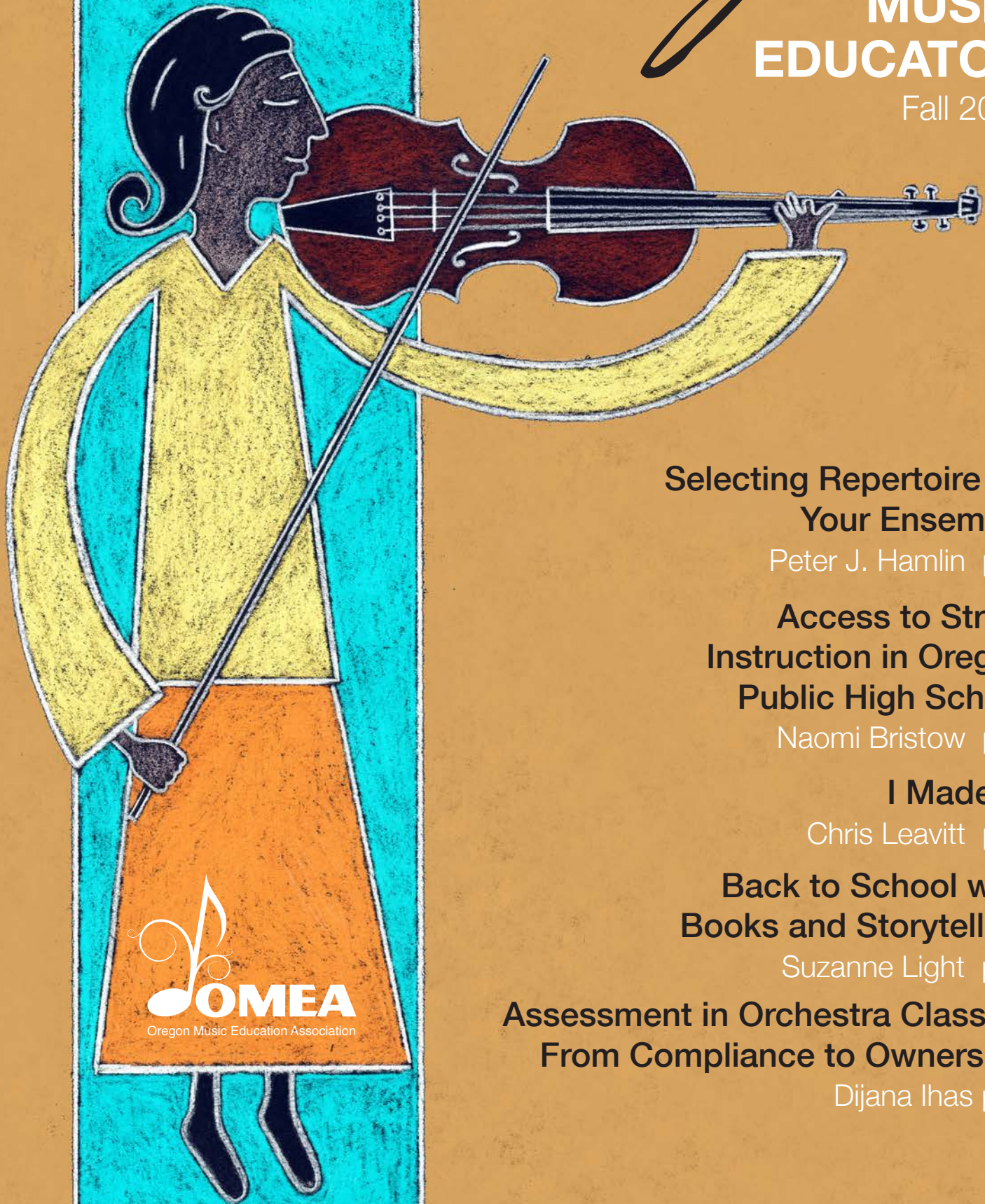


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**MUSIC
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Fall 2015



**Selecting Repertoire for
Your Ensemble**

Peter J. Hamlin p10

**Access to String
Instruction in Oregon
Public High School**

Naomi Bristow p12

I Made It!

Chris Leavitt p21

**Back to School with
Books and Storytelling**

Suzanne Light p24

**Assessment in Orchestra Classes:
From Compliance to Ownership**

Dijana Ihas p26



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Sunday, Feb. 7

Saturday, Feb. 13

Monday, Feb. 15

Monday, Feb. 22

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Chamber Singers

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Boxer Rebellion Pep Band

Small Chamber Ensembles

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OMEA Dates and Deadlines 2015-2016



Music Teacher Learning Opportunities

10/9/2015 District IV In-Service

OMEA Conference

01/15-17/2016 "Imagine the Possibilities" Eugene Hilton Conference Center
11/01/2015 Conference Registration Begins
01/01/2016 Cut Off for Banquet-Conference Registration Fees Increase

All-State Dates

06/01/2015 Audition Materials posted to Website
09/01/2015 HS Online Auditions/
MS & Elementary Recommendations Open
10/01/2015 Auditions/ Recommendations Close
10/01/2015 Auditions Fees Due
10/20/2015 Acceptance Notices Emailed/ All-State Registration Begins
11/10/2015 Student Registration Ends/ All-State Payments Due
12/05/2015 Music Mailed (To students' directors at school)
01/14/2016 All-State Jazz and Middle School Groups Begin
01/15/2016 All-State High School and Elementary Groups Begin

OMEA Board Meetings

09/12/2015 Full Board- 8:30-3:30, Home Builders Association,
15555 SW Bangy Road, Lake Oswego
11/14/2015 Conference Team- Eugene Hilton
01/17/2016 Full Board- 8:30-12:30, Eugene Hilton
05/21/2016 Full Board- 8:30-3:30, Home Builders Association,
15555 SW Bangy Road, Lake Oswego

Oregon Music Educator 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

State Small Ensemble Contest

Registration Deadline-March 14, 2016
Friday, April 29, 2016, Pacific University
OMEA Chair- Dan Judd, dan.judd@bend.k12.or.us

OSAA State Solo Contest

Registration Deadline-March 14, 2016
Saturday, April 30, 2016, Pacific University
OMEA Chair- Tom Muller, tom_muller@ddouglas.k12.or.us
OSAA Solo Administrator- Kyle Stanfield, kyles@osaa.org

OSAA Choir Championships

Registration Deadline- April 16, 2016
May 5-7, 2016, George Fox University
May 05- 2A, 1A and 3A Choir
May 06- 4A and 5A Choir
May 07- 6A Choir
OMEA Chair- Matt Strauser, oregonacda@gmail.com
OSAA Choir Administrator- Molly Hays, mollyh@osaa.org

OSAA Band/Orchestra Championships

Registration Deadline- April-16, 2016
May 11 -14, 2016, Oregon State University
May 11- 3A and 4A Band
May 12- String and Full Orchestra
May 13- 2A and 5A Band
May 14- 6A Band
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Oregon Music Educator Journal

Submit articles for the journal to:
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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
Oregon Music Education Journals can
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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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Portland, Oregon 97204

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EastmanMusicCompany.com

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Kent, Washington 98032
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North by Northwest

Greetings Fellow NW Music Educators!

I am looking forward to the next two years as your NAFME NW Division President. While serving in various positions in MENC and now NAFME, I have made lifelong friends. Music teachers are some of the most passionate people I know; they care about what they do and they care about their students. Don't ever be afraid to take on a leadership position. You will grow, your students will grow because of your broadened perspective, and our organization will continue to grow and move forward with our mission to deliver a quality music education for all.

And so, a brief report of the National Assembly and Hill Day 2015. This year over 200 NAFME delegates from across the country, including over 70 collegiate representatives, took the case for music education to Congress, seeking support for the new ESEA-rewrite (Elementary Secondary Education Act). Many of you contributed to these efforts by sending more than 14,000 letters to your legislators in support of this bipartisan bill.

The "Every Child Achieves Act of 2015" was introduced on the Senate floor on July 7th. The last version of ESEA expired in 2007 under the "No Child Left Behind Act," leaving an educational directive of outdated policy and ineffective fixes that has hampered public education for more than seven years. After much discussion of over 150 amendments, the Senate passed the "Every Child Achieves Act of 2015" on July 15th by a vote of 81-17. This act defines music and arts as core subjects, addressing the narrowing of the curriculum caused by No Child Left Behind.

The House has passed a much different version of ESEA the "Student Success Act." As of July 30, a bipartisan committee has been formed to reconcile the two chambers differing versions of the ESEA reauthorization proposals. The NAFME Assistant Executive Director, Chris Woodside, is hopeful an agreement will be reached and Michael Butera, NAFME Executive Director and CEO, stated, "It is our strong hope that a motivated Congress will remain focused on ensuring that music education orchestrating success in the lives of all students throughout America. Music energizes and elevates, it makes schools better, and it creates better employees and citizens, later on in life. We look forward to working with Congress to get a good bill across the finish line."

