people have debated whether the bassist or drummer is the source of pulse for the ensemble. Regardless of either side of the argument, there is an obvious relationship that needs a firm foundation between these two musicians. Breaking down a groove style to its very basic subdivision and teaching our students what to listen for and where to hear it will secure the foundational pulse for the entire ensemble.

If we look at a basic swing groove at a medium tempo, our subdivision is a triplet. We emphasize the first and last notes of the triplet. I teach students to verbalize "do-n-LA" as the triplet subdivision. The last note of the triplet is the "lift" where our second eighth note in a pair lives. Our bassist is most likely playing a walking bass line comprised mostly of a quarter note pulse, which tend to rush unless the student is taught to subdivide triplets between the downbeats. Any eighth notes played would line up with the first and last notes of the triplet. We can layer in the hi-hat on beats two and four and quarter notes on the ride cymbal and let them sit with that until it is consistently locked tightly.

For your drummer, the basics of the drum set can be narrowed down to the hi-hat and the ride cymbals. The snare and bass drums augment and compliment the groove established by these two cymbals. When grooves and time are failing, go back to basics and build from there! There are some wonderful video resources that Steve Houghton recorded on the Vic Firth website. I have always been a fan of the detail with which he explains all aspects of playing the drum set. Check him out at <http://vicfirth.com/steve-houghton-drumset-101/>

A wonderful book to use with your entire ensemble is *Progressive Steps to Syncopation for the Modern Drummer* by Ted Reed, published by Alfred Music. Yes, this book is designed for drum set instruction; however, it serves as a wonderful teaching tool for your entire band to capture rhythms, feel, ensemble pulse/subdivision, and uniformity. You can use the top line to have students clap, play, or sing rhythms. Try pairing sections against sections or students against you at various tempi. You can also engage their entire body in the subdivision and feel of the groove by having them stand and step on beats two and four while performing the rhythms.

Pulse Responsibilities for Winds

Now that you have established a firm foundation in the rhythm section, all other musicians should lock in with the pulse they hear coming from the drummer and bassist. If you are experiencing some timing issues across the band, go back to basics. Here are a few tips to try:

1. Have one section play a trouble phrase along with the bass and drum set. Build on the groove the rhythm section establishes.
2. Have the lead player from the section play a specific trouble phrase with the rhythm section and once it aligns, have the entire section play.
3. Have one section tap the triplet subdivision on their legs while another section plays ... along with the drum set and bass.
4. Have students sing their part while the rhythm section plays.
5. Have one section verbalize the triplet "do-n-LA" subdivision while another section plays, sings, or taps their part.

Balance and Blend Responsibilities for Winds

Within each section, the lead voice should be balanced slightly above the rest of the section. Most often, the lead player in each section has the top voice of the chord. You can teach this concept to students by selecting a phrase and experimenting with each part serving as the lead voice. For example, make the second trumpet part the lead voice and have the other parts balance accordingly. Then have the third trumpet part become the lead voice and all others in the section blend into that sound. Make sure you reset it to the correct balance in the end. This allows your students to understand the concept of blend within their section.

From there, adjust the balance of each section so you can hear the melody and supporting harmonic structure. Teach your students to evaluate where the primary, secondary, and supporting material is and how to balance appropriately.

If you are looking for some scale patterns to use as a warm up with your ensemble, I have dorian scales (used to improvise over most minor chords) and mixolydian scales (used to improvise over most dominant chords) written out for each instrument on my website. Feel free to download and use them! <http://www.danieldavey.net/jazzauditions.html>

All of these concepts apply to both large and small ensemble settings. I hope this information is useful to you as you begin rehearsals with your jazz ensembles. Best of luck for a wonderful year!

Developing a Well-Rounded General Music Curriculum

Mari Schay

OMEA General Music Chair



I am a percussionist. As a kid, I always had a beat in my body, which usually oozed out through my fingers and toes, irritating those around me. I was never in choir, and I never understood why anyone would want to be. I never sang in the shower. Nothing.

I assumed I would be a band director, but the job I found was elementary general music, kindergarten through eighth grade. Singing was part of my curriculum when it supported something else – a game, an Orff arrangement, or a concert. We did a lot of rhythm reading, played recorders, played Orff instruments, played games. The kids didn't seem to want to sing, and that suited me just fine.

Several years and three schools later, I asked my graduating sixth graders what they liked and did not like about music class. To my shock, they said they wanted to learn more songs! Shortly thereafter, I had a student teacher ask me if I even knew how to teach singing. Double blow. Time to re-evaluate.

