

SOUNDS OF ST THOMAS

Graduate Programs in Music Education
University of St Thomas

Fall 2005

From the Director



Greetings from Graduate Programs in Music Education! As we enter the short dark days of winter, I thought you just might enjoy being reminded of the sun-filled summer days of 2005 at St. Thomas. Karen Howell provides us with some illuminating facts about Summer 2005 at GPME. We offered 50 courses, 48 of which actually met. Forty faculty members taught these courses to 228 students. Eighty-four students were Master of

Arts in Music Education students, 123 were non-degree students, and 21 were professional development students.

Students from Minnesota were 139 in number; 81 students were from 29 different states; and 4 were international students.

- The breakdown of the 29 states represented was:

Wisconsin-15	New Jersey-2
Iowa-12	California-2
Illinois-6	Texas-2
Michigan-5	Hawaii-2
Virginia-5	Alabama-2
Massachusetts-4	Washington-3
Ohio-3	Indiana-3

1 each from Montana, Oregon, Missouri, Nebraska,

New York, Vermont, South Dakota, North Dakota, Colorado, Delaware, Georgia, Pennsylvania, Wyoming, Rhode Island, and Idaho.

- International students hailed from Australia, Canada, Japan, and Poland.

Whew! Quite the geographically diverse bunch!

As I stated in the GPME report prepared this fall for the 2005-2006 National Association of Schools of Music Review,

One of the greatest strengths of GPME is our student population. These teacher/students do not shy away from intellectual and musical challenges, and take delight in the opportunities afforded at St. Thomas to develop new professional expertise. That this work is available to them at times convenient in their schedule, results in a broad geographic diversity, thereby providing a stimulating cosmopolitan student community.

Hats off to all of you for your commitment to improving our profession and for making St. Thomas the special place it is! We are proud of you and our extended community of artistic, reflective, musician educators.

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From the GPME Office



of communication.

In an effort to more efficiently communicate with our students, GPME is moving to the St. Thomas e-mail system and Murphy Online as the main method

Every student at St. Thomas is set up with an account on Blackboard, the university

computer system. You can use this account to access e-mail, sign on to any university computer or to access the library. Each student is also given access to our student information system, Murphy Online, through which you can view your grades, transcripts and account information, make payments via webcheck, and browse through course schedules and catalogs.

It is your responsibility to make sure your account is set up at the beginning of the semester.

Karen Howell
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From the Director, continued

Speaking of challenges, and on a different and more serious note, many of you are aware that during the summer term, I make a point of wandering into classrooms to keep a finger on the pulse of what you are doing in your courses. In July, I had the good fortune to hear Dr. Krystal Banfield and her students discussing material from Ronald Takaki's book *A Different Mirror: A History of Multicultural America*.¹ Later that week, Dr. Banfield and one of our M. A. graduates, Leigh Ann Mock (Garner), were talking about the book in my kitchen. It turns out Leigh Ann was reading it for one of her doctoral classes in the UST School of Education, from which Dr. Banfield graduated. (Small world, isn't it?) Their lively discussion about Takaki's book piqued my curiosity. First, I have long wondered just how skewed was the "American" history portrayed for me in my youth. And, for much of my professional career, I have had unsettling and often disconcerting thoughts about the nature of music education in this country. Given the world of music in its most complete, all-encompassing, and myriad forms, I have wondered why we still cling so steadfastly to the relatively rather narrow Anglo-American band/orchestra/choral model in our middle schools and high schools when, for so many of those students, that model is culturally irrelevant. To what degree are some of the problems our profession faces in terms of recruitment and relevance a result of this deep-seated, yet limited view? What other models might be more inclusive?

So, it was with great anticipation that I delved into this 493-page book (63 of which hold meticulous footnotes). I became so engrossed in it that the book accompanied me on planes, trains, buses, and cabs on a seven-day bike trip in Italy. The book's epic journey begins with the first encounters of Indians with Europeans and concludes with the 1992 riots in South Los Angeles, recounting—from the perspective of minority peoples—the history of America. I read with fascination, disgust, and sorrow about the painful experiences of so many peoples as they came to America in search of a better life, only to meet with fierce discrimination and shocking living and working conditions. Takaki

methodically weaves and spins myriad scholarly accounts of Native Americans, African Americans, Mexicans, Jews, Irish, Chinese, Japanese, Hawaiians, and Chicanos as they struggled to create their own identity, participating all the while in sewing the tapestry of what is now America's rich and diverse culture.