For more information on NCLB's impact on music education, and what NAFME is working to accomplish, check out the archived video footage of NAFME's recent congressional briefing, "Beyond the Bubbles with Music: The Benefits of a Broader Minded Education". visit: vimeo.com/132330371

For a more detailed report of the ESEA reauthorization, go to July 17, 2015 Advocacy Groundswell Blog. visit: nafme.org/category/advocacy-groundswell-blog/

I am hopeful all will be resolved before you even read this article, but it could take months. Keep the faith and get involved wherever you can in advocacy efforts for a brighter future for music education in our public schools.

Speaking of public schools, many if not most of us will soon be back in the classroom. No matter how many years we have been teaching, there is always room for improvement. I recently came across an article in Teaching Music from October of 1999, "The Habits of Highly Effective Music Educators." Of course the ideas in the article are based on Stephen Covey's highly popular book, "The Seven Habits of Highly Effective People" (1989).

The seven habits described in Covey's book can be applied to business, home life, personal development and to education. In fact they may be a great template for lesson planning and perhaps even a rubric for student assessments. They most definitely would help with classroom management and discipline. I used the seven habits in training my student leaders last year, and it opened their eyes to better ways of understanding and working with their peers.

Habit #1 – Be Proactive

- Solve problems before they happen
- Anticipate problem areas in the music before the rehearsal
- Have an attractive and functional learning environment for students
- Post a rehearsal order for the day on the board
- Post objectives for the day's rehearsal on the board
- Set the chairs/stands ahead of time or have a plan for quick setup

Habit #2 – Begin With the End in Mind

- Begin the rehearsal with the finished product in mind
- Allocate the amount of time needed to accomplish goals
- Plan activities/exercises to achieve the desired sound
- Engage students in activities that will build skills necessary for success
- Assess the amount of progress made and re-plan

Habit #3 – Put First Things First

- Create a list of priorities based on the assessments from habit #2
- Begin rehearsals with a skill the students have mastered to build confidence
- Be sure students understand proper breathing, tone production, tuning, articulation and blend
- Teach fundamentals as a part of every rehearsal
- Be sure you have the skills and information to teach the music to students

Habit #4 – Think Win/Win

- Everyone involved receives a positive result
- Be sure students receive the finest music education possible



The Seven Habits contain powerful ideas that can be applied to our music rehearsals and our interactions with our students, and can lead to positive improvements in both. I know you are motivated and enthusiastic, and your efforts will result in well-managed rehearsals in which students will make significant musical progress. I'm looking forward to meeting as many of you as possible during my term as NW Division President. Good luck with your plans for this new school year!

- Establish positive relationships among the students and with the teacher
- Give positive reinforcement often

Habit #5 – Seek First to Understand, Then to Be Understood

- Identify different learning styles of students
- Prepare more than one way to teach a concept or skill
- Think about how your rehearsal process works for students
- Be sure to model accurately, especially in the first few minutes
- Consider the following plan for maximizing learning
 - › First 20 minutes – address the highest learning objective of the day
 - › Middle 10 minutes – take care of announcements and administrative duties – students can relax briefly
 - › Last 10 minutes – review learned concepts
- Don't take things students do or don't do personally

Habit #6 – Synergize

- The effect is greater than the sum of the parts
- The conductor and ensemble perform as one
- Everyone takes ownership of the music and their contributions
- Students feel free to make suggestions to improve performance
- Students are free to discuss artistic choices such as dynamics or tempo

Habit #7 – Sharpen the Saw

- If what you are doing isn't working, do something different
- Consider a different seating arrangement
- Re-evaluate choices of literature
- Bring in a clinician or veteran teacher for another perspective
- Have section rehearsals
- Record your ensemble, video and audio, and evaluate with your students
- Review fundamentals as often as needed
- "Sharpen Your Saw" – Self evaluation
 - › Attend your state's in-service conference
 - › Attend a national in-service conference
 - › Read and implement articles from Teaching Music and MEJ
 - › Take a class, go to a workshop, or ask colleagues for help



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Moving Forward

Tom Muller
OMEA President

Welcome back to the 2015-2016 school year! I hope your year is off to a smooth start. If you are brand new to the field, or to Oregon, I welcome you to OMEA. If you are one of our veteran educators, welcome back to yet another year!

It has been a year of change for OMEA. A number of board members have moved onto bigger and better things. One of the most prominent changes in leadership has been the President-Elect position. Please make sure and welcome Todd Zimbelman into his new role as Conference Chair.

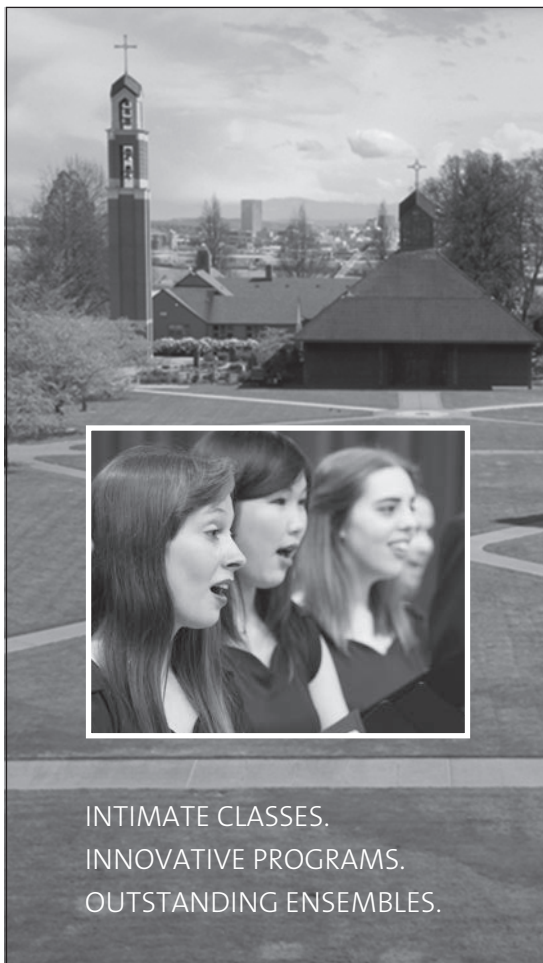
OMEA has also put a lot of energy into membership and advocacy. Recently, Stephen Fulks (membership chair) and Jennifer Mohr-Colett (advocacy chair) have put in many hours looking at ways to bolster our membership and have better representation for our programs. The advocacy chairs will be reaching out to the membership for help in their projects, and I know that many of you will answer the call.

I have been encouraged in the past year by the number of positions that are either being renewed or brought back

across the state. We're not there yet, but our board reports from each district have been positive regarding staffing. We must continue to keep our programs vibrant and visible in our communities for this to continue.

As we move into this school year, please look for ways to be active in your districts. Look for ways to assist your district chairs with in-service opportunities, help with any honor groups or festivals that are going on in your area, or reach out to new teachers to help them get their feet underneath them.

The Oregon Music Education Association is one of the best organizations I have been affiliated with. As I close out my Presidency this year, I will reflect on these last couple of years and I will look for ways to assist your new President in whatever that vision entails.



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Plan Ahead, Charge Ahead!

Todd Zimbelman
President-Elect / Conference Chair

I hope your school year is off to an incredible start! As I began my work on the 2016 OMEA Conference "Imagine the Possibilities" this past spring, I quickly realized the countless hours and devotion the conference planning team members, OMEA leaders (district and state-wide), area chairs, group managers, and OMEA administrators put into the entire organization and the conferences. Unless you are involved in the leadership, it's impossible to explain or understand. I have definitely benefited from the many leaders before me. As I look back now having served on the OMEA board for a very short time, I can say (with great transparency) THANK YOU to all of the past leaders, conference planning committee members, and OMEA administrators.

Preparing and managing a conference is only half of what makes a conference successful. The teachers and students must attend. I would encourage everyone to register for the conference early. Book your Hilton hotel rooms online using our OMEA website and receive the OMEA Member Conference Rate. We will have a number of deadlines that each participating teacher will need to follow closely. These deadlines assure that all of the behind-the-scenes work can be done smoothly and efficiently, and will ensure that everyone on the OMEA planning team can complete their tasks. Please refer to the OMEA website (oregonmusic.org) for a complete list of these deadlines. You will receive regular "e-blasts" from Jim and Jane Howell to remind you of these upcoming deadlines as well. If you are not receiving these "e-blasts," please update your profile on the NAFME website.

Moving forward, I can only promise to do everything possible to run the best conference imaginable. The planning committee is a talented group of hard working professionals that are committed to making the 2016 conference an incredible event. I can't thank them enough. The planning team and the OMEA administrators will be working on the conference until the doors are opened in

January. The sessions, presentations, performing ensembles, speakers, guest conductors, entertainment, and everything else is shaping up quite nicely for the 2016 conference. We had a very large number of session proposals and performance applications with our new online submission process and the committee accepted as many as possible. Thank you to everyone that submitted proposals.



Please plan ahead. Get everything in order so you can relax and enjoy the 2016 conference. I know many of you are charging ahead in your classrooms with great determination. Come to the conference to get recharged and enjoy everything that is being prepared for you. If you have any questions, please visit the OMEA website. If you need further assistance, please contact me: zimbelman_todd@salkeiz.k12.or.us.