I started looking into singing, really researching the pedagogy around teaching elementary school singers and delving into repertoire. The more I learned, the more I realized I had made a fundamental error in my thinking. I started developing my own voice so that I could develop my students' voices. I created a list of folk songs every student should know and divided it up by grade level. I learned warm-ups, repertoire, and teaching strategies. I bought singing toys. I developed a singing rubric and strategies for assessing singers. I worked to create a "culture of singing" in my school, as Patty Bourne calls it.

And now, in year nineteen, singing is where it belongs in my curriculum: at the center. My students love to sing – yes, even the fifth grade boys – and so do I!

But, once I wrapped my mind around singing as an integral part of my curriculum, I realized that I really did not actually have a curriculum, as such. Instead, I had a series of activities that more or less developed music skills. There was nothing intentional or sequential and I did not really have an end-goal in mind as students headed off to middle school.

Once I made that realization, I knew I had a lot of work to do. I am still doing that work, and assume I will always continue to revise and update my curriculum and the way I deliver it. I'd like to share some of what I have learned in the hopes that it will help someone else with the process. These are just my thoughts and strategies, just one way to go about the very important job of developing and maintaining a well-rounded music curriculum.

Follow a routine. In my classes, we follow the same routine every day: sing – read – play.

The singing routine is:

- warm up with a toy (echo a slide whistle, vocally imitate the movement of a slinky, have a conversation in whale talk);
- two vocal warm-ups that address a specific singing skill (blend, consonants, vowel shape);
- sing a unison song;
- sing in harmony (round, partner song, or octavo) – third grade and up.

The reading routine varies, but we will either work on rhythm reading, pitch reading, or symbols and vocabulary.

The playing routine is similar to the singing routine:

- warm up with fingering exercises (recorder), echo rhythms (drums), scale patterns (Orff instruments), or something else appropriate to the instrument we are playing;
 - work on a specific goal, such as part of an ensemble in unison, a specific part of a recorder song, or a new chord on ukulele;
 - individual practice time with a specific goal;
 - add the new skill to the old ones to create some sort of mini-performance/wrap-up.
- Your routine will differ from mine. It's not so important what the routine is, just that you have one in place and that the students know what it is.

Start at the beginning and the end and work your way toward the middle. What do you think your youngest students will know and be able to do on day one? What do you want your oldest students to know and be able to do on the last day before middle school? What are the key skills you want students to develop by the end of each grade? What is the progression of skills from that first day of kindergarten to the last day of fifth grade?

Let's look at rhythm reading as an example. At the beginning of kindergarten, about half of my students can keep a reliable steady beat. At the end of fifth grade, I want my students to be able to use traditional counting syllables to read all note values from whole notes to beamed sixteenth notes and to have an understanding of triplets, eighth rests, and syncopation. So, I have developed a progression as follows:

Kindergarten - establish, maintain, and identify a steady beat; echo simple four-beat rhythms; identify the difference between beat and rhythm.

First grade – use rhythmic solfege to read a four-measure phrase of quarter notes, quarter rests, and beamed eighth notes while maintaining a steady beat; compose and perform a four-measure rhythmic phrase using known rhythmic values; expose students to beamed sixteenth notes and half notes and rests.

Second grade – use rhythmic solfege to read rhythms from whole note through beamed sixteenth notes in quarter-based time signatures; compose and perform a four-measure rhythmic phrase using known rhythmic values.

Third grade – re-introduce the same rhythmic components using traditional counting syllables; read fluently; use reading skills to learn new music independently; as a class, play three different rhythms in ensemble.

Fourth and fifth grade – continued practice with known rhythmic elements; introduce new elements as needed for repertoire (syncopation, eighth rests, eighth/sixteenth combinations, triplets, etc.); use reading skills to learn new music independently; as a class, play ensembles with as many different rhythmic layers as repertoire demands.

Every student should find a musical passion. This means exposing students to a wide variety of music skills and opportunities so that they can be successful at some aspect of music. In addition to singing and reading, a wide variety of instruments should be introduced, including melodic instruments (recorder, keyboard), rhythmic instruments (World Music Drumming, drum circles), harmonic instruments (guitar or ukulele), and ensemble instruments (Orff instruments and marimba). Ideally, students will achieve some level of mastery on each of these instruments starting in third or fourth grade.