The raw facts of our history are jolting. By becoming informed of other peoples' realities one is lead, unequivocally, to question one's personal life realities. Answers to the question "Why music?" must flow from a different perspective; one that removes the cloak of a value system rooted in the Anglo-American mindset and tries on a different sort—one covered with the patchwork quilt of many other peoples' perspectives and values. I know that our lives are complex and full, but I invite you, dear students, to read *A Different Mirror* and think about our profession from this compelling perspective. I also highly recommend the riveting movie, *Crash*. In fact, the combination of this book and movie is sure to spark interesting and animated discourse. I am happy to host a group discussion next summer for those of you emboldened to momentarily step out of your intellectual comfort zone and have your educational and social value systems challenged.

Jill Trink, Ph.D.

Director, Graduate and Undergraduate programs
in Music Education
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Mark Your Calendar: Celebration of Young Musician's Festival

GPME will sponsor the Celebration of Young Musician's Festival on Saturday, March 18, 2006 in Brady Auditorium. Over 90 young musicians from metro area schools will participate in performance open to the public at 2:30 p.m. in the Brady Auditorium.

¹ Takai, Ronald. *A Different Mirror: A History of Multicultural America*. New York: Little, Brown, and Co., 1993.



From the GPME
Office, continued

username and password and to
set up your access:

<https://www.stthomas.edu/new/index.cfm>

new ID card; it is no longer
your social security number,) and a MURPHY PIN. To obtain a PIN and/or your UST ID contact the IRT help desk at (651) 962-6230 or IRTHelp@stthomas.edu.

Setting Up

Blackboard (e-mail) access:

1. To sign on to Blackboard you will use your UST username and UST password.
2. Go to the following website to discover your

Setting Up Murphy Online (transcripts and account information) access:

1. To sign on to MURPHY you will use your UST ID (it is on the front of the

2. IRT will e-mail you your new UST ID if you do not know it; and they will e-mail your MURPHY PIN to your e-mail address.

Spring 2006 Course Schedule

Spring 2006 Master of Arts Core Course

Foundations in Music Education (GMUS 608) 3 cr.

Prerequisite: Acceptance into the M.A. in Music Education degree program at St. Thomas.

Bruce Gleason, Ph.D.

Saturdays, February 4-May 6, 11:00 a.m. to 2:30 p.m.

O'Shaughnessy-Frey Library

Spring 2006 Courses for Degree and Non-degree Seeking Students

American Folk Music (GMUS 765) 2 cr., Register by January 5

Jill Trinka, Ph.D.

Saturdays: January 14, February 11, February 25, April 8, April 22, and May 6, 9 a.m. to 3 p.m.

BEC 110

Elementary Piano Materials and Teaching Techniques (GMUS 771) 3 cr., Register by January 5

Betsy Keno

Tuesdays and Thursdays, January 31-May 11, 10:00 to 11:30 a.m..

BEC 111

To register e-mail Karen Howell, GPME Program Coordinator, at klhowell@stthomas.edu.

New Center Seeks Teacher Researchers

UST Kodály program founder and former director Ann Kay has recently established the **Center for Lifelong Music Making**, dedicated to fostering a musically able and active population. One of the goals of the Center is to encourage and initiate research studies investigating the effects of music making on academic achievement, health, and well being. The Center is seeking teachers interested in replicating one of three different studies concerning:

- affirming parallel concepts between reading, math, and music
- singing, health, and well being
- group music lessons and IQ

Teachers would collaborate with the researcher who designed the original study. For more information, see the Center's website www.lifelongmusicmaking.org (research section) or contact Ann Kay AKay@mn.rr.com 952-937-1110 (office).

Student News

Five students completed their Theses and Final Projects in Summer, 2005

Mark Francis “The Greater Cleveland Chapter American Orff-Schulwerk Association: An Historical Overview of the Chapter, Its Leadership, and Influence in Spreading Orff Schulwerk in Northeast Ohio” (Thesis, Bruce Gleason, supervisor)

Naomi Hanson “Music Teachers and English as a Second Language Teachers Strategies for Teaching Music Vocabulary” (Thesis, Carroll Gonzo, supervisor)

Joan Riley “Teaching for Musical Understanding in North Dakota Through Standards 3, 4, and 7” (Thesis, Carroll Gonzo, supervisor)

Gerald Kaldor “An Investigation of Tone Quality Used by Children in the Choral Performance of World Music.” (Final Project, Bruce Gleason, supervisor)

Ann Sitzman “The Recorder Music of Gunild Keetman: An Examination of Its Development and Use in Orff-Schulwerk” (Final Project, Bruce Gleason, supervisor)