2016 OMEA Conference

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Selecting Repertoire for Your Ensemble

Selecting appropriate music for performance is one of the most important and challenging responsibilities for all music teachers. Great care should be taken to locate and select quality music no matter the age level of the students. The music that is selected reveals much about the philosophy and values of the music teacher. It is the vehicle through which musicianship is achieved. The selection of appropriate repertoire is therefore crucial in providing an enjoyable experience for students, teaching executive skills, teaching musical concepts, and reaching established learning objectives. It is evident from research, however, that little systematic training is provided during the pre-service years to train teachers in selecting quality music (Bauer, 1990). The goal of this article is to provide some guidelines for the selection process.

Know Your Ensemble

Knowing your ensemble is a critical aspect of selecting appropriate repertoire. First, determine the ensemble's strengths and weaknesses. These might include articulation, technical facility, musicality, range development, balance/blend, and tone development. Music should be selected to address aspects of music performance that will help the ensemble to grow and improve.

Set Goals

The next step in the process is to set long and short-term goals based on the strengths and weaknesses that were identified. The goals should specify the new skills that the students will gain as a result of studying the repertoire. Learning outcomes should be specific, measurable, and attainable. The clarity with which the goals are then communicated to the students will impact their rate of achievement.

Where to Locate Music

There are many sources available to locate quality music. These include state lists, recommendations from colleagues, publisher materials, listening to recordings, attending concerts, festivals, books, and websites. Crochet (2006) and Howard (2001) found that the top methods used by directors to locate music were listening to recordings, attending live performances, using state lists, and colleague recommendations. When selecting music, it is best to see a score and not rely solely on recordings.

Determining Quality

The quality of the repertoire is one of the most important considerations when selecting music (Apfelstadt, 2000; Bodegraven, 1965; Cundiff & Dykema, 1923; Doran, 1956; Goldman, 1934; Hoffer, 2001; Jones, 1953; Knight, 2001; Kohut, 1963; Kuhn, 1962; Meyer, 1973; Mursell, 1943; Persellin, 2000; Reimer, 1989; Rosene, 1981; Thomas, 1970). Directors must strive to select music of the highest quality. Students deserve to have an aesthetic experience no matter the grade level (Hoffer, 2001; Meyer, 1973; Reimer, 1989).

There are many criteria posed by experts to define quality. Some helpful criteria include the use of a variety of styles, interesting scoring and timbres, historical accuracy and relevance, rhythmic variety, interesting writing, and teachable concepts. Additionally, all the players should have interesting content to play at some point during the

piece. Selections should exhibit variety in orchestration and texture, consistency of articulation and rhythmic notation, and a logical use of musical elements and tempos.

Programming for Your Ensemble Educational Value

Music should be chosen to meet the goals that were established prior to beginning the selection process. Identify compositions that will facilitate the teaching of the specific skills or concepts in an efficient and effective manner.

Knowing the Audience and Purpose of the Performance

When establishing goals and selecting music it is also important to take into consideration the time available for rehearsal, the purpose of the performance, and the expectations of the audience. These are important prerequisites to effectively choosing repertoire. The time between concerts, the availability and type of performance venue, and possible disruptions such as vacations or testing may each alter your choice of repertoire.

It is also necessary to choose music that is appropriate for the specific concert or event at which the ensemble will be performing. Knowing your audience may also guide the type of music that you consider programming. Audience expectations and reactions will differ depending on the setting and purpose of the performance. You might decide to program differently for a music performance assessment than you would for a recruitment trip to your feeder school. It is important to keep the audience engaged and know the function of the performance when programming concerts (Apfelstadt, 2000; Bollinger, 1979; Dillon-Drass, 2000; Doran, 1956; Gage, 2000; Hoffer, 2001; Holvik, 1970; Knight, 2001; Leonard and House, 1972; Mercer, 1972; Reimer, 1989; Thomas, 1970).

Instrumentation/Scoring

The instrumentation/scoring of the music is another important factor in the selection of repertoire. The size of the ensemble and its instrumentation should be considered carefully so that the music does not call attention to any deficiencies (Hoffer, 2001; Hilliard, 1992; O'Reilly & Williams, 1998). Match the music to the needs of your ensemble. Consider the range of the parts, whether or not uncommon instruments are doubled or cued, how many independent lines are happening at once, and whether or not it is possible to re-score parts to make the music work for your ensemble.

Variety

When programming music for your concerts, variety is important. Select music from different styles and genres. Include music of different historical periods and cultural backgrounds (Bollinger, 1979; Grant and Kohut, 1992; Hoffer, 2001; Leonard and House, 1972; Meyer, 1973; Music Educators National Conference, 1994; Reimer, 1989; Volway, 1987). Music should vary in style, form, emotional content, and composer to provide greater educational experiences (Ables, Hoffer, and Klotman, 1994; Bauer, 1996; DeHoog, 1975; Gelpi, 1984; Grant and Kohut, 1992; Hoffer, 2001; Janzen, 1985; Mayhall, 1994; Ostling, 1979; Persellin, 2000; Volway 1987).

Include a variety of difficulty levels. Every piece doesn't need to be at the ensemble's maximum achievement level technically to be of

educational value. It is important to challenge the players, yet be realistic. Reducing technical demands also allows for the ability to perform more music. Whenever it's possible, arrange the order of the music so that two consecutive pieces are not in the same key. This is sometimes challenging with the limited number of keys used in music written for younger ensembles, but it will help to keep the listener engaged. If needed, use short announcements between pieces to help cleanse the harmonic palate. Even with the need for diversity, the compositions selected should also tie together so that there is a sense of unity within the concert program (Bauer, 1996; Bollinger, 1979; Dillon-Drass, 2000; Fraedrich, 1997; Gage, 2000; Hoffer, 2001; Ostling, 1978; Williamson, 1992).

Director Considerations

It is also important to assess what you, as the conductor, need to work on. Use the music to continue to learn as a musician and a teacher. It is important to get out of your comfort zone. The music should also be fun and interesting. If you don't like the music or have time to properly study the score, you will limit the musical achievement of the ensemble.

Student Appeal

The appeal of the music to the students is another factor that may influence music selection. This may be one of the more controversial criteria, but it is important to engage students and to keep them interested in the music that is performed. Keep them involved in the musical decisions that are being made and ask their opinions. Help students to understand the construction of the work through analyzing

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its structure. These are ways to keep students interested and motivated.

Summary

Music selected for study should broaden the musical experience of students. It should also provide students with opportunities to make emotional connections to the repertoire. Repertoire that is selected should have educational value and teach specific skills or concepts that are developmentally appropriate for the ensemble.



The time spent making music with students is limited. Therefore, it is crucial to engage students with the performance of quality music. Allow students the opportunity to contribute and contemplate musical decisions that are made, allowing rehearsals to become more student centered.

Repertoire selection is one of the most important aspects of being a music teacher. Take time to research and explore the repertoire. Music cannot be selected if you don't know that it is out there. The selection of the right music will create rewarding experiences for the students, audiences, and you. Make the most of the time you have with your students.

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Graduate Student Spotlight

Access to String Instruction in Oregon Public High School

Abstract:

The purpose of this study was to determine what percentage of Oregon high schools had an orchestra during the 2014-15 school year. It also examined school size (total student population), school location (city, suburb, town, or rural), socioeconomic status (SES) as determined by percentage of students eligible for free and reduced lunch, and percentage of minority students as possible predictors of whether or not a school had an orchestra.

A list of all public high schools in Oregon was obtained from the National Center for Education Statistics (NCES) website. Data on predictor variables (school size, location, SES, and percentage minority) were also obtained from NCES. Each high school was contacted by phone to determine whether or not they had an orchestra. "Orchestra" was defined as an ensemble made up primarily of string instruments such as violin, viola, cello, and string bass. Of 246 public high schools in Oregon, 53 of them had orchestras.

Data were analyzed using logistic regression. School size was found to be a significant predictor of whether or not a school had an orchestra: large schools were more likely to have orchestras than small schools. School location, SES, and percentage of minority students were not found to be significant predictors of whether a school had an orchestra.

The decline of public school orchestra programs in the United States has been of concern to music educators since at least the 1940s (Wright, 1941; Waller, 1942). In our current era, two broad areas of difficulty are apparent. Although the vast majority of American public schools offer some form of music education, decline in numbers of string education programs continues. This is especially concerning when compared to rising or stable numbers of programs available in choir or band (Leonhard, 1991). There is also indication that, where string programs exist, enrollment continues to rise (Gillespie & Hamann, 1998), suggesting that the issue is not student demand for orchestra programs, but the availability of these programs to students.

The second area of concern deals with the question of which students have access to string education. Although it has long been known that students at small schools are less likely to have access to string instruction than students at large schools (Leonhard, 1991; Smith, 1997), other, more troubling inequities have also been found. The literature indicates that minority students, especially Blacks and Hispanics, are significantly underrepresented in public school music ensembles as well as professional orchestras (DeLorenzo, 2012) as are students from a low socioeconomic background (Elpus & Abril, 2011) and English Language Learners (Lorah, Sanders & Morrison, 2014). Conversely, white students and students from a high socioeconomic background are significantly overrepresented when compared to the

demographic makeup of the American student population as a whole (Elpus & Abril, 2011).