Then, toward the end of the year, give students the opportunity to specialize or become “experts” on one instrument. Choose an ensemble that has recorder, ukulele/guitar, Orff/marimba, and unpitched percussion parts and let each student choose which they want to play. I am always amazed at how well-balanced these ensembles typically are and how accurately kids can pick a part that matches their ability level. Giving kids the opportunity to choose their instrument gives them ownership over the music and allows them to feel confident as a musician while allowing for a tremendous amount of differentiation.

Deliver instruction with passion, intensity, intentionality, and joy. It is not enough to provide opportunities. I recently read that people don't quit jobs, they quit bosses. This relates to teachers: kids don't love subjects, they love the teachers of those subjects. We must be positive and encouraging while still being sincere. We must find a way to enjoy our students and enjoy their learning. We must remember that, even though we have taught a song forty times in ten years, today is the students' first time to learn it. In my district, the curriculum director reminds us that we must focus on each student's journey. Every single child deserves to love music. They will only develop that love if they are taught with passion.

This is hard to accept, but if your students don't like music, or some aspect of music, then you are not teaching the way they deserve to be taught. If your students groan when you ask them to sing or are destructive when you bring out the drums, then there is something about your instruction or delivery that is reinforcing those attitudes. For your own sake and for the sake of your students, it is essential that you be self-critical enough to identify your weaknesses (while celebrating your strengths) and work to overcome them. Talk to colleagues; research new strategies; video your teaching; ask trusted students for input; ask your principal to let you observe another teacher; ask for an extra observation. Do whatever it takes to keep all aspects of your curriculum and instruction at the best level you can achieve.

We have all had the experience:
What do you do? I'm a teacher.
What do you teach? Elementary music.
Oh, that must be so fun!

If your answer isn't, “yes, it is,” then figure out what you need to change so that, even on the worst day of the year, when you are tired and grouchy, you can still remember that you have a great job and that you can make a positive impact on every child.

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Jennifer Mohr Colett
Advocacy Chair



As we take part in the implementation of the Every Student Succeeds Act (ESSA) – federal legislation that enumerates music as a well-rounded subject for the first time in history – it's important to be informed about the efforts that went in to creating the law, to understand what still needs to be done to make it successful, and to see what lessons we can learn from the national advocacy process in order to improve outcomes for advocacy at the state and local level.

This season's journal entry provides a view into OMEA's contribution to lobbying at the national level and poses a few questions for you to ponder: (1) What is your role as an advocate for students in Oregon; and (2) What actions will you personally take as an advocate this year?

This past June, OMEA Past-President, Tom Muller, Executive Director Jane Howell, and I traveled to Washington, D.C. to participate in the NAFME National Leadership Summit (formerly NAFME Hill Day), and the NAFME Collegiate Advocacy Summit. The following is my day-by-day report on our adventures.

Day 1: Wednesday, June 21st

On the first day of the events, NAFME welcomed 100 college students to the Collegiate Advocacy Summit and celebrated a record turnout. I was interested to see what the students would be learning, so I attended their orientation session in the afternoon. The room was buzzing with young leaders who were ready to learn. We were introduced to NAFME's advocacy, professional development, and public relations staff, then briefed on congressional priorities. After that, we all had fun mixing and introducing ourselves. Egg shakers and selfie-sticks were our tools! Oregon was one of only 11 states that did not have a collegiate member in attendance. Some states had five or more.

NAFME's message to the college student delegates emphasized the benefits of becoming an advocate early in one's career and the high value that elected officials place on hearing from current students. The students might not have realized it before they signed up for this trip, but on the very next day, theirs would be the most important voices in the room.

That evening, Jane and Tom returned from sight-seeing on Capitol Hill and we attended the National Leadership Summit (NLS) orientation. In addition to the college students, there were about 200 state leaders including Presidents, Executive Directors, Journal Editors, Advocacy Chairs, and other NAFME members. Like OMEA, many state music education associations set aside funds to send a group of leaders to the summit. Other attendees paid their own way. It's an outstanding networking and professional development opportunity.

Our National Leadership Summit orientation was very similar to that of the collegians. There were no egg shakers or selfie-sticks this time, but Jane and I tried our hand at tweeting a pic to the official Hill Day 2016 handle: #nafmehd16.

Together, we celebrated the passage of the Every Student Succeeds Act and were reminded by NAFME staff about the exciting opportunities that come with the new law – music enumerated as a well-rounded subject for the first time in federal legislation, and increased ability for states/districts to determine how to spend federal funds, evaluate schools, and hold schools accountable.