Three students completed their Theses and Final Projects in Fall, 2005

Matthew Doty “Examining The Middle School Choral Program: An Assessment of Sight-Reading Standards and Systems of Teaching” (Thesis, Carroll Gonzo, supervisor)

Dorothy Easton “A Collection Of Pentatonic Melodies For Treble Voices With Orff Instrument And Piano Accompaniments” (Final Project, Bruce Gleason, supervisor)

Amy Pohl “A Comparison of Fourth Grade Student Perceptions of Their Compositional Process and Product for Two Different Tasks” (Thesis, Carroll Gonzo, supervisor)

Congratulations to the following students who passed their oral comprehensive examinations!

Summer 2005

Deanna Anderson
Kathy Augustin
Dan Bosshart**
Denise Lutgen**
Deborah Michaels
Sally Moore**
Carolyn Neumann**
Brad Ollmann
Keri Sollitt
Tara Stevenson

Fall, 2005

Carrie Enstead*
Brenda Kelly*
Katie Pearson

* Exemplary performance in the oral comprehensive examination earned these two students a “High Pass” designation. Congratulations!

** Stellar performance in the oral comprehensive examination earned these four students a “Superior High Pass” designation. Bravo!

Please welcome the students who were accepted into the St. Thomas M.A. program during the fall of 2005!

John P. Habermann
Patrick Geiger
Brandy Gullickson
Tammie Junkans



Student News, *continued*

Professional Notes

Brad Ollmann recently received a \$3000 grant from ECOLAB to purchase Orff instruments and fund a dulcimer building workshop with Ross Sutter.

Joan Riley wrote an article based on her thesis that was published in the October, 2005 edition of the *North Dakota Music Educator*.

Skye Sanford spent three weeks in Japan in October as a member of a Fulbright program.

Send us your news to **Karen Howell** at klhowell@stthomas.edu.

Faculty News

Dr. Bruce Gleason published the third annual issue of Research and Issues in Music Education (RIME), a peer-reviewed online research journal available at <http://www.stthomas.edu/rimeonline/>. His articles on music in the U.S. Cavalry from the Civil War to World War II were published in the September 2005 issue of Piping Times and the November 2005 issue of the Journal of the International Military Music Society. In September he was the subject of an interview on band history for the Company of Military Historians web site, <http://militaryhistorians.org/horse/gleason.htm>. He is currently serving on the planning committee for the Vintage Band Music Festival & International Wind Music History Conference to be hosted in Northfield July 27-July 31, 2006: <http://www.stolaf.edu/events/vintageband/>. Dr. Gleason is the choirmaster at Pilgrim Lutheran Church in St. Paul and performs regularly with the Fairlanes in the Twin Cities.

Dr. Orzolek made two professional presentations during the fall. He presented a poster on his work with the integration of movement and imagery exercises into introduction to conducting classes at the National Conference of the Society for Music Teacher Educators in Greensboro, NC and he presented a paper entitled "Reflections on Preparing Pre-Service Music Educators to Use Inquiry-Based/ Constructivist Methods" at the Conference for Applied Research in Music Understanding at Oakland University in Rochester, MI. Both of those presentations were partially funded with Bush Grants from the University of St. Thomas. In addition, he served as the co-chair for MMEA's fall collegiate conference and served as the guest clinician and guest conductor for two regional high school band festivals.

Dr. Jill Trinka's new compact disc recording, *Had a Little Rooster*, a collaborative project with Dr. John Feierabend, was released in November by GIA. She was the workshop clinician for four chapters of the Organization of American Kodály Educators this fall: Southeast Michigan Kodály Educators (St. Ignace, MI); Northern Plains Kodály Chapter (Moorhead, MN); Northern California Area Kodály Educators (Oakland, CA), and Boston Area Kodály Educators (Boston, MN).

MAME Dates and Deadlines

January

- 1/15 Registration deadline for GMUS 771 and GMUS 765
- 1/14 First class for GMUS 765
- 1/15 Registration deadline for GMUS 608
- 1/30 Spring semester begins
- 1/31 First class for GMUS 771

February

- 2/4 First class for GMUS 608

March

- 3/1 Filing deadline for May diploma

April

- 4/1 Applications deadline for summer term
- 4/1 Applications deadline for new and continuing student fellowships
- 4/1 Performance Assessment Hearings
- 4/15 Deadline for defending thesis

May

- 5/19 Spring semester ends
- 5/20 Commencement