There are many possible explanations for this phenomenon: minority and low SES students may not have access to string education programs, they may not find these programs relevant or of interest, they may self select out of these programs, or there may be other barriers to their entry or success in orchestra, such as availability or affordability of instruments. In any case, research indicates that the problems of equity that public education experiences as a whole are even more apparent when it comes to access to music education and that orchestra programs in particular display a troubling disparity in terms of the range of students that they serve.

A Historical Perspective

Wright (1941) and Waller (1942) debated the issue of declining numbers of school orchestras, possible causes, and solutions. The phenomenon of school orchestras disappearing, especially in smaller schools, was already apparent. Causes given included the rise of the band movement, lack of funding in smaller school districts, lack of instruments and materials, lack of adequate training for string teachers to succeed in a public school setting, and a prevailing belief that only a small minority of students have the requisite talent to play in a school orchestra.

A study by the National Education Association (1963) found that, though the vast majority of American public schools offered some sort of music education, and increases were observed both in student enrollments and class time allotted to music, smaller districts suffered inequities in terms of whether music was offered, time allotted, and equipment available. It was also found that, especially in secondary school performing ensembles, music courses were geared towards students who could perform rather than offering opportunities for every student to study music.

Leonhard (1991) made comparisons to the 1963 study and found that though the overall percentage of schools offering music had increased, when the data were examined more closely, inequities between small and large schools were apparent. Also, between 1962 and 1989, time allotted for music had decreased, and this decrease was more pronounced in small schools. Leonhard also examined school music offerings by type. He found that, in elementary schools, all types of instrumental instruction had decreased, but the greatest decrease occurred in string instruction (roughly 60% in 1962, roughly 35% in 1989). The findings were similar in secondary schools where Leonhard found increasing percentages of schools offering choir, stable numbers for band, but severe decreases for orchestra programs. Between 1962 and 1989 middle school orchestra offerings had decreased from 67%

to 17% and high school orchestra offerings had decreased from 70% to 32%.

The National Center for Education Statistics produced a study in 1995 which revealed that, though the number of public schools offering music had remained relatively stable at 97%, inequities in availability and quality of music education were found depending on geographical location. For example, the northeastern part of the United States was most likely to have music classes taught by a music specialist, whereas the western part of the country was least likely.

Corresponding studies by the US Department of Education in 2000 and 2010 showed that, though percentage of schools offering some sort of music education had remained relatively stable at 94% (a 3% decrease from the NCES 1995 study), the availability and quality of music education decreased as the poverty level of the school (determined by percentage of students eligible for free and reduced lunch) increased.

Regarding string music education specifically, Gillespie and Hamann (1998) found that, though numbers of students enrolling in orchestra were increasing, the number of orchestra teachers was not. They also found that the vast majority of orchestra teachers were white as were the majority of orchestra students. Suburban schools were the most likely to have orchestras, followed by urban districts; rural districts were the least likely to have school orchestra programs.

Smith (1997) studied access to string education in American public schools and found disturbing results in the number of string programs available. She also found inequities in terms of school size, geographic location, and socioeconomic status. Smith found that, "Although the percentage of districts ... offering string instruction... is approximately the same as... the 1992 NEA study, a different picture is presented when the findings are broken down by school type... These figures suggest that the number of school districts offering strings continued to decline... from 1989 to 1994" (pp. 660-661).

Smith examined the percentages of string programs available by school level and geographic location. Access to string instruction in elementary school ranged from 2.7% in the west to 26.5% in the east, with a nationwide average of 11.4%. Access to string instruction in middle school ranged from 4.7% in the west to 25% in the east, with a nationwide average of 12.5%. Access to string instruction in high schools ranged from 6.3% in the southwest to 24.5% in the east, with a nationwide average of 12.8%. In addition, the Northwest MENC division (Oregon, Washington, Idaho, Alaska, Montana, and Wyoming) had the lowest access to string education. In 1997 the state of Oregon offered string education in only 9.6% of school districts.

String programs were most likely to be offered in districts near a large city, and least likely to be offered in rural areas. Socioeconomic status (SES) was the strongest predictor of access to string education in elementary schools. SES and school size were the strongest predictors

for secondary schools. Overall, low SES schools were the least likely to have string instruction, regardless of school size or location. Smith concluded that, "Although it was found that access is very limited in many areas of the country, the findings related to socioeconomic level are particularly disturbing, because they point out that inequality of access exists among the socioeconomic levels" (p. 661).



Issues of Inequity Today

Several more recent studies have examined the literature to reveal inequities in access to music education and ensemble participation, especially as regards race and socioeconomic status. Frierson-Campbell (2007) examined NCES data and found that access to music education in American public schools appeared fairly equitable, with approximately 90% of schools offering some sort of music. However, when examined more closely it was found that access to music education was much more limited for schools in urban or rural areas and also in schools with high minority enrollment and/or low SES. In addition, certain districts, especially those in high minority, low SES, urban settings had much lower rates of access. For example, only 20-40% of Baltimore secondary schools offered instrumental instruction and only 40% of Detroit secondary schools offered any kind of music instruction.

Quality of musical offerings was also found to decrease in relation to school location (especially in urban schools), SES, and percentage of minority enrollment in schools. Quality was examined in terms of time allotted to music instruction, qualifications of music teachers, facilities and equipment available. Frierson-Campbell (2007) also concluded that the inequities usually found in small schools versus large schools were overtaken by issues of SES in large urban schools. Although large, wealthy suburban schools were likely to have access to quality music instruction, large, poor urban schools were not.

Elpus and Abril (2011) conducted a study to find a demographic profile of high school choir, band, and orchestra students in the United States. They found that "certain groups of students, including those who are male, English language learners, Hispanic, children of parents holding a high school diploma or less, and in the lowest SES quartile, were significantly underrepresented in music programs across the United States" (p. 128). White students, high SES students, native English speakers, students whose parents were highly educated, and students who were high academic achievers were found to be overrepresented in high school music ensembles.

Further studies in 2012 and 2014 also examined the demographic profile of school music ensembles. De Lorenzo (2012) examined the low numbers of Black and Latino musicians in professional orchestras in the US and their corresponding under-representation in school music

Continued on page 14

Graduate Student Spotlight continued...

ensembles. He suggests that SES is a powerful predictor of access to music education but that it may not be the only important factor. Self-concept of students in terms of “who takes orchestra” and the cultural sensitivity of music teachers could also be at play. Lorah, Sanders, and Morrison (2014) studied the relationship between English Language Learners (ELL) status and ensemble participation. They found that ELL were significantly less likely to participate in music ensembles, but when they controlled for socioeconomic status, no significant difference was found. They concluded that SES, not language status, was the primary barrier to participation.

Need for Study

Previous research has shown two troubling trends in access to string education in American public schools. First, numbers of schools offering string education have declined severely from about 60% in 1962 (Leonhard) to about 12% in 1997 (Smith). Second, inequities exist in terms of which students have access to string education: small schools, rural and urban schools, schools serving a high percentage of minority students and schools serving a high percentage of low SES students are the least likely to have string instruction. In addition, it appears that, even where string instruction is available, minority students

and low SES students participate at much lower numbers than their white, higher SES counterparts: the demographic makeup of our string education programs, where they do exist, does not closely represent the demographic makeup of American public school students as a whole (Elpus & Abril, 2011).

Although many studies have examined the state of music education in American public schools, few studies have looked specifically at the area of string instruction. This study provides a starting point for understanding the state of string instruction in Oregon high schools in 2015. It provides a baseline for comparison in terms of the number of Oregon high schools that had orchestras in the 2014-15 school year. Additionally, it examines how school size, school location, percentage of minority students, and percentage of low SES students related to access to string education in Oregon public high schools.

Research Questions

The purpose of this study was to address the following questions:

1. What percentage of Oregonian high schools offer string instruction in 2015?
2. What relationship exists between school size and access to string education?

Continued on page 20



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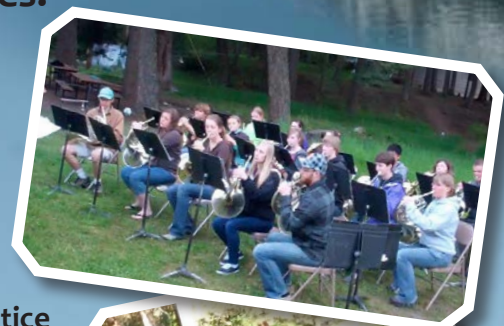
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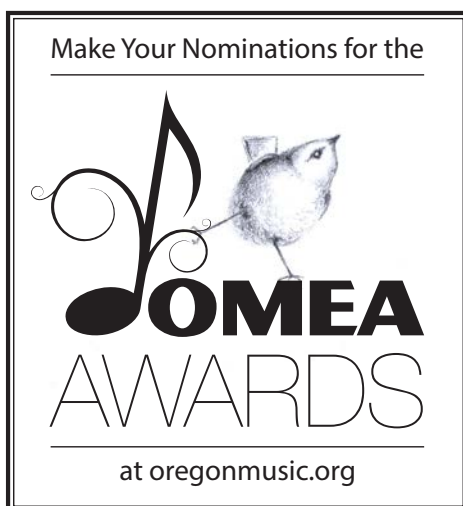


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Graduate Student Spotlight continued...