We also learned about the new Title IV "block grants" which collectively fund dozens of programs which used to be funded separately under No Child Left Behind. Title IV includes language that supports (and in some cases requires) spending funds on programs that help students become well-rounded (e.g., music). In addition to fully funding Title I and Title II of ESSA, it's very important that congress fully fund Title IV. Unfortunately, President Obama's budget proposed spending less than 30% of the congressionally-approved \$1.6 billion for Title IV, and recently the House of Representatives Labor-Health and Human Services appropriations committee further lowered the recommended amount to \$300 million under pressure to fund Zika virus research.

It was clear what our talking point would be for our meetings with Oregon's seven congressional leaders the following day – education funding. We double-checked our schedule and made sure we had our backgrounders and leave-behind materials organized, then went upstairs to our rooms at the Sheraton Tysons hotel to rest before the big day on Capitol Hill.

Day 2: Thursday, June 22nd

Around 7:00 AM, all 300 music advocates loaded charter busses and rode 30 minutes into "The District" as it's known by the locals. It was pouring rain, but I didn't think much about it until a few of the giant raindrops hit me. Tom Muller had experienced this last year and was smart to bring his umbrella. Jane and I gratefully made use of the free ponchos available at the registration table.

Our busses unloaded near the US Capitol Building and we all walked a few long blocks to the buildings where congressional leaders have their offices. We waited (waded...it was still raining) through the long security lines and made our way to a large room for a kickoff event.

After a rousing NAFME award acceptance speech by Senator Lamar Alexander (TN), chairman of the Senate Education Committee and

one of the architects of the ESSA, our Oregon delegation tip-toed out of the room a few minutes early to be first in line at Jeff Merkley's 9:00 AM coffee hour. We were glad to be the early birds as a long line of other advocates soon formed right behind us. The senator greeted us and we very briefly shared information about OMEA, celebrated ESSA, then posed for a picture with him. Merkley's aides spent a bit more time with us, studied our leave-behind letter (the funding ask), and made note of our contact information to follow-up.

Tom worked very hard to schedule the meetings with enough transition time to get from one office to another, but occasionally we made use of an escort – usually a congressional intern – to show us the quickest route from one building to another.

The congressional office buildings are spread out across several long blocks, but there's an electric train in the basement that makes traveling between them easy. Only visitors accompanied by an escort are allowed to ride the US Capitol Subway. The train goes short distances underground and doesn't have a roof. We were still a little soggy from the rain, so it felt great to have the wind in our hair for a minute.

Our visits continued, and doors opened. Congressman Kurt Schrader invited us into his inner office and he and his aide spent a nice amount of time listening. I was impressed with his detailed knowledge of education and funding issues.

Many of the Representatives were busy with the "Sit-In" and were not able to meet with us personally, but their aides were ready and waiting to take our message to their congress member. They always had a few questions for us, too. They asked how we felt ESSA implementation was going at the state level, and they were interested to hear about our Oregon Student Music Access Project (OSMAP). We promised to send them a copy of the final report when it is ready.

When it was time for lunch, we found a bite to eat in the congressional cafeteria and then spent a little time exploring the park and trying to see the inside of the rotunda. It was a busy day for tourists and the lines ended up being too long, but we got to see a replica of the Statue of Freedom that's accessible in the main lobby of the Capitol building. Just outside, there was a large rally assembled in support of gun control. Protestors chanted and held up rainbow-colored signs that said "Disarm Hate."

We headed back into the congressional office buildings for more meetings, escorts, train rides, security checks, and going up and down the stairs. After having visited with Merkley, Schrader, DeFazio, and Bonamici's people, we still had Wyden, Blumenauer, and Walden to go.

It was interesting to see that each congressperson had taken care to incorporate Oregon-themed decor and products into their office space. We felt right at home as we nibbled on Craisins made with Oregon cranberries and used Oregon-shaped coasters made from PDX Airport carpet.

Soon it was almost time for our last meeting of the day with House District 2 Representative, Greg Walden. We arrived a little early and were escorted to his extra-special office inside the Capitol building itself. The walls and ceilings inside were painted ornately with scenes of American history, old maps, and famous quotes. The quote above Walden's door (attributed to Carl Becker) read, "To venture into the wilderness, one must see it not as it is, but as it will be."

Because the House had gone into an early summer recess due to the sit-in, Congressman Walden had a little extra time and treated us to an exclusive personal tour of the House floor and the cloak room. This was totally unexpected and a true honor! Tourist groups are often taken into the gallery section up above, but we were on the *actual* House floor. I thought about "sitting-in" one of the fancy plush chairs but decided against it.

Because Walden serves on the diplomacy committee with about 40 other leaders, it is often his duty to greet foreign dignitaries. He knows a lot about the history of the building, and showed us a hole in one of the desk drawers where a bullet had struck when Puerto Rican nationalists opened fire on the House floor in 1954. What a dose of up-close and personal history and culture!

After we wrapped up our meeting with Walden, his aide was kind enough to show us a few other hidden gems in the Capitol building. We visited a marble hall situated with dozens of larger-than-life statues that represented the historical figures from around the nation. Representing Oregon is Edward Dickinson Baker, for whom Oregon's Baker City is named.

Our meetings ran late, so we rode the subway back to the hotel for dinner and the evening's proceedings. That night, the Advocacy Committee from Pennsylvania Music Educators Association was honored with an award for their outstanding work at the state level, as was Rhode Island's. The evening's entertainment included a performance by Crossroads Quartet – a barbershop group that absolutely knocked our socks off.

Day 3: Friday, June 23rd

The next day of the Summit was dedicated to regional meetings, council meetings, and a business meeting of the National Leadership Assembly. Concurrently, the collegians were hosted at NAFME headquarters where they participated in several training sessions. I spent the day with them to see what they were learning



Jennifer Mohr Colett, Tom Muller, Rep. Walden, and Jane Howell

and to present a session on getting started with advocacy at the local level.

Over breakfast, NAFME Collegiate Advisory Council Chair, Linda Miller, gathered feedback from the students about the supports and changes they'd like to see in CNAfME in future years. Then, NAFME Past-President, Nancy Ditmer, gave a wonderful session on professional dispositions and how to make a smooth transition from student to teacher. These were wonderfully practical skills for the college students, whose group included just a few who were already done with student teaching, but many more in their 2nd, 3rd, and 4th or 5th (student teaching) year of college. Next, Nola Jones, Coordinator of Visual and Performing Arts for Metropolitan Nashville Public Schools, led an interactive session that took the students through a modified SWOT analysis (Strengths, Weaknesses, Opportunities, and Threats) to prep them for job interviews. She also shared current data that demonstrated the increased graduation rates that sustained, sequential music instruction has brought to students in Nashville. She reminded the collegiates that, "Without data, you're just another person with an opinion." For me, this reaffirmed OMEA's purpose for taking on the OSMAP last year, and confirmed that our Advocacy Committee was right to suggest adding demographic data to the project next.

That evening included more great speeches and award presentations. Five very special people received NAFME's most prestigious recognition – designation as a Lowell Mason Fellow. The audience spontaneously erupted into a standing ovation upon hearing the announcement that Deputy Executive Director, Chris Woodside, was among those being recognized.

We all feel a debt of gratitude for Chris' vision and commitment to developing NAFME's advocacy strategy over the past several years. His work has seen us through the creation of the Music Education Policy Roundtable, NAFME's Broader Minded campaign, and the recent monumental achievement of seeing music enumerated in Federal legislation for the first time ever. Chris was overwhelmed with tears of joy and the rest of us couldn't help but follow along. NAFME President, Denise Odegaard, made her way through her recognition speech, tissues and runny mascara and all. There wasn't a dry eye in the house. At this moment, we all connected once again with our deepest sense of purpose – to fight continuously, no matter the costs or sacrifice, for students' basic right to receive a complete education at school – one that includes sustained, sequential music education at its core.



Jane Howell, Tom Muller, Jennifer Mohr Colett, and Senator Merkley

Day 4: Saturday, June 24th

The final day of the National Leadership Summit included strategic planning for Leading the Profession, Research, and Capacity Building. There was a report on demographics and changing trends. I was interested to learn that, while 95% of US schools report offering music instruction, only 14% of them offer it sufficiently to meet the NAFME Opportunity to Learn recommended minimums. After lunch, participants were asked to attend three of five repeating breakout sessions. I led an advocacy session entitled "Partnering for Effective Advocacy" and it was a hit!