3. What relationship exists between school location (city, suburb, town, or rural) and access to string education?
4. What relationship exists between percentage of minority students and access to string education?
5. What relationship exists between percentage of low SES students and access to string education?

Definitions

For the purposes of this study, access to string instruction was defined as whether or not a high school had an orchestra in the 2014-15 school year. "Orchestra" was defined as an ensemble primarily composed of string instruments, such as a string orchestra, full orchestra, or other string based ensembles. Mixed ensembles that may or may not include string instruments and where the primary emphasis was not on string instruction (such as bands, mariachi groups, or other mixed ensembles) were not counted as orchestras.

Socioeconomic Status (SES) was measured by the percentage of students at each school who qualify for free and reduced lunch. Percentage of minority students was determined by dividing the number of students who did not identify as "white" by the total student population. School size was measured by total number of students enrolled. School location was divided into the following categories: city, suburb, town, or rural; as reported by the schools to the NCES.

Results

Of 246 Oregon public high schools, 53 (21.5%) had orchestra in the 2014-15 school year. School size was a significant predictor; large schools were more likely to have an orchestra than small schools. In this study, school location, SES, and percentage of minority students were not found to be significant predictors of whether or not a school had an orchestra. These results were consistent with previous research that found school size to be a dependable predictor of access to string instruction. However, the results were not consistent with previous research that found inequities in access to string education in relation to school location, SES, and percentage of minority students.

Discussion – Strengths and Limitations

A strength of the current study is that it was a census of Oregon high schools rather than a representative sample. Limitations of the study include the fact that some high schools may have answered incorrectly as to whether or not they had an orchestra and/or human error may have resulted in data being recorded incorrectly. The accuracy of the data is also limited by the accuracy of information collected by NCES. In addition, the current study only examines high schools and does not include elementary and middle schools, so it presents an incomplete picture of access to string instruction in Oregon in 2015.

Conclusion

Issues of access to string education and equity in string education are important not only to the students who would benefit from this type

of education and to the cause of equity in public education in general and music education in particular, but also to those who care about the vitality of the symphony orchestra as an American and international art form. More detailed study may help us to determine what can be done to expand the reach of string education in America, what can be done to create more equity in our orchestral programs, and how we can contribute to the future health and growth of orchestral education in particular as well as music education as a whole.

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I made it! Fifty percent of new teachers leave the profession within the first five years of teaching. As I began my sixth year of teaching I realized that I had not become the most common teaching statistic. I would like to share some of my personal experiences and highlight the things that helped me stick it out. I also want to state that this is what helped me. Each of us teach in different school districts, in different locations around the state, with different students, parents, administrative teams and opportunities. What worked for me may not work for you.

My story

I took over teaching at my alma mater, teaching in the same program I went through. This had some clear advantages, as I knew how the program worked and the inherent value system was very much the same as my own. The biggest challenge I had was a lack of confidence stemming from a lack of knowledge. My job started as a half time position where I, for the first two years, felt I had lots of time. When I began my third year however, I was split between my high school program and my own middle school feeder. This created both additional advantages and challenges. My schedule was dictated by three other schedules: the self-contained 6th grade, the 7th and 8th grade schedule of the middle school, and the high school. This required additional travel time not supplied by the district but allowed me to arrange and keep an early bird Jazz class that allowed more high school students to stay in the program.

My program is seeing record enrollment (compared to the last 10-15 years). Students are getting better instruction as I am developing my methods of assessment. In my five years of teaching I have had some ups and downs, things that worked for me and some that did not. I am going to describe each year as a summary of some journal entries that I made throughout that year. They are only representations of my failures and successes during my first five years. If you are a new teacher I hope I might shed some light on the issues you might be dealing with; if you are a veteran teacher, the stories may bring back personal memories of your own blunders and successes.



First year teaching (half time)

I like to look back on this year as "Ignorance is bliss". I started my teaching career taking the reins from my own high school band director, Jim Howell. His program, while small, was a well oiled machine. I did not have to do much. Students just did what they were supposed to do. The band parents handled meetings, drum majors handled teaching marching techniques and I just worked the music. Wow, bliss. I picked my favorite tunes from college and high school that I could still remember, did light score study on them, and ran rehearsals

Continued on page 22

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I Made It! continued...

completely unaware of the issues my bands were facing. I never even considered whether the music was suitable for the band.

My first groups had many problems that could have been fixed by having a warm-up method. My warm-ups consisted of having the students play a Bb... telling them to tune... and telling them, "Okay, let's go." There was no meat in the process of my warm-ups and I paid for it the following years. It was during this year that my principal, the guy who hired me, gave me all the support I needed. In a manner of speaking, I was an extension of his ego. My success translated into his success. Aside from an overwhelming lack of confidence, I really felt like I could do anything. I can sum up my first year of teaching with these words: You can't fix what you can't hear or see or feel. You cannot know what to see, hear, or feel without experience. And experience is what I lacked.

Second year teaching (half time)

Okay, I did this once before AND I SURVIVED. I can do this! I did a better job preparing a syllabus, having expectations and understanding how to run a rehearsal. I found that this was the year I had my eyes "opened." I found lots of holes in my education and I felt I had not been prepared well for the job I was doing. I had more personal issues with students than I had the previous year. An administrative change meant that I was no longer the "golden child" and suddenly I had to have every event, trip, and performance approved. I had a bigger program this year as well. More students meant less time to work with each student individually. It was during this year that I first experienced burnout, sometime in mid-February, when I was in the middle of preparing seven groups for concerts, traveling with two of them and trying to prepare for our district contest. Those late nights got to me, especially knowing that I had someone waiting for me to come home. I began to ask myself, "Why am I doing this?" My bands were not getting better. In fact I thought that this group was worse than last year, and those were Jim Howell's kids. Wow, maybe teaching is not for me after all. Maybe I could get him to sub and fix my problems for me, but then it would be Jim's band and not mine...

Third year (first full time)

Now I am the middle and high school band teacher. Where did all my time go?!? Nights were spent scrambling to prepare for the next day, trying to prepare two classrooms with the materials each one needed for the day's events. I went from having 55 to 150 students per day. This was my first year teaching beginning band and I learned how little I had retained from my methods classes all those years ago. I made many mistakes teaching "form" and "technique" to my students. Most of those mistakes had to be corrected and re-taught after the first concert. I spent lots of late nights editing written material, trying to assess student needs and skill development. My wife and I became pregnant; we had planned the birth to be right at summer break, but our baby came early.

Year Four (full time)

I'm a dad now, having to leave the house before anyone is awake, only to come home around dinner time. I miss my kid, that new baby I was privileged to spend an uninterrupted three months with. I am excited if I get to spend more than an hour or two with my daughter before she's off to bed. The teaching this year was a blur at best. I can say that this was my first year with all of my own students. All of Jim Howell's kids had graduated and I could now see what my program looked like. To be honest, I was proud and disgusted at the same time. I had maintained the same number of students with about the same ability, but every time I tried to compare my kids with Jim's kids, I always felt I needed to do a better job. The problem was how! What is the trick to getting kids to retain more information? To get inspired to seek things out themselves? And how the heck do I get them to practice at home?

Year five (full time)

I feel like I know what I'm doing now. I have my materials prepared and ready before kids show up, timelines and notepads all over my desk. I have goals broken down into small steps, and I know how to plan for each of them. I still struggle with getting home at a decent time and I have accepted that this is how life is. Some parts of the job are easier. I do not have to edit as much when it comes to syllabus material as I know what I expect from my students. I did not experience winter burnout like I had the three previous years. I planned the music to be attainable for my students, especially during the winter concerts. I found that the success of student performances was related to my spirit and attitude during the months in which I rarely see the sun.

Something significant happened during the winter months of year five that may have helped me as well. I was awarded "Educator of the Year" by the Union County Chamber of Commerce. And while I struggled for months with whether or not I even deserved the award, I found that once I accepted it, I believed it, and I had a major confidence boost. I still question if I deserved the award, but it propelled me into year six and into trying to teach the way an "Educator of the Year" would.

Here are some things I found that helped keep me going:

- *Ask lots of smart people lots of stupid questions:* As a percussionist it never dawned on me that I would have to teach breathing. It was hard for me to ask colleagues and clinicians about something as basic as air.
- *Have someone you can share your experiences and problems with:* Find someone who is able to relate, and willing to listen. You must be clear with them about whether or not you are looking for solutions. Sometimes it just helps to rant!
- *It takes time, lots of time:* An early piece of advice I was given is that it takes 6 years for the program to become yours, and 12 years before you get it the way you want it. I also believe that you will not know what questions to ask for the first few years.
- *You need a mentor, someone to bounce ideas off:* Mentors, people who have done what you're doing, have been through what you're

going through and can smile back at you and say, "Yup, I've been there; you'll be fine". My greatest daily support and guidance has come from my closest colleague, Kevin Durfee, the choir director. We find that we deal with similar issues and can rely on each other for support. It helps that we share half a prep period and walk together in the mornings. I know this may not be possible at every school. I have been in programs where the choir and band were at odds, as if both teachers do not have enough to worry about.