Day 5: Sunday, June 25th

With the National Leadership Summit coming to a close, all that was left to make our visit complete was a little more sight-seeing. This was my first trip to Washington, DC, and I'd been holed up in my room most of the week prepping for my sessions, so I hadn't yet seen any of the landmarks. Jane Howell graciously took me under her wing and showed me around. We decided to rent bicycles for a quick ride up and down the National Mall. The weather was peachy and two hours turned out to be the perfect amount of time to make our way from Union Station over to Capitol Hill, then down the Mall, past the Smithsonian to the Washington Monument, past the WWII monument, and all the way to Lincoln memorial. With its wide sidewalks and many parks, Washington, DC is very bike-friendly.

Hill Day Advocacy Success!

About six weeks after the conclusion of NAFME Hill Day, the advocacy team wrote to us to share that we'd played a part in creating a positive outcome – the proposed funding level for Title IV had since risen from \$300 million to \$1 billion! While not the hoped-for \$1.5 billion, this represents a serious step in the right direction, and the process won't be over until congress passes a spending bill, probably sometime this fall. If you haven't had a chance to join NAFME's grassroots letter-writing campaign to add your voice to the call for fully funding ESSA, please submit your letter at <http://bit.ly/NAfMEgrassroots>

Looking Back and Planning Ahead...

Our OMEA organization accomplished a great deal last year – from updating the OMEA Music Program Standards for Oregon Schools, to helping put a school funding initiative on the ballot for this November, to making serious headway on a census of music program access for students (the Oregon Student Music Access Project).

The current advocacy year will be just as crucial as we complete the OSMAP and actively support the campaign for Ballot Measure 97, then take our message to legislators in Salem for our first ever OMEA Advocacy Day – a day spent meeting with legislators and other officials who make decisions about education and student access to music.

Hopefully this report on coalition-building and lobbying at the national level has sparked a few ideas for what our inaugural OMEA Advocacy Day might look like. Now, please send me an e-mail at oregonmusicadvocacy@gmail.com and share your thoughts!

The JOY of Music

Jeff Hornick

Band Chair



Fellow Oregon band directors (and, to be honest, all music educators), welcome back to another year of music making. And, if this is your first year in the classroom, I extend an especially warm welcome. I hope that all of your years are off to a fantastic start and that your time is filled with the joy and excitement of making and sharing music with your students and colleagues.

As I write my first OMEA Journal article in a number of years I'd like for us to take a moment to consider an issue common not only to band directors and other music educators, but also to most groups of driven, success-oriented professionals. This issue is burnout.

Those who know me likely know that over the last several years I've rekindled a childhood obsession with motor sports. While I don't race, I do participate in track days sponsored by various organizations. One of those organizations, the National Auto Sport Association, puts out a monthly electronic magazine, and a recent issue had column on the issue of burnout.

The column started with a quote from the 1971 Steve McQueen movie *Le Mans*, "When you're racing, it's life. Anything that happens before and after is just waiting." The author goes on to relate, among other things, how even peripheral acquaintances could instantly tell how his weekend at the track had gone, especially if it had been less than hoped for.

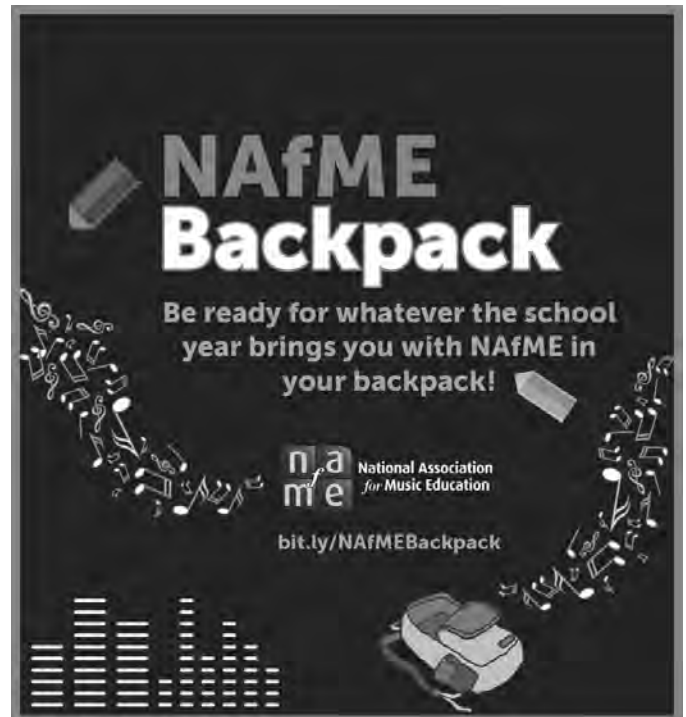
You may be asking, at this point, how this relates to what we do in general, and burnout in particular. The connection comes in our desire (need?) to perform at the highest possible level and that anything less (though not life-threatening as it might be on a race track) is considered a "failure." This need for perfection can become a near obsession with all of the issues and problems associated with that condition. Accordingly, I would encourage everyone not to lower performance standards but to regularly evaluate our actions and be on the lookout that they are causing issues not only in our lives but also in the lives of those around us (family, friends, and students).

The effect on our students is often overlooked. How many students, for example, do we drive away from our programs pursuing our need for "perfection?" Perhaps more importantly, what are we teaching our students about music? Are we teaching them that music's value (and, by extension, their own value as musicians) lies in a "perfect performance" or are we teaching them that music can be a way of connecting with their humanity? Please note that I am in no way saying that these two goals are mutually exclusive. What I am saying is that we should constantly monitor the messages that we are sending to what is ultimately our most important audience, our students.

I'm reminded of something I read once in one of the many books written by, and about, John Wooden, the great UCLA men's basketball coach. In a nutshell, Wooden always saw himself as a "teacher," not a "coach." Further, he believed that he didn't teach basketball but that he taught through basketball. Though Wooden certainly pushed his players to ever higher levels of performance, it was always with the idea of being better than one was the day before, not with winning championships, or of beating another team. I believe that this was a major factor in allowing him to survive 30-plus years as a major college basketball coach and a huge reason that so many of his former players went on to great success inside and outside of basketball.

So what, then, is the point of this rambling discourse? In a word, perspective. We need to always make sure that we take time for ourselves and those around us and ensure that we are sharing the JOY of music and music making with our students.

Again, I hope that each and every one of us has a great year and I look forward to seeing everybody in Eugene in January.



As We Walk the Same Path

Kathy Briggs

OMEA President Elect



Hello my fellow music educators, and happy back-to-school season. It is an honor to serve you as the new president-elect of OMEA. I've recently completed my first OMEA executive committee summer meeting with our incredible leadership team and I am more invigorated and optimistic than ever about the strength of our organization and our ability to serve our membership, and in turn provide our music students with a comprehensive and meaningful music education.

As I start my official leadership role in OMEA, I've been reflecting on my own journey as a music educator with gratitude for those that have helped me along this path. When I started my teaching career in Minnesota, fresh out of college, I was quickly befriended by the other music teachers in my district and was mentored by choral directors from the area high schools in our league. As we all know, starting a teaching career is overwhelming and the advice and guidance given by these colleagues – and eventually friends – was invaluable. Moral support, teaching techniques, and repertoire suggestions are always appreciated. What was most valuable as a new teacher, however, was the everyday “nuts and bolts” information. This information included: how to apply for all-state, how league festival is organized, where solo and ensemble contest guidelines are found online, deadlines for a myriad of various events, and so on. Then, of course, there are also the numerous school and district procedures regarding how to apply for a field trip, schedule a bus, arrange for chaperones, communicate with administrators, budget requests ... the list goes on and on. My more experienced co-workers helped me immensely. With their encouragement (in addition to that from my college professors) I became very involved with NAFME and Minnesota Music Education Association, where I continued to find incredible mentors and made life-long friends in our profession. I have deep gratitude for those fine music educators who took me under their wing as I started my career.

Eight years later in 2006 I moved to Portland and started working at St. Mary's Academy. Although I was now an experienced teacher, I once again found myself in a similar boat. My school had not previously been involved in any OSAA league music events, nor had it participated in any OMEA events with the exception of solo contest. I was also teaching in a private school, not affiliated with any district or other schools. My only other music colleague was our part-time orchestra teacher, who had only started teaching at my school a few years earlier, and at the time also had no strong ties to OMEA. I knew nobody in OMEA or ACDA, and nobody knew me. Although I loved the sessions and concerts, I remember feeling quite lonely at my first OMEA conference. My second year at St. Mary's I decided that our students should become involved with our league choir activities, and this is when I met the legendary Steve Peter. Steve encouraged me to get involved, mentored me, encouraged me, and introduced me to people. I will forever be indebted to him for this. I also met other conductors in my league who explained how our Oregon system works and helped me navigate the intricacies of OSAA. I actually had people I knew and recognized at the state conference that year. Since then, my

involvement in our fine organization has continued and grown over the past ten years.