- *Be willing to ask for help with your groups:* In my isolated spot in Northeast Oregon, one might think that I would be out here all by myself. Not so. I have five retired music educators to pull from. These guys each come from different backgrounds with different perspectives. This helps in dealing with a number of issues, and there is no one right way to handle a problem. Also, I do not have to overuse anyone. I can spread the problems around.

- *Journal your experience:* I have a terrible memory. A journal of my past experiences helps me look back and say, "Hey, I know how to do that now!"

- *Thoughts on your Alma Mater:* I graduated from a university and music program that, while accredited, is virtually unknown to the rest of the state, let alone the region. How embarrassing. To make matters worse, I felt sorely cheated in my education during my first two years because of how little training I had received. It was not until my third year that I found this feeling to be common among graduates from many other programs as well. Our profession is so vast, so wide, that there is no way to teach each music major everything they need to be 100% ready for every job possibility. There are so many things that weren't in the "Brochure"; kids showing up to school drunk and passing out in your room, managing 60 kids in a room by yourself, including your IEP and SPED students. How to plan a trip, how to make a budget for your program, how to repair your own instruments, and how to fight for your program while maintaining civility with your colleagues.

There are some skills we just have to learn along the way. This is not to say skimp on college and wait to develop your abilities once you have a job. I do believe that the program you graduate from will have a tremendous impact on your success during the first five years, but it will not determine your success. In the long run - you do that!

In closing

This job is hard, rewarding sure, but the rewards are far and few between. We cannot bank all of our happiness on one success story or on one pat on the back. If you do, the next nasty phone call, letter to the editor or administrator meeting may push you out the door. This job requires focus, attention and pride. It does not get "easier" after five years because with each passing year your eyes and ears become more focused, more attuned. You realize all the things you blissfully missed due to your lack of experience. You rewrite each assessment each year to make it better, more challenging and clearer for your students. You become interested in the depth of their abilities, not just their ability to discuss a skill, but to demonstrate the depth of that skill. For me, the beauty of this job is the challenge.

The challenge is to meet every student on their level, to get to know them personally, to connect with them, to focus on making them better human beings first, and better musicians second. We have a tremendous responsibility to our communities to do that. In the end I have found that self-esteem and self-confidence are the biggest factors in my success. Competence, while very important, is not the end-all I thought it was when I started teaching. Gerry Marsh once told me (quoting Ray Kroc) "Stay green, because when you're green you grow, when you're ripe you rot."

Year six (full time)

Having written my first article for the OMEA journal I can sit back and take it easy. Surely, I must know everything now!



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OMEA Elementary Chair

Suzanne Light
OMEA Elementary Chair

Back to School with Books and Storytelling

I've noticed that students are happy when they are moving, playing instruments, using props and listening to stories. So we will start the year with some new stories and some old favorites. Here are some old favorites that have stood the test of time.

Pete the Cat books by Eric Litwin and art by James Dean are very popular in our music room. There are several but our three favorites are *Rocking in my School Shoes*, *I Love My White Shoes* and *Pete the Cat and His Four Groovy Buttons*. You can go to the website and download the songs for each story. The books are very interactive with chanting, singing and grooving to the upbeat tunes.

Some books which are fun with scarf movement are *My Many Colored Days* by Dr. Seuss with paintings by Steve Johnson and Lou Fancher; and *On the Day You Were Born* by Debra Frasier. When I read *On the Day You Were Born*, I assign a few students to play bell tree and chimes whenever I read the words "on the

day you were born". I pause and everybody freezes from their scarf dancing until I resume reading and they begin moving again.

Haiku Hike written and illustrated by 4th graders at St. Mary's Catholic Church in Mansfield, MA (Scholastic Inc.) has several colorful haiku. Small groups of students can be assigned to each haiku and take turns narrating and performing them. This is lovely with scarves or other fabric.

You can get pretty lively with *Dinosaurumpus* by Tony Mitton, illustrated by Guy Parker-Rees. Individuals or pairs of students can dramatize the many types of dinosaurs in the story while a small group can be the movers when the repeated chant occurs.

One song that children absolutely love is Rodgers and Hammerstein's "My Favorite Things" sung by Julie Andrews. It is in a book illustrated by Renee Graff. Each child or small groups represent the many characters: raindrops, roses, whiskers, kittens, etc. When their character is sung they simply dance across the circle with scarves. Be sure to pick a dog who only pretends to bite and a bee who pretends to sting for a little humorous action.

The Napping House by Audrey Wood, illustrated by Don Wood; and *Buzz Said the Bee* by Wendy Cheyette Lewison, illustrated by Hans Wilhelm are both great for choosing actors and instruments to represent the characters.

Some Halloween favorite books are *The Little Old Lady Who Was Not Afraid of Anything* by Linda Williams, illustrated by Megan Lloyd; *Big Pumpkin* by Erica Silverman, illustrated by S.D. Schindler; and *The House That Drac Built* by Judy Sierra, illustrated by Will Hillenbrand. We've dramatized these with actors and added instruments to represent each character.

In case you happen to get a case of laryngitis there are some wonderful picture books with CD's. We have enjoyed *What a Wonderful World* by George David Weiss and Bob Thiele, illustrated by Ashley Bryan; John Denver's *Sunshine on My Shoulders* and *Grandma's Feather Bed* illustrated by Christopher Canyon; and *Over the Rainbow* performed by Judy Collins with paintings by E.Y.Harburg.

Here's to a wonderful school year. We will have some fantastic clinicians at the OMEA conference in January. Come and get some great new offerings for you and your students.



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OMEA Orchestra Chair

Assessment in Orchestra Classes: From Compliance to Ownership

Over the past hundred years educational leaders, state and federal policy makers as well as the general public in the United States have been increasingly raising an awareness of the importance of systematic *evidence of student learning* through various forms of assessment. This awareness evolved through several eras, starting with an era of IQ tests and other standardized tests in the early 1900s that progressed through an era that emphasized tracking and selection in the 1950s. This was followed by an era of minimum competency testing programs in the 1970s and then an era of accountability, first school and district accountability of the 1980s, then student-learning accountability emphasized in standard-based testing in the 1990s (Cobb, 2004). Even though the gathering and use of evidence of student learning appears to be well-embedded in American educational systems, many educators find harnessing this evidence to be irrelevant and even disruptive to instruction and student learning. Educators often engage in assessment processes for the purpose of *compliance* with external demands, rather than for the purpose of *ownership* and the understanding of student learning and teacher's instructional effectiveness (Kuh et al., 2015).

One of the possible reasons for educators to not engage in assessment procedures with greater eagerness is a lack of understanding of what counts as an assessment in a certain discipline as well as knowledge of how and when to assess. The purpose of this article is to review basics of assessment procedures in general education and offer to music teachers yet another way of thinking about assessment in music classes. Additionally, this article aims to provide music and orchestra teachers with concrete and useful assessment strategies and tools that have the potential to inspire a sense of ownership over understanding of their students' growth in the domains of knowledge, physical skills, and attitudes that are unique to music and orchestra classes. Because of limited space, this article is not promising insights into analyzing and interpreting assessment results and/or suggestions for consequential use of assessment findings, all of which are, admittedly, indispensable parts of a meaningful assessment.

What counts as assessment?

The *Glossary of Education Reforms* defines assessment as "the wide variety of methods that educators use to evaluate, measure, and document the academic readiness, learning progress, and skill acquisition of students from preschool through college and adulthood" (2015). Some methods of evidence gathering happen while learning is still unfolding and that assessment is known as **formative assessment**. Pretests and diagnostic tests are examples of this type of assessment, and their primary purpose is to inform and adjust instruction. Other methods occur at the end of a course or unit of study, and they are called **summative assessments**. The final exam is a classic example of summative assessment, and its primary purpose is to inform teachers and students of the level of accomplishment

attained. Some assessment methods are **informal** while others come with higher expectations and are more **formal**. Regardless of what kind of assessment takes place in an instructional setting, its guiding purpose should be to help teachers understand students' progress and to inform teachers' instructional decisions.

Grant Wiggins and Jay McTighe (2005), authors of *Understanding by Design*, explain that: "Understanding can be developed and evoked only through multiple methods of ongoing assessment, with far greater attention paid to formative (and performance) assessment than is typical" (p. 5). Multiple-choice questions, matching exercises, true/false statements, short answers or fill-in items, and essay questions are all examples of formative assessment known as **objective assessment**. Portfolios and exhibitions, on the other hand, are examples of formative assessment known as **authentic** or **performance assessment** that mirrors what happens in the real world when scientists, architects, musicians, and others apply their discipline-based knowledge to solve authentic challenges. More recently, educators are engaged in yet another type of formal assessment known as **blended assessment**, which is a combination of traditional and technology-based assessments, such as combining paper-and-pencil tasks with online tasks, and sometimes enriching the two with a peer assessment. Only when teachers use multiple strategies to gather information about what students understand or still might be struggling with can teachers may gain comprehensive understanding of the quality of teaching and learning that is happening in their classes for the purpose of developing mechanisms to improve their instructional offerings.

When to assess?