I share this story with you because if you've been teaching for a few years, it is now your time to give back. Seek out those new teachers in your building, in your district, in your league and share with them everything you can. Check in with them. Share your lessons and resources with them. Share your repertoire lists with them. Take them out for a drink or for lunch. Encourage them to come to OMEA or other music organization events with you and introduce them to everyone you know. Help them connect. We recently hired another music teacher at my school and I shared everything I possibly could with her – probably more than she wanted! The best part of this sharing was seeing how she was able to take what I had done and add her own creative spin on it and come up with new ideas. I was helping her get started, but it was mutually beneficial as her fresh eyes and bright approach sparked new ideas in my own teaching. I do my best to introduce her to everyone I know in our field so that she can gain the same support and connections that I have found through OMEA. If you know of new teachers in your district or school, reach out to them, invite them to your classroom and your rehearsals, share with them, get them involved with OMEA, and make yourself open and available. And while you're at it, connect, support, and share with your fellow experienced colleagues as well. We are not in competition with each other. As experienced music teachers it is our duty not only to nurture and prepare our music students, but to also support each other and mentor the future educators in our profession.

To all of you new teachers who are just starting this journey or are new to the state of Oregon – remember you are not alone. Seek out the other music teachers in your building, district, and league and introduce yourself. In this journal and online you will find a list of the people who are your OMEA representatives and leadership, both for your OMEA district and in your field of music, all of whom are here to help you. Reach out to us. We want nothing more than to see you and your students thrive and witness the future of music education bloom in your classrooms.

Thank you for taking the time to read this. I know how busy we all are. I'll conclude by saying please don't hesitate to contact me. I am eager and honored to serve you and the interests of our membership during my tenure with OMEA leadership. I have immense respect for tradition and experience, yet I am always looking forward to innovation and improvement. I sincerely look forward to working for and with all of you. We're all on this path together.

OMEA Spotlight

Jane and Jim Howell

OMEA Co- Executive Directors

We want to shine the “spotlight” on a couple of OMEA Board Members. Jennifer Mohr Colett has accomplished so many things in her tenure as the Advocacy Chair that at our spring board meeting Dave Becker commented that “she is really doing the work of the music supervisor at the department of education when there was such a role.” Last year alone, she completed the OSMPs: Oregon Schools & Music Programs survey and published it in a web based format called Airtable which is available on our website for everyone to see and use. This project required a team of volunteers who called every school in the state to find out things like: what kind of music programs the schools offered students, the FTE of the music teachers and if the music teachers were certified. She also worked with most of the district music supervisors to develop the New Program Standards for Music in Oregon Schools which is available on OMEA's home page. These things could not have happened without Jennifer's ability to bring people together and her facilitation skills. Lastly, she was asked by the Idaho Music Educators and by NAFME to make advocacy presentations at the Idaho Music Education Conference and the National Leadership Conference. Her energy and passion for music advocacy is unsurpassed and she never thinks that anything is too difficult. We all owe her a great deal of respect and support for the time and energy that she gives OMEA so freely.

We also want to recognize Tom Muller our former president, for everything that he accomplished during his presidency



and over his 25+ years of being on the OMEA board. We can't really go into all of those details because it would take up more space than we have in the journal. We do want to bring to your attention that Tom is the first past president to find and select candidates before the publication of the fall journal in years! We appreciate Tom getting our election process back in line with our policies and procedures. We also want to congratulate Tom on his Northwest NAFME presidential nomination! We recognize why the Northwest nominating committee would select him as a nominee and wish him luck in joining the ranks of other past Oregon NAFME presidents like Debbie Glaze.

As always, thank you for allowing us to work with all of you! Please send us information about the people you know that we all need to know about. Every one of you makes a difference in the quality of music education that we offer to Oregon students. Thanks for everything you do to support happy and healthy people.

OMEA Journal

Submit articles for the journal to: admin@oregonmusic.org

Fall Submissions: Deadline 9/1, Scheduled Mailing Date-10/30

Spring Submissions: Deadline 3/1, Scheduled Mailing Date-4/30

Journal Guidelines: oregonmusic.org/files/files/OMEA%20JournalGuidelines.pdf

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OMEA

The Oregon Music Education Association (OMEA) is a federated state Association of the National Association for Music Education (NAFME), a voluntary, non-profit organization representing all phases of music education in schools, college, universities, and teacher education institutions. Active NAFME/OMEA membership is open to all persons engaged in music teaching or other music educational work.

Membership: musiced.nafme.org/join

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