While most traditional curriculum designs propose an assessment at the end of the instructional sequence (e.g., what to teach-teach-assess), a somewhat radical approach to curriculum design known as **backward design**, advocates the reverse: One starts with identifying the desired results (e.g., goals, learning objectives, and/or learning outcomes), followed by determining acceptable evidence (e.g., a variety of assessment tools), and ending by planning learning experiences and instruction (e.g., a variety of inductive and deductive learning experiences, classroom activities, etc.) (Wiggins & McTighe, 2005). An important proposition of backward design, when it comes to assessment, is that assessment should involve a range of methods over a long period of time "because understanding develops as result of ongoing inquire and rethinking" and "the assessment of understanding should be thought of in terms of collection of evidence over time instead of an event--a single moment-in-time test at the end of instruction--as so often happens in current practices" (Wiggins & McTighe, p. 5). Assessment methods that are high in frequency and low in magnitude provide students not only with opportunities to uncover the degree to which they mastered certain intellectual or physical skills

on a regular basis—so no fear from errors, no panic and no sweat. Moreover, frequent and low-stakes assessments provide students with additional opportunities to apply what they know and can do in a situation that more closely mirrors real life, which renders assessment just another part of the learning process (Duke, 2013).

What to assess?

Over hundred years ago, the “Father of Modern Education, Swiss pedagogue and educational reformer Heinrich Jean Pestalozzi (1746-1827), planted the seeds of “whole child education,” illuminated in his well-known “Three H’s” motto that stands for: educating heads, hearts, and hands. Much later, during the 1950s and 1960s educational reforms, a group of experts in educational evaluation led by Benjamin Bloom developed a classification system of educational objectives known as the Three Taxonomies of Educational Domains: Cognitive Taxonomy (“head” or thinking skills), Psychomotor Taxonomy (“hands” or physical skills), and Affective Taxonomy (“heart” or emotional responses). These three taxonomies have helped educators to develop learning objectives and outcomes along with planning meaningful assessments for over 50 years. (For more information on each of the three taxonomies visit the Taxonomy link cited in reference list.)

Table 1 (p.29) is based on these three taxonomies of educational domains and shows guidelines for the development of instructional objectives that can be adapted to any subject, including music. As explained earlier, backward design proposes that assessments take second place in the learning sequence, right after development of learning goals, objectives, and outcomes, thus encouraging teachers to think of assessments as “inextricably related to the goals of instruction” (Duke, p. 49).

Assessment in music and orchestra classes

As with any other academic subject, music has its standardized tests that can be categorized into two subgroups: (a) Music Aptitude Tests (MAP, Gordon, 1965 & 1979 as cited in Abeles, Hoffer & Klotman, 1994) and (b) Music Achievement Tests (MAT, Colwell, 1969 as cited in Abeles, Hoffer & Klotman, 1994). These tests are usually given when music teachers and administrators want to compare skill levels of their class, school, or school district with other similar or different groups of students across the country. When music teachers are concerned with an assessment of students’ outcomes in their own classes they develop *teacher-made achievement tests*.

However, as Harold Abeles, Charles Hoffer, and Robert Klotman, authors of a well-regarded music education text book titled as *Foundations of Music Education* pointed out: “Few music teachers consider assessment as they plan their instruction” (Abeles, Hoffer & Klotman, p. 305). Even when they do, music teachers tend to focus on easily measured cognitive objectives such as memorization of key signatures and names of composers.

Music is an academic subject that possesses an unique potential to educate all three parts of human being (cognitive, psychomotor, and affective) in the most balanced way, and it is important that music teachers remember to include all three educational domains in their learning objectives and assessment. Additionally, music teachers should consider measuring students’ progress not only in lower cognitive skills such as memorization and understanding, but also assessing students’ higher levels of cognition such as evaluation, synthesis, and creativity. Simultaneously, measuring performance skills, musical interpretation, and attitudes is indispensable part of quality assessment in music classes.



Integrating music instruction with assessments that are based on measuring tools used in general education and that are infiltrated by insights in the three above-mentioned taxonomies of educational domains may provide a useful model for music teachers who aspire to understand the progress of every individual student and who are dedicated to making assessment more useful to their teaching. Below is a brief summary of selected assessment tools that are based on assessments in general education and are built upon an assumption that learning goals, objectives, and/or outcomes have been clearly stated.

Measuring Cognitive Outcomes in Music Classes

All types of formative assessment known as objective tests, including multiple-choice, matching, true-false, and short-answer (completion) tests can be adapted and will serve the purpose of measuring cognitive outcomes in music classes. These tests can measure large amounts of information in relatively short periods of time, but because they frequently focus on objectives at lower levels of cognitive processing, music teachers should creatively modify their content. Table 2 (p. 30) is an example of a multiple-choice test adapted for use in high school orchestra class.

Measuring Psychomotor Outcomes in Music Classes

Of the three domains in which learning outcomes in music classes can be placed, measuring development of psychomotor skills has the least well-developed assessment strategies. This is unfortunate for music teachers because much of what they teach is closely related to the development of psychomotor skills. In order to compensate for this void, music teachers can creatively modify common measurement strategies for psychomotor skills such as checklists, rank-ordering, and rating scales. Below is an example of checklist developed to measure middle school orchestra students’ skills and behaviors in performance setting.

Continued on page 28

OMEA Orchestra Chair continued...

Middle School Orchestra Performance Checklist

Date of the Performance:		
Name of the Student:		
Correct Rest Position	Yes	No
Taking Bow Appropriately	Yes	No
Smiled	Yes	No
Looked Up at Conductor	Yes	No
Looked at Other Players for Communication	Yes	No
Looked Up at Conductor at Least Two Times	Yes	No
Used Correct Bowing	Yes	No
Moved Expressively with Music	Yes	No
Bowed at End of Performance with Smile	Yes	No
Specify one goal for improvement:		
Performance Reviewed by:		

Adapted from *Intelligent Music Teaching* by Robert A. Duke

Measuring Affective Outcomes in Music Classes

While also not straightforward, assessing students' progress in affective objectives (e.g., attitudes expressed through observable behaviors, feelings, etc.) can be accomplished through the development of attitude scales such as Likert Scale or other similar tools. There are several factors that teachers should consider when creating assessment tools for measuring affective outcomes: (a) Verbal measurement, such as questionnaires and attitude scales, may not be as accurate an indication of students' attitudes as observations of students behaviors and (b) Observations of several behaviors over a longer period of time and recorded by the teacher on a regular basis may provide the most accurate assessment of affective set of assessments. Below is an example of the Likert Scale developed to measure students' attitudes toward music they played in the last concert.

Elementary School Orchestra Students' Attitude Towards the Music They Played in the Concert

Date of the Performance:		
Name of the Student:		
Read the sentence and then the circle the <i>Smiley Face</i> that best represents your feelings about the pieces we played at our last concert. <i>Smiley Face</i> means you agree and <i>Sad Face</i> means you disagree with the sentence. The <i>Face in Between</i> means you are feeling in between.		
1. Aunt Rhode's <i>Appetite</i> was a really fun piece to play.	☹	☺
2. <i>Pogostick</i> was a difficult piece to play.	☹	☺
3. <i>Rigaudon</i> made me feel like dancing.	☹	☺

Summary

Assessment is an indispensable part of successful instruction and as such should be closely related to learning outcomes. High in frequency and low in magnitude is one of the key ingredients of assessment that aims to not only provide evidence of a student's progress but also hopes to enhance the quality of the instruction. Both learning outcomes and assessments in music classes may appear to be a challenge because there are not many easily accessible assessment strategies and tools in the educational domains that are so typical of music, such as psychomotor and affective domains. For that reason, as well as the need for the progression from state of *compliance* with assessment to state of *ownership* over assessment, music teachers should be aware of and willing to learn the basics of assessment theories and practices in general education so that they can confidently implement and adapt them as needed.

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Table 1

Bloom's Taxonomy of Cognitive Domain

Levels of Meaning	Words to Be Used in Written Objectives
Knowing	Students will identify, label, list, match, memorize, name, recognize...
Understanding	Students will describe, differentiate, give examples, interpret, summarize...
Applying	Students will apply, organize, practice, transfer, calculate, generalize...
Analyzing	Students will analyze, categorize, contrast, detect, experiment, point out, subdivide...
Evaluating	Students will assess, conclude, criticize, evaluate, measure, rate, validate, synthesize...
Creating	Students will create, combine, integrate, modify, produce, propose, solve...

Simpson's Taxonomy of Psychomotor Domain

Levels of Skills	Words to Be Used in Written Objectives
Perception	Student will become aware of ... (e.g., component of playing skill or skill itself such as correct bow hold, appropriate left-hand shape, etc.) that is required for desirable performance.
Set	Student will make adjustments and develop readiness to perform the skill that involves certain set. (e.g., mental set, physical set, and emotional)
Guided Response	Student will perform the skill under the guidance of an instructor. (e.g., imitation and trial and error)
Mechanism	Student will display appropriate playing and musical skills on habitual basis .
Complex Overt Response	Student will perform with a smooth proficiency .
Adaptation	Student will exhibit an ability to change a skill or performance and make it more suitable.
Origination	Student will exhibit an ability to develop and use skill.

Krathwohl's Taxonomy of the Affective Domain

Levels of Commitment	Words to Be Used in Written Objectives
Receiving	Student's behavior is characterized by willingness to attend...
Responding	Student's behavior is characterized by willingness to interact...
Valuing	Student is attaching the worth or value to an object, phenomenon, or behavior.
Organization	Student considers consistency and stability of values and beliefs towards certain objects, phenomenon, or behaviors.
Characterization by a Value	Student exhibit consistency and stability of values and beliefs towards certain objects, phenomenon, or behaviors

Adapted from:

Assessment in Higher Education by Heywood 2000 and Eder, Douglas J., "General Education Assessment Within the Disciplines", *The Journal of General Education*, Vol. 53, No. 2, pp. 135-157, 2004

OMEA Orchestra Chair continued...

Table 2

Multiple Choice Test for High School Orchestra Students on Sound Production

Below is nine measure long excerpt from Monteverdi's *Sinfonia from Orpheus* (violin part):

Sinfonia
from Orpheus

CLAUDIO MONTEVERDI

Slowly and impressively (♩ = 84)

1 2 3 4 5 6 7 8 9

After you observe the indicated dynamic changes answer the following questions:

1. In order to play piano dynamics indicated in the first two measures of this excerpt, your bow, in the relation to the bridge and fingerboard (soundpoint), will need to be positioned:
 - a. In between the fingerboard and the bridge
 - b. Closer to the bridge
 - c. Closer to the fingerboard
 - d. On the fingerboard
2. In order to play the crescendo indicated in measure number three, your bow will need to move:
 - a. Slower and closer to the bridge
 - b. Faster and farther from the bridge
 - c. Slower and farther from the bridge
 - d. Faster and closer to the bridge
3. If the speed of the bow doesn't change but the pressure increases, the bow should move:
 - a. Closer to the bridge
 - b. Closer to the fingerboard
 - c. Stay in the same place
 - d. Change the angle of the bow hair on the string
4. If the soundpoint doesn't change but the pressure decreases, the bow speed should:
 - a. Stay the same
 - b. Increase
 - c. Decrease
 - d. Stop entirely

Questions 3 & 4 adapted from Tone Production Quiz by Simon Fischer
<http://www.simonfisheruk.com/tone%20quiz.pdf>

Changing Lives One Note at a Time

Matthew H. Spieker
Music Education Professor
University of Arizona

Many reasons exist for the inclusion of music in our schools and an informed administrator recognizes the benefits music education provides children. Therefore, music education should not need more advocacy arguments. Yet, stories surface annually regarding the elimination of music programs, especially in our elementary schools. Perhaps teachers can consider an “alternative angle” for maintaining school music programs.

Many years ago, a superintendent was honored for his consistent support of music in the school district. During his acceptance speech, he discussed many reasons for having strong music programs. One emphatic and shocking statement he made was that involvement in music helps keep students from becoming pregnant! In other words, he supported music education because students were so involved in music activities after school they didn't have opportunities to get into trouble. As appalling, or tactless, as it may sound, there exists a kernel of truth worth exploring in his comments.

Dr. José Antonio Abreu developed an instrumental program in Venezuela called “El Sistema.” The program's accolades are well documented. Since 1975, hundreds of thousands of Venezuelan children have studied classical music through choral and instrumental instruction. The program's “crown jewel” is their national youth orchestra. This ensemble, as a youth orchestra, travels internationally and astounds audiences in major concert halls with their level of proficiency and professionalism. Gustavo Dudamel—a prodigy of El Sistema—now conducts the Los Angeles Philharmonic and, as one of the brightest young conductors of our day, has energized the classical world.

Dr. Abreu, when asked about his vision in teaching classical music to Venezuelan children, doesn't discuss extensively the mental or developmental benefits of learning an instrument. He does mention aesthetic education, but always emphasizes music's role as a vehicle for social change. Much of Venezuela's population lives in extreme poverty, and El Sistema is known for rescuing children from financial and social poverty. Winning a TED Talk prize, an award given to someone with an innovative idea that has made a global change, Dr. Abreu said, “Music has to be recognized as an...agent of social development in the highest sense, because it transmits the highest values - solidarity, harmony, mutual compassion. And it has the ability to unite an entire community, and to express sublime feelings” (Abreu 2009).

American classrooms also experience poverty. Certainly financial poverty exists, but increasingly America is becoming socially impoverished. Rosiak, in a *Washington Times* article, mentions the lack of fathers' involvement in their children's lives as one cause of social and economic poverty.

In every state, the portion of families where children have two parents,

rather than one, has dropped significantly over the past decade. Even as the country added 160,000 families with children, the number of two-parent households decreased by 1.2 million. Fifteen million U.S. children, or 1 in 3, live without a father, and nearly 5 million live without a mother. In 1960, just 11 percent of American children lived in homes without fathers (Rosiak, 2012). Socially this is disturbing, but single parenting often results in economic tragedy. “The [economic] spiral continues each year. Married couples with children have an average income of \$80,000, compared with \$24,000 for single mothers” (Rosiak, 2012).



Social media usage seems to result in negative repercussions on children, which also causes social poverty. As a teen's use of social media increases, there can be a correlating sense of decreased contentment and increased depression (Rideout, 2010). Teens using social media are more narcissistic, antisocial, and aggressive, (Rosen, 2011). Social media has also developed a new form of bullying, labeled “Cyberbullying,” that has been the cause of some teen suicides (Hinduja & Patchin 2010). Temple and colleagues (2013) found nearly 28% of teenagers between the ages of fourteen and nineteen send nude pictures of themselves, called “sexting,” through cell phones or email. Of those teens, 31% had requested a sext and 57% had been asked for a sext (Temple, et al. 2013).

Poverty is tragic and diminishes a person's sense of self-esteem. Dr. Abreu, during his TED talk, paraphrases Mother Teresa by saying, “the most miserable and tragic thing about poverty is not the lack of food or roof, but the feeling of being no-one, the feeling of not being anyone, the lack of identification, the lack of public esteem” (Abreu 2009).

Although possibly helpful, administrators do not need to be presented with research studies. Principals experience them daily and are aware of these types of issues and others within their schools. What administrators need are real answers to real problems. They recognize daily the issues, but remain hungry for opportunities and programs that will develop better school environments. Districts often spend thousands of dollars for consultants to assist in improving a school's image and to help students develop a positive identity. Schools are increasingly aware of the importance of improving their school's spirit and pride, because with this, everything else improves.

In many ways, each school could be considered a type of Venezuelan country and each music teacher could consider himself or herself a

Continued on page 32

Changing Lives One Note at a Time continued...

type of Dr. Abreu—one who desires to see positive social change in their school through strong music programs. Music teachers, to be considered a vital school component, need to contemplate and compile convincing arguments for their administrators—rationales as to how music can create a positive atmosphere and social engineering. As Dr. Abreu says, “Poverty generates anonymity.... An orchestra means joy, motivation, teamwork, success. Music creates happiness and hope in a community” (Tunstall 2012, p. 38). Participation in a music ensemble accomplishes this because “To sing and to play together means to intimately coexist... Music is immensely important in the awakening of sensibility and in the forging of values” (Tunstall 2012, p. 38).

Can music really awaken sensibility and forge values in a community such as a school? Through recent studies, researchers suggest that indeed it can. Being a music ensemble member can create an immense sense of belonging (Bartolome, 2013) and contribute to better attendance and lower drop out rates (Catterall, Chapleau, & Iwanaga, 1999; Eason and Johnson, 2013). Music students also have a better sense of connectivity to their academics (Brown & Evans, 2002) and have higher GPAs and graduation rates (Eason and Johnson, 2013).

Discipline rates remain lower within music student populations, and students noted that “music classes provided them with a sense of belonging, and a place where they could feel confident and at peace within their school environments” (Eason and Johnson, 2013, p. 29).

A must read for every music teacher is Suzuki’s book, *Nurtured by Love* (2009). The book isn’t so much about the technical aspects of his “Talent Education” method as about his unwavering belief that all children should learn music because it is through musical training that children learn the real essence of art, which is becoming a fine person.

The real essence of art turned out to be not something high up and far off. It was right inside my ordinary daily self. The very way one greets people and expresses oneself is art. If a musician wants to become a fine artist, he must first become a finer person. If he does this, his worth will appear. It will appear in everything he does, even in what he writes. Art is not in some far-off place. A work of art is expression of a man’s whole personality, sensibility, and ability (Suzuki, 2009, p. 82).

Principals and parents want students to become “finer” people. Our schools need to cultivate a feeling of belonging and community inside its walls. To accomplish this, our children need successful and positive experiences in music, and it is the music teacher’s job to give the gift of life-long music making and appreciation to students. Administrators need to support and use our music programs to fight our culture’s poverty—economically and culturally—and recognize music education’s important role within that fight. Part of the role of music in our schools is to change lives one note at a time. Here is a final thought from Dr. Abreu that you must share with administrators.

That is why the child’s development in the orchestra and the choir provides him with a noble identity and makes him a role model for his family and community. It makes him a better student at school because it inspires in him a sense of responsibility, perseverance and punctuality that will greatly help him at school (Abreu, 2009).



